

On The Road
The top tours, promoters & venues so far this year.
Begins On Page 21

Billboard

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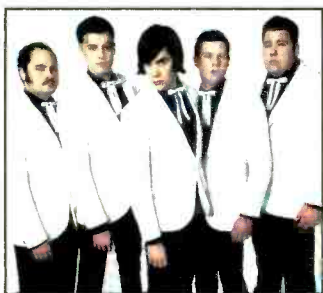
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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • JULY 24, 2004

HOT SPOTS



5 Carey's Catalog Charm
An exclusive look into Mariah Carey's long-term publishing deal with Universal Music Publishing Group.



11 Itching To Break Out
The Hives return to the United States with their latest garage rock Interscope release, "Tyrannosaurus Hives."



55 Broadcasting Broadband
The "AOL Rocks Wal-Mart" program will air an exclusive Josh Groban concert on 2,600-plus Wal-Mart in-store screens.

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Photo: AP/Wide World Photos

Clock Ticking On Elvis Hits

Biz Seeks Euro Copyright Extension

BY EMMANUEL LEGRAND and NIGEL HUNTER

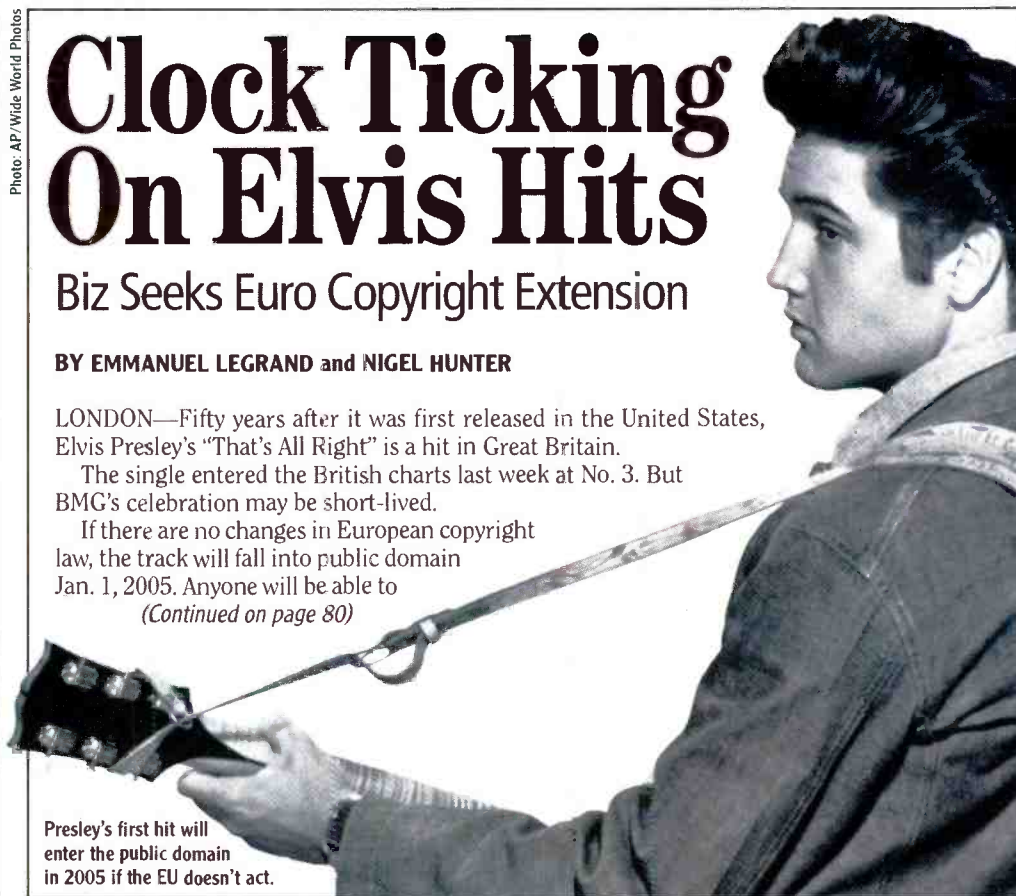
LONDON—Fifty years after it was first released in the United States, Elvis Presley's "That's All Right" is a hit in Great Britain.

The single entered the British charts last week at No. 3. But BMG's celebration may be short-lived.

If there are no changes in European copyright law, the track will fall into public domain

Jan. 1, 2005. Anyone will be able to

(Continued on page 80)



Presley's first hit will enter the public domain in 2005 if the EU doesn't act.

'Induce' Bill Ignites Debate

RIAA Gets Aggressive; Foes Unite In Opposition

BY BILL HOLLAND

WASHINGTON, D.C.—With Congress under pressure to act, the arm wrestling has begun over the Senate's so-called Induce Bill.

Sources close to the Senate Judiciary Committee, which handles copyright issues, tell *Billboard* a hearing could be rushed onto the committee's agenda in the coming weeks. In this election year, Congress has less than 30 days to complete its work before adjourning.

The Inducing Infringement of Copyrights Act, S. 2560, introduced June 22 in the Senate, would allow artists and labels to sue peer-to-peer companies that profit from encouraging users to commit copyright infringement.

Mitch Bainwol, chairman/CEO of the Record- (Continued on page 80)

RAC's Jay Rosenthal Weighs In On Induce Bill: Page 10

Hot Releases, Discounting Boost Latin Music Sales

BY LEILA COBO

MIAMI—Latin music is enjoying a banner year, with U.S. album sales up 28% over first-half 2003.

The genre is at its strongest level in four years, accounting for 4.8% of total U.S. album sales in the first six months of 2004, according to Nielsen SoundScan.

Leading the sales march was "La Historia Continúa," a greatest-hits album

by Marco Antonio Solís (Fonovisa), who was the top-selling Latin artist for the first six months of 2004.

Other top sellers for the period were "Pau-Latina" by Paulina Rubio (Universal), "Tributo al Amor" by Los Temerarios (Fonovisa) and "En Vivo Desde Chicago" by Grupo Montez de Durango (Disa).

All of those titles are distributed by Universal Music & Video Distribution. (Continued on page 81)

Latin Grammy Nominees Announced: See Page 81



GRUPO MONTEZ DE DURANGO: A TOP-SELLING LATIN ACT IN 2004'S FIRST HALF

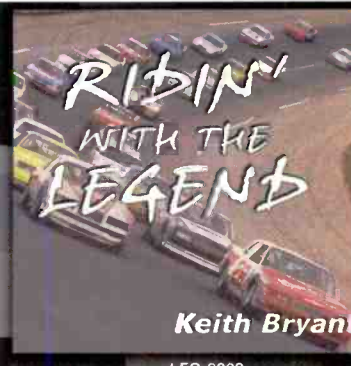
RIDIN' WITH THE LEGEND

by Keith Bryant

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Keith Bryant

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Back in 1964, unless you were living in a cave or covered with fur, you would have heard the hit songs of the Animals and Herman's Hermits. Now forty years later, ABKCO Records delivers these two classic rock bands. The Animals, 22 tracks, including the 1964 hits "HOUSE OF THE RISING SUN," and "WE GOTTA GET OUT OF THIS PLACE" as well as the 1970's Eric Burdon & War hit "SPILL THE WINE." The Herman's Hermits, 26 tracks, 16 top ten singles, "MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER," "HENRY THE VIII I AM," "CAN'T YOU HEAR MY HEARTBEAT," "(WHAT A) WONDERFUL WORLD," as well as the smash hit "THERE'S A KIND OF HUSH."
THE ANIMALS AND HERMAN'S HERMITS... LIKE YOU'VE NEVER HEARD THEM BEFORE.

photo: Don Paulsen/MichaelOchsArchives.com

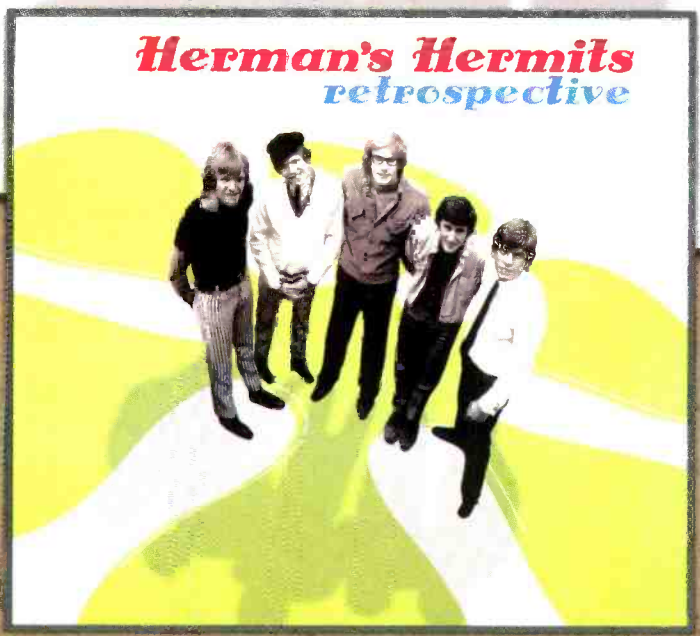
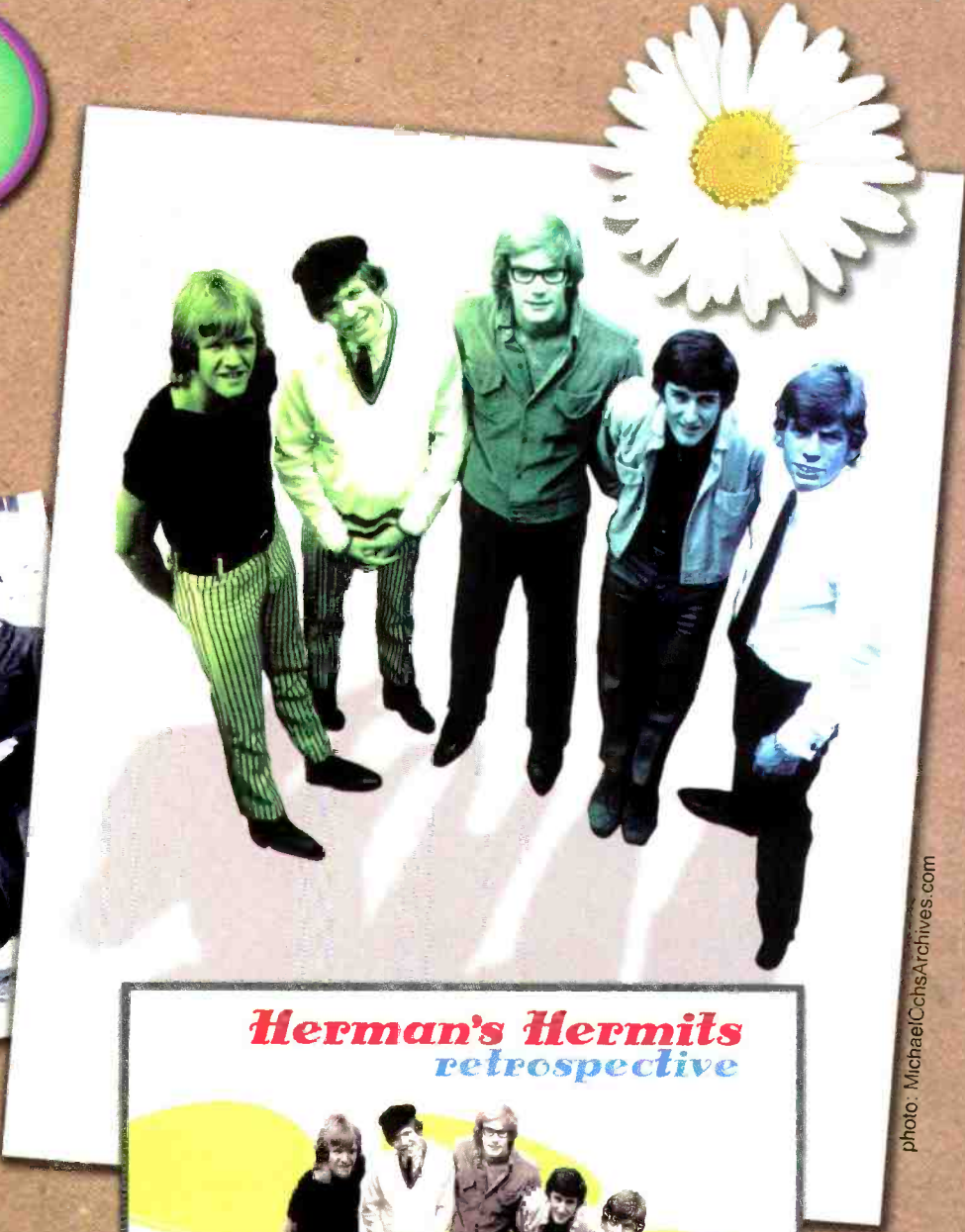
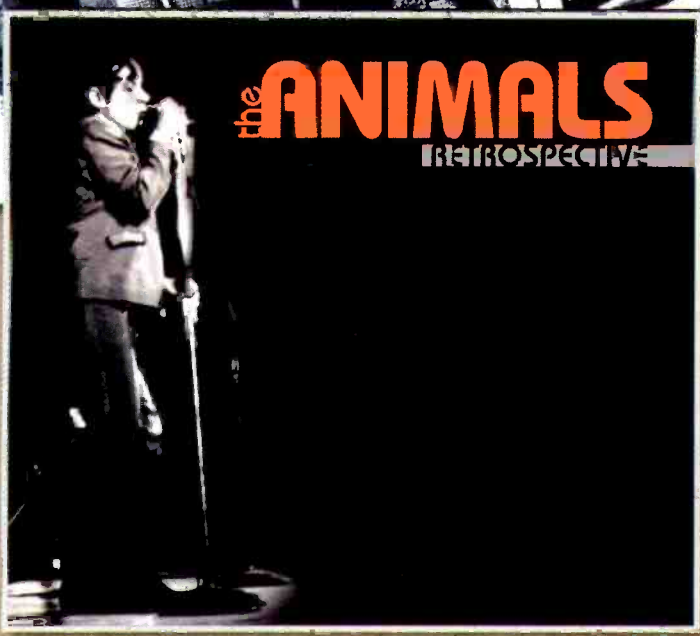
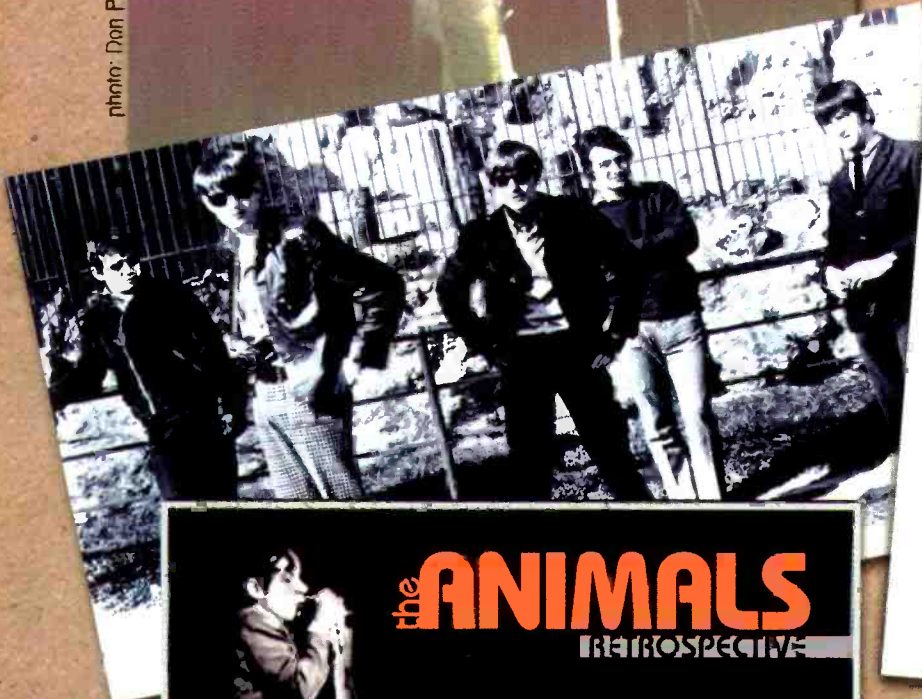


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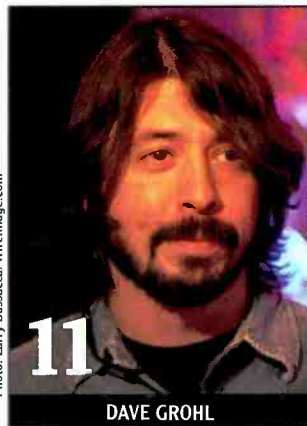


Photo: Larry Busacca/WireImage.com

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DAVE GROHL



Music Gear Special Report

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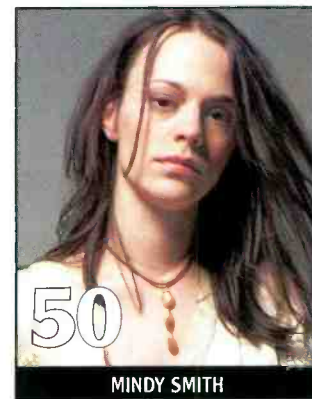
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ELTON JOHN

QUOTE OF THE WEEK

“Rock’n’roll in its pure sense will never dominate again . . . Right now we’re fighting just to make rock’n’roll a significant niche.”

STEVEN VAN ZANDT
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MINDY SMITH

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BROADCAST DATA SYSTEMS

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BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified Spin Awards June 2004 Recipients:

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Unwell/ **Matchbox Twenty** /ATLANTIC

400,000 SPINS

Hey Ya/ **OutKast** /LAFACE/ZOMBA
Drift Away/ **Uncle Kracker** /LAVA
This I Promise You/Yo Te Voy A Amor/ **'N Sync** /JIVE

300,000 SPINS

So Far Away/ **Staind** /ELEKTRA/ATLANTIC
Country Grammar/ **Nelly** /UNIVERSAL

200,000 SPINS

The Reason/ **Hoobastank** /ISLAND/IDJMG
Burn/ **Usher** /LAFACE/ZOMBA
I Don't Wanna Know/ **Mario Winans Feat. P. Diddy**/BAD BOY/UMRG
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How You Gonna Act Like That/ **Tyrese** /J RECORDS
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100,000 SPINS

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Overnight Celebrity/ **Twista** /ATLANTIC
Roses/ **OutKast** /LAFACE/ZOMBA
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When The Sun Goes Down/ **Kenny Chesney & Uncle Kracker** /BNA
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One Thing/ **Finger Eleven** /WIND-UP
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I'm Still In Love With You/ **Sean Paul** /ATLANTIC
Not Falling/ **Mudvayne** /EPIC
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50,000 SPINS

Slow Motion/ **Juvenile Feat. Soulja Slim** /UNIVERSAL
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Everytime/ **Britney Spears** /JIVE/ZOMBA
Move Ya Body/ **Nina Sky** /NEXT PLATEAU
Extraordinary/ **Liz Phair** /CAPITOL
Realign/ **Godsmack** /REPUBLIC/UNIVERSAL
Passenger Seat/ **SheDaisy** /LYRIC STREET
On Fire/ **Lloyd Banks** /INTERSCOPE
It Only Hurts When I'm Breathing/ **Shania Twain** /MERCURY
Mas Que Tu Amigo/ **Merco Antonio Solis** /FONOVISIA
Mariposa Traicionera/ **Mana** /WARNER MUSIC LATINA
No Me Ensenaste/ **Thalia** /EMI LATIN
Una Vez Mas/ **Conjunto Primavera** /FONOVISIA
In My Life/ **Juvenile** /UNIVERSAL
Ocean Floor/ **Audio Adrenaline** /FOREFRONT



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BPI's Peter Jamieson takes thinly veiled shots at AIM in speech



Upfront



Bluesman Buddy Guy praises the genius of Leo Fender's Stratocaster

TOP OF THE NEWS

Nichols' 'Revelation': Don't Change A Thing

BY JIM BESSMAN

Following one of the more auspicious major-label debuts in recent country music history, new country traditionalist Joe Nichols chose to stick with the proven formula of his last album, "Man With a Memory," in creating its follow-up, "Revelation."

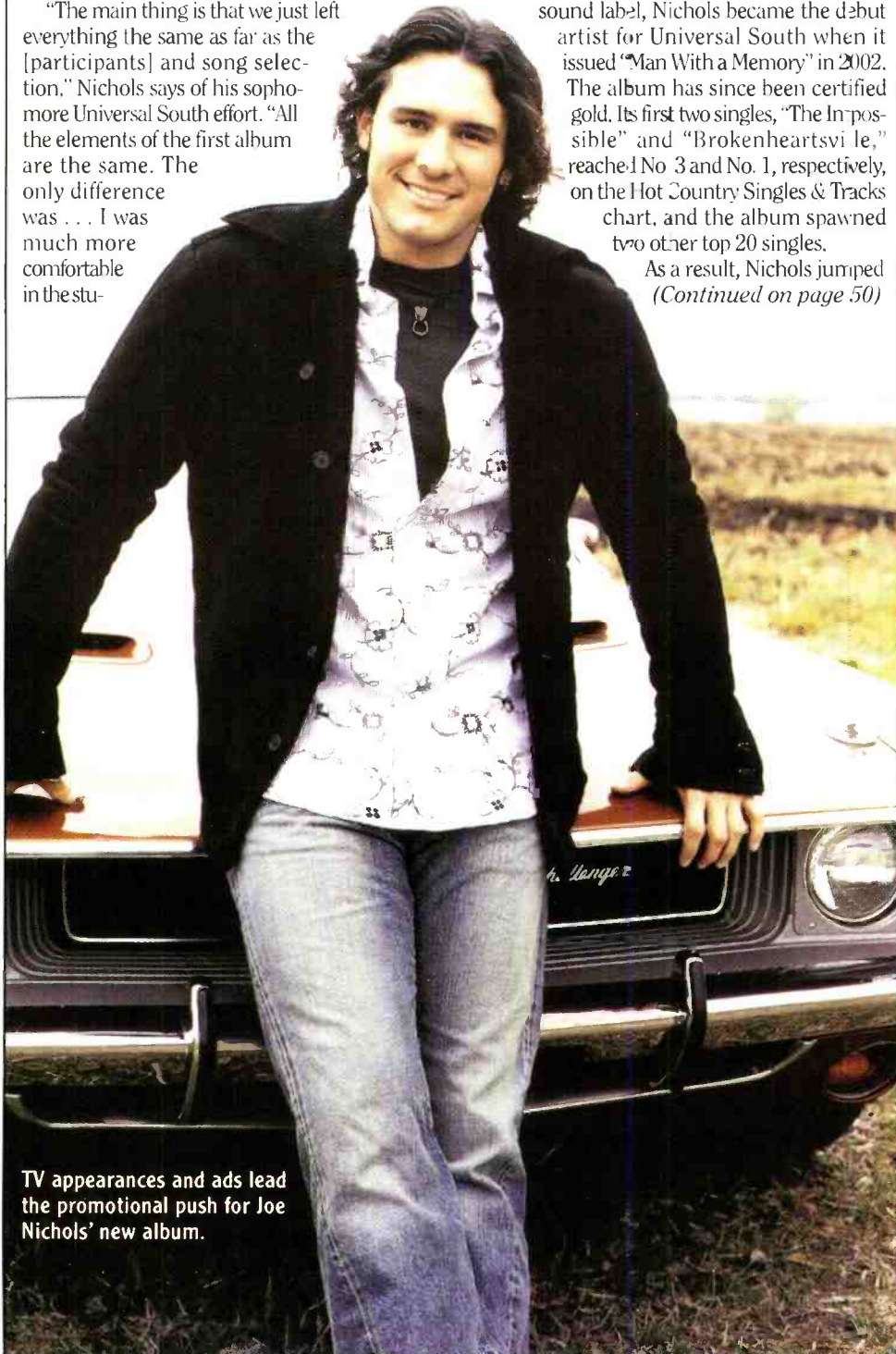
"The main thing is that we just left everything the same as far as the [participants] and song selection," Nichols says of his sophomore Universal South effort. "All the elements of the first album are the same. The only difference was... I was much more comfortable in the stu-

dio and stronger vocally and more mature mentally and physically from having been on the road a couple years."

"Revelation" was released June 29 and debuted at No. 3 on the *Billboard* Top Country Albums chart last issue with first-week sales of 43,000 copies, according to Nielsen SoundScan.

After recording for the independent Inter-sound label, Nichols became the debut artist for Universal South when it issued "Man With a Memory" in 2002. The album has since been certified gold. Its first two singles, "The Impossible" and "Brokenheartsville," reached No. 3 and No. 1, respectively, on the Hot Country Singles & Tracks chart, and the album spawned two other top 20 singles.

As a result, Nichols jumped
(Continued on page 50)



TV appearances and ads lead the promotional push for Joe Nichols' new album.

UMPG Sings Carey's Tune

New Home For Mariah's Publishing

BY MELINDA NEWMAN

Mariah Carey has signed a new long-term publishing deal with Universal Music Publishing Group.

The worldwide pact includes 135 copyrights, including 14 of Carey's 15 No. 1 hits on The *Billboard* Hot 100 (her remaining No. 1 was a remake of "I'll Be There").

Carey previously was signed to Sony/ATV.

UMPG world-wide president David Renzer

EXCLUSIVE

has had his eye on Carey's catalog for some time.

"There are certain artists that you always inquire about," he tells *Billboard* in an exclusive interview. "I had been asking [Carey's attorney] Don Passman for years about her and when her catalog might become available. She was an artist who I respected, not only for her vocal range but for her songwriting."

(Continued on page 67)

When Mariah Carey's catalog—including 14 No. 1 hits—became available, UMPG was ready.

Real: Harmony Is Key

BY BRIAN GARRITY

NEW YORK—Real Networks has its eye on bridging the compatibility gap between competing digital music standards.

At the UJA Federation's Music Visionary of the Year luncheon, held here July 14, co-honoree and Real chairman/CEO Rob Glaser said the company is working to solve the technology issues that limit consumer choices regarding digital music.

"Our big initiative is to solve this problem of the divided world we're in," he told *Billboard*.

Glaser did not offer specifics. However, he said the company sees a market opportunity in facilitating improved compatibility between rival digital music technologies.

Music from iTunes Music Store—the leading seller of digital tracks—cannot be directly transferred to any portable device other than the iPod.

At the same time, tracks from every other legitimate service—a field that includes Napster, MusicMatch, RealNetworks, Wal-Mart and Sony—

are incompatible with the iPod.

The recording industry has been lobbying tech companies to shake hands in the interest of promoting digital downloads. Some label executives are hoping for a certain degree of compatibility among a range of digital music services and devices by next year.

EMI Recorded Music vice chairman David Munns, the UJA Music Visionary of the Year co-honoree, had no comment on timing except to say that labels are "pushing hard" for technology companies to solve their compatibility issues quickly.

Munns told *Billboard* that with the number of legitimate music consumers moving online growing steadily, technology companies will not be able to ignore interoperability problems.

So far, market leader Apple Computer is yet to license its FairPlay digital-rights-management technology to any competitors.

In April, Apple rebuffed overtures from Real to make Apple's iPod compatible with Real's RealPlayer Music Store.

Sony, BMG Await Final EU OK

BY LEO CENDROWICZ
and EMMANUEL LEGRAND

BRUSSELS—Sony Music and BMG's proposed merger is only one formality away from being green-lighted by the European Commission.

The 30 commissioners are likely to approve the deal at a July 20 meeting in Strasbourg, France, without even discussing it, according to sources here. The decision will come one month after European Union competition commissioner Mario Monti concluded that there was no evidence of price collusion between the majors and no reason that the merger would harm the music market.

Once the merger is approved, Sony and BMG will proceed with their formal plans to create the world's largest record label, with a combined global market share of 25.1% (based on 2003 International Federation of the Phonographic Industry figures). Current market leader Universal had a 23.5% share in 2003.

Until BMG and Sony receive official clearance, they cannot act on logistical aspects of the merger. It is understood that each company is

currently working with consultants to define the best path for future integration.

Insiders cite the merger of PolyGram and Universal in 1998 as a benchmark. Sony and BMG sources believe the organizational integration of the two companies could take six months to complete. Most of the new structure could be in place before the Christmas season.

"We can move fairly quickly," one executive says. "It is not as difficult as some believe . . . But we can [mess] it up, too."

Industry insiders are divided on the impact of a merged Sony-BMG and the reduction from five majors to four.

LAST-DITCH EFFORT

A coalition of industry groups made a last attempt July 13 to obtain changes to the EC's ruling.

International Music Managers Forum, retailers' group GERA, international federation of musicians FIM, independent labels' lobby Impala and actors' federation FIA jointly appealed to the EC to review the case. They warned that a merger would negatively affect multiple aspects of the music business.

"The impact of going from five [majors] to four cannot be underestimated," they said in a letter to the EC. "Already, the collective power and conduct of the major record companies imposes unfair terms across the whole of the music business, from developing the careers of artists and composers, to licensing, to retail, to online. This stifles innovation and competition in music, price, new formats and the Internet."

Impala chairman Michel Lambot (who also heads Brussels-based music group Play It Again Sam) predicts that a merged Sony-BMG will try to use its muscle to gain even more market share. He bases his view on the actions of Universal, which has been using its market share to leverage advertising and retail space.

Nor does Lambot anticipate that Sony or BMG will divest from their core business to alleviate concerns about their market dominance. "Generally, in the media and entertainment sector, you do not sell anything to competitors," he says.

Lambot thinks Sony-BMG would seek to exploit its parent companies' assets across different sectors. (Continued on page 79)



NICOLI: UPBEAT ABOUT FINANCIALS

EMI All Smiles

Nicoli Confident Of Strong Second Half

BY LARS BRANDLE

LONDON—In the absence of any merger propositions, EMI Group is confidently banking on what chairman Eric Nicoli described as a "strong" second-half artist release schedule to meet its full-year financial targets.

Among the leading acts slated to deliver new recordings in the second half are Coldplay, the Chemical Brothers, Chingy, Robbie Williams, Gorillaz, Joss Stone and Helmut Lotti.

"With this strong release schedule and the progress we are making in both of our businesses, we remain confident that we will achieve our financial targets for the full year," Nicoli said at the company's July 13 annual general meeting.

Nicoli's optimism for EMI's recording and publishing businesses was based on his belief that the crucial second half will account for a relatively higher proportion of sales and profits than it has in previous years.

(Continued on page 79)

Bittersweet Symphony

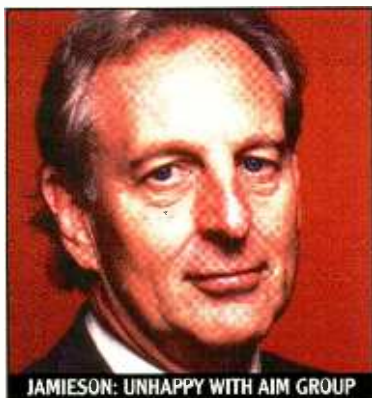
BPI Chief's Speech Highlights Rift Between U.K. Majors, Indies

BY EMMANUEL LEGRAND

LONDON—Relations between the two organizations representing record labels in the United Kingdom—the British Phonographic Industry, whose members are majors and some independents, and indie label body the Assn. of Independent Music—have reached their lowest point in five years.

During the BPI annual general meeting July 7, the body's executive chairman, Peter Jamieson, launched an attack on AIM. He accused the organization of weakening the case of the industry by failing to present a united front with the BPI.

"Notwithstanding the polarization of our business into a smaller number



JAMIESON: UNHAPPY WITH AIM GROUP

of very large multinational companies," Jamieson said, "the absence of a significant middle ground and the difficulties facing the independent sector,

I still believe that the problems that are addressed by a trade association are best addressed together in the same committees around the same tables."

He expressed his "bitter disappointment when an independent sector that is split at least three ways failed to find a solution to working under a common umbrella."

In his speech, Jamieson also attacked AIM—without naming the organization, but referring to "one part of our musical community"—for what he said was "mounted opposition of particular ferocity to the proposed merger between BMG and Sony."

Stating that the BPI "has nothing to say about this proposed deal," Jamieson said that calling the merger "as

one organization has, an act of 'cultural vandalism' is to willfully ignore the factors that the biggest and smallest companies have in common.

"In a fundamental sense the biggest U.K. record companies are in the same business as the very smallest, and that is the business of risk. Any venture capitalist will tell you that they know of no higher-risk business than the business of putting out sound recordings. The BPI believes in helping address the problems that cause investment in musical recordings to be so risky—not criticizing companies large or small for acting to overcome these difficulties in the best way they can."

AIM chairman/CEO Alison Wenham (Continued on page 79)

Best Buy To Sell Exclusive Elton John DVD Set

BY CARLA HAY

NEW YORK—For the third time in less than a year, Best Buy has scored an exclusive DVD deal—this time with Elton John.

The Minneapolis-based retailer has the exclusive rights to sell a four-disc DVD boxed set titled "Dream Ticket—Four Destinations: Four DVDs," which will be released Nov. 9.

Last year, Best Buy had similar exclusive DVD deals with the Rolling Stones and John Mellencamp (*Billboard*, Oct. 18, 2003).

Best Buy officials would not say how long the exclusive "Dream Ticket" DVD deal will be in effect but allowed that the retailer will sell the DVD set exclusively at least through the 2004 holiday season.

In addition to its stores, Best Buy will sell the boxed set on its Web site, bestbuy.com. The retail price for "Dream Ticket" is yet to be announced.

"Dream Ticket" will consist mostly of concert footage, with more than 70 songs from different venues, adding up to about 10 hours of footage. It will include previously unreleased concert



JOHN: BOXED SET ARRIVES NOV. 9

footage, photos and interviews.

One disc will be of a concert in London (with the London Symphony Orchestra); one will be of a New York concert; one will be of a concert in Ephesus, Turkey; and one will be an overview/retrospective of John as a performer.

The cover of the boxed set will feature an airplane, to "signify the journey Elton and his fans have taken over time," Best Buy senior VP of entertainment Gary Arnold says.

Best Buy's exclusive deal to sell the Rolling Stones' "Four Flicks" DVD set

was also timed to launch during the busy fourth-quarter holiday season. Even with the exclusive deal limiting its availability at retail, "Four Flicks" has become one of the top-selling music video boxed sets of all time. It was priced at \$29.99. According to Nielsen SoundScan, "Four Flicks" has sold 296,000 units to date.

In comparison, the Beatles' "Anthology" DVD boxed set has sold 219,000 copies. Atlantic Video's "Led Zeppelin DVD," which set new music video sales records upon its release last (Continued on page 67)

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"It's still too early to claim that DiscLive's concept of instant CDs is the wave of the future, but it's certainly one wave the Pixies will ride into this fall's U.S. Tour."

- Ken Goes, Manager of the Pixies

"Rock's Best New Souvenir"

- New York Times, May 2, 2004

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THE STRAT AT 50

Leo Fender's Pride & Joy Still A Rock'n'roll Favorite

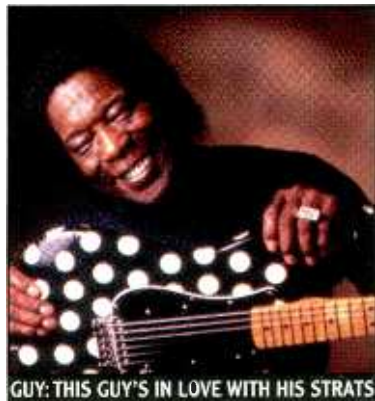
BY CHRISTOPHER WALSH

"It's the sound of the instrument and the way the neck feels. It's unlike any other instrument."

So says Bryan Adams of the Fender Stratocaster. "My pride and joy is a 1960 cherry sunburst that I bought 20 years ago. It is my finest guitar and sounds better than all of them. I can't explain why, it just does."

The Fender Stratocaster, now 50 years old, looms large in rock history. It was the guitar of choice at Bob Dylan's electric debut at the Newport Folk Festival, the Beatles' performance of "All You Need Is Love" on the first live global TV event and Jimi Hendrix's Monterey Pop and Woodstock festivals.

Despite an army of competitors and imitators, the Stratocaster remains one of the most revered and best-



GUY: THIS GUY'S IN LOVE WITH HIS STRATS

known instruments in the world. Like rock'n'roll itself—marking its 50th anniversary with Elvis Presley's recording of "That's All Right"—its popularity remains, well, stratospheric.

An accurate record of the Strato-

caster's origins is difficult to detail. It was the result of input from several people, including guitarists Bill Carson and Rex Gallion and Fender's George Fullerton, Freddie Tavares and Don Randall. But Clarence Leo Fender, known as Leo, was the primary force behind the icon's conception and refinement.

DESIGN AND ENGINEERING

"I couldn't design the things I needed," recalls Carson, then a top Western guitarist, "but I could get my ideas across to Leo. He wouldn't even put them on paper. He would just make the damn things, and they worked! He was a very clever engineer."

Fender's Custom Shop's Geoff Fullerton, who is George Fullerton's son, says, "Leo was an electronics guy. (Continued on page 79)

Juvenile Signs With Atlantic

BY GAIL MITCHELL

Aiming to build on the momentum fueled by rappers Twista and Fat Joe, Atlantic Records has signed pioneering Southern rapper Juvenile. In addition, a separate deal has been negotiated for Juvenile's UTP Records to join the Atlantic label roster.

Juvenile exits Universal-distributed Cash Money while still riding high on the singles charts with "Slow Motion," which is No. 2 on The Billboard Hot 100 this issue and No. 3 on Hot R&B/Hip-Hop Singles & Tracks.

The album it appears on, "Juve the Great," peaked at No. 4 on the Top R&B/Hip-Hop Albums chart. The album has sold 768,000 units, according to Nielsen SoundScan.



JUVENILE: LEAVES CASH MONEY AGAIN

Under the terms of the new long-term, exclusive worldwide contract, the New Orleans-based rapper will

release his first Atlantic solo album in early 2005.

Atlantic will also provide marketing and promotion for UTP Records, whose chief act is the Juvenile-fronted UTP (Juvenile, Skip and Wacko). The trio's most recent single ("Nolia Clap") and album ("The Beginning of the End...") were released through UTP/Rap-a-Lot 4 Life. UTP's first album under the Atlantic logo is expected in late 2005.

"We got the word that Juvenile was available and moved immediately," says Craig Kallman, Atlantic Records Group co-chairman/COO. "He definitely has a pulse on the South. We want to incorporate him into writing, producing and developing projects at Atlantic."

This is the second time that Juvenile (Continued on page 67)

WMG Inks Mobileway Deal

Pact Lets Customers Buy Ringtones Through Text Messaging

BY SCOTT BANERJEE

SAN FRANCISCO—Warner Music Group has entered a deal to simplify the purchase of ringtones by U.S. mobile phone users.

The deal with Mobileway, a San Mateo, Calif.-based wireless entertainment and marketing company, allows customers to purchase ringtones through text messaging.

Under the arrangement, WMG packaging, artist Web sites, album posters and online banners will include short codes and keywords required to initiate the paid downloads.

The process is already popular in such countries as the United Kingdom and Japan. But the WMG/Mobileway deal

is believed to be the first involving major-label packaging.

The short codes and keywords are used on phones to access the Internet and initiate the download of the ringtones, which are then delivered on-demand by an incoming text message, a process dubbed "premium SMS" (short messaging service).

"It's a great thing for the consumer and obviously for the record labels to have direct connections to mobile subscribers who are fans of their artists," says Michael Nash, WMG senior VP of Internet strategy and business development.

Mark Frieser, CEO with New York-based mobile-market consultancy Consect, pegs the U.S. ringtone market at (Continued on page 81)

NEWSLINE

THE WEEK IN BRIEF

Shortly after celebrating its 100 millionth iTunes download, Apple reports that iPod sales for the third quarter, ended June 26, increased 124% year over year to \$249 million. Portable player revenue is down 6% compared with second-quarter 2004, when iPod sales totaled \$264 million.

Apple reports third-quarter sales of \$73 million from other music products, including iTunes Music Store and iPod-related accessories. This represents a 22% increase compared with second-quarter 2004 and a 508% increase compared with third-quarter 2003.

BRIAN GARRITY

The top legal officer of the Recording Industry Assn. of America is warning legislators that second-generation digital radios could nearly obliterate the record industry if the government does not increase copyright protections.

Appearing July 15 before the House Subcommittee on Courts, the Internet and Intellectual Property, RIAA general counsel Steven M. Marks cited the dangers of digital radio receiver/recorders that can cherry-pick and redistribute music tracks.

He asked Congress to shore up content protections granted in the Digital Performance Right Act of 1995. At that time, noninteractive services like Webcasts and broadcasts did not pose a threat because listeners did not have automated copying capability. The new receiver/recorders about to hit the market change all that, Marks said.

"We fear that we are on the verge of devastation to the industry that will dwarf the harm wrought by the peer-to-peer piracy problems of the last several years," he said.

BILL HOLLAND

Clear Channel Entertainment will aggressively enter the DVD market this year.

CCE will work with distribution partners from major and independent studios. Announcements are expected in the next few weeks.

CCE hopes to secure DVD deals by taking advantage of the 26,000 shows it puts on each year. It also hopes to create how-to videos with some of the 1,000 athletes it represents. Most projects are expected to involve music, theater, sports or documentaries. An eight-title DVD deal involving Broadway shows is under negotiation.

Steve Sterling, senior VP of CCE TV—the division that handles home video—expects to have 40 to 50 DVD titles in its pipeline by this time next year.

JILL KIPNIS

On July 14, a federal judge in San Francisco's U.S. District Court denied motions from Napster's former investors, Bertelsmann AG and venture capital firm Hummer Winblad, to dismiss ongoing lawsuits. The suits, filed by a number of labels, publishers and songwriters, allege that the parties' monetary investments into Napster allowed the music download site to run longer than it would have otherwise, a move that facilitated widespread piracy and cost the music industry \$17 billion in sales.

Bruce Rich, a lawyer for Bertelsmann, said that his party still seeks a dismissal of the lawsuit. Napster went bankrupt in 2002 and was bought by Roxio, which later launched Napster 2.0 in 2003.

SCOTT BANERJEE

Songwriter Giuseppe "Beppe" Canterelli has filed a class-action lawsuit in Los Angeles Superior Court against EMI Music Publishing, alleging that it engages in unfair business practices by failing to promptly pay the royalties it holds in so-called suspense accounts.

The suit charges that EMI Music Publishing "does not make reasonable efforts" to track down songwriters or estates owed money. It further charges that the company ultimately keeps "significant portions" of the unclaimed money in its suspense accounts. The suit seeks unspecified damages.

Canterelli's attorney, Anthony Kornarens of Spellberg & Kornarens, could not be reached for comment at press time. Canterelli, described as a California-based songwriter whose compositions EMI has administered for 10 years, is the only party listed in the suit.

An EMI representative declined to comment.

BRIAN GARRITY

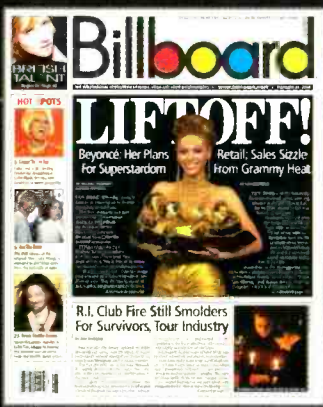
The National Music Publishers Assn. board of directors will meet July 21 to discuss how it will proceed when the contract of veteran president/CEO Ed Murphy expires in December.

NMPA chairman Irwin Robinson denies reports that a search committee is in place to seek a successor. "Ed hasn't informed us of what his future plans are," Robinson says.

Murphy joined NMPA as executive VP in 1983. He was elected president of the Harry Fox Agency in 1984 and president/CEO of NMPA and HFA in 1985. When leadership of NMPA and HFA split in 2000, Murphy remained NMPA president/CEO. He was unavailable for comment.

BILL HOLLAND

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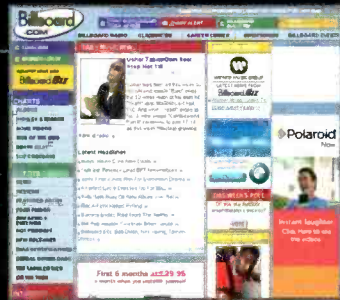
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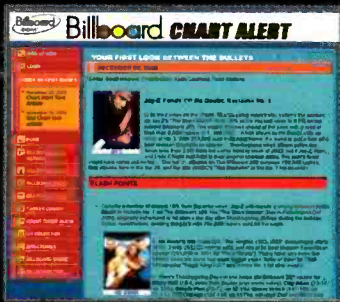
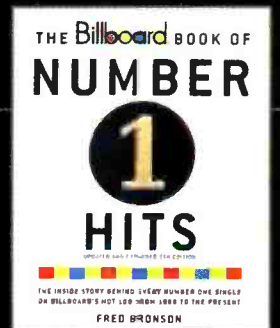


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Induce Act Makes P2P Sites Accountable For Infringement

Congress Gets It Right

The music industry was stunned last year when federal judge Stephen Wilson ruled that Grokster and other unauthorized music-sharing peer-to-peer systems were not secondarily liable for copyright infringement.

Wilson reached this conclusion while acknowledging that primary users of the P2P systems—kids—were most likely engaging in massive copyright infringement.

He also noted the P2P creators promoted their systems as the next “legal” generation of Napster. The promotion campaign apparently worked well, because some of them earned millions of dollars while paying nothing to artists and labels.

The judge relied on the standard the Supreme Court set 20 years earlier in Sony v. Universal. In that case, the court ruled that Sony, the creator of the Betamax machine, was not liable for contributory copyright infringement.

Erroneously equating P2P systems with the Betamax machine, Wilson concluded that no remedy existed for copyright owners. He told the artists and labels that if they want to sue creators of P2P systems, they should go to Congress and ask them to write a new law. And that is exactly what they have done.

NEW LEGISLATION PROPOSED

The Inducing Infringement of Copyrights Act, S. 2560—aka the Induce Act—was introduced in the Senate June 22 by Sens. Orrin G. Hatch, R-Utah, and Patrick Leahy, D-Vt., respectively the chairman and ranking member of the Senate Judiciary Committee. Both are strong supporters of artist

rights. Hatch is a songwriter/performer, while Leahy has been seen all too often at Eagles concerts. They understand more than most how P2P technology has devastated artists.

The bill is co-sponsored by top Republican and Democrat leaders in the Senate, including Sens. William Frist, R-Tenn., and Thomas Daschle, D-S.D., respectively the majority and minority leaders.

The purpose of the Induce Act is to make

Taking Issue
By Jay Rosenthal

it absolutely clear that creators of P2P systems are secondarily liable for copyright infringement. Proponents of the act strongly believe that P2P systems not only harm artists but intentionally induce kids into engaging in illegal activity.

Ignoring the culpability of the P2P creators would be like criminalizing drug use but not the cultivation and sale of drugs.

Numerous technology and consumer groups oppose the act, because they believe the broad definition of “induce” may stifle creation of new technologies and products. They fear the Betamax standard set by the Supreme Court may be overturned, thereby

subjecting creators of products like the iPod to liability.

While some of their concerns have merit, as the Copyright Law should not unnecessarily stifle the creation of new technologies, their objections are simply misplaced. The Induce Act is narrowly drawn and consistent with the Betamax decision. In fact, it specifically states the Betamax standard will not change.

The act is an appropriate legislative response designed to deter the rather smarmy, opportunistic creators of these programs, some of whom have run to foreign jurisdictions to hide from legal process. It is not intended to stop the creation of products like the iPod.

SETTING THE PRECEDENT

In the Sony/Universal case, the court balanced the rights of copyright owners against the creators of the Betamax machine. It ruled that “time shifting” is a form of fair use. Therefore, the creators of the Betamax were not secondarily liable for copyright infringement.

The court focused primarily on three factors: lack of control over the infringing activity, users engaging in substantially non-infringing activity and lack of any real economic harm to the industry.

Comparing technologies and products is a tricky endeavor. Judge Wilson failed to fully appreciate the significant differences between the P2P systems and the Betamax machine, and as such, failed to correctly apply the Sony rule. The court in the Betamax case would never have protected

(Continued on page 67)

Letters

Boomers Should Be In The Buzz

The small print below your new Billboard Buzz chart indicates why radio callout researchers have been hanging up on me when I express a willingness to endure their questions: You and they only want “music fans ages 13-50.”

So while this 53-year-old buys a minimum of three CDs per week and listens to music radio virtually every waking hour, you would prefer to query my 22-year-old son who listens to zero non-sports radio or any music, or my 19-year-old son who listens to zero radio and makes his own playlists from downloaded

freebies. (His justification for file sharing is that I already own anything he downloads anyway.) Combined, they have not bought more than five CDs in their entire lives.

Your articles keep stressing that the baby boomers are an underserved market. Shouldn't research reflect actual buyers and listeners and not just the demographics that advertisers prefer?

Nora Lee Mandel
Forest Hills, N.Y.

Note: The Billboard Buzz is compiled for Billboard by PromoSquad.

English Lesson

I read with interest your piece in the July 3 issue on country acts emanating from Australia and agree that the territory is certainly an exciting and potent source of new talent. However, Olivia Newton-John was born in England. Incidentally, so was Frank Ifield, another artist to register on the Billboard country charts and another singer who is often mistakenly identified as having been born Down Under.

Jon Philibert
Country Music People magazine
London

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Chris Rice gives longer life to his 'Short Term Memories' on hits set



19 Kanye West's Nashville concert brings together a multiracial throng of fans

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Grohl Sees Double For Next Foo's Set

You never know where the Foo Fighters' Dave Grohl is going to show up. Now he's playing drums on the new Nine Inch Nails album, but he is already looking ahead to the next Foo's record.

Grohl tells *The Beat* that his band is building a studio in Los Angeles to record its next project; it had done previous albums in Grohl's basement in Virginia.

Interscope by year's end. NIN's last studio album, 1999's "The Fragile," has sold more than 875,000 copies in the United States, according to Nielsen SoundScan.

As is well-known, Grohl isn't one to sit around. If he's not working on a Foo Fighters album, he's usually drumming for someone else, whether it be NIN, *Killing Joke* or *Queens of the Stone Age*.

"I like to keep busy. I get bored easily," he says. "But I like to think I'm selective."

COVER UP: CoverGirl and Atlantic Records have created a new label, *CG Vibes*. The first release will be a limited-edition compilation, "CG Vibes: Music That Gives Back," out July 20 and on sale

through December.

The CD, which features mostly Atlantic acts, will be available at *Sam Goody* and *Media Play* stores for \$3.99; *Sony Connect* is selling the album as a download at the same price.

Included on the compilation are CoverGirl spokesmodels *Queen Latifah* and *Brandy*, as well as the *Corrs*, *Sugar Ray*, the *Donnas*, *Toby Lightman*, *Ryan Cabrera*, *Ben Jelen* and *Cherie*. The CD is available for free with the purchase of albums by Brandy, the *Corrs*, *Lightman* and *Jelen*.

A CoverGirl spokeswoman says the *Procter & Gamble*-owned company

(Continued on page 67)

The Beat

By Melinda Newman
mnewman@billboard.com



"I think it's going to be a two-record set," he says. "It's going to be 10 acoustic songs and then 10 tracks that are just koo-koo, really heavy," he says. He adds that the Foo's already have a lot of acoustic material that the band has never recorded.

As for NIN, Grohl says *Trent Reznor* called to ask if he would play on the new album, and they went into *Sound City Studio* in Van Nuys, Calif., the next day.

"It sounds incredible," Grohl says of the NIN material. "It is [Trent's] first [studio] album in five years. I looked at him and said, 'What have you been doing?'"

Grohl will appear on "Bleed Through," which will be out on



THE HIVES: SWEDISH BAND IS BUILDING A BUZZ AT MODERN ROCK

The Hives: Ready To Make Garage Rock Swell Again

BY BRIAN GARRITY

NEW YORK—Fresh off a European festival appearance the night before, Howlin' Pelle Almqvist is tired and his voice is hoarse.

But the Hives' charismatic frontman wants to make one thing clear: The Swedish band never wanted to be lumped into the so-called neo-garage movement that included the *Vines*, the *Strokes*, the *White Stripes* and others.

"It was never much of a scene," Almqvist says of the group of garage bands that broke through two years ago. "A lot of the bands don't even play garage rock."

Even though Almqvist doesn't like being part of the trend, the band reaped the benefits of the publicity.

And now, Interscope Records is hoping that the public will take quickly to "Tyrannosaurus Hives," the garage

punk revivalists' latest offering, due July 20 in the United States. It comes out the day before in the rest of the world.

Universal Music U.K. won a bidding war for worldwide rights to distribute the Hives at the end of 2002, inking the self-managed quintet to a contract estimated to be worth in excess of \$10 million.

However, that signing came at the height of the neo-garage rock craze, when a wave of young acts steeped in '60s garage and post-punk influences were generating "next big thing" headlines. Since then, other members of that wave—including the *White Stripes*, the *Strokes* and the *Vines*—have had varying levels of sales with follow-up releases in the wake of that hype. And not one act from these types of bands has spawned a crossover pop radio hit.

Retail and radio executives are noncommittal about

(Continued on page 13)

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Rice Sprinkles 'Memories' On Best-Of Set

Greatest-hits albums are a rite of passage for all successful artists, but rarely has there been a more clever title for such a collection than **Chris Rice's** "Short Term Memories."

Such good-natured whimsy is familiar to Rice's fans. After all, this hits package features compositions aimed at making listeners smile as they absorb lyrics that are playful and poignant.

"Clumsy" and "Smellin' Coffee" are among the hits that come to mind in that vein. But this 17-song **Rocke-town Records** collection also offers Rice's version of "Go Light Your World," a song he wrote for **Kathy**



RICE: RELUCTANT STAR

Troccoli, as well as a newly recorded version of his "Untitled Hymn (Come to Jesus)."

The collection bowed at No. 10 on the *Billboard* Top Christian Albums chart, marking his seventh entry on the list.

"I still feel like I'm the beginner, like the new guy," says Rice, who debuted with the album "Deep Enough to Dream" in 1997. "I don't feel like I've followed the typical music path enough to be worthy of this [hits collection] at this point."

In listening to the body of work represented on "Short Term Memories," Rice's creative stamp is unmistakable.

"The comments that I got from the very beginning were kind of wrapped around the fact that I approach things from a weird angle," Rice says.

That lyrical approach hasn't changed, but the way in which Rice delivers his songs has. "I see the consistency in trying to approach things from an interesting angle," he says of his lyrics. But with the production, he says, "we've covered a lot of ground."

Rice adds, "We've tried to have fun with everything, but the fans want to keep you in a certain kind of a category, and you don't want to scare them off either." His motto for

change: "Stretch slowly."

The two new songs on the record were written by Rice years ago. "Go Light Your World" was a 1995 hit for Troccoli. Rice's version has been released to Christian radio and is currently No. 27 on the *Billboard* Christian AC singles chart.

The other new song, "Mama Prays," was written 12 years ago. "It's a timeless message, that we all need to be lifting our kids up," Rice says. "I don't have kids yet, but that's what I want to do when it's my turn. I wanted to show my appreciation for my parents and how they've been a spiritual support over the years. I want to encourage people to be like that too."

Children have been an important part of Rice's life. He has spent years working with Christian youth at church camps, youth conferences and retreats, where his music has garnered an enthusiastic audience. Even as his career took off, Rice has been careful to keep the music business from over-

whelming his youth ministry.

Over the years, Rice has been something of a reluctant star. Intelligent, introspective and intensely private, Rice has found celebrity uncon-

comfortable, but he copes by keeping apart his public and private lives.

"For me, it has been separating the two worlds in my head and realizing I'm really not required to be everything everybody wants me to be," he says.

Rice also handles tour dates different from most artists. "I don't do any in-stores or meet-and-greets before the shows," he says. "The show is the first thing that I do . . . Then afterward I'll go out and sign [autographs] and talk to people."

"I love it, but I can't exhaust myself on the relational end, because I'm introverted, and it really zaps my energy to be talking to strangers for that much time," he continues. "I just take it off the front end of the show and put it at the [back] end. Little things like that I've figured out work for me."

"It may tick some people off because I didn't do a meet-and-greet beforehand or show up at their store that day. Even though they may not understand, it's what I have to do to maintain sanity, because I have to manage my world and my relationships."

Booked by **Creative Artists Agency**, Rice will play youth camps and festivals this summer. In the fall, he will tour with **Amy Grant**.

One of his goals is to see his music reach a broader audience.

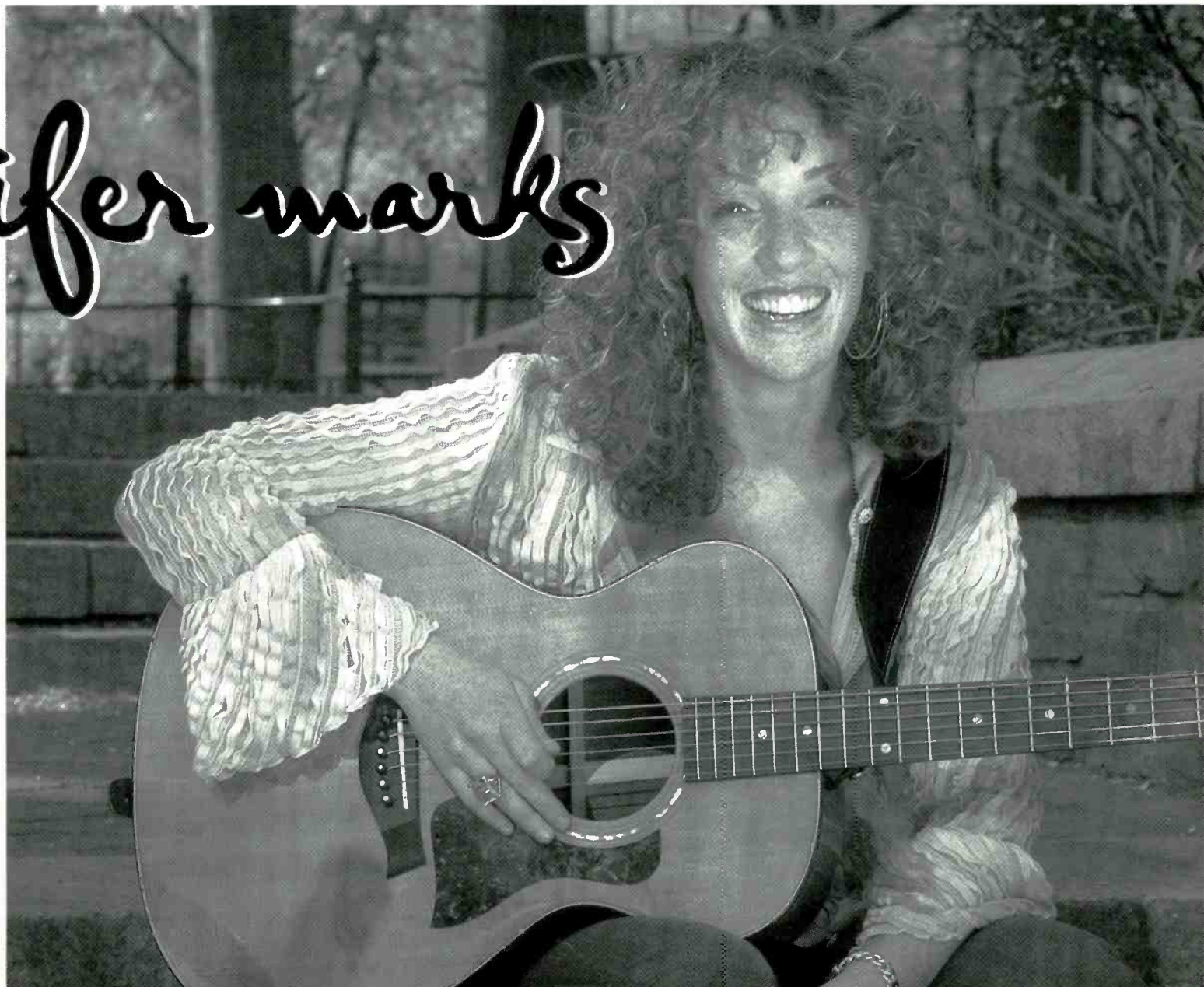
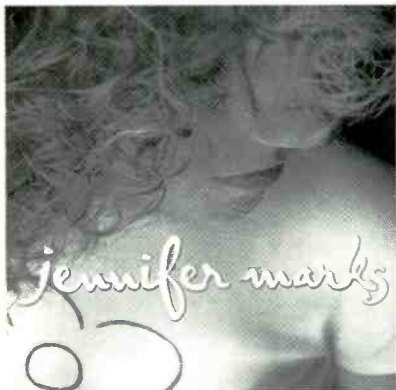
"One of the biggest convictions I have now is that my music needs to be not just for people who already believe in everything I do," Rice says. "I really believe that everything we [in the Christian music industry] do, we are marketing to people who are encouraged by it. But there are so many more people who need to hear what we are doing."

Higher Ground™

By **Deborah Evans Price**
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The Hives

Continued from page 11

what all this means for the Hives. But no matter how they perform, industry watchers say that hope for any kind of neo-garage movement is long dead and these bands have to be judged on their own merits.

"This isn't the new grunge," says Sean Demery, PD at modern rock radio station KITS (Live 105) San Francisco.

Joe Nardone Jr., VP of Gallery of Sound, an 11-unit chain based in Wilkes-Barre, Pa., adds, "The [industry] was looking for these bands to be some kind of savior, but it hasn't worked out."

Radio and retail executives say Interscope also faces the challenge of reviving the Hives' momentum, which cooled after "Hate to Say I Told You So," the first single from "Veni Vidi Vicious."

That album has sold 397,000 copies in the United States, according to Nielsen SoundScan, since it was released in 2000 through Epitaph/Burning Heart Records. (In 2002 the album was licensed for North American distribution through Warner Bros. Records.)

"It's almost like they're back at square one," Nardone says. "They've been gone a long time."

However, the Hives' first single from

the project, "Walk Idiot Walk," is already No. 23 on the *Billboard* Modern Rock chart this issue.

And Nardone adds that even if the band is taking small steps, the Hives appear to be carving out a solid career—something that was unattainable just a few years earlier when the nü-metal wave gripped the rock landscape.

DON'T COUNT THEM OUT YET

Interscope head of marketing Christina Meloche predicts that the Hives' profile is about to rise.

The band will appear on an upcoming installment of the WB's "Pepsi Smash" and on "Late Show With David Letterman" July 22. It will also be featured on upcoming covers of Spin, Filter, NME and Kerrang.

At retail, the album will carry a suggested retail price of \$13.98, and the iTunes Music Store will offer exclusive downloads.

The Hives, which are booked through the Agency Group, are also going back to the road, where they built an audience the first time around. The band toured for almost three years in support of "Veni Vidi Vicious."

Almqvist says the band is looking forward to returning to the road and reconnecting with its existing fan base and converting new followers.

Jay Frank, head of label relations for Launch, Yahoo's music channel, says the band continues to have an active

following online. "There's still a significant core audience for this band."

That core was in part built by MTV's significant support behind the neo-garage movement. In addition to playing these bands' videos, the channel aired such programming as a "battle of the bands" between the Hives and the Vines at the 2002 Video Music Awards.

But the performance of the Vines' newest release shows that some of the excitement for these bands may have cooled.

The public so far has passed on "Winning Days," the sophomore outing from Australian rockers the Vines. The Capitol album, released in March, has sold 141,000 units—lagging far behind the performance of 2002's "Highly Evolved," which has sold more than 667,000 copies to date.

However, Rob Roth, owner of New Jersey-based rock retailer Vintage Vinyl Records, is wary to read into the numbers as a referendum on the health of the garage rock movement or an indication of how the Hives may perform.

He says that quality as much as promotion or media hype about a "scene" is what drives the commercial response to these bands.

That certainly is the case with V2 Records' White Stripes.

The Detroit-based duo has sold 1.6 million copies of the critically hailed "Elephant" in the United States since its release in April 2003, according to

Nielsen SoundScan. The record also earned a Grammy Award nomination. That outpaces the 910,000 total of

their previous effort, "White Blood Cells," an album first released in (Continued on page 14)

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Songwriters & Publishers

Oldies, Not-So Goodies

Richard Barone, New York's fittingly self-described post-punk **Ed Sullivan**, is at it again.

Hot off his star-studded revue "There'll Be Another Spring: A Tribute to Miss Peggy Lee" July 14 at the Hollywood Bowl, Barone is readying "The (Not-So) Great American Songbook" for Aug. 14 at Central Park SummerStage.

Marshall Crenshaw, **Moby**, cabaret legend **Baby Jane Dexter**, **Judith Owen** and **Elizabeth Ziff** of

they can make us smile. They have achieved their own kind of greatness." Interpretation also gets taken into account.

"One song is 'Total Eclipse of the Heart,' which is performed by [notorious drag act] **Kiki & Herb** and can be taken different ways," says Barone, an avowed fan of its songwriter, **Jim Steinman**.

"I'd seen them do it, and it goes over the emotional edge—and that's why it fits into this show: They take it to such an

available at cdbaby.com, tower-records.com or Barone's Web site, richardbarone.com.

And just for the record, I happen to love **Starship's** "We Built This City," cited by **Blender** as the worst song ever.

MUSIC FOR FURNITURE: Venerable furniture manufacturer **Pennsylvania House's** 72-piece set of "classic" pieces inspired by the songs of jazz singer/songwriter **Steve Tyrell** (*Bill-*



BARONE: SHOW FETES 'GUILTY PLEASURES'

the group **Betty** are among those who will appear.

"There is so much attention and reverence these days lavished on "The Great American Songbook"—and with good reason," Barone says. "The songs really are great. But what about the other songs we love—or love to hate? Pop songs that musicians love to perform and that audiences love to hear—and even sing along to—even though we know they're not so great. Guilty pleasures. This show is a celebration of those songs."

Seeking to maintain the surprise factor, Barone is reluctant to give away more than a couple titles of songs scheduled to be performed. But he does clarify the criteria by which they were selected.

"Some were very simply overplayed and spent too long dominating the airwaves," he says. "Actually, deep down, they are quite wonderful. But others are just plain bad, though still,

extreme, but it's also quite a good arrangement."

Barone adds that other songs in the program "take on different meanings" when performed by distinctive duos. An example: **Ashford & Simpson's** classic "Solid," as

sung by **Dexter and Everett Bradley**, star of "Swing," the hit Broadway musical. "I love Ashford & Simpson and the song is brilliant, but performances in a certain context can be funny or fun—and there will be a lot of them like that in this show."

So Barone stresses that the songs included in his show, "unlike the **Blender** [magazine] list of 50 worst songs ever, aren't necessarily bad songs, but maybe played in a different context or with a different twist."

Barone, of course, is a singer/songwriter who first gained acclaim as leader of '80s pop-rock group **the Bongos**.

"I love pop, from my Bongos days," he says. "We love these songs, but they can have a campiness to them depending on how they're presented. So the show is lovingly irreverent."

Incidentally, a compilation of tracks from Barone's various solo albums has been released. The CD, "Collection: An Embarrassment of Richard," is an import from Hamburg's **RBM Special Editions** and is

Words & Music

By **Jim Bessman**
jbessman@billboard.com



board, March 27) has sold so well that a second Tyrell collection is in the planning stages.

"Initial response from our dealers was our best sell-in ever in the history of our company," says **Ron Fuhrman**, marketing VP for the 117-year-old Lewisburg, Pa.-based company, which launched "New Standards: The Steve Tyrell Collection" in February. "We're now approaching phase two of the launch, following up and adding a lot of new dealers."

The launch actually tied in with the **Burt Bacharach/Hal David** title track of Tyrell's latest Columbia album, "This Guy's in Love."

"We bought the rights to it so that dealers are able to run TV and radio spots this year featuring Steve singing it," says Fuhrman, who also salutes Tyrell's furniture store appearances supporting his collection and album—often with proceeds benefiting cancer-related causes. The disease claimed Tyrell's wife and collaborator **Stephanie** last year.

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The Hives

Continued from page 13

2001 by indie label **Sympathy for the Record Industry**.

On the other hand, RCA's **Strokes** have sold slightly more than 500,000 units of "Room on Fire," which bowed last October. That's a far cry from the 966,000 copies they sold of 2001's "Is This It."

Meanwhile, despite the Hives' strong start at modern rock radio, stations remain fickle about these acts.

What's more, **Demery** says that any importance of the garage genre is diluted by an overall growth of "classic" modern rock bands that range from **Modest Mouse** and **Franz Ferdinand** to the **Killers**.

But **Steven Van Zandt**, singer/guitarist for **Bruce Springsteen's** **E Street Band** and host of the syndicated radio program "Little Steven's Underground Garage," believes there is a growing audience for garage music in general—even if it's not selling at platinum levels.

Van Zandt has lined up **Dunkin' Donuts** to sponsor **Little Steven's International Garage Rock Festival**—a one-day garage rock show set for

Aug. 14 in New York. The bill features **Iggy Pop & the Stooges**, the **Strokes**, the **New York Dolls**, the **Pretty Things**, **Bo Diddley** and the **Mooney Suzuki**.

Van Zandt says the challenge now is to create a more permanent format presence for garage—as well as for other traditional-leaning rock acts like **Jet**—at mainstream radio, where the predominant formats are pop, hip-hop and hard rock.

"Rock'n'roll in its pure sense will never dominate again, because we are in a culture that's much too fragmented," he says. "Right now we're fighting just to make rock'n'roll a significant niche."

Music Gear

NAMM SUMMER SESSION

It's Great To Be A Gear Head

Musical Instruments And Products Are Selling To Pros And Novices Alike

BY CHRISTOPHER WALSH

Music instrument and product manufacturers and retailers have reasons to cheer as they convene in Nashville for the Summer Session of NAMM, the International Music Products Assn.

The dollar volume of retail sales for music products in first-quarter 2004 increased 5% compared with the same period last year, to \$1,242,791, according to Music Trades magazine.

The Summer Session, July 23-25, follows NAMM's largest winter show ever, last January in Anaheim, Calif. And it comes at a time when NAMM is more proactive than ever in its efforts to cultivate music-making.

NAMM programs like Weekend Warrior, Recreational Music Making and Music Making & Wellness are among the initiatives promoting the physical and mental health benefits of playing an instrument. These programs are adding new customers for musical instruments in the process.

The association's lobbying efforts paid off when the U.S. House of Representatives passed a resolution recognizing the benefits and importance of school-based music education. The resolution was read on the House floor May 4.

"The larger world issues go on," NAMM president/CEO Joe Lamond says. "But more and more, people are saying, 'I still want to play music.'"

That desire is evident at retail, manufacturers report. "Most of the retailers we're talking to say they had a really good first quarter," says Tom Sumner, VP/GM of Yamaha's pro audio and combo division. He predicts the company will have a strong year.

At NAMM's Summer Session, Yamaha will introduce all-digital bass amplification systems, along with new electric basses and a low-priced acoustic guitar.

"I think the escalation of the



[Iraq] war put a bit of a dent in people's confidence," says Jim Mack, division manager of Tascam, which is shipping the US-2400 digital audio workstation controller it introduced at the winter NAMM show. "But it seems like [that confidence is] coming back already and has been strong.

"After being through so many months of the economy being so bad, it really was nice to see such a nice ramp-up in the fall," Mack adds. "We had a great Christmas, and then it continued into January and February. It's much better than it was a year ago."

GUSTO FOR GUITARS

Sales of fretted instruments rose 9% from first-quarter 2003, according to Music Trades. Retailers, of course, welcome the trend.

"We're selling a lot of American-made acoustic guitars," says Tim Miller, manager of Guitar Center's flagship store in New York. "People want higher-quality [instruments], rather than lower-quality, introductory-level guitars that are usually made in Korea, China or elsewhere overseas."

Guitar Center's most popular brand names include Martin, Taylor and Gibson, Miller notes. "We sell a lot of Gibson," he says.

Such reports are music to the ears of U.S.-based guitar manufacturers, many of which are marking significant anniversaries in 2004.

Nashville-based Gibson Musical Instruments—parent of the Gibson, Epiphone, Baldwin, Valley Arts, Kramer, Steinberger, Tobias, Trace Elliot and Slingerland brands—is marking the 110th anniversary of the Gibson brand. Miller says Gibson and Epiphone electric guitars, particularly the Les Paul model, are especially popular at his store.

El Cajon, Calif.-based Taylor Guitars is celebrating a milestone with its 30th-anniversary Grand Concert lim-

(Continued on page 15)

Manufacturers Ready For Summer

New Guitars And Related Equipment Reflect Advances In Technology

BY CHRISTOPHER WALSH

The NAMM Summer Session is a smaller gathering than its annual winter trade show. But it offers a healthy combination of product debuts and presentations of products previously announced at the winter show that since have shipped to retail.

This array of instruments and recording products demonstrates the high quality the music products industry offers and the ongoing impact of technology on centuries-old musical instruments.

"Companies are under such tremendous pressure to innovate, even an annual product cycle isn't enough anymore," NAMM president/CEO Joe Lamond says. "The result is that the end user is going to see some really good new products, and cheaper than ever."

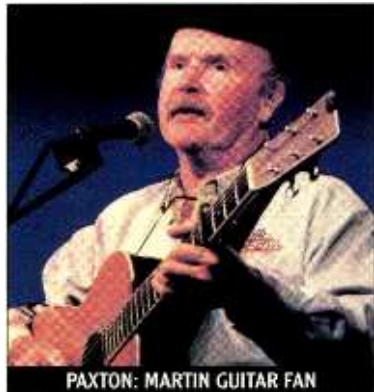
Here is a selective preview of products to watch.

GIBSON

The retail version of Gibson's digital guitar (*Billboard*, April 10) will be shown at the Summer Session, according to Gibson CEO Henry Juszkiewicz, along with the manufacturer's new digital-ready guitars and digital-ready kit.

Also new are Jimmy Page and Peter Frampton Les Paul models from the Gibson Custom Shop.

Gibson's Epiphone, Baldwin, Hamilton and Slingerland brands will introduce new products as well. Baldwin's Stealth Action, already found in its vertical pianos, is now included in



its grand models. Also new is the Les Paul drum kit, a Les Paul baritone guitar and new guitars from Epiphone's Masterbilt line.

ROLAND

Many Roland products introduced at the winter NAMM are now shipping. Retailers report brisk sales of

these recent arrivals, including the Fantom workstation keyboards and new and improved models in the V-Drums family.

Roland's VS8F-3 Plug-In Effect Expansion Board is also shipping. The VS8F-3 is an open platform card allowing third-party plug-ins from pro manufacturers like Antares, Massenburg Design Works, Universal Audio and TC Electronic to be used with Roland V-Studio workstations.

TAYLOR

Marking its 30th anniversary, Taylor Guitars will show the K4 Equalizer, the manufacturer's first out-board electronic product, conceived by Bob Taylor and Rupert Neve. The K4 is designed specifically for the acoustic guitar.

Taylor will also show its 2004 Fall Limited Editions, which, at press time, were still being designed.

SHURE

Microphone, headphone and transmitter manufacturer Shure will show its SLX Wireless Systems, introduced at the winter NAMM show and now shipping to retail.

The SLX Wireless Systems are aimed at installed sound environ-

ments and working bands. They feature the manufacturer's Audio Reference Companding technology, which utilizes a variable compression ratio to eliminate wireless artifacts and offer greater dynamic range. The hand-held transmitters come with a choice of several revered Shure microphone capsules, including the SM58, Beta 58A and SM86.

MARTIN

C.F. Martin & Co., which recently produced a guitar with serial No. 1,000,000, will introduce the Bellezza Nera model. A limited-edition collaboration among Martin, Eric Clapton (who is pictured playing one on his album "Me and Mr. Johnson") and Hiroshi Fujiwara, the Bellezza Nera is a 14-fret 000 series guitar featuring a black gloss body, neck and headplate and African black ebony fingerboard and bridge.

Martin will also honor two musicians with the introduction of signature-edition guitars bearing their names: the OM-40 Rory Block and HD-40LSH Tom Paxton models.

DIGITECH

DigiTech will show five new distortion pedals at very aggressive price

points, director of marketing Noel Larson says.

With names like Screamin' Blues, Death Metal, Hot Head, Grunge and Bad Monkey, these pedals will serve newcomers and veterans seeking another weapon of mass distortion for electric guitars.

The DigiTech GNX4 Guitar Workstation is now shipping, the manufacturer reports. Featuring a built-in eight-track recorder, Lexicon's Pantheon reverb plug-in and phantom-powered microphone preamp, the GNX4 is a remarkably comprehensive product for guitarists.

PEAVEY

Peavey Electronics will introduce the Generation USA Custom series featuring the manufacturer's patented ACM circuitry for replicating an acoustic guitar sound.

Peavey will also show new PV Series sound reinforcement products, including mixers, equalizers and loudspeakers, and its 100-channel PCX U1002 wireless systems for voice and guitar.

In addition, as Peavey has become the exclusive licensee of the Jack Daniel's brand for music gear, the Jack Daniel's guitar will debut at the show.

No Stopping DAW Gear Head

BY CHRISTOPHER WALSH

The digital audio workstation continues to fuel an explosion in high-quality recording by independent artists.

Tascam introduced the concept in 1979 with its original Portastudio. This cassette-based four-track recorder made affordable multitrack recording available to the average consumer.

The US-2400 and Portastudio 2488 are two of Tascam's current DAW product offerings—two among a wealth of high-quality, low-cost recording gear that shares floor space at music instrument retailers.

Stand-alone hard-disc recorders and personal computer-based DAW products are sustaining the revolution in high-quality, low-cost recording and mixing.

Today, virtually anyone can own a sophisticated DAW that provides an easy-to-use interface and better-than-CD-resolution recording.

And judging from the quantity of independent artists with self-produced recordings, virtually everyone does.

"You've got people coming into the music scene that don't remember not having computers as kids," Waves VP of U.S. and international marketing Bob Reardon says. "We've been seeing that coming for a while. We're in the process of making sure that those people get to know who Waves is."

Waves, which manufactures sound processing software and hardware products, was selected by

Berklee College of Music to provide software to the school's technology majors. Waves' Musicians Bundle, Masters Bundle and Diamond Bundle are highly regarded.

"The big view is that recording is continuing to go to the computer and get better and better and better," says Chuck Surack, founder of online/mail-order retailer Sweetwater Sound, which is celebrating its 25th anniversary.



"We have sold thousands and thousands of Digi 002s," Surack says, referring to Digidesign's inexpensive DAW interface for its Pro Tools platform. "It's just a phenomenal product, great sounding and a great value. Digidesign's new control surface, D-Control, is a lot of money, but it's going to open up even more doors for a lot of our pro customers."

Continued from page 15

ited-edition model. "The 30th-anniversary guitars are receiving rave reviews," Taylor's Andy Robinson says. "Business is good."

Also marking an important anniversary is the Fender Stratocaster. This favorite of professionals and hobbyists alike turns 50 in 2004.

Scottsdale, Ariz.-based Fender is, not surprisingly, celebrating the longevity of the iconic Strat—favored by such artists as Jimi Hendrix, Eric Clapton and Stevie Ray Vaughan—with the limited-edition 1954 Stratocaster and 50th-anniversary edition 2004 American Deluxe Stratocaster.

Fender Musical Instruments—which includes the Fender, Squire, Guild, Gretsch, Jackson, Charvel, Rodriguez, Brand X and SWR brands—will introduce re-engineered Fender Dynatouch amplifiers at NAMM's Summer Session and a new tube preamp for Fender bass amplification.

Fender will also debut a Mexican-made John 5 Telecaster, the J5 model played by former Marilyn Manson guitarist John 5.

Charvel, like the Jackson brand before it, will be re-engineered and relaunched at NAMM's Summer Session according to Fender's Richard McDonald.

PRODUCT CONVERGENCE

Music product retailers, including those online, increasingly sell music instruments and digital audio workstations for recording.

With that trend has come a convergence among the products themselves.

One example is the ever-improving software that emulates the sound of acoustic instruments, or even vintage synthesizers.

"Most of the monophonic electronic instruments of the early 1970s had audio signal chains that were derived from what our instruments introduced in the 1960s," says Bob Moog, founder of the company that bears his name. Moog Music, which celebrates its 50th anniversary this year, continues to create electronic instruments that defy easy categorization.

"Many digital keyboard instruments of the 1980s adopted those same concepts and terms or simply provided audio samples of real analog synthesizers," Moog continues. "Today, much of the synthesis software continues to use these terms and concepts."

As a result, performers use the sounds and audio concepts of Moog's early instruments as something of a mental reference point. They have become, Moog says, "part of the mental toolbox that contemporary synthesists and keyboardists employ."

For exhibiting manufacturers and retailers at NAMM's Summer Session, the mood will be positive, as economic recovery seems to be gathering strength.

"This year is looking really good," Roland U.S. director of sales Paul Youngblood says. "We're doing really well, and from what I can see, the industry is doing well. Overall, the feel is very vibrant."

The Production Credits chart will return in the Aug. 7 issue. The chart is updated every Friday and can be accessed in the Pro Audio section of billboard.biz.

Caine's Quest Encompasses Classics To Club

Pianist **Uri Caine** has made a career out of operating on the outskirts of jazz. His stylistic tastes run the gamut from hardcore classical to DJ groove.

Whether he re-imagines **Mahler, Wagner, Schumann** and **Bach** in bop, klezmer and tango settings or pays improvisational tribute to Tin Pan Alley, he adheres to the jazz tradition as a springboard to dive into new musical depths.

From June 22-27, Caine showcased his expansive oeuvre at the Village Vanguard for six nights as a part of the New York JVC Jazz Festival. He employed different ensembles for each evening. In between his septet "Mahler Project" and his Bach "Goldberg Variations" octet show, Caine plugged in his Fender Rhodes to lead his **Bedrock** electric quintet featuring **DJ Logic** on turntables.

Was it difficult switching gears each night?

"Honestly, it wasn't," says Caine,



Caine: From Mahler to DJ Logic

who sold out the club several nights during the engagement. "I'm used to it. I may be on the road with a large group, then they go home and I play some solo dates, then I hook up with another one of my ensembles to do another string of concerts. It's just a matter of adopting a different head for each group."

Initially he was concerned about playing the jazz adaptations of classical music in a club setting because they are usually performed in bigger halls.

"It turned out great though," he says. "Because the sets were sell-outs, there was a feeling of expectation. Plus it's always special to be at the Vanguard."

Caine also brought a tad of culture shock into the venerated club with **Bedrock's** music. "I'm not sure if there's ever been a DJ playing a turntable and plugging into a laptop at the Vanguard," he says.

Originally Caine was booked for a week to celebrate the release of his trio album, "Live at the Village Vanguard." It was released June 8 on **Winter + Winter**, the German label that **Allegro Corp.** distributes in North America.

The CD is adventurously eclectic,

including a dazzling swing through **Wayne Shorter's** "Nefertiti," a dramatic take on **Giuseppe Verdi's** "Otello," a rousing romantic jaunt through **Irving Berlin's** "Cheek to Cheek" and the rollicking original "BushWhack" that instrumentally bashes the president.

The trio—featuring bassist **Drew Gress** and drummer **Ben Perowsky**—performed opening and closing night. Alto saxophonist **Greg Osby** joined the threesome on another night.

"The trio allows me more freedom musically," Caine says. "The complex pieces of the larger groups have room for improvisation, but it's not like when Drew, Ben and I play together. We're able to quickly go in any direction. The piano lends itself to being spontaneous. It's wide open, so I can play intense, physical, percussive outbursts whenever I want."

Caine has recorded several albums for **Winter + Winter**. Owner **Stefan Winter** has given the keyboardist free rein to pursue his musical interests. Upcoming projects include a new **Bedrock** CD and an entire jazz-fueled album devoted to the opera "Otello."

GODFATHER OF SOUL DOES JAZZ: On July 20, **Verve Records** will issue for the first time on CD **James Brown's** jazz album, "Soul on Top."

Recorded in 1969 with the **Louie Bellson Orchestra**, it could well be the jazz record of the year. Originally released on **King Records**, the 12-tune collection features **Oliver Nelson's** arrangements and Brown's bandmate **Maceo Parker Jr.'s** tenor sax gales. Led by the longtime **Duke Ellington Orchestra** drummer, the support group includes such noteworthy as bassist **Ray Brown** and alto saxophonist **Ernie Watts**.

Brown performs at his best—leaning back, belting with gusto, swinging with brio and launching into delicious vocal improvisations teeming with his trademark squeals, "uh-huhs" and "good Gods."

In the LP's original liner notes penned by jazz scribe **Leonard Feather**, Brown commented, "At heart I've always been a jazz man. When I was just a kid in Macon, Ga., during amateur shows, I went up onstage with some of those name bands that passed through town. I've never forgotten the impression those big-band sounds made on me."

On the album, Brown kills on such low-lights romantic standards as "That's My Desire" and "It's Magic." He puts a funky jazz spin on **Hank Williams's** "Your Cheating Heart" and stretches out on two of his big hits, "It's a Man's, Man's, Man's World" and "Papa's Got a Brand New Bag," given the big-band jazz treatment by Nelson.

The CD also contains a previously unissued version of Brown's 1968 hit, "There Was a Time," co-written by

Brown and Bud Hobgood.

Brown told Feather that jazz was an integral ingredient in his music.

"When people talk about soul music, they only talk about gospel and R&B coming together. That's accurate about a lot of soul, but if you are going to talk about mine, you have to remember the jazz in it. That's what made my music so different and allowed it to change and grow."

ON DECK: **Patricia Barber** and **Jane Monheit**, two very disparate jazz vocalists, are releasing new albums Sept. 7: "Live: A Fortnight in France" (**Blue Note**) and "Taking a Chance on Love" (**Sony Classical**), respectively.

The Chicago-based Barber enjoyed a long association with **Premonition Records**, which licensed her albums to Blue Note. For her first exclusive Blue Note release, the vocalist/songwriter documents her quartet tour in France earlier this year. The album features live versions of old favorites and new tunes.

"Patricia Barber is a musical vision-

ary and a contemporary jazz original," says **Bruce Lundvall**, president/CEO of **EMI Jazz & Classics**. "As a composer, pianist, interpreter and singer, she is a bold and adventurous musical traveler—a complete artist."

After three successful indie albums, Monheit leaps into the majors with her **Sony Classical**

singers around today. She is a real jazz artist, still at the beginning of what promises to be a huge career. Jane combines a beautiful voice with an uncanny sense of style and amazing versatility."

THREE DOT LOUNGE: **Thirsty Ear** releases the first of its series of **Groundtruthers** albums, "Latitude," Aug. 24. The group revolves around the unstructured improvisations of eight-string guitarist **Charlie Hunter** and drummer/electronics ace **Bobby Previte** and features the guest blowing by venturesome alto saxist **Greg Osby**... One of the United Kingdom's great young saxophonists, **Courtney Pine**, returns with his **Telarc** debut, "Devotion," July 27... On Aug. 10, **Thelonious Records** and **Hyena Records** combine forces to release "Monk 'Round the World," the second CD/DVD package in a series that captures legendary pianist **Thelonious Monk** performing in live settings. Shows from 1961-64 are included on the CD, while the DVD catches Monk in a London club in 1965. Liner notes are penned by bona fide jazzhead and former hoop star **Kareem Abdul-Jabbar**.

Jazz Notes

By Dan Ouellette
douellette@billboard.com



debut, a 15-song collection of tunes from classic movies. She revisits "Over the Rainbow" (a hit from an earlier album) as well doing a duet with **Michael Bublé** on "I Won't Dance."

Sony Classical president **Peter Gelb** said at the signing announcement earlier this year, "Jane Monheit is one of the most exciting jazz

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| JUNE 20 | | | | |
|---|--|--|--------------------------|--|
| CHICAGO, EARTH, WIND & FIRE | ctnow.com Meadows Music Centre, Hartford, Conn. June 26 | \$327,897 \$72.50/\$12 | 10,775 24,212 | Clear Channel Entertainment |
| KID ROCK, PUDDLE OF MUDD | Verizon Wireless Music Center, Noblesville, Ind. June 26 | \$326,296 \$41.50/\$19.50 | 12,985 19,820 | Clear Channel Entertainment |
| JEFF BECK, JAN HAMMER, AMY WADGE | Royal Albert Hall, London June 23-24 | \$313,792 £172,470 \$72.78/\$45.49 | 6,003 6,348 two shows | 3A Entertainment, Jack Utsick Presents |
| KISS, POISON | Cricket Pavilion, Phoenix June 18 | \$309,877 \$78.50/\$28.50 | 7,544 19,084 | Clear Channel Entertainment |
| DARYL HALL & JOHN OATES, MICHAEL MCDONALD, AVERAGE WHITE BAND | Chastain Park Amphitheatre, Atlanta June 28 | \$303,124 \$50.50/\$33.50 | 6,656 6,700 | Clear Channel Entertainment |

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Nashville snow was a denning musical moment in Music City.

"It was so cool to look out into that audience and see blacks, whites, Hispanics and so many families," she says. "It was one of those shows that makes you realize why you do this."

In Nashville MAD offered a buy-one-get-one-free promotion for attendees who brought a toy for the city's Martha O'Brien Center, a nonprofit resource center for

management, as the new GM for the 6,000-seat, multipurpose arena.

Wynkoop replaces **Robert LeBaron**, who took a post as GM of the William D. Mullins Memorial Center in Amherst, Mass.

Wynkoop was previously assistant GM for the Colonial Center at the University of South Carolina in Columbia, which Global Spectrum also manages. Wynkoop reports to Global Spectrum regional VP **Neil Sulkes**.

Italy's Promoters Upbeat Over Live Scene

BY MARK WORDEN

MILAN—Although the prevailing atmosphere of Italy's record industry is

avoided Italy, while there was an incredible hunger on the part of Italian fans to see them.”

That hunger is still evident; the dif-

launched the first Festivalbar in 1964. Its original aim was to enable fans to vote for the year's “summer hit,” but its role has evolved. “For a

mierring material,” Salvetti says.

Such is the prevalence of TV that purists are wary of describing Festivalbar as a live event. Trotta says, “It's

The event's decline has coincided, however, with the emergence of another “alternative” event, the Arezzo Wave Love Festival, which Mauro Valentini created in 1987.



DAVID BOWIE



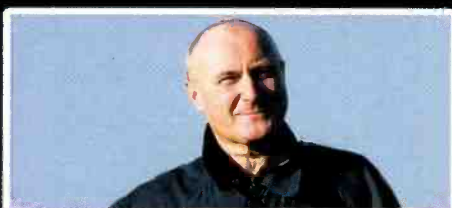
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TOURING 2004

On The Road

MIDYEAR REPORT

David Bowie Has Top Tour Of Mid-2004

See page 22

Photo: Kevin Mazur/WireImage.com



Despite A Summer Dip Arena Business Is Hot

BY RAY WADDELL

Although this summer has brought a downturn in ticket sales (*Billboard*, July 17), the touring industry remains arguably the most robust sector of the music business, as numbers generated in the first half of 2004 confirm.

North American arenas continue to reap the benefits of a healthy slate of acts that are opting to play indoors, with summer/fall treks by Madonna, Prince, Van Halen, Eric Clapton, Simon & Garfunkel and others.

Put simply, more artists are touring, and they are playing more shows, charging more for tickets and drawing more people.

As the International Assn. of Assembly Managers



IAAM

convenes for its annual conference in Las Vegas July 23-27 (see story page 30), the arena touring business is solid.

For the first half of 2004, gross touring dollars worldwide rose 30% compared with the same period in 2003, according to *Billboard* Boxscore. This represents a \$200 million increase.

Following a trend of the past several years, dollars outpaced attendance. The 14.4% increase in concert attendance worldwide was less than half that of the box office.

The strong numbers result from more diligent Boxscore reporting worldwide and an actual global rise in touring traffic. Boxscore received reports for 5,316 engagements from mid-November 2003 through May 18. That is 1,200 more engage-

(Continued on page 37)

Conventions Elect Security

BY RAY WADDELL

In the post-Sept. 11, 2001, world, venue managers must focus on building security more than ever. And this summer, two of the nation's major arenas face a top-level security test.

As FleetCenter in Boston prepares to host the Democratic National Convention July 26-29 and Madison Square Garden in New York gets ready to host the Republican National Convention Aug. 30-Sept. 2, the federal government has designated each assembly as a National Special Security Event.

The designation by the U.S. Department of Homeland Security brings with it the guarantee of extra funds for security and resources from the local, state and federal governments.

"When an event is designated

a National Special Security Event, the Secret Service becomes the lead federal agency for security design, planning and implementation," says Ann Roman, spokeswoman for the Secret Service.

"The FBI becomes responsible for intelligence gathering and crisis management, and [the Federal Emergency Management Agency] becomes responsible for consequence management," Roman continues.

The Secret Service has been planning for both conventions for more than a year, Roman adds, noting that the U.S. agency goes to each city to prepare an event security plan with law enforcement and safety officials from the local and state government.

And while the conventions are no doubt challenging
(Continued on page 32)



Madison Square Garden will host the Republican National Convention, Aug. 30-Sept. 2.



Top 25 Tours

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

| No. | Act | Total Gross | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|-----|---|-------------|------------------|----------------|--------------|-----------------|
| 1. | David Bowie \$45,395,490 | 722,158 | 737,581 | 82 | 60 | |
| 2. | Bette Midler \$39,748,912 | 410,848 | 484,346 | 39 | 8 | |
| 3. | Simon & Garfunkel \$35,910,484 | 328,562 | 332,577 | 20 | 18 | |
| 4. | Shania Twain \$34,241,445 | 514,606 | 545,455 | 39 | 14 | |
| 5. | Prince \$26,332,232 | 437,269 | 439,049 | 32 | 26 | |
| 6. | Rod Stewart \$25,386,307 | 320,414 | 339,940 | 31 | 22 | |
| 7. | Metallica \$21,615,335 | 382,382 | 422,911 | 28 | 13 | |
| 8. | Beyoncé, Alicia Keys & Missy Elliott \$19,177,889 | 282,476 | 364,708 | 27 | 6 | |
| 9. | Britney Spears \$18,917,821 | 300,460 | 328,596 | 25 | 9 | |
| 10. | George Strait \$15,872,499 | 321,299 | 346,491 | 19 | 8 | |
| 11. | Alan Jackson \$15,520,402 | 315,460 | 342,444 | 25 | 15 | |
| 12. | Luis Miguel \$15,240,534 | 278,397 | 289,708 | 31 | 4 | |
| 13. | Kenny Chesney \$14,920,797 | 344,647 | 349,240 | 23 | 21 | |
| 14. | Sarah Brightman \$14,418,490 | 225,402 | 329,638 | 41 | 3 | |
| 15. | Aerosmith & KISS \$14,228,836 | 159,012 | 202,241 | 15 | 0 | |
| 16. | Trans-Siberian Orchestra \$13,985,609 | 376,553 | 451,862 | 76 | 21 | |
| 17. | Linkin Park \$13,657,007 | 411,230 | 413,876 | 33 | 29 | |
| 18. | Aerosmith \$13,549,584 | 223,075 | 258,851 | 23 | 4 | |
| 19. | Robbie Williams \$13,293,955 | 196,943 | 211,789 | 4 | 2 | |
| 20. | Eagles \$12,978,685 | 124,372 | 137,643 | 11 | 4 | |
| 21. | Kid Rock \$11,858,087 | 347,495 | 381,467 | 39 | 23 | |
| 22. | Clay Aiken & Kelly Clarkson \$11,332,015 | 250,442 | 295,861 | 30 | 5 | |
| 23. | Night of the Proms \$10,971,188 | 302,253 | 320,103 | 32 | 1 | |
| 24. | Fleetwood Mac \$10,826,050 | 126,297 | 129,671 | 11 | 0 | |
| 25. | John Mayer \$10,218,936 | 310,309 | 395,641 | 38 | 10 | |

Touring

Backstage Report

BY RAY WADDELL

David Bowie

Although his tour has been cut short by recent heart surgery, David Bowie came on strong this year. His A Reality tour, is the top-grossing trek for the first half of 2004, raking in \$45.4 million and attracting 722,158 fans worldwide, through May 18.

The final night of Bowie's North American tour, June 5 at the PNC Bank Arts Center in Holmdel, N.J., also marked the singer's 40th anniversary in the music business.

That night the rock icon poked fun at his 1964 debut by singing a snippet of "Liza Jane," the song he first recorded as David Jones and the King-Bees, reported reviewer John D. Luerssen on billboard.com.

"The tour has been a tremendous success on all levels," says Arthur Fogel, touring division president at Clear Channel Entertainment, worldwide producer and booking agent for the tour. "This is David's first major world tour in more than 10 years, and I couldn't be happier with the results. The show is brilliant. David is truly one of the greatest live performers."



Bette Midler

The Divine Miss M's Kiss My Brass tour has proved to be a major winner, grossing almost \$40 million and averaging about \$1 million per night at the box office.

Midler's ticket prices for the first leg, which wrapped in March, ranged from \$35 to more than \$250.

"She can command a high ticket price because there is no one else like her," says Larry Magid, promoter and producer of the tour for Clear Channel Entertainment. "She brings out a specific audience that wants to see her again and again. They know they're going to get their money's worth."

The fall leg of the tour, which begins in October at a date and venue to be confirmed, will consist mostly of new markets, with a few repeats.

"Bette Midler always does great business," Magid says.



Simon & Garfunkel

Folk-rock duo Paul Simon and Art Garfunkel reunited to great fanfare last year for their Old Friends tour, and that success continues with more dates this summer.

Simon & Garfunkel reported \$22.4 million in grosses last year and another \$36 million through May 18. This gives the pair a nightly average of \$1.7 million.

John Scher, manager of Garfunkel, and Simon's manager, Jeff Kramer, are partners in the outing. The tour has cut individual promoter deals in each market, including pacts with AEG Live, the Messina Group, Clear Channel Entertainment, Jam Productions, Beaver Productions, Metropolitan Talent, Silva/Hewitt Presents and in-house promoters.

The duo will have another 20 summer arena shows in North America, followed by a brief late-summer run through Europe.



Photos: Kevin Mazur/WireImage.com

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Top 25 Boxscores

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

| No. | Gross Ticket Sales | Headliner, Support Act(s) | Total Attendance | Total Capacity, No. of Shows/Sellouts | Ticket Scale | Promoter(s) | Venue, City, Date(s) |
|-----|---|---|------------------|---------------------------------------|---------------------------------------|--|---|
| 1. | \$11,964,429 (129,861,912 pesos) | Luis Miguel | 233,913 | 242,075 25 shows | \$51.14 | Diversion y Eventos Espectaculares, S.A. | Auditorio Nacional, Mexico City, Jan. 15-Feb. 16 |
| 2. | \$8,137,425 | Elton John | 42,594 | 11 sellouts | \$250, \$175, \$100 | Caesars Palace/Concerts West | The Colosseum at Caesars Palace, Las Vegas, March 23-April 4 |
| 3. | \$7,546,068 (6,299,940 euros) | Clouseau | 243,556 | 246,612 14 shows | \$38.93, \$20.96 | PSE Belgium | Sportpaleis, Antwerp, Belgium, Dec. 2-29 |
| 4. | \$6,827,100 (\$9,191,653 Australian) | Robbie Williams | 99,870 | 103,483 two shows one sellout | \$82.93, \$57.67 | Michael Chugg Entertainment/ Jack Utsick Presents | Aussie Stadium, Sydney, Dec. 13-14 |
| 5. | \$6,415,950 | Elton John | 32,682 | eight sellouts | \$250, \$175, \$100 | Caesars Palace/Concerts West | The Colosseum at Caesars Palace, Las Vegas, Feb. 13-22 |
| 6. | \$6,023,220 | Simon & Garfunkel, The Everly Brothers | 54,482 | three sellouts | \$250, \$50 | Clear Channel Entertainment | Madison Square Garden, New York, Dec. 2-4 |
| 7. | \$4,427,726 | Simon & Garfunkel, The Everly Brothers | 37,978 | two sellouts | \$252, \$52 | Metropolitan Talent Presents | Continental Airlines Arena, East Rutherford, N.J., Dec. 7-8 |
| 8. | \$4,093,895 (£2,377,545) | Fleetwood Mac | 46,684 | 46,826 three shows | \$129.14, \$51.66 | Clear Channel Entertainment-U.K. | Earls Court, London, Nov. 29-Dec. 10 |
| 9. | \$3,992,582 (\$5,383,014 Australian) | Robbie Williams | 57,027 | sellout | \$82.06, \$57.46 | Michael Chugg Entertainment/ Jack Utsick Presents | Telstra Dome, Melbourne, Australia, Dec. 10 |
| 10. | \$3,886,919 (3,181,306 euros) | Night of the Proms: Toto, INXS, John Miles Band, Ilse De Lange, Il Novecento Orchestra | 147,945 | 149,044 14 shows | \$48.87, \$42.76, \$36.65, \$27.49 | PSE Holland | The Ahoy, Rotterdam, The Netherlands, Nov. 18-Dec. 1 |
| 11. | \$3,786,055 | Simon & Garfunkel, The Everly Brothers | 30,952 | two sellouts | \$250, \$55 | Nederlander Organization/AEG Live | Staples Center, Los Angeles, Nov. 17-18 |
| 12. | \$3,663,140 | Simon & Garfunkel, The Everly Brothers | 32,773 | two sellouts | \$228, \$128, \$83, \$53 | I.M.P. | MCI Center, Washington, D.C., Dec. 14-15 |
| 13. | \$3,294,735 | Simon & Garfunkel, The Everly Brothers | 33,085 | two sellouts | \$225, \$125, \$85, \$50 | AEG Live/Mass Concerts | FleetCenter, Boston, Dec. 11-13 |
| 14. | \$3,161,410 | Bette Midler | 25,770 | 27,240 two shows one sellout | \$250, \$35 | Clear Channel Entertainment | Madison Square Garden, New York, Jan. 17-18 |
| 15. | \$3,145,082 | Cher, KC & the Sunshine Band, Village People | 21,281 | 23,490 two shows | \$236.51, \$75.25 | Clear Channel Entertainment/in-house | MGM Grand Garden, Las Vegas, Jan. 2-3 |
| 16. | \$3,063,761 | Phish | 74,376 | four sellouts | \$49.50, \$39.50 | Clear Channel Entertainment | American Airlines Arena, Miami, Dec. 28-31 |
| 17. | \$2,963,420 | Simon & Garfunkel, The Everly Brothers | 23,081 | 26,325 two shows one sellout | \$250, \$55 | Nederlander Organization | Arrowhead Pond, Anaheim, Calif., Nov. 19-23 |
| 18. | \$2,933,187 (32,185,861 pesos) | Alejandro Sanz | 88,442 | 96,830 10 shows | \$33.17 | OCESA Presents | Auditorio Nacional, Mexico City, March 3-20 |
| 19. | \$2,842,461 | Celine Dion | 20,518 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, March 10-14 |
| 20. | \$2,837,325 | Celine Dion | 20,546 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, March 3-7 |
| 21. | \$2,836,146 | Celine Dion | 20,556 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, April 14-18 |
| 22. | \$2,835,743 | Celine Dion | 20,579 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, Dec. 30-Jan. 3 |
| 23. | \$2,832,118 | Celine Dion | 20,532 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, April 21-25 |
| 24. | \$2,824,797 | Celine Dion | 20,444 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, Jan. 21-25 |
| 25. | \$2,817,354 | Celine Dion | 20,459 | five sellouts | \$225, \$175, \$127.50, \$87.50 | Concerts West | The Colosseum at Caesars Palace, Las Vegas, March 17-21 |

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Touring

CCE Is Top Promoter

Clear Channel's Promotion Arm Far Outranks Competition

BY RAY WADDELL

The list of top-grossing promoters for the first half of 2004 offers few surprises, with the three corporate heavyweights predictably occupying the top three slots.

Far and away the world's largest promoter and venue operator is Clear Channel Entertainment, which reports more than \$405 million from being involved at some level in 2,644 shows.

Successful tours by Bette Midler, Sting, David Bowie and Beyoncé all contributed to CCE's strong start. A soft shed season for the remainder of the year should be at least partially offset by CCE's worldwide promotion of Madonna's Re-Invention tour.

In second place is the industry's newest major leaguer, AEG Live. This subsidiary of the Anschutz Entertainment Group, with its own sub-promoters like Concerts West (Prince), Goldenvoice (Coachella) and the Messina Group (Kenny Ches-

ney), has fared well so far this year.

AEG Live has reported more than \$176 million in grosses from just

with long-running stands by Celine Dion and Elton John at the Colosseum at Caesars Palace in Las Vegas.

House of Blues Concerts remains a major player, reporting more than \$88 million from 976 shows. HOB appears to be off the pace to a degree, though, from the \$220 million the promoter reported for all of 2003. National promotion of the Maybelline New York Girls With Attitude tour, headlined by Liz Phair, will contribute to HOB's revenue.

Florida-based Jack Utsick Presents continues to climb the promoter ladder, reporting \$51 million from involvement in 253 shows. Utsick has broadened his base into international markets like Australia and the Pacific Rim while at the same time becoming a nationwide player in the United States.

The Nederland Organization also remains highly active this year, reporting \$22 million from 40 shows. Nederlander's most active market is Southern California.

(Continued on page 35)



MADONNA: RE-INVENTION

Photo: Kevin Mazur/WireImage.com

374 concerts, which takes it well on its way to topping its total for 2003.

Among AEG successes are arena tours by Prince and Rod Stewart, along

Top 10 Venues

CAPACITIES 15,001 OR MORE

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

| No. | Facility, City, State | Venue Capacity | Total Gross | Total Capacity | No. of Shows | No. of Sellouts |
|-----|--|----------------|--------------|----------------|--------------|-----------------|
| 1. | Madison Square Garden, New York | 20,697 | \$32,858,313 | 708,182 | 933,563 | 59 |
| 2. | Continental Airlines Arena, East Rutherford, N.J. | 21,000 | \$17,609,500 | 475,313 | 755,397 | 50 |
| 3. | Wachovia Center, Philadelphia | 21,000 | \$17,379,351 | 408,504 | 586,886 | 42 |
| 4. | Philips Arena, Atlanta | 20,919 | \$15,945,410 | 461,756 | 747,997 | 50 |
| 5. | Bell Centre, Montreal | 21,242 | \$14,543,801 | 382,755 | 414,094 | 59 |
| 6. | Nassau Veterans Memorial Coliseum, Uniondale, N.Y. | 17,000 | \$14,203,381 | 402,098 | 727,766 | 56 |
| 7. | St. Pete Times Forum, Tampa, Fla. | 21,500 | \$13,495,668 | 323,735 | 473,401 | 42 |
| 8. | FleetCenter, Boston | 19,600 | \$12,659,213 | 170,468 | 201,416 | 14 |
| 9. | American Airlines Center, Dallas | 20,021 | \$12,617,212 | 319,495 | 436,082 | 32 |
| 10. | Thomas & Mack Center, Las Vegas | 19,354 | \$12,299,265 | 269,111 | 316,648 | 24 |



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*Capacities 5,001-10,000 Ranked by Gross. Compiled from Boxscores reported Nov. 19, 2003 through May 18, 2004.

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- 73 No. of Shows
- \$21,106,571 Total Gross

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Top 10 Venues

CAPACITIES 10,001 TO 15,000

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

| No. | Facility, City, State | Venue Capacity | Total Gross | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|-----|---|----------------|-------------|------------------|----------------|--------------|-----------------|
| 1. | Atlantic City Boardwalk Hall, Atlantic City, N.J. | 13,800 | \$9,214,733 | 152,645 | 281,202 | 29 | 4 |
| 2. | Van Andel Arena, Grand Rapids, Mich. | 12,864 | \$8,680,222 | 218,120 | 306,044 | 40 | 6 |
| 3. | National Exhibition Centre, Birmingham, England | 12,244 | \$8,387,729 | 133,722 | 135,808 | 13 | 5 |
| 4. | San Diego Sports Arena, San Diego | 15,000 | \$6,704,386 | 232,566 | 341,251 | 48 | 10 |
| 5. | Wembley Arena, London | 12,000 | \$6,478,072 | 124,601 | 128,304 | 13 | 7 |
| 6. | Giant Center, Hershey, Pa. | 12,500 | \$5,470,091 | 156,321 | 216,097 | 31 | 5 |
| 7. | John Labatt Centre, London, Ontario | 10,500 | \$5,431,239 | 114,982 | 125,550 | 19 | 11 |
| 8. | Cox Arena, San Diego | 13,000 | \$4,644,872 | 84,031 | 99,562 | 11 | 6 |
| 9. | The Ahoy, Rotterdam, The Netherlands | 10,500 | \$4,489,330 | 158,021 | 159,120 | 15 | 1 |
| 10. | Long Beach Arena, Long Beach, Calif. | 14,500 | \$4,449,122 | 159,038 | 194,112 | 25 | 15 |

Touring

IAAM's Core 'Values'

Conference Will Focus On Talent Buying, Mentoring

BY RAY WADDELL

Under the banner of "Building Member Value," the International Assn. of Assembly Managers will convene for its 79th conference and trade show July 23-27 in Reno, Nevada, with an increased focus on talent buying and mentoring opportunities for venue managers.

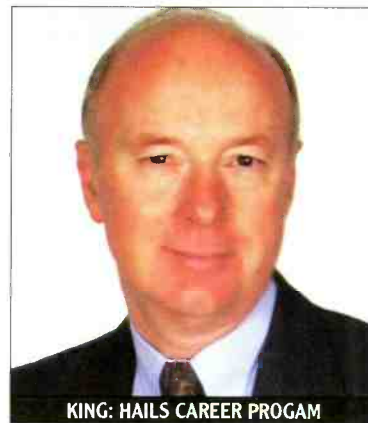
Such hot topics as building security, a possible National Hockey League strike and funding challenges for performing arts centers are also likely to gain attention at the IAAM confab.

"Right now everything is shaping up extremely well," says Dexter King, executive director of the IAAM, who adds that exhibit booth bookings and registrations are on par with 2003.

King notes that some special programs have spurred interest—particularly a discussion linking building managers with booking agents.

The booking agency forum will be

presented by Rodney Smith, GM of the Boettcher Concert Hall in Denver; Kevin Ullestad, director of Assembly Hall in Champaign, Ill.; and Paul Beard of Bass Performance Hall in Fort Worth, Texas.



KING: HAILS CAREER PROGRAM

"The agency forum is probably the biggest push we've made in recent years to give something of substantive value with commerce benefits to our members," King says. "You can teach and preach philosophical values all you want, but the bottom line is the bottom line—and that's putting butts in seats."

Similarly, King believes a new mentoring program, "Charting

Your Course for Career Advancement," will offer specific benefits to attendees.

Venue executives who will lead the mentoring discussion include Debbie Kling, GM of Bank of America Centre in Boise, Idaho; Joan LeMahieu, GM of Ford Field in Detroit; Larry Perkins, assistant GM of the RBC Center in Raleigh, N.C.; Frank Russo, Global Spectrum VP; and Carol Wallace of the San Diego Convention Center.

"It's going to be about what it takes to advance in your career and become what you want to become in this industry," King says.

The annual conference will include the transition between IAAM presidents. Outgoing president Mike Kelly—executive director of venue management company NCC in Christchurch, New Zealand—will welcome incoming president Jimmy Earl, associate athletic director of the Frank Erwin Center in Austin.

Kelly categorizes his year at the helm as more about housekeeping than new initiatives, although he also established three management councils—on education, industry affairs and safety—in a key development for the IAAM.

"The larger and more practical

(Continued on page 36)

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Top 10 Venues

CAPACITIES 5,001 TO 10,000

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

| No. | Facility, City, State | Venue Capacity | Total Gross | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|-----|--|----------------|--------------|------------------|----------------|--------------|-----------------|
| 1. | Auditorio Nacional, Mexico City | 9,683 | \$21,106,571 | 535,485 | 702,370 | 73 | 1 |
| 2. | Universal Amphitheatre, Universal City, Calif. | 6,089 | \$10,432,479 | 212,814 | 238,457 | 48 | 15 |
| 3. | Radio City Music Hall, New York | 5,901 | \$9,440,932 | 173,361 | 195,925 | 33 | 3 |
| 4. | Scottish Exhibition & Conference Centre, Glasgow | 9,600 | \$5,227,978 | 81,929 | 84,084 | 10 | 2 |
| 5. | The Theatre at Madison Square Garden, New York | 5,610 | \$4,865,027 | 124,828 | 159,261 | 32 | 4 |
| 6. | Everett Events Center, Everett, Wash. | 10,000 | \$3,539,624 | 131,310 | 164,503 | 41 | 5 |
| 7. | World Arena, Colorado Springs, Colo. | 9,300 | \$3,015,418 | 119,877 | 170,850 | 32 | 2 |
| 8. | Sovereign Center, Reading, Pa. | 9,000 | \$2,788,196 | 56,247 | 66,367 | 10 | 2 |
| 9. | Pensacola Civic Center, Pensacola, Fla. | 9,450 | \$2,742,195 | 90,790 | 128,091 | 19 | 1 |
| 10. | Cumberland County Civic Center, Portland, Maine | 8,795 | \$2,699,981 | 46,970 | 54,291 | 8 | 3 |

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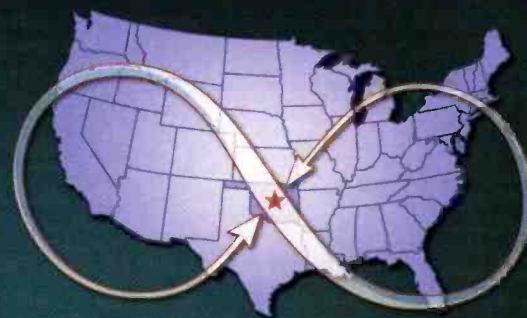
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Security

Continued from page 21

events, they are no more difficult than, say, a Super Bowl.

"Whenever there is a large event of this magnitude, there are certain challenges and inconveniences that have to be met," Roman says. "Our goal in these partnerships is to provide a safe and secure event. We work as a group coordinating and designing what is hopefully a successful plan."

FleetCenter and MSG won the role of convention host through a bidding process. FleetCenter was a finalist for the 2000 DNC, which was held at Staples Center in Los Angeles.

A venue may be chosen for political reasons. In the case of the 2000 DNC, California and its electoral votes were a primary factor in staging the convention in Los Angeles, sources close to the process say.

BOSTON'S EARLY BID

As Massachusetts senator John Kerry calls Boston home, the FleetCenter would appear to have had an edge in winning his party's convention bid. In fact, the arena received the contract in the fall of 2002, well before Kerry had emerged as the presumptive Democratic presidential nominee.

"It's very much a bid process," FleetCenter director Richard Krezwick says. "The mayor [Thomas M. Menino] came up with a plan, and Sen. Ted Kennedy [D-Mass.] was very instrumental in the effort. They put significant hours into selling the city of Boston and the state of Massachusetts, and we handled the portion of the bid that pertains to the FleetCenter."

Still, it doesn't hurt that Kerry lives near the site of the 2004 DNC—very near. "His house is three blocks from the FleetCenter," Krezwick says.

MSG will provide the stage for President Bush to accept the Republican presidential nomination in the city that severely suffered from the terrorist attacks of Sept. 11.

MSG won the bid to host the RNC Jan. 31, 2003, by unanimous vote of the Republican National Committee, according to Rori Smith, spokeswoman for the RNC.

"New York offered the best package of goods and services, hotels and, of course, venues," Smith says. "When we came to New York City, we recognized it as the No. 1 media market and the gateway to the world."

Hosting a political convention provides an arena with an opportunity to play a civic role on the national stage and often, as with Kerry and the FleetCenter, to honor a local political hero. But it also takes its toll in lost business.

An arena must hand over the keys to convention organizers for the better part of two months and hope the benefits outweigh the losses, particularly in a summer such as this when many high-profile acts are playing arenas.

Once the buildings win the bid,
(Continued on page 34)



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IAAM

Continued from page 30

objective for the board of directors [this year] was the stabilization of cash flow, and we have made significant positive strides toward renewed financial health," Kelly says.

According to Kelly, for the first time in several years, the association has a positive cash flow. "The board had the courage of their convictions, and Dexter King and the staff were brilliant in this regard, since it was cost-saving that drove the results," he says.

Among developing programs that are "changing the face of IAAM," Kelly cites the association's relationship with the U.S. Department of Homeland Security. The relationship has "created a heightened profile for the association and a partnership that we hope will serve both partners well over time," he says.

Kelly also believes the role of IAAM president is changing, driven by the size of the organization and its role as a leader in the venue industry. He suggests the IAAM may move "toward a more traditional corporate structure—where the president is primarily chairperson for the

'We have distinct commercial, social and environmental roles to play.'

—MIKE KELLY, OUTGOING IAAM PRESIDENT

board of directors and the executive director assumes a role adopted by many similar associations of president and CEO."

Similarly, Kelly says the role of venues is evolving.

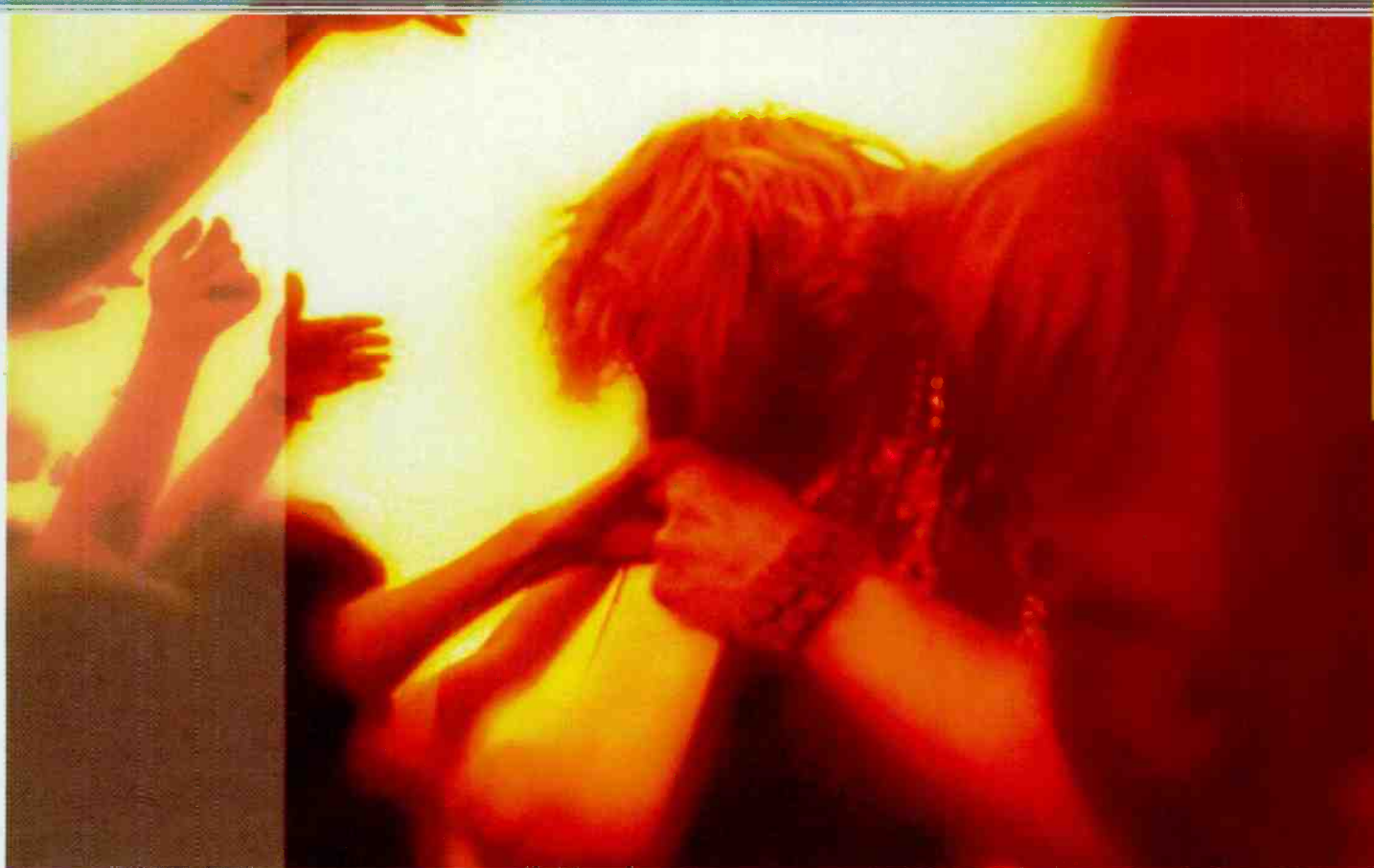
"Venue managers are increasingly required to be creators of wealth and opportunity for their communities or employers," Kelly says. "The venues we manage are a small part of the business environment in which we operate, and managers must take a holistic view of the three essential roles of their venues.

"We have distinct commercial, social and environmental roles to play, and we have to provide community leadership," he adds.

Incoming president Earl praises Kelly's work. "My main focus is to maintain the financial ground we've gained and continue with the programs that have been successful," he says.

Other IAAM officers who are due to assume their new positions at the annual conference include David Ross of the Show Me Center in Cape Girardeau, Mo., who becomes first VP; and Larry Perkins of the RBC Center in Raleigh, N.C., who becomes second VP. Ross and Perkins will then move up to the IAAM presidency in 2005 and 2006, respectively.

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Arena Biz

Continued from page 21

ments than were reported during the same period in 2003.

But the strong mid-year Boxscore numbers reflect a front-loaded touring season. The business dipped sharply in April. Ticket sales from April 1 to June 15 are down 17.6%, and attendance has dropped 27%, compared with the same period of 2003.

NEW YORK, NEW YORK

Despite those concerns, top venues reflect the overall strength of the business. Nowhere is that more evident than New York's venerable Madison Square Garden, which sits atop the list of top-grossing arenas for the first half of 2004.

MSG reported 59 engagements to Boxscore, which grossed nearly \$32



PERESMAN: BUSINESS IS STRONG

million and drew more than 708,000 people.

"Business here is strong," MSG executive VP of entertainment Joel Peresman says.

"We've had more multiples booked this year, including two Bette Midlers, two Rod Stewarts, six Madonnas, three Eric Claptons and three Princes."

More important, Big Apple music fans have responded. "You can book all the dates you want," Peresman points out, "but ticket sales have to support them."

MSG must maintain these strong numbers while closing to regular business for about two months to prepare for and host the Republican National Convention, which will run Aug. 30-Sept. 2. Boston's FleetCenter faces the same challenge as host of the Democratic National Convention July 26-29.

"That was a challenge, but we got out way in front of this with the agents and promoters," Peresman says. "We let everyone know we wouldn't have any arena or theater availabilities in that time period."

MSG was able to nail down most of the big shows, and it didn't hurt

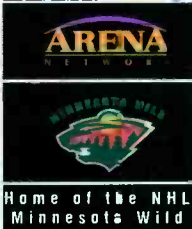
(Continued on page 38)



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Arena Biz

Continued from page 37

that it is the premier venue in the premier market.

"Obviously, that plays to our advantage, but we try not to take it for granted," Peresman says. "People want to play here and will route based on our availabilities. But we still want to be proactive."

Still, MSG missed out on dates by Van Halen, the Projekt Revolution package and Sarah McLachlan, though Peresman is hopeful all three will find a way to get back to the venue late in the year.

As it stands, with the Who and Yes visiting MSG in May, along with a diverse slate of events, including everything from Russian artists to salsa acts, Peresman is pleased with the year to date.

"We didn't think this year would be as strong as it has been," he says. "In January, there was no talk of Prince or Madonna, and then all of a sudden [we] have nine shows between the two of them, so we're very happy."

JERSEY CASH COW

New Jersey's Continental Airlines Arena in East Rutherford is the second-highest-grossing arena for the first half of 2004, reporting grosses of \$17.6 million from 50 events.

Since late last year, Continental has played host to two Simon & Garfunkel dates and appearances by Toby Keith, Barenaked Ladies, Midler, Britney Spears and the Ladies First tour.

"The type of shows we've had are great, and they're selling well," says Ron VanDeVeen, VP/associate GM of Continental Airlines Arena and Giants Stadium.

"We have one of the strongest summers that we've seen in a while at the arena," VanDeVeen adds, citing two Van Halens, two Madonnas, two Princes, Hilary Duff, McLachlan and American Idols Live.

"Our building is still doing well, and we're holding our own in the New York market," VanDeVeen says. "With all the talk of proposed new buildings in this area, we're still standing and feel like we will be for a long time."

SUCCESS IN PHILLY

Another perennial powerhouse is Wachovia Center in Philadelphia, a 20,000-seater that is part of a complex that includes the Wachovia Spectrum arena.

The center is the showplace, hosting 42 engagements this year so far, with grosses of \$17.4 million and attendance of more than 400,000 people, according to Billboard Boxscore.

"We're extremely excited and optimistic about our concert bookings," says John Page, senior VP of Comcast Spectacor, the facility management firm that operates the Wachovia complex.

The year started out good and has maintained momentum, Page says. "We're heading into a record summer here in our eighth season," he says. "People have a desire to see live entertainment, and there's a lot of great talent out there."

Stewart, Linkin Park, Sarah

Brightman and Aerosmith have "given us a wide variety of things to sell to the Philadelphia marketplace," Page says. "And everybody did great."

The building is in the midst of a "huge" summer that includes visits from Simon & Garfunkel, two Van Halens, Dashboard Confessional, Clapton, Incubus, two Madonnas, Duff, McLachlan, American Idols Live, two Princes, Usher, four sellouts from the Wiggles and three days hosting "Wheel of Fortune."

That's a lot for an arena in the summer, Page admits. "A lot of these tours are really geared toward arenas, and that's great for arena managers."

TONIGHT IN ATLANTIC CITY

The Atlantic City (N.J.) Boardwalk Hall has been one of the top-grossing buildings of its size for the past few years.

For the first half of this year, it topped North America's 10,000- to 15,000-seat venues with more than \$9 million in grosses, according to Billboard Boxscore.

Greg Tessone, assistant GM of the arena, says boxing, family shows and concerts are driving the numbers, including a big show by Midler promoted by Caesars Entertainment with Clear Channel Entertainment.

"Most of our big concerts here are promoted by Caesars," Tessone says.

He adds that the market is defined in many ways as a casino destination, though that perception is changing.

"This market is evolving," Tessone says. "We're creating our own market apart from Philadelphia."

"Right now," he adds, we're doing business that the casinos will support, with the exception of our family show. We're just now starting to get into concert business that's not casino-driven, that the local market has shown it will support."

Tessone cites an upcoming show by Norah Jones as an example.

PEACH OF A YEAR

While four of the top five arenas for the first half of the year are located in the Northeast, Atlanta's Philips Arena is posting some strong numbers.

The venue reported some \$16 million in grosses to Boxscore.

"The proliferation of touring artists playing indoors in 2004 has ensured a banner year for the Philips Arena," president Bob Williams says. "Fortunately, it's not only quantity, but quality as well."

Williams says Philips Arena has already hosted 10 concerts this year, and it has nine more on sale. "I keep hearing about a soft amphitheater season, well, here's the reason why," he says. "Premier artists and their discriminating audiences prefer arenas."

Security

Continued from page 34

out in July, starting with the skyboxes, then building the podium, the lighting, etc."

In preparation for the convention, an enclosed pedestrian bridge soon will open, connecting the James A. Farley Post Office with MSG, across Manhattan's Eighth Avenue. The media will use the Farley Post Office during the convention; afterward the building is set to become a new annex to Penn Station, which is located below MSG.

One of MSG's sports tenants, the

WNBA's New York Liberty, will play six games at Radio City Music Hall. (MSG and Radio City are owned by Cablevision.)

Despite the challenges of staging the convention in New York, Smith says everyone, regardless of political affiliation, seems ready to make the RNC a notable event.

"Everyone wants this convention to be successful for various reasons," Smith says. "I want this to be successful because I want George W. Bush to be re-elected for president. New York Democrats want this to be successful because, in this time of great need of security, to be able to produce such a large and complex event means you can do anything."



BOSTON'S FLEETCENTER WILL HOST THE DEMOCRATIC NATIONAL CONVENTION

Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross. Compiled From Billboard Boxscore Nov. 19, 2003-May 18, 2004.

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| No. | Facility, City, State | Venue Capacity | Total Gross | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|-----|---|----------------|--------------|------------------|----------------|--------------|-----------------|
| 1. | The Colosseum at Caesars Palace, Las Vegas | 4,000 | \$58,682,840 | 394,652 | 394,652 | 98 | 98 |
| 2. | Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla. | 2,600 | \$13,525,766 | 259,008 | 284,491 | 115 | 8 |
| 3. | Fox Theatre, Atlanta | 4,600 | \$11,905,967 | 277,546 | 628,538 | 139 | 3 |
| 4. | Murat Theatre, Indianapolis | 2,476 | \$9,627,977 | 189,661 | 264,294 | 103 | 5 |
| 5. | St. Denis Theatre, Montreal | 2,300 | \$9,231,231 | 150,009 | 175,748 | 89 | 9 |
| 6. | Fox Theatre, Detroit | 4,800 | \$7,554,790 | 202,197 | 311,930 | 78 | 6 |
| 7. | Temple Hoyne Buell Theatre, Denver | 2,830 | \$6,797,826 | 140,243 | 195,899 | 69 | 1 |
| 8. | Ruth Eckerd Hall, Clearwater, Fla. | 2,174 | \$6,371,303 | 158,927 | 203,988 | 107 | 14 |
| 9. | Careerbuilder.com Oakdale Theatre, Wallingford, Conn. | 4,800 | \$5,648,683 | 130,199 | 230,416 | 63 | 4 |
| 10. | Beacon Theatre, New York | 2,900 | \$5,559,220 | 109,440 | 118,712 | 40 | 23 |

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BY GAIL MITCHELL

LOS ANGELES—Chasing quarterbacks is one thing. Chasing hit records while building a successful multifaceted entertainment company is quite another.

Willie McGinest is determined to prove he can do both. Sports fans know McGinest as linebacker No. 55 for 2004 Super Bowl champions the New England Patriots. But off the gridiron, he's busy establishing 55 Entertainment.

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SPORTS AND MUSIC DON'T ALWAYS MIX

The industry hasn't been all that kind to sports figures dabbling in music. Los Angeles Lakers star Kobe Bryant sold a paltry 1,200 copies of his January 2000 Columbia single "K.O.B.E.," according to Nielsen SoundScan. His album was not released.

Sacramento Kings forward Chris Webber's independent label, Humility Records, never ignited. Neither did Philadelphia 76ers forward Derrick Coleman's On Point label.

There have been some exceptions. Basketball superstar Shaquille O'Neal released five studio albums between 1993 and 1998. These include Jive Records project "Shaq Diesel," which has sold 864,000 units, according to Nielsen SoundScan; and "Respect" on O'Neal's A&M/Interscope-distributed Twism label (104,000 units). And former Chicago Bulls great Michael Jordan is an investor in Hidden Beach Recordings, home of Jill Scott.

It's Jordan's low-profile persona at Hidden Beach that McGinest emulates in his quest to build 55 Entertainment into a successful black-owned enterprise.

"I'm not trying to be the artist," he says. "I'm behind the scenes. By the same token, if you don't

enlisted for the project are Kanye West, Buckwild and Mike City.

The second release out of the 55 chute, in first-quarter 2005, comes from Phaedra. Her project will go through UrbanWorks Entertainment. Los Angeles-based UrbanWorks is a



McGINEST, CENTER, AND R&B/HIP-HOP ACT METRO: 55 ENTERTAINMENT IS RELEASING THE QUARTET'S DEBUT

have the talent to back it up, it's all for nothing."

McGinest is making sure he has the talent. For the past 14 months, he and his 55 Entertainment staff have been honing the forthcoming debut of street-edged R&B/hip-hop quartet Metro.

The Boston-bred group, whose singing/songwriting members include 2key, Jy, Rey and Cyrus, will issue its first album this fall through A&M/Interscope. Among the top-name producers

production/distribution company headed and co-owned by Jeff Clanagan.

In addition, 55 is producing the soundtrack to the film "Beauty Shop," starring Mo'Nique and Kelita Smith (from Fox's "The Bernie Mac Show"). The comedy is jointly produced by UrbanWorks and Magic Johnson Productions.

Also on the 55 roster is R&B/hip-hop singer Dani.

55 Entertainment began in McGinest's living room in 1998. The executive team also includes COO Bob Francis, GM Greg Cham and director of A&R Mike Boulware.

McGinest and Francis' relationship took root in Boston. Long Beach, Calif., native McGinest moved to the city in 1994 as a first-round draft pick for the Patriots. Francis hails from Cambridge, Mass. He played for the Continental Basketball Assn. for five years before returning to Boston.

Following fruitful stints promoting and staging music events together on both coasts, the pair decided to expand 55 into a full-service music company. Aside from 55 Records and Song World Studio, the company's Song World Management represents songwriters, producers and recording artists.

Songwriters on the roster include Tamara Savage (Whitney Houston's "Heartbreak Hotel"), Sauce Money (Puff Daddy's "I'll Be Missing You") and Tabitha Duncan (Kut Klose's "I Like").

On the artist front, there's new hip-hop talent Rular Rah, signed to Universal Music Publishing. The company's newest division—55 Music Publishing—is currently in sub-publishing talks.

In the meantime, Metro is the company's priority. Francis describes the group's sound as "singing the lifestyle, versus rapping it." Metro's high-energy, crunk-styled lead single, "Boom," was produced by Epoppi. McGinest's label will release it later this summer.

"We want to develop what we have and move from there," McGinest says. "If you do too many things, you can't be successful. I just want to do it right."

Green To Receive BMI Icon Honor

Soul legend **Al Green** is this year's BMI Icon honoree. The award will be presented Aug. 27 during the annual BMI Urban Awards at Club Tropicana in the Fontainebleau Hilton in Miami Beach. Green joins such previous honorees as **Isaac Hayes** and **James Brown**.

COME ONE, COME ALL: The clock is ticking... It's just three weeks and change before the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference and Awards show gets under way Aug. 4 at Miami's Eden Roc Resort. This year's three-day gathering promises to be another rewarding event.

Among the distinguished panelists are **Zomba Label Group** VP of urban marketing **Phillana Williams**, **UrbanWorks Entertainment** president **Jeff Clanagan**, **Creative License** president/CEO **Kevin McKiernan**, **Yahoo** head of artist and label relations for music **Jay Frank**, **Dangerous Entertainment Group** co-chairman **Helen Little** and **Sony Gospel Music** executive VP/GM **Tara Griggs-Magee**.

This year's awards show will be co-hosted by **Free of BET's** "106 & Park" and **Russ Parr** of "The Russ Parr Morning Show." Special honorees **Isaac Hayes** and **KRS-One** will join such presenters as producer/songwriter **Dallas Austin**. Don't miss out on the networking, learning and fun.

HOLDING HIS OWN: Self-described Mississippi country boy **Theodis Ealy** has been plying his trade for 43 years. Now, at the age of 57, the R&B/blues guitar slinger is enjoying the fruits of his labor with the modest hit "Stand Up in It."

The double-entendre-strewn tune about male

sexual prowess has been a fixture on the R&B/Hip-Hop Singles Sales chart for 38 weeks, including four weeks at No. 1. Released in March, the album of the same title peaked at No. 54 on the Top



EALY: PLAYING WITH SOME DOUBLE-ENTENDRES

R&B/Hip-Hop Albums chart. After 14 weeks on that chart, the set resides at No. 55.

"Just as I say on the song, a little old lady told me a story, and I decided to set it to music," Ealy tells *Billboard*. "I thought if other guys can get away with writing about double-entendres, I'll put this record out, knowing I wouldn't get any airplay save for black clubs and black music festivals. Then, my goodness, they started playing it on the radio."

Among the stations playing the record is adult R&B

KJLH Los Angeles.

Dismissed by traditional blues fans because of his music's soul infusion, and likewise by soul folks because of his blues vibe, Ealy found more receptive audiences in Europe. "At home I couldn't do anything, but in Europe they love me," he says.

Indie aficionados here and overseas, however, are no doubt aware of his four albums released through **Ichiban Records**. "Stand Up in It" is the second album on his own label, **Ilgam Records**. Distribution is through **Stax** veteran **Al Bell's A.R.E. Distribution** (*Billboard*, Sept. 27, 2003).

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Ealy, who moonlighted as a lighting maintenance technician while raising his family, jokes that if a bulb blows out in a venue or on a marquee, then he's your man. Having worked such gigs, he's grateful for the response to "Stand Up in It."

"If I'm to be a one-hit wonder, I
(Continued on page 42)

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Billboard® HOT R&B/HIP-HOP AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--------------------------|---|-----------|-----------|---------------------------|--|-----------|-----------|-------------------------|---|
| 1 | 3 | Lean Back | TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆ | 25 | 45 | U Saved Me | R. KELLY (JIVE/ZOMBA) ☆ | 51 | — | My Place | NELLY FEAT. JAHEIM (IDERTV/FO REEL/UMRG) |
| 2 | 1 | Confessions Part II | USHER (LAFACE/ZOMBA) ☆ | 27 | 27 | I Don't Wanna Know | MARIO WINANS (IBAO BOY/UMRG) ☆ | 52 | 53 | Diamond In The Back | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG) |
| 3 | 2 | Slow Motion | JUVENILE (CASH MONEY/UMRG) | 23 | 21 | Yeah! | USHER (LAFACE/ZOMBA) ☆ | 53 | 55 | Nolia Clap | JUVENILE, WACKO & SKIP (UT/PIR/AP-A-LOT 4 LIFE) |
| 4 | 4 | Jesus Walks | KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG) ☆ | 27 | 33 | Let Me In | YOUNG BUCC (G-UNIT/INTERSCOPE) | 54 | 54 | Bring It Back | LIL WAYNE (CASH MONEY/UMRG) |
| 5 | 5 | On Fire | LLOYD BANKS (G-UNIT/INTERSCOPE) | 33 | 19 | Jook Gal (Wine Wine) | ELEPHANT MAN (VP/ATLANTIC) ☆ | 55 | 56 | Knuck If You Buck | CRIME MOB (BME/REPRISE/WARNER BROS.) |
| 6 | 6 | If I Ain't Got You | ALICIA KEYS (J/RMG) ☆ | 31 | 28 | Turn Me On | KEVIN LYTTLE (VP/ATLANTIC) | 56 | 47 | 99 Problems | JAY-Z (ROC-A-FELLA/DEF JAM/UMRG) ☆ |
| 7 | 8 | U Should've Known Better | MONICA (J/RMG) ☆ | 32 | 31 | Still In Love | TEENA MARIE (CASH MONEY CLASSICS/UMRG) | 57 | 70 | Hot 2Nite | NEW EDITION (IBAO BOY/UMRG) |
| 8 | 7 | Burn | USHER (LAFACE/ZOMBA) ☆ | 33 | 41 | Think About You | LUTHER VANDROSS (J/RMG) | 58 | 50 | Tear It Up | YUNG WUN (FULL SURFACE/J/RMG) ☆ |
| 9 | 9 | Diary | ALICIA KEYS (J/RMG) | 33 | 37 | Dip It Low | CHRISTINA MILIAN (ISLAND/UMRG) | 59 | 58 | Shake That Sh** | SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG) ☆ |
| 10 | 10 | Overnight Celebrity | TWISTA (ATLANTIC) ☆ | 35 | 35 | Don't Take Your Love Away | AWANT (MAGIC JOHN/SONS/DEF JAM/INTERSCOPE) | 60 | 69 | Choosin' | TOD SHORT (SHORT/JIVE/ZOMBA) |
| 11 | 12 | Happy People | R. KELLY (JIVE/ZOMBA) | 35 | 42 | Let's Get Away | T.I. (GRAND HUSTLE/ATLANTIC) | 61 | — | Storm | LENNY KRAVITZ FEAT. JAY-Z (VIRGIN) |
| 12 | 13 | So Sexy | TWISTA FEAT. R. KELLY (ATLANTIC) ☆ | 37 | 38 | Dirt Off Your Shoulder | JAY-Z (ROC-A-FELLA/DEF JAM/UMRG) | 62 | 61 | I Wanna Thank Ya | ANGIE STONE FEAT. SNOOP DOGG (J/RMG) ☆ |
| 13 | 14 | Southside | LLOYD FEAT. ASHANTI (THE INC./DEF JAM/UMRG) | 33 | 46 | No Problem | LIL SCRAPPY (BME/REPRISE/WARNER BROS.) | 63 | 62 | Hood Hop | JAY-Z (SO SO DEF/ZOMBA) |
| 14 | 11 | Freak-A-Leek | PETEY PABLO (JIVE/ZOMBA) | 39 | 25 | Got It Twisted | MOBB DEEP (INFAMOUS/JIVE/ZOMBA) | 64 | 59 | Culo | PITBULL FEAT. LIL JON (TVT) |
| 15 | 17 | Sunshine | LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ☆ | 40 | 40 | Call My Name | PRINCE (NPG/COLUMBIA/SUM) ☆ | 65 | 63 | Make It Alright | CARL THOMAS (IBAO BOY/UMRG) |
| 16 | 15 | Why? | JADAKISS (RUFF RYDERS/INTERSCOPE) ☆ | 41 | 29 | Talk About Our Love | BRANDY FEAT. KANYE WEST (ATLANTIC) ☆ | 66 | 60 | Oh My God | TONY SHINE (JIVE/ZOMBA) |
| 17 | 18 | Welcome Back | MASE (IBAO BOY/FO REEL/UMRG) ☆ | 42 | 32 | Dude | BEENIE MAN (SHOCKING VIBES/VIRGIN) | 67 | 65 | What If | RUBEN STUDDARD (J/RMG) ☆ |
| 18 | 20 | Selfish | SLUM VILLAGE (BARAK/CAPITOL) | 43 | 36 | You Don't Want Drama | 8BALL & MJG FEAT. P. DIDDY (IBAO BOY/UMRG) | 68 | — | Charlene | ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆ |
| 19 | 24 | Headsprung | LL COOL J (DEF JAM/UMRG) | 44 | 52 | Golden | JILL SCOTT (HIDDEN BEACH/EPIC/SUM) | 69 | — | Dangerously In Love | BEYONCE (COLUMBIA/SUM) |
| 20 | 23 | All Falls Down | KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG) ☆ | 45 | — | Roses | OUTKAST (LAFACE/ZOMBA) ☆ | 70 | — | What We Do Here | BRIAN MCKNIGHT (MOTOWN/UMRG) |
| 21 | 26 | I Like That | HOUSTON (CAPITOL) | 45 | 57 | You're My Everything | ANITA BAKER (BLUE NOTE/VIRGIN) | 71 | 64 | Take Ya Clothes Off | BONE CRUSHER (BREAK EM OVER/SO SO DEF/ZOMBA) |
| 22 | 16 | Move Ya Body | NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ☆ | 47 | 34 | Game Over (Flip) | LIL FLIP (SUCKA FREE/COLUMBIA/SUM) | 72 | 66 | Freaks | PLAY-N-SKILLZ (LATIUM/UNIVERSAL/UMRG) |
| 23 | 30 | Locked Up | AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG) | 48 | 49 | Confessions Part I | USHER (LAFACE/ZOMBA) | 73 | — | The Closer I Get To You | LUTHER VANDROSS DUET WITH BEYONCE KNOWLES (J/RMG) ☆ |
| 24 | 22 | Whats Happnin' | YING YANG TWINS (COLLIPARK/TVT) | 49 | 44 | Tipsy | J-KWON (SO SO DEF/ZOMBA) ☆ | 74 | 71 | Priceless | JOE (JIVE/ZOMBA) |
| 25 | 39 | Goodies | CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA) | 50 | 51 | New Day | PATTI LABELLE (DEF SOUL CLASSICS/UMRG) | 75 | — | For Real | AMEL LARREUX (BLISSLIFE) |

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 40

thank God for the hit. As the young people say, 'I ain't scared.'

INDUSTRY NOTES: Stephanie Mills secures Lightyear Entertainment as the distributor for "Born for This." Her first new R&B album in 13 years (*Billboard*, Feb. 28) is available on Mills' label, **JM Records**.

Bow Wow is the honorary chairman for Summerscope. The sports/entertainment day camp for inner-city teens is celebrating its 25th anniversary. Sponsored by Coca-Cola, Wyndham Hotels and Amtrak, Summerscope is produced by Miles Ahead/International Assn. of African-American Music.

THE WRIGHT STUFF: Angelic. Underrated. Those adjectives crop up frequently in reviews of Syreeta Wright's musical career. The singer/songwriter died July 6 after a two-year struggle with bone

cancer. She was 58. Services were held July 13 at First A.M.E. Church in Los Angeles.

Although best-known for her 1980 duet with **Billy Preston**, "With You I'm Born Again," Wright was the former wife of **Stevie Wonder**. Their tune-filled professional alliance was prolific, dovetailing with Wonder's evolution from teen prodigy to R&B icon. The ex-Motown secretary's lyrical and/or vocal talents graced such Wonder works as "Signed, Sealed, Delivered I'm Yours" plus the albums "Talking Book," "Innervisions" and "Fulfillingness' First Finale."

Wright also shined brightly on her own. Of the six albums she recorded for Motown, the first two are best-remembered. They are the critically acclaimed "Syreeta," released under the **MoWest** imprint in 1972, and 1974's "Stevie Wonder Presents Syreeta," which musically depicts the couple's relationship from love/marriage to divorce/enduring friendship. Wonder produced both sets.

Hear what true singing and songwriting are all about. Both albums were recently repackaged on one disc, "Syreeta," available through **Hip-O Select/Motown/Universal Music Group**.

Billboard® R&B/HIP-HOP SINGLES SALES™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------------|---|
| 1 | 4 | I Believe | FAIRTASIA (J/RMG) 3 Wks At No. 1 |
| 2 | 12 | Move Ya Body | NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) |
| 3 | 5 | Talk About Our Love | BRANDY FEAT. KANYE WEST (ATLANTIC) |
| 4 | 3 | Lean Back | TERROR SQUAD (SRC/UNIVERSAL/UMRG) |
| 5 | 11 | Headsprung | LL COOL J (DEF JAM/UMRG) |
| 6 | 8 | On Fire | LLOYD BANKS (G-UNIT/INTERSCOPE) |
| 7 | 6 | Naughty Girl | BEYONCE (COLUMBIA/SUM) |
| 8 | 3 | Thief's Theme | NAS (HILL WILLY/COLUMBIA/SUM) |
| 9 | 14 | Tipsy | J-KWON (SO SO DEF/ZOMBA) |
| 10 | 24 | Don't Say Nuthin | THE ROOTS (GEFFEN/INTERSCOPE) |
| 11 | 12 | I Like That | HOUSTON (CAPITOL) |
| 12 | 9 | Bounce Back | JUVENILE FEAT. BABY (CASH MONEY/UMRG) |
| 13 | 13 | So Sexy | TWISTA FEAT. R. KELLY (ATLANTIC) |
| 14 | 15 | Got It Twisted | MOBB DEEP (INFAMOUS/JIVE/ZOMBA) |
| 15 | 16 | Dude | BEENIE MAN (SHOCKING VIBES/VIRGIN) |
| 16 | 32 | Jesus Walks | KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG) |
| 17 | 17 | Aloha | MALINA MOYE (WECI) |
| 18 | 18 | Baby Mama | HOLLA POINT (EPIC/SUM) |
| 19 | 23 | Freak-A-Leek | PETEY PABLO (JIVE/ZOMBA) |
| 20 | 26 | Goodies | CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA) |
| 21 | 19 | Jook Gal (Wine Wine) | ELEPHANT MAN (VP/ATLANTIC) |
| 22 | 20 | Make It Up With Love | ATL (INDO/TIME/EPIC/SUM) |
| 23 | 27 | Dip It Low | CHRISTINA MILIAN (ISLAND/UMRG) |
| 24 | 25 | Scandalous | MIS-TEEQ (BME/REPRISE/WARNER BROS.) |
| 25 | 7 | Locked Up | AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG) |

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® RHYTHMIC AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|---------------------|--|
| 1 | 1 | Slow Motion | JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG) |
| 2 | 2 | Confessions Part II | USHER (LAFACE/ZOMBA) ☆ |
| 3 | 4 | On Fire | LLOYD BANKS (G-UNIT/INTERSCOPE) |
| 4 | 7 | Sunshine | LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) |
| 5 | 6 | I Like That | HOUSTON (CAPITOL) |
| 6 | 3 | Freak-A-Leek | PETEY PABLO (JIVE/ZOMBA) |
| 7 | 8 | Whats Happnin! | YING YANG TWINS FEAT. TRICK DADDY (COLLIPARK/TVT) |
| 8 | 10 | Move Ya Body | NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG) |
| 9 | 12 | Goodies | CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA) |
| 10 | 5 | Burn | USHER (LAFACE/ZOMBA) ☆ |
| 11 | 9 | If I Ain't Got You | ALICIA KEYS (J/RMG) ☆ |
| 12 | 11 | Culo | PITBULL FEAT. LIL JON (TVT) |
| 13 | 15 | Turn Me On | KEVIN LYTTLE FEAT. SPRAGGAS BENZ (VP/ATLANTIC) |
| 14 | 21 | Lean Back | TERROR SQUAD (SRC/UNIVERSAL/UMRG) |
| 15 | 17 | Southside | LLOYD FEAT. ASHANTI (THE INC./DEF JAM/UMRG) |
| 16 | 19 | How Come | D12 (SHADY/INTERSCOPE) ☆ |
| 17 | 16 | Jesus Walks | KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG) |
| 18 | 14 | Yeah! | USHER (LAFACE/ZOMBA) ☆ |
| 19 | 13 | Overnight Celebrity | TWISTA (ATLANTIC) ☆ |
| 20 | 24 | So Fly | NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS) |

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

HitPredictor™ R&B/HIP-HOP

| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL |
|--|
| NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |
| 1 LUTHER VANDROSS/BEYONCE The Closer I Get To You RMG 92.4 |
| 2 SHAWNNA Shake That Sh** IDJMG 89.9 |
| 3 JADAKISS Why? INTERSCOPE 80.4 |
| 4 TWISTA So Sexy ATLANTIC 78.3 |
| 5 R. KELLY U Saved Me ZOMBA 78.0 |
| 6 NELLY Flap Your Wings UMRG 72.4 |
| 7 NINA SKY Move Ya Body UMRG 72.3 |
| RHYTHMIC |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL |
| ☆ KANYE WEST New Workout Plan IDJMG 70.9 |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |
| 1 D12 How Come INTERSCOPE 77.5 |
| 2 SHAWNNA Shake That Sh** IDJMG 76.6 |
| 3 MONICA U Should've Known Better RMG 75.3 |
| 4 BLACK EYED PEAS Let's Get It Started INTERSCOPE 74.0 |
| 5 JADAKISS Why? INTERSCOPE 67.7 |
| 6 TWISTA So Sexy ATLANTIC 67.3 |

Other radio formats and HitPredictor legend located in chart section.

Billboard® HOT RAP TRACKS™

| THIS WEEK | LAST WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|----------------------|--------------------------|--|
| 1 | 1 | SLOW MOTION | CASH MONEY/UMRG | Juvenile Featuring Soulja Slim |
| 2 | 3 | LEAN BACK | SRC/UNIVERSAL/UMRG | Terror Squad |
| 3 | 2 | ON FIRE | G-UNIT/INTERSCOPE | Lloyd Banks |
| 4 | 4 | JESUS WALKS | ROC-A-FELLA/DEF JAM/UMRG | Kanye West |
| 5 | 5 | FREEK-A-LEEK | JIVE/ZOMBA | Pete Dinklage |
| 6 | 6 | OVERNIGHT CELEBRITY | ATLANTIC | Twista |
| 7 | 7 | SUNSHINE | SUCKA FREE/COLUMBIA | Lil' Flip Featuring Lea |
| 8 | 8 | I LIKE THAT | CAPITOL | Houston Featuring Chingy, Nate Dogg & I-20 |
| 9 | 9 | WHATS HAPPNIN! | COLLIPARK/TVT | Ying Yang Twins Featuring Trick Daddy |
| 10 | 10 | SO SEXY | ATLANTIC | Twista Featuring R. Kelly |
| 11 | 11 | WELCOME BACK | BAO BOY/FO REEL/UMRG | Mase |
| 12 | 17 | WHY? | RUFF RYDERS/INTERSCOPE | Jadakiss Featuring Anthony Hamilton |
| 13 | 14 | ALL FALLS DOWN | ROC-A-FELLA/DEF JAM/UMRG | Kanye West Featuring Syleena Johnson |
| 14 | 12 | CULO | TVT | Pitbull Featuring Lil Jon |
| 15 | 21 | HEADSPRUNG | DEF JAM/UMRG | LL Cool J |
| 16 | 15 | TIPSY | SO SO DEF/ZOMBA | J-Kwon |
| 17 | 19 | SELFISH | BARAK/CAPITOL | Slum Village Featuring Kanye West & John Legend |
| 18 | 13 | ROSES | LAFACE/ZOMBA | OutKast |
| 19 | 25 | LET ME IN | G-UNIT/INTERSCOPE | Young Buck |
| 20 | 18 | GOT IT TWISTED | INFAMOUS/JIVE/ZOMBA | Mobb Deep |
| 21 | 16 | JOOK GAL (WINE WINE) | VP/ATLANTIC | Elephant Man |
| 22 | 20 | DUDE | SHOCKING VIBES/VIRGIN | Beenie Man Featuring Ms. Thing |
| 23 | NEW | LET'S GET AWAY | GRAND HUSTLE/ATLANTIC | T.I. |
| 24 | 22 | GAME OVER (FLIP) | SUCKA FREE/COLUMBIA/SUM | Lil' Flip |
| 25 | 24 | FREAKS | LATIUM UNIVERSAL/UMRG | Play-N-Skillz Featuring Krazyie Bone & Aduana Howard |

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

Vene Gets Guerra For A Christian Disc

BY LEILA COBO

MIAMI—In a one-off deal designed to boost the visibility of *bachata* star Juan Luis Guerra and Vene Music, Guerra will release a Christian album on Vene Music Aug. 31.

Guerra remains signed to indie label Karen Records, but the worldwide rights of his new album, "Para Tí," belong to Vene, the independent label arm of entertainment company Venevision Internacional. Guerra signed the deal directly with Vene president Luis Villanueva.

The move marks the first solo artist release from Vene, a year-old label that had previously put out compilations and concept albums.

"We are now developing acts, and we're starting with an artist of the stature of Juan Luis Guerra," Villanueva says. Although Guerra is not signed to Vene, Villanueva adds that the association for the one album

will raise Vene's profile and allow it to develop other acts.

Already signed to Vene is Héctor Montaner, one of the sons of singer/songwriter Ricardo Montaner. His album will be released by the end of the year.

SECULAR MARKETING

Despite the Christian content of "Para Tí," the album will be marketed as a secular album, according to Vene marketing director Fidel Hernández.

"We don't want to go by the book," says Hernández, who was previously managing director of Karen Records. Hernández cites the path set by Christian star Marcos Witt, whose latest album was successfully marketed by Sony to secular accounts.

"Juan Luis is not an act that we can label only as a Christian act," Hernández says. "The fact that he

recorded a Christian album doesn't mean he'll stop making the music he has made before."

In fact, Villanueva describes "Para Tí" as a typical Guerra release in its use of *bachata* and other tropical rhythms. It is the album's lyrical content that differentiates the release.

"Las Avispas," the first single, will go to radio in the coming weeks.

Guerra is credited with popularizing the Dominican Republic's traditional *bachata* music with a wave of successful albums, including "Bachata Rosa" (for which he won a 1991 Grammy Award for best tropical album) and "Areito." His hits include "La Bilirrubina" and "Burbujas de Amor."

Villanueva says he is not certain how the project will reach Christian retail. But, he adds, Universal Music Latino, which is distributing the project, has the capacity to handle



GUERRA, LEFT, AND VILLANUEVA: LABEL SIGNS ARTIST FOR ONE ALBUM

those accounts.

"Para Tí" initially will be released in Mexico, Spain, Venezuela, Santo Domingo, the United States and Puerto Rico.

Villanueva is also president/CEO of Venevision, whose parent is Venezuelan entertainment and media con-

glomerate Grupo Cisneros.

Karen Records president Bienvenido Rodríguez gave no explanation as to why Vene is releasing "Para Tí" instead of Karen. However, he was present at the signing between Guerra and Vene and says he fully supports their agreement.

Mexico Says 'Yeah Yeah Yeah' To 'Za Za Za'

One year ago, Oskar "Lobo" was the owner and DJ at what is politely known as a "gentleman's club" in Veracruz, Mexico.

Today, Lobo is a star, thanks to the success of "Za Za Za (Mesa Que Mas Aplauda)," a song he wrote to excite patrons at his club, Climax. The track is No. 11 this week on Hot Latin Tracks while the album "Za Za Za," out on Musart/Balboa, has

steadily climbed the *Billboard* Top Latin Albums chart to its current No. 10 position.

The tune was recorded by Lobo's group, Climax, which comprises Lobo, rapper Mr. Grillo (aka Sergio Castellanos) and DJ Lapiz (aka Silvano Alvarez).

"Za Za Za" is a party song, set to a saucy merengue beat that invites patrons to loudly cheer and applaud. The table that cheers

the most "gets the girl."

"The song was written exclusively to egg people on at the club," says Lobo, who complements Climax's performance with a throng of dancers who "move like shakers," in his words.

"I believe in miracles. I believe in spirituality," he adds. "But I can't begin to describe how I feel, because this song attracted people I never imagined."

It could have all stayed within the confines of his club in Veracruz, but word-of-mouth stepped in. Last December, Lobo recorded the track, along with two others, and distributed them as MP3s to distribute to loyal patrons on his club's first anniversary.

Three months later, the track was spinning on Mexican radio stations. Lobo was interviewing with national news outlets and then labels came calling.

At that point, "Za Za Za" was widely pirated, and Lobo was desperate for a deal. One label gave him an appointment "25 days after our initial conversation," he says. Another, Musart/Balboa, offered to sign him immediately and put out an album within one week.

Lobo agreed and signed his

publishing with Edimusa, Musart's publishing arm.

The album is a collection of equally danceable tracks that Lobo, who is also a musician, has penned through the years. The set was released in Mexico in April. The label claims sales of nearly 200,000 copies there.

and Banda Real de Oro.

As for Lobo, he is preparing for a U.S. promotion trip and is already thinking about another album, along the same lines as "Za Za Za."

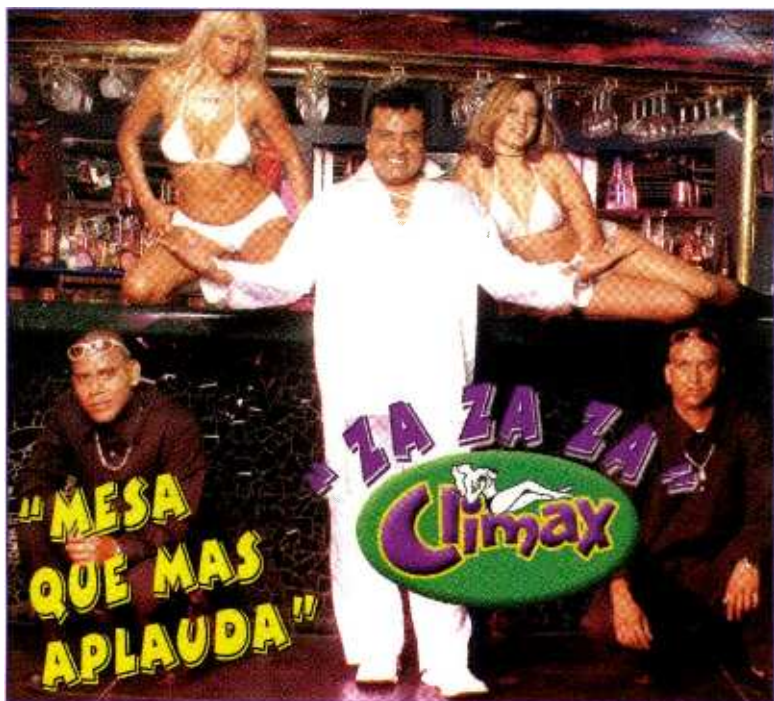
"They're happy songs," he says. "Songs to make you forget everything, from [Mexico President Vicente] Fox to Afghanistan."

PEPE SWITCHES GEARS: After only one year with Univision Records, Pepe Aguilar has switched labels again. Sony Music announced July 13 it had signed Aguilar. His first album under the new deal is "No Soy de Nadie," which is slated for release at the end of August.

Prior to joining Univision, Aguilar was signed to Musart/Balboa.

FERNÁNDEZ BARES HEART: Alejandro Fernández's upcoming album, "A Corazón Abierto," is slated for release Sept. 7 on Sony Music. The disc, produced by Kike Santander and Aureo Baqueiro, will be Fernández's first pop album since "Me Estoy Enamorando."

Fernández, who is represented in the United States by Creative Artists Agency, will launch a tour in the fall. He also stars in the film "Zapata," directed by Alfonso Arau, which is expected to be distributed in the United States later this year.



Latin
Notas™
By Leila Cobo
lcobo@billboard.com



The album was released in June in the United States. Nielsen SoundScan reports sales of 12,000 copies. Balboa president Valentín Velasco says it has sold much more, fueled in part by a \$5.99 price tag. The price, Velasco says, is designed to be competitive with the Mexican product, which can be easily imported, and to dissuade customers from buying pirated copies.

The song's appeal shows no signs of abating. Cover versions have been recorded by Liberación

JULY 24
2004

Billboard **HOT LATIN TRACKS**

Airplay monitored by Nielsen Broadcast Data Systems

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | TITLE | Artist | IMPRINT/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|------------|----------------|--|--|------------------------------|--------------------|
| | | | | NUMBER 1 | | | 1 Week At Number 1 |
| 1 | 2 | 3 | 7 | QUE DE RARO TIENE <small>A.A. ALBA, R. PEREZ (M. URIETA)</small> | Los Temerarios | FONOVISA | 1 |
| 2 | 3 | 1 | 7 | AHORA QUIEN <small>(ESTEFANO, S. GEORGE) (ESTEFANO, J. REYES)</small> | Marc Anthony | SONY DISCOS | 1 |
| 3 | 1 | 2 | 13 | VIVO Y MUERO EN TU PIEL <small>R. PEREZ (R. PEREZ)</small> | Jennifer Pena | UNIVISION | 1 |
| 4 | 6 | 6 | 6 | DUELE EL AMOR <small>A. BAQUEIRO, A. SYNTEK (A. SYNTEK)</small> | Aleks Syntek With Ana Torroja | EMI LATIN | 4 |
| 5 | 5 | 5 | 18 | DOS LOCOS <small>LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)</small> | Los Horoscopus De Durango | PROCAN/DISA | 3 |
| 6 | 4 | 13 | 7 | SOY TU MUJER <small>C. 'CK' MARTINEZ (A. VILLARREAL, C. 'CK' MARTINEZ)</small> | Alicia Villarreal | UNIVERSAL LATINO | 4 |
| | | | | GREATEST GAINER | | | |
| 7 | 15 | 23 | 11 | NO ME QUIERO ENAMORAR <small>M. ODMME, I.M. ODMME, E. ODERANSKY, M. BERNALI</small> | Kalimba | SONY DISCOS | 7 |
| 8 | 7 | 14 | 9 | EL ZA ZA ZA (MESA QUE MAS APLAUDA) <small>O FUENTES ATILANO (O FUENTES ATILANO)</small> | Grupo Climax | MUSART/BALBOA | 7 |
| 9 | 17 | 21 | 7 | DAME TU AIRE <small>J. N. GOMEZ (A. UBAGO)</small> | Alex Ubago | WARNER LATINA | 9 |
| 10 | 8 | 9 | 20 | TE QUISE OLVIDAR <small>J.L. TERRAZAS (J. GABRIEL)</small> | Grupo Montez De Durango | DISA | 7 |
| 11 | 9 | 4 | 13 | TU DE QUE VAS <small>F. DE VITA, L. ROMERO (F. DE VITA)</small> | Franco De Vita | SONY DISCOS | 3 |
| 12 | 10 | 29 | 3 | MIEDO <small>PAGUIAR (FATO)</small> | Pepe Aguilar | EMI LATIN | 10 |
| 13 | 22 | 15 | 11 | SENTADA AQUI EN MI ALMA <small>ESTEFANO (ESTEFANO, J. REYES)</small> | Chayanne | SONY DISCOS | 13 |
| 14 | 14 | 16 | 16 | A DONDE ESTABAS? <small>R. MUÑOZ, R. MARTINEZ (R. MARTINEZ)</small> | Intocable | EMI LATIN | 9 |
| 15 | 25 | 36 | 6 | TE PERDONE UNA VEZ <small>LOS HURACANES DEL NORTE (G. GARCIA)</small> | Los Huracanes Del Norte | UNIVISION | 15 |
| 16 | 13 | 11 | 9 | MIEDO <small>PALOMO (FATO)</small> | Palomo | DISA | 11 |
| 17 | 12 | 7 | 42 | MAS QUE TU AMIGO <small>M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)</small> | Marco Antonio Solis | FONOVISA | 1 |
| 18 | 21 | 18 | 13 | PERO QUE TAL SI TE compro <small>PRIVERA (C. REYNA)</small> | Lupillo Rivera | UNIVISION | 7 |
| 19 | 11 | 19 | 7 | DESESPERADO <small>J.C. CALDERON (R. MONTANER)</small> | Ricardo Montaner | WARNER LATINA | 11 |
| 20 | 18 | 17 | 20 | CREO EN EL AMOR <small>J.L. PILOTO (J.L. PILOTO, R. DEL SOL)</small> | Rey Ruiz | SONY DISCOS | 2 |
| 21 | 20 | 8 | 9 | DESNUDATE MUJER <small>K. SANTIANDER, M. SALCEDO (D. BISBAL, J.M. VELASQUEZ)</small> | David Bisbal | VALE/UNIVERSAL LATINO | 6 |
| 22 | 23 | 22 | 10 | NO TIENE LA CULPA EL INDI <small>LOS TIGRES DEL NORTE (F. QUINTERO)</small> | Los Tigres Del Norte | FONOVISA | 17 |
| 23 | 16 | 12 | 25 | TE QUISE TANTO <small>E. ESTEFAN JR., A. PENA (C. SORDIK, ANDAHÍ)</small> | Paulina Rubio | UNIVERSAL LATINO | 1 |
| 24 | 19 | 10 | 24 | QUE LLORO <small>A. BAQUEIRO, SIN BANDERA (L. GARCIA)</small> | Sin Bandera | SONY DISCOS | 5 |
| 25 | 35 | 26 | 24 | COMO PUDE ENAMORARME DE TI <small>A. RAMIREZ CORRAL (R. LUIGI)</small> | Patrulla 81 | DISA | 8 |
| 26 | 24 | 24 | 25 | AUNQUE NO TE PUEDA VER <small>J. N. GOMEZ (A. UBAGO)</small> | Alex Ubago | WARNER LATINA | 4 |
| 27 | 26 | 28 | 14 | NADIE ES ETERNO <small>A. A. DE LUNA (D. GOMEZ)</small> | Adan Chalino Sanchez | MODUN/COSTAROLA/SONY DISCOS | 15 |
| 28 | 30 | 34 | 8 | FIERA INQUIETA <small>N. URIBE (N. URIBE)</small> | Angela Maria Forero | TELEMUNDO/LAGUNA/SONY DISCOS | 28 |
| 29 | 31 | 31 | 4 | MAS MALA QUE TU <small>L. LEVIN, D. WARNER (C. BRANT, G. FLORES)</small> | Ednita Nazario | SONY DISCOS | 29 |
| 30 | 34 | 37 | 15 | AMAR COMO TE AME <small>J. SEBASTIAN (J. SEBASTIAN)</small> | Joan Sebastian | MUSART/BALBOA | 26 |
| 31 | 29 | 39 | 5 | ESTA LLORANDO MI CORAZON <small>G. GARCIA (C. GONZALEZ)</small> | Beto Y Sus Canarios | DISA | 29 |
| 32 | 32 | 30 | 25 | TENGO GANAS <small>E. ESTEFAN JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN JR.)</small> | Victor Manuelle | SONY DISCOS | 1 |
| 33 | 27 | 32 | 10 | MI PEOR ENEMIGO <small>BRONCO (R. MARTINEZ)</small> | Bronco: El Gigante De America | FONOVISA | 23 |
| 34 | 37 | — | 2 | LA PRIMERA CON AGUA <small>PRAMIREZ (M. E. CASTRO)</small> | Vicente Fernandez | SONY DISCOS | 34 |
| 35 | 38 | 33 | 26 | HAZME OLVIDARLA <small>J. GUILLEN (A. TORRES)</small> | Conjunto Primavera | FONOVISA | 8 |
| 36 | 36 | 27 | 17 | LUCHARE POR TU AMOR <small>A. BAQUEIRO (R. FOLGUERA, F. MONTANER, ENTRAIGUES)</small> | Alejandro Fernandez | SONY DISCOS | 19 |
| 37 | 28 | 25 | 10 | CANTAR HASTA MORIR <small>A. VERDE, O. TORRES (O. TORRES A. BATISTA CANA, O. A. CUMBA SANCHEZ)</small> | Diego Torres | ARIOLA/BMG LATIN | 15 |
| 38 | 44 | — | 2 | ALGO TIENES <small>C. RODRIGUEZ (C. RODRIGUEZ, M. BENTON)</small> | Paulina Rubio | UNIVERSAL LATINO | 38 |
| | | | | HOT SHOT DEBUT | | | |
| 39 | NEW | 1 | 1 | Y QUE VA A SER DE MI <small>R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)</small> | Victoria | MEGAMUSIC/UNIVERSAL LATINO | 39 |
| 40 | 33 | 38 | 10 | LLORE LLORE <small>E. ESTEFAN JR., A. GAITAN, R. GAITAN (V.M. RUIZ, A. GAITAN, R. GAITAN)</small> | Victor Manuelle | SONY DISCOS | 21 |
| 41 | 42 | — | 2 | PREFERIO PARTIR <small>M. A. SOLIS (M. A. SOLIS)</small> | Marco Antonio Solis | FONOVISA | 41 |
| 42 | RE-ENTRY | 11 | 11 | TANTO LA QUERIA <small>A. STIVEL (L. GONZALEZ GOMEZ)</small> | Andy & Lucas | ARIOLA/BMG LATIN | 19 |
| 43 | 40 | 41 | 18 | TARDES NEGRAS <small>A. SALERNO, M. MAJONCHI (T. FERRO)</small> | Tiziano Ferro | EMI LATIN | 14 |
| 44 | NEW | 1 | 1 | VUELVE CONMIGO <small>J. GUILLEN (R. MONTANER)</small> | Conjunto Primavera | FONOVISA | 44 |
| 45 | NEW | 1 | 1 | LAGRIMAS Y LLUVIA <small>BRAZeros MUSICAL (J. GABRIEL)</small> | Brazeros Musical De Durango | DISA | 45 |
| 46 | 49 | — | 2 | PRENDA QUERIDA <small>J. PRECIADO (F. VALDEZ LEAL)</small> | Julio Preciado Y Su Banda Perla Del Pacifico | RCA/BMG LATIN | 46 |
| 47 | NEW | 1 | 1 | POBRE DIABLA <small>H. 'EL BAMBINO' DELGADO (W. D. LANDRON)</small> | Don Omar | VI | 47 |
| 48 | NEW | 1 | 1 | LAGRIMAS <small>S. KRYS, G. MENENDEZ (N. DUENAS, M. CHAN)</small> | JD Natasha | EMI LATIN | 48 |
| 49 | NEW | 1 | 1 | CULEBRA <small>NOT LISTED (J. VARELA)</small> | Grupo Niche | SONY DISCOS | 49 |
| 50 | 50 | 49 | 19 | PARA TODA LA VIDA <small>A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)</small> | Banda El Recodo | FONOVISA | 20 |

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 | Artist | THIS WEEK | LAST WEEK | TITLE | Artist |
|-----------|-----------|--|-------------------------------|-----------|-----------|---|---------------------------------|
| 1 | 2 | AHORA QUIEN <small>SONY DISCOS</small> | MARC ANTHONY | 21 | 25 | ALGO TIENES <small>UNIVERSAL LATINO</small> | PAULINA RUBIO |
| 2 | 1 | VIVO Y MUERO EN TU PIEL <small>UNIVISION</small> | JENNIFER PENA | 22 | 26 | AMAR COMO TE AME <small>MUSART/BALBOA</small> | JOAN SEBASTIAN |
| 3 | 3 | DUELE EL AMOR <small>EMI LATIN</small> | ALEKS SYNTEK WITH ANA TORROJA | 23 | 30 | TANTO LA QUERIA <small>ARIOLA/BMG LATIN</small> | ANDY & LUCAS |
| 4 | 5 | NO ME QUIERO ENAMORAR <small>SONY DISCOS</small> | KALIMBA | 24 | 21 | TARDES NEGRAS <small>EMI LATIN</small> | TIZIANO FERRO |
| 5 | 4 | TU DE QUE VAS <small>SONY DISCOS</small> | FRANCO DE VITA | 25 | 22 | CREO EN EL AMOR <small>SONY DISCOS</small> | REY RUIZ |
| 6 | 12 | SENTADA AQUI EN MI ALMA <small>SONY DISCOS</small> | CHAYANNE | 26 | 31 | LA LOCURA <small>WARNER LATINA</small> | YAHIR |
| 7 | 8 | DAME TU AIRE <small>WARNER LATINA</small> | ALEX UBAGO | 27 | 27 | ANDAR CONMIGO <small>ARIOLA/BMG LATIN</small> | JULIETA VENEGAS |
| 8 | 9 | MIEDO <small>EMI LATIN</small> | PEPE AGUILAR | 28 | — | LAGRIMAS <small>EMI LATIN</small> | JD NATASHA |
| 9 | 6 | DESESPERADO <small>WARNER LATINA</small> | RICARDO MONTANER | 29 | 20 | DESEOS DE COSAS IMPOSIBLES <small>SONY DISCOS</small> | LA OREJA DE VAN GOGH |
| 10 | 15 | QUE DE RARO TIENE <small>FONOVISA</small> | LOS TEMERARIOS | 30 | 35 | POR TI PODRIA MORIR <small>UNIVERSAL LATINO</small> | LUIS FONSI |
| 11 | 11 | DESNUDATE MUJER <small>VALE/UNIVERSAL LATINO</small> | DAVID BISBAL | 31 | 24 | ABRAZAR LA VIDA <small>UNIVERSAL LATINO</small> | LUIS FONSI |
| 12 | 10 | QUE LLORO <small>SONY DISCOS</small> | SIN BANDERA | 32 | 29 | SOY TU MUJER <small>UNIVERSAL LATINO</small> | ALICIA VILLARREAL |
| 13 | 7 | TE QUISE TANTO <small>UNIVERSAL LATINO</small> | PAULINA RUBIO | 33 | 33 | TENGO GANAS <small>SONY DISCOS</small> | VICTOR MANUELLE |
| 14 | 13 | AUNQUE NO TE PUEDA VER <small>SONY DISCOS</small> | ALEX UBAGO | 34 | 32 | SI LA VES <small>SONY DISCOS</small> | FRANCO DE VITA WITH SIN BANDERA |
| 15 | 14 | Y TODO QUEDA EN NADA <small>SONY DISCOS</small> | RICKY MARTIN | 35 | 38 | ESTES EN DONDE ESTAS <small>SONY DISCOS</small> | HA'ASH |
| 16 | 17 | FIERA INQUIETA <small>TELEMUNDO/LAGUNA/SONY DISCOS</small> | ANGELA MARIA FORERO | 36 | 28 | SABANAS FRIAS <small>WARNER LATINA</small> | MANA & RUBEN BLADES |
| 17 | 18 | MAS MALA QUE TU <small>SONY DISCOS</small> | EDNITA NAZARIO | 37 | 36 | Y QUE VA A SER DE MI <small>MEGAMUSIC/UNIVERSAL LATINO</small> | VICTORIA |
| 18 | 16 | CUARTO EL ALMA <small>SONY DISCOS</small> | CHAYANNE | 38 | 34 | TU FOTOGRAFIA <small>EPIC/SONY DISCOS</small> | GLORIA ESTEFAN |
| 19 | 23 | LUCHARE POR TU AMOR <small>SONY DISCOS</small> | ALEJANDRO FERNANDEZ | 39 | 37 | EL ZA ZA ZA (MESA QUE MAS APLAUDA) <small>MUSART/BALBOA</small> | GRUPO CLIMAX |
| 20 | 19 | CANTAR HASTA MORIR <small>ARIOLA/BMG LATIN</small> | DIEGO TORRES | 40 | 39 | DESDE QUE LLEGASTE <small>SONY DISCOS</small> | REYLI BARBA |

TROPICAL AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | Artist | THIS WEEK | LAST WEEK | TITLE | Artist |
|-----------|-----------|--|-------------------------------|-----------|-----------|--|--------------------|
| 1 | 1 | AHORA QUIEN <small>SONY DISCOS</small> | MARC ANTHONY | 21 | 7 | VIVO Y MUERO EN TU PIEL <small>UNIVISION</small> | JENNIFER PENA |
| 2 | 2 | LLORE LLORE <small>SONY DISCOS</small> | VICTOR MANUELLE | 22 | 15 | AMOR DE LEJOS <small>POCHY FAMILIA Y SU COCOBAND</small> | EVER |
| 3 | 5 | CULEBRA <small>SONY DISCOS</small> | GRUPO NICHE | 23 | 18 | HORA ENAMORADA <small>OLE</small> | ELVIS CRESPO |
| 4 | 4 | CREO EN EL AMOR <small>SONY DISCOS</small> | REY RUIZ | 24 | 30 | DILE A EL <small>KAREN/UNIVERSAL LATINO</small> | TONY TUN TUN |
| 5 | 6 | DIME <small>VI</small> | N. KLABE | 25 | 19 | INTRO LOS 12 DISCIPULOS <small>DIAMOND</small> | EDDIE DEE |
| 6 | 8 | POBRE DIABLA <small>VI</small> | DON OMAR | 26 | 33 | DAMELO <small>LATIN FLAVA</small> | THE MOSA PROJECT |
| 7 | 3 | SI TU ESTUVIERAS <small>UNIVERSAL LATINO</small> | LOS TOROS BANDO | 27 | — | NO QUEDA NADA <small>UNIVERSAL LATINO</small> | GISSELLE |
| 8 | 21 | LLORAR <small>PREMIUM LATIN</small> | AVENTURA | 28 | — | ALGO TIENES <small>UNIVERSAL LATINO</small> | PAULINA RUBIO |
| 9 | 9 | QUE DE RARO TIENE <small>FONOVISA</small> | LOS TEMERARIOS | 29 | 12 | LA SOSPECHA <small>UNIVISION</small> | SON DE CALI |
| 10 | 11 | TENGO GANAS <small>SONY DISCOS</small> | VICTOR MANUELLE | 30 | — | LA NOCHE <small>J&N</small> | YOSKAR SARANTE |
| 11 | 10 | HAY AMORES <small>PINA/UNIVERSAL LATINO</small> | JOSE ALBERTO 'EL CANARIO' | 31 | 36 | AMANECE (BOMBA) <small>EMI LATIN</small> | LIMI-T 21 |
| 12 | 23 | Y QUE VA A SER DE MI <small>MEGAMUSIC/UNIVERSAL LATINO</small> | VICTORIA | 32 | 25 | TELEFONO <small>UNIVERSAL LATINO</small> | GRUPO MANIA |
| 13 | 14 | PA LA RUMBA VOY <small>J&N</small> | ZAFRA NEGRA | 33 | 27 | FLOR OORIMIDA <small>SONY DISCOS</small> | EDDIE SANTIAGO |
| 14 | 17 | NADA DE NADA <small>J&N</small> | FRANK REYES | 34 | 26 | HAZMELO OTRA VEZ <small>M.P.</small> | TITO RUIJAS |
| 15 | 20 | DUELE EL AMOR <small>EMI LATIN</small> | ALEKS SYNTEK WITH ANA TORROJA | 35 | 38 | EL DIABLO ANDA SUELTO <small>SONY DISCOS</small> | REY RUIZ |
| 16 | 28 | VOY A DEJARTE DE AMAR <small>J&N</small> | FRANK REYES | 36 | 37 | SI PERO NO <small>J&N</small> | PUERTO RICAN POWER |
| 17 | — | DAME TU AIRE <small>WARNER LATINA</small> | ALEX UBAGO | 37 | 16 | SI TU AMOR NO VUELVE <small>J&N</small> | EDDY HERRERA |
| 18 | 29 | NECESITO UN AMOR <small>SONY DISCOS</small> | ANDY ANDY | 38 | 22 | CUARTO EL ALMA <small>SONY DISCOS</small> | CHAYANNE |
| 19 | — | LAGRIMAS <small>EMI LATIN</small> | JD NATASHA | 39 | — | DILE <small>VI</small> | DON OMAR |
| 20 | 13 | PEGATE <small>CUTTING</small> | FULANITO | 40 | 40 | QUIERO SER TUYA <small>SONY DISCOS</small> | MELINA LEON |

REGIONAL MEXICAN AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | Artist | THIS WEEK | LAST WEEK | TITLE | Artist |
|-----------|-----------|---|---------------------------|-----------|-----------|--|---|
| 1 | 1 | QUE DE RARO TIENE <small>FONOVISA</small> | LOS TEMERARIOS | 21 | 18 | IMPOSIBLE OLVIDARTE <small>PROCAN/DISA</small> | K-PAZ DE LA SIERRA |
| 2 | 2 | DOS LOCOS <small>PROCAN/DISA</small> | LOS HOROSCOPOS DE DURANGO | 22 | 23 | Y QUE <small>FONOVISA</small> | LOS ANGELES DE CHARLY |
| 3 | 3 | TE QUISE OLVIDAR <small>DISA</small> | GRUPO MONTEZ DE DURANGO | 23 | 20 | SABES A CHOCOLATE <small>EMULATIN</small> | KUMBIA KINGS FEATURING PEE WEE GONZALEZ |
| 4 | 5 | A DONDE ESTABAS? <small>EMI LATIN</small> | INTOCABLE | 24 | 22 | ANTES DE QUE TE VAYAS <small>MUSART/UNIVERSAL LATINO</small> | CONJUNTO ATARDECER |
| 5 | 6 | SOY TU MUJER <small>UNIVERSAL LATINO</small> | ALICIA VILLARREAL | 25 | 27 | BUENO BYE <small>FONOVISA</small> | YOLANDA PEREZ Y ADAN CHALINO SANCHEZ |
| 6 | 4 | MIEDO <small>DISA</small> | PALOMO | 26 | 31 | VUELVE CONMIGO <small>FONOVISA</small> | CONJUNTO PRIMAVERA |
| 7 | 10 | TE PERDONE UNA VEZ <small>UNIVISION</small> | LOS HURACANES DEL NORTE | 27 | — | SUAVITO <small>MUSART/BALBOA</small> | CUISILLOS |
| 8 | 9 | PERO QUE TAL SI TE compro <small>UNIVISION</small> | LUPILLO RIVERA | 28 | 26 | EL QUINTO TRAGO <small>DISA</small> | GRUPO BRYNOIS |
| 9 | 8 | NO TIENE LA CULPA EL INDI <small>FONOVISA</small> | LOS TIGRES DEL NORTE | 29 | 30 | PREFERIO PARTIR <small>FONOVISA</small> | MARCO ANTONIO SOLIS |
| 10 | 15 | COMO PUDE ENAMORARME DE TI <small>DISA</small> | PATRUILLA 81 | 30 | 29 | CONTIGO YO APRENDI A OLVIDAR <small>DISA</small> | PATRUILLA 81 |
| 11 | 7 | EL ZA ZA ZA (MESA QUE MAS APLAUDA) <small>MUSART/BALBOA</small> | GRUPO CLIMAX | 31 | 24 | MESA QUE MAS APLAUDA ZA ZA ZA <small>DISA</small> | LIBERACION |
| 12 | 11 | NADIE ES ETERNO <small>MODUN/COSTAROLA/SONY DISCOS</small> | ADAN CHALINO SANCHEZ | 32 | 32 | CUANDO NADIE TE QUIERA <small>EMI LATIN</small> | LOS TRAILEROS DEL NORTE |
| 13 | 12 | ESTA LLORANDO MI CORAZON <small>DISA</small> | BETO Y SUS CANARIOS | 33 | — | MENTIA <small>FONOVISA</small> | RODELIO |

JULY 24
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION |
|-----------|-----------|------------|----------|--|--|--|---|---------------|-----------|-----------|------------|-------------------------|--|--|-----------------------------------|--|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | |
| 1 | 1 | — | 2 | NUMBER 1 | | | 2 Weeks At Number 1 | 1 | 50 | 45 | 36 | 22 | DAVID BISBAL | | | Buleria | 5 |
| | | | | LOS TEMERARIOS | | | Veintisiete | | | | | | VALE 002031/UNIVERSAL LATINO (15.98 CD) [M] | | | Coleccion De Oro | 9 |
| | | | | FONOVISA 351342/UG (15.98 CD) | | | | | | | | | MUSART 12887/BALBOA (8.98/13.98) [M] | | | | |
| 2 | 2 | 1 | 5 | MARC ANTHONY | | | Amar Sin Mentiras | 1 | | | | | GREATEST GAINER | | | Pasion Duranguense | 52 |
| | | | | SONY DISCOS 95154 (18.98 EQ CD) | | | | | | | | | LIBERES 950590 (7.98 CD) | | | | |
| 3 | 3 | 42 | 3 | MARCO ANTONIO SOLIS & JOAN SEBASTIAN | | | Dos Grandes | 3 | 52 | 68 | — | 2 | VARIOUS ARTISTS | | | | |
| | | | | FONOVISA 351401/UG (14.98 CD) | | | | | | | | | EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD) | | | | |
| 4 | 4 | 3 | 4 | AKWID | | | KOMP 104.9 Radio Compa | 2 | 53 | 53 | 57 | 38 | SIN BANDERA | | | De Viaje | 6 |
| | | | | UNIVISION 310201/UG (13.98 CD) [M] | | | | | | | | | SONY DISCOS 70633 (16.98 EQ CD) [M] | | | | |
| 5 | 7 | 4 | 5 | VARIOUS ARTISTS | | | Agarron Duranguense | 3 | 54 | 50 | 53 | 22 | THALIA | | | Greatest Hits | 2 |
| | | | | DISA 726970 (14.98 CD/DVD) | | | | | | | | | EMI 002541/UNIVERSAL LATINO (13.98 CD) [M] | | | | |
| 6 | 6 | 5 | 4 | GRUPO BRYNDIS | | | El Quinto Trago | 4 | 55 | 47 | 37 | 10 | CONJUNTO ATARDECER | | | Los Numero Uno Del Pasito Duranguense | 8 |
| | | | | DISA 720369 (12.98 CD) [M] | | | | | | | | | DISA 724088 (12.98 CD) | | | | |
| 7 | 5 | 2 | 8 | OZOMATLI | | | Street Signs | 2 | 56 | 52 | 45 | 41 | GRUPO MONTEZ DE DURANGO | | | De Durango A Chicago | 2 |
| | | | | CONCORD PICAANTE 2200/CONCORD (11.98 CD) [M] | | | | | | | | | WARNER LATINA 61342 (17.98 CD) [M] | | | | |
| 8 | 9 | 7 | 3 | LUNYTUNES | | | La Trayectoria | 7 | 57 | 54 | 48 | 20 | ALEX UBAGO | | | Fantasia O Realidad | 14 |
| | | | | MAS FLOW 310000/UNIVERSAL LATINO (18.98 CD) [M] | | | | | | | | | FONOVISA 351279/UG (17.98 CD/DVD) | | | | |
| 9 | 8 | 6 | 6 | DON OMAR | | | The Last Don: Live, Vol. 1 | 2 | 58 | 56 | 50 | 23 | BRONCO/LOS BUKIS | | | Cronica De Dos Grandes | 1 |
| | | | | VI 450618 (17.98 CD) [M] | | | | | | | | | FONOVISA 351235/UG (12.98 CD) [M] | | | | |
| 10 | 16 | 16 | 4 | GRUPO CLIMAX | | | Za Za Za | 10 | 59 | 55 | 51 | 20 | LOS RIELEROS DEL NORTE | | | 20 Anos De Fuerza Nortena | 5 |
| | | | | MUSART 20539/BALBOA (5.98 CD) [M] | | | | | | | | | LIBERTAD 619/RED INK (14.98 CD) | | | | |
| 11 | 19 | 13 | 16 | GRUPO MONTEZ DE DURANGO | | | En Vivo Desde Chicago | 1 | 60 | 60 | 49 | 4 | THE SPANISH HARLEM ORCHESTRA | | | Across 110th Street | 43 |
| | | | | DISA 720358 (12.98 CD) | | | | | | | | | PROCAN 720348/DISA (12.98 CD) [M] | | | | |
| 12 | 20 | 14 | 11 | VARIOUS ARTISTS | | | El Carnalillo Mix Presenta: El Pasito Duranguense Mix | 6 | 61 | 63 | 59 | 20 | K-PAZ DE LA SIERRA | | | 20 Exitos Con La Fuerza Duranguense | 15 |
| | | | | DISA 720365 (12.98 CD) | | | | | | | | | LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD) | | | | |
| 13 | 17 | 10 | 12 | CONJUNTO PRIMAVERA | | | Dejando Huella | 1 | 62 | RE-ENTRY | 2 | VARIOUS ARTISTS | | | 70's Y 80's - Dos Decadas De Amor | 62 | |
| | | | | FONOVISA 351248/UG (12.98 CD) [M] | | | | | | | | | DLE 001971 (15.98 CD) | | | | |
| 14 | 15 | 12 | 14 | LOS HOROSCOPOS DE DURANGO | | | Locos De Amor | 3 | 63 | 58 | 54 | 10 | ELVIS CRESPO | | | Saborealo | 3 |
| | | | | PROCAN 720353/DISA (11.98 CD) [M] | | | | | | | | | ARIDLA 57447/BMG LATIN (14.98 CD) | | | | |
| 15 | 21 | 27 | 4 | ANA BARBARA | | | Una Mujer, Un Sueno | 15 | 64 | RE-ENTRY | 6 | JULIETA VENEGAS | | | Si | 51 | |
| | | | | FONOVISA 351396/UG (14.98 CD) [M] | | | | | | | | | VI 450587 (14.98 CD) [M] | | | | |
| 16 | 13 | 8 | 7 | LOS HURACANES DEL NORTE | | | Con Experiencia Y Juventud | 5 | 65 | 69 | 67 | 50 | DON OMAR | | | The Last Don | 2 |
| | | | | UNIVISION 310275/UG (14.98 CD) [M] | | | | | | | | | REAL 070131/UNIVERSAL LATINO (15.98 CD) | | | | |
| 17 | 23 | 26 | 5 | VARIOUS ARTISTS | | | Diamantes De Coleccion | 17 | 66 | 59 | 60 | 24 | IVY QUEEN | | | Div Platinum Edition | 24 |
| | | | | FONOVISA 351303/UG (14.98 CD) | | | | | | | | | MOON/COSTAROLA 95217/SONY DISCOS (13.98 EQ CD) | | | | |
| 18 | 14 | 9 | 7 | LUPILLO RIVERA | | | Con Mis Propias Manos | 1 | 67 | 57 | 47 | 6 | VARIOUS ARTISTS | | | Adios Compita: Un Tributo A Adan Chalino Sanchez | 16 |
| | | | | UNIVISION 310248/UG (14.98 CD) [M] | | | | | | | | | EMI LATIN 95290 (16.98 CD) | | | | |
| 19 | 26 | 17 | 4 | LIBERACION | | | Las Mas Bailables De Liberacion | 17 | 63 | 61 | 56 | 20 | INTOCABLE | | | Intimamente: En Vivo Live | 1 |
| | | | | DISA 720375 (11.98 CD) [M] | | | | | | | | | SONY DISCOS 93272 (17.98 EQ CD) | | | | |
| 20 | 18 | 11 | 9 | VARIOUS ARTISTS | | | Los 20 Sencillos Del Ano Y Sus Videos | 5 | 69 | 64 | 58 | 19 | VICTOR MANUELLE | | | Travesia | 1 |
| | | | | DISA 726977 (14.98 CD/DVD) | | | | | | | | | DISA 720355 (9.98 CD) [M] | | | | |
| 21 | 10 | — | 2 | VICENTE FERNANDEZ | | | Tesoros De Coleccion | 10 | 70 | 62 | 52 | 20 | PATRULLA 81 | | | Como Pude Enamorarme De Ti | 18 |
| | | | | SONY DISCOS 95241 (9.98 EQ CD) [M] | | | | | | | | | SONY DISCOS 70627 (16.98 EQ CD) | | | | |
| 22 | 22 | 28 | 4 | CARDENALES DE NUEVO LEON | | | En Concierto | 16 | 71 | RE-ENTRY | 42 | CHAYANNE | | | Sincero | 1 | |
| | | | | DISA 720367 (11.98 CD) [M] | | | | | | | | | REAL 570144/UNIVERSAL LATINO (15.98 CD) | | | | |
| 23 | 30 | 25 | 5 | RAMON AYALA Y SUS BRAVOS DEL NORTE | | | Antologia De Un Rey | 20 | 72 | 67 | 75 | 5 | VARIOUS ARTISTS | | | Jamz TV Hits Vol. 2 | 63 |
| | | | | FREDDIE 1890 (16.98 CD) | | | | | | | | | EMI LATIN 93490 (21.98 CD/DVD) | | | | |
| 24 | 31 | 23 | 4 | LA OREJA DE VAN GOGH | | | La Oreja De Van Gogh En Directo: Gira | 23 | 73 | 66 | 69 | 38 | A.B. QUINTANILLA III & KUMBIA KINGS | | | La Historia | 1 |
| | | | | SONY DISCOS 95202 (19.98 EQ DVD/CD) | | | | | | | | | FREDDIE 0105 (16.98 CD) | | | | |
| 25 | 24 | — | 2 | GRACIELA BELTRAN | | | Mi Otro Sentimiento | 24 | 74 | NEW | 1 | LOS TERRIBLES DEL NORTE | | | Antologia De Jefes | 74 | |
| | | | | UNIVISION 310230/UG (14.98 CD) | | | | | | | | | WARNER LATINA 61046 (18.98 CD) | | | | |
| 26 | 25 | 15 | 15 | LOS TIGRES DEL NORTE | | | Pacto De Sangre | 1 | 75 | 65 | 74 | 34 | MANA | | | Eclipse | 2 |
| | | | | FONOVISA 351245/UG (14.98 CD) | | | | | | | | | | | | | |
| 27 | 34 | 30 | 10 | FRANCO DE VITA | | | Stop | 7 | | | | | | | | | |
| | | | | SONY DISCOS 93286 (17.98 EQ CD) [M] | | | | | | | | | | | | | |
| 28 | 28 | 20 | 55 | LA OREJA DE VAN GOGH | | | Lo Que Te Conte Mientras Te Hacias La Dormida | 9 | | | | | | | | | |
| | | | | SONY DISCOS 70451 (15.98 EQ CD) [M] | | | | | | | | | | | | | |
| 29 | 37 | 29 | 17 | GIPSY KINGS | | | Roots | 3 | | | | | | | | | |
| | | | | NONESUCH 79841/AG (18.98 CD) | | | | | | | | | | | | | |
| 30 | 12 | — | 2 | DUELO | | | Para Sobrevivir | 12 | | | | | | | | | |
| | | | | UNIVISION 310264/UG (13.98 CD) [M] | | | | | | | | | | | | | |
| 31 | 27 | 19 | 13 | ADAN CHALINO SANCHEZ | | | Amor Y Lagrimas | 1 | | | | | | | | | |
| | | | | MOON/COSTAROLA 93409/SONY DISCOS (13.98 EQ CD) | | | | | | | | | | | | | |
| 32 | 29 | 24 | 8 | JENNIFER PENA | | | Seducion | 1 | | | | | | | | | |
| | | | | UNIVISION 310129/UG (17.98 CD) [M] | | | | | | | | | | | | | |
| 33 | 36 | 21 | 8 | PALOMO | | | Yo Te Propongo | 6 | | | | | | | | | |
| | | | | DISA 720372 (12.98 CD) [M] | | | | | | | | | | | | | |
| | | | | PACESETTER | | | | | | | | | | | | | |
| 34 | 42 | 33 | 4 | LILA DOWNS | | | Una Sangre: One Blood | 28 | | | | | | | | | |
| | | | | NARADA 76757 (18.98 CD) | | | | | | | | | | | | | |
| 35 | 35 | 18 | 7 | BANDA EL RECODO | | | Exitos Con Tradicion Sinaloense | 7 | | | | | | | | | |
| | | | | FONOVISA 351340/UG (14.98 CD) [M] | | | | | | | | | | | | | |
| | | | | HOT SHOT DEBUT | | | | | | | | | | | | | |
| 36 | NEW | — | 1 | YAHIR | | | Otra Historia De Amor | 36 | | | | | | | | | |
| | | | | WARNER LATINA 61717 (13.98 CD) | | | | | | | | | | | | | |
| 37 | 32 | 22 | 14 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | | | Los Remixes 2.0 | 11 | | | | | | | | | |
| | | | | EMI LATIN 77056 (13.98 CD) | | | | | | | | | | | | | |
| 38 | 11 | — | 2 | TREBOL CLAN | | | Los Bacatranes | 11 | | | | | | | | | |
| | | | | GOLD STAR 180007/UNIVERSAL LATINO (15.98 CD) [M] | | | | | | | | | | | | | |
| 39 | 33 | 38 | 22 | PAULINA RUBIO | | | Pau-Latina | 1 | | | | | | | | | |
| | | | | UNIVERSAL LATINO 002036 (17.98 CD) | | | | | | | | | | | | | |
| 40 | 44 | 41 | 6 | JOSE ALFREDO JIMENEZ | | | Tesoros Musicales | 24 | | | | | | | | | |
| | | | | SONY DISCOS 95209 (9.98 EQ CD) | | | | | | | | | | | | | |
| 41 | 38 | 35 | 3 | VARIOUS ARTISTS | | | Amor Grupero | 35 | | | | | | | | | |
| | | | | FONOVISA 351373/UG (14.98 CD) | | | | | | | | | | | | | |
| 42 | 43 | 34 | 17 | MARCO ANTONIO SOLIS | | | La Historia Continua... | 1 | | | | | | | | | |
| | | | | FONOVISA 350950/UG (16.98 CD/DVD) | | | | | | | | | | | | | |
| 43 | 40 | 44 | 5 | LOS REHENES | | | En Vivo | 32 | | | | | | | | | |
| | | | | DISA 726976 (14.98 CD/DVD) | | | | | | | | | | | | | |
| 44 | 41 | 40 | 15 | VICENTE FERNANDEZ | | | Se Me Hizo Tarde La Vida | 5 | | | | | | | | | |
| | | | | SONY DISCOS 91025 (14.98 EQ CD) [M] | | | | | | | | | | | | | |
| 45 | 46 | 32 | 54 | INTOCABLE | | | La Historia | 3 | | | | | | | | | |
| | | | | EMI LATIN 80818 (14.98 CD) | | | | | | | | | | | | | |
| 46 | 39 | 31 | 8 | SOUNDTRACK | | | Pasion De Gavilanes | 9 | | | | | | | | | |
| | | | | TELEMUNDO/LAGUNA 95191/SONY DISCOS (15.98 EQ CD) | | | | | | | | | | | | | |
| 47 | NEW | — | 1 | BANDA LAMENTO SHOW DE DURANGO | | | Un Lamento Que Llego Para Quedarse | 47 | | | | | | | | | |
| | | | | FONOVISA 351385/UG (12.98 CD) | | | | | | | | | | | | | |
| 48 | 49 | 39 | 23 | VARIOUS ARTISTS | | | 100% Duranguense | 7 | | | | | | | | | |
| | | | | DISA 720345 (12.98 CD) | | | | | | | | | | | | | |
| 49 | 51 | 46 | 33 | LOS TEMERARIOS | | | Tributo Al Amor | 1 | | | | | | | | | |
| | | | | FONOVISA 351005/UG (9.98/13.98) | | | | | | | | | | | | | |

Keeping Faith, Faithless Crosses Over

BY MICHAEL PAOLETTA

For several months, numerous dance/electronic acts—BT, Moby, D:Fuse, Paul Van Dyk and the Crystal Method among them—have voiced their concerns over the war in Iraq.

U.K. electronic dance outfit Faithless is the latest to join in the chant. The response has been overwhelmingly positive.

Faithless' politically—and spiritually—charged fourth studio album, "No Roots," provided the group with its best first week on the *Billboard* Eurochart album list, where it debuted at No. 3 last month.

This followed a No. 1 debut on the Official U.K. Charts Company's album chart.

To date, the Cheeky/BMG album has shifted more than 500,000 units in Europe, according to BMG U.K. senior VP of international and A&R Yoel Kenan.

According to Kenan, the album's early success benefited from lead single "Mass Destruction" and its accompanying video.

"The video has been extremely efficient in catching the audience's imagination," Kenan says.

In the United States, where "No Roots" arrives July 20 on Cheeky/Arista, "Mass Destruction" has been embraced by several modern rock stations and MTV.

In fact, MTV has put the Dom & Nic-lensed video into heavy rotation. For Tom Calderone, executive VP of

music and talent programming for MTV, MTV2 and MTVU, adding the video was a no-brainer.

"A video like this gets a dialogue going with our audience," Calderone says. "It fits in with a lot of the news we report and our 'Choose or Lose' campaign."

He adds that it is a "cool time musically, with artists giving us think pieces."

To illustrate, he points to recently added animated, political videos from Chronic Future and Badly Drawn Boy.

Calderone finds "Mass Destruction" the most interesting of the three videos. "The lyrics and visuals match up with what's going on in the world today," he says. "[The video] shows kids fighting on the playground—whoever has the most toys wins."

Calderone and others believe this could be the song—and album—to truly break Faithless in the United States.

"We've sold several copies of the import version of 'No Roots,'" says

Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village.

Kaminski says Faithless is the type of band that people outside of the club

Charleston, S.C.

Such stations "jumped on the song before we mailed out a promo CD," says Matt Shay, VP of marketing and A&R at J. "The same thing happened with the video at MTV."

So, now, Shay says the label is playing catch-up.

Remixes of "Mass Destruction" have been delivered to club and mix-show DJs, as well as to the iTunes Music Store. The album has been sent to college radio.

The New York Times ran a major piece on Faithless, and USA Today and other publications have confirmed articles on the band.

"We are connecting all the dots," Shay says.

For Shay, such activity "says a lot about the power of this song—lyrically, musically and visually."

And like Shay, the core members of Faithless—Sister Bliss, Maxi Jazz and Rollo Armstrong—did not see this coming.

"To say we're surprised is far too small a word to cover the shock and astonishment we're feeling,"

says Jazz, the band's MC. "We gave up on American radio and video a long time ago. We always thought that, outside the club scene, Faithless would go undetected in the U.S."

But, Jazz adds, "of all the songs I've written, if one were to break big in America, I would want it to be this one. The current global situation is too important to ignore."

Classically trained pianist/club DJ Bliss concurs, adding, "Though we knew we were taking a risk with 'Mass Destruction,' we also knew it was a very necessary song to make. In the end, we may have captured the zeitgeist."

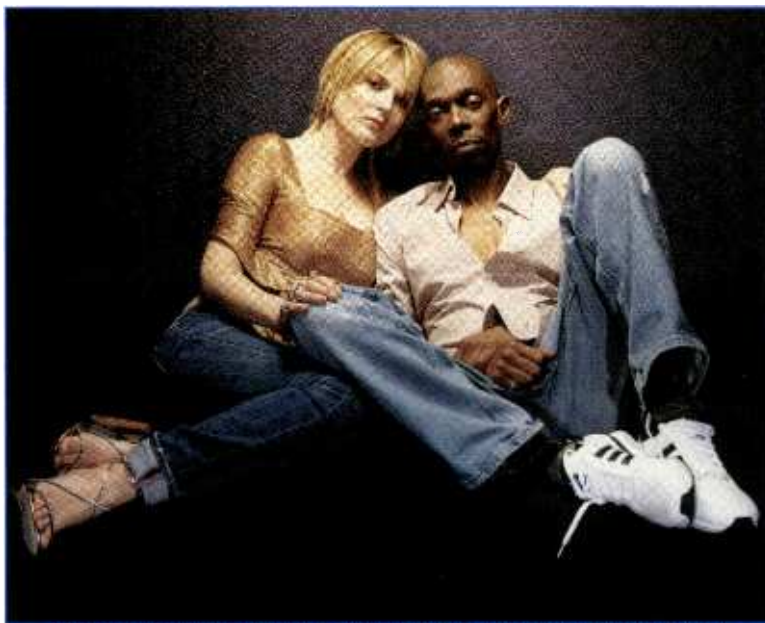
Joining the trio on "No Roots" are vocalist LSK and Armstrong's sister, Dido—as well as the late Nina Simone, by way of sampling.

"This is our most homogenous album," Bliss says. "We made it as one piece of music."

Throughout, Faithless deals with the human condition. "The global situation was changing daily while we were making this album," Jazz says. "We kept asking each other, 'What's going on here?' We realized that each one of us is in such great danger."

"The biggest weapon of mass destruction is inaction," he adds. "You don't rest until you get what you want."

Additional reporting by Emmanuel Legrand in London.



SISTER BLISS, LEFT, AND MAXI JAZZ: 'THIS IS OUR MOST HOMOGENOUS ALBUM'

scene would like if they had the opportunity to hear the music. "When people hear Faithless, they want it," he says. "Their music goes way beyond dancefloors."

Which helps explain the early adds at key modern rock radio stations, including WHFS Baltimore, KROQ Los Angeles, KNDD Seattle, KITS San Francisco and WAVF

New Compilation Rerubs WB Hits The Right Way

We cannot stop playing **Cuica's** Brazilian-spangled remix of **Maria Muldaur's** 1974 top 10 hit, "Midnight at the Oasis." Its sunny, disco-laced rhythms are tailor-made for the lazy, hazy days of summer.

This is the type of postcard-perfect remix that, if you didn't know better, you might think was the original version of the song.

The tune's new musical bed—concocted by Cuica's **Pete Herbert** and **Simone Serritella**—sweetly surrounds Muldaur's blues-tinged vocals.

This rerub is one of many highlights on "Warner Bros. Remixes Vol. 1," due Aug. 31.

Other choice cuts include **Nicolette Larson's** "Lotta Love" (remixed by **Nic Jodoin**), **Gary Wright's** "Dreamweaver" (**Supreme Beings of Leisure**), **America's** "Ventura Highway" (**Deepsky**), **Rod Stewart's** "Do Ya Think I'm Sexy" (**Halou**) and

Charles Wright's "Express Yourself" (**Mocean Worker**).

The lead single, **Philip Steir's** mix of **Seals & Crofts'** "Summer Breeze,"

Beat Box

By Michael Paoletta
mpaoletta@billboard.com



is making headway at radio.

Special mention must be made to **Warner Bros.** and executive producers Steir and **Leah Simon**, who did not feel the need to deliver an album of paint-by-numbers, peak-hour remixes by big name, over-used DJs/producers. For that, we can all be thankful—and grateful.

THE FORCE IS BACK: Many dance

enthusiasts hold a special place in their hearts for **Nancy Nova**. For them, Nova and **FX Records** have released "The Force," a collection of the singer/songwriter's hits—and misses.

For those who need a refresher course, here goes: In the late '70s and early '80s, Nova scored a handful of club hits, including most notably "The Force."

A precursor to today's trance sounds, "The Force" had much in common with other synth-smart tracks released in 1981; they include **the Human League's** "Don't You Want Me," **Abba's** "On and On and On," **Madleen Kane's** "You Can," **Depeche Mode's** "Just Can't Get Enough" and **Kraftwerk's** "Computer Love."

Of course, a track like "Where Do We Go From Here?"—from "The Force"—gorgeously recalls such pre-1981 fare as the **Giorgio Moroder**-produced "Number One Song in Heaven" by **Sparks**.

Throughout, purists will surely revel in the original recordings,

which have been remastered, but, thankfully, not remixed.

By the way, Nova is not simply



NOVA: REMASTERED BUT NOT REMIXED

resting on her laurels. She is nearly finished recording a jazz album, then will begin working on an electronic/dance set.

GLOBAL HAPPENINGS: Dance music fans who find themselves in Amsterdam Aug. 7 are encouraged to attend Dance Valley. The day-long festival

will have 15 stages, which means a variety of sounds will be heard.

Confirmed DJs include **Sasha, Hybrid, Ferry Corsten, Paul Oakenfold, Deep Dish, Sander Kleinenberg, Jeff Mills, Dave Clarke, Kevin Saunderson, Chicks on Speed** and **Lucien Foort**.

Elsewhere, **PremiuMusic** is a new music conference with a focus on independent and like-minded labels. The event, which coincides with **Popkomm**, takes place Sept. 30-Oct. 2 in Berlin. For info, log on to premiu.com.

Interested in opening for international DJ **John Digweed**? If so, you need to enter the Next Big Thing.

The contest is open to all U.S.-based, nonprofessional house music DJs who do not earn the bulk of their income from DJ'ing.

In addition to opening for Digweed, the winner will receive a prize package that includes DJ/recording gear and 150 tracks from beatport.com.

For rules and an official entry form, log on to futuremusic.com.

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist |
|-----------|-----------|------------|---------|---|-------------------------------------|---|
| 1 | 1 | 1 | 8 | NUMBER 1 | 8 Weeks At Number 1 | AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) George Michael |
| 2 | 3 | 2 | 4 | SCANDALOUS (REMIXES) | | Mis-Teeq |
| 3 | 2 | 3 | 11 | LEFT OUTSIDE ALONE (J. NEVINS REMIX) | | Anastacia |
| 4 | NEW | 1 | 1 | SNAY (JXL, THE PASSENGERZ, R. ROSARIO MIXES) SPIDER-MAN THEME (JXL REMIX) | | Michael Buble |
| 5 | 10 | 8 | 13 | DIP IT LOW (DANCE REMIXES) | | Christina Milian |
| 6 | 6 | 5 | 15 | 8TH WORLD WONDER (THE REMIXES) | | Kimberley Locke |
| 7 | 7 | 7 | 36 | ME AGAINST THE MUSIC | | Britney Spears Featuring Madonna |
| 8 | 4 | 4 | 9 | SOLE IN THE HEAD | | Sugababes |
| 9 | 9 | 6 | 17 | LOVE PROFUSION | | Madonna |
| 10 | 5 | — | 2 | IF I CLOSE MY EYES | | Reina |
| 11 | 8 | 10 | 53 | THE DISTRICT SLEEPS ALONE TONIGHT | | The Postal Service |
| 12 | RE-ENTRY | 3 | 3 | PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) | | Ghostface Featuring Missy Elliott |
| 13 | 13 | 11 | 8 | STRICT MACHINE (REMIXES) | | Goldfrapp |
| 14 | 15 | — | 2 | STIPPIN' OUT | | Kaskade |
| 15 | RE-ENTRY | 7 | 7 | CHA CHA HEELS | | Rosabel With Jeanie Tracy |
| 16 | 16 | 12 | 10 | LOVE COMES AGAIN | | Tiesto Featuring BT |
| 17 | NEW | 1 | 1 | I THOUGHT YOU WERE MY BOYFRIEND (R. RIVES MIXES) | | The Magnetic Fields |
| 18 | NEW | 1 | 1 | LIVIN' ON A PRAYER | | Jordan James |
| 19 | 14 | — | 22 | LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) | | Seal |
| 20 | 11 | 13 | 31 | NOTHING FAILS/NOBODY KNOWS ME | | Madonna |
| 21 | RE-ENTRY | 4 | 4 | PUSH THE FEELING ON (ROSABEL & JCA MIXES) | | Nightcrawlers |
| 22 | 20 | 24 | 9 | WHERE ARE YOU NOW? | | Ian Van Dahl |
| 23 | 19 | — | 2 | PLASTIC DREAMS | | Jaydee |
| 24 | 17 | 20 | 16 | CRUSH | | Paul Van Dyk Featuring Second Sun |
| 25 | 24 | — | 44 | (THERE'S GOTTA BE) MORE TO LIFE | | Stacie Orrico |

Billboard® HOT DANCE RADIO AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | IMPRINT & PROMOTION LABEL | Artist |
|-----------|-----------|----------|--------------------------------|---------------------------|---|
| 1 | 1 | 8 | NUMBER 1 | 3 Weeks At Number 1 | AMAZING George Michael |
| 2 | 14 | 3 | MOVE YA BODY | | Nina Sky Featuring Jabba |
| 3 | 2 | 32 | AS THE RUSH COMES | | Motorcycle |
| 4 | 4 | 11 | NAUGHTY GIRL | | Beyonce |
| 5 | 6 | 4 | EVERYTIME | | Britney Spears |
| 6 | 5 | 9 | ILLUSION | | Benassi Bros. Featuring Sandy |
| 7 | 3 | 5 | IF I CLOSE MY EYES | | Reina |
| 8 | 7 | 17 | DIP IT LOW | | Christina Milian |
| 9 | 11 | 2 | TURN ME ON | | Kevin Lyttle Featuring Spragga Benz |
| 10 | 10 | 5 | EX EX GIRLFRIEND | | DND Featuring Angie Irons |
| 11 | 8 | 3 | ALL NITE (DON'T STOP) | | Janet Jackson |
| 12 | 13 | 6 | LET'S GET IT RIGHT | | Krystal K |
| 13 | 17 | 17 | STRAIGHT AHEAD | | Tube & Berger Featuring Chrissie Hynde |
| 14 | 18 | 6 | EASY AS LIFE | | Deborah Cox |
| 15 | 20 | 4 | WHERE ARE YOU NOW? | | Ian Van Dahl |
| 16 | 9 | 19 | RED BLOODED WOMAN | | Kylie Minogue |
| 17 | 19 | 11 | WHITE FLAG | | Dido |
| 18 | NEW | 1 | SCANDALOUS | | Mis-Teeq |
| 19 | 16 | 17 | BEAUTIFUL THINGS | | Andain |
| 20 | 21 | 1 | BURNED WITH DESIRE | | Armin Van Buuren Featuring Justine Suissa |
| 21 | 15 | 22 | DEJA VU (IT'S HARD TO BELIEVE) | | The Roc Project Featuring Tina Novak |
| 22 | 23 | 9 | LOVE COMES AGAIN | | Tiesto Featuring BT |
| 23 | RE-ENTRY | 4 | LEFT OUTSIDE ALONE | | Anastacia |
| 24 | 22 | 15 | TAKE ME TO THE CLOUDS ABOVE | | LMC Vs. U2 |
| 25 | RE-ENTRY | 4 | LOVE'S DIVINE | | Seal |

Billboard® TOP ELECTRONIC ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------|--|-------------------------------------|---|
| 1 | 1 | 66 | NUMBER 1 | 2 Weeks At Number 1 | THE POSTAL SERVICE Give Up |
| 2 | 4 | 28 | VARIOUS ARTISTS | | Fired Up! |
| 3 | 3 | 2 | THIEVERY CORPORATION | | The Outernational Sound |
| 4 | 2 | 3 | SASHA | | Involver |
| 5 | 5 | 8 | THE STREETS | | A Grand Don't Come For Free |
| 6 | 6 | 6 | TIESTO | | Just Be |
| 7 | 7 | 12 | VIC LATINO & DAVID WAXMAN | | Ultra.Dance 05 |
| 8 | 9 | 14 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | | Los Remixes 2.0 |
| 9 | 8 | 4 | BAD BOY JOE | | Best of NYC AfterHours... Feel the Drums |
| 10 | 11 | 5 | !!! (CHK CHK CHK) | | Louden Up Now |
| 11 | 10 | 3 | SOUNDTRACK | | Queer As Folk: The Fourth Season |
| 12 | 16 | 2 | MIKE RIZZO/DJ DREW | | Trance Nation: America Three |
| 13 | 12 | 9 | VARIOUS ARTISTS | | Best Of Hits [Dance] Volume One |
| 14 | 13 | 19 | ZERO 7 | | When It Falls |
| 15 | 14 | 8 | DISELBOY | | The Dungeonmaster's Guide |
| 16 | 17 | 30 | SARAH MCLACHLAN | | Remixed |
| 17 | 15 | 24 | AIR | | Talkie Walkie |
| 18 | 18 | 26 | THE CRYSTAL METHOD | | Legion Of Boom |
| 19 | 19 | 14 | JUMP5 | | Mix It Up: Remixed |
| 20 | 20 | 24 | JOHNNY VICIOUS | | Ultra.Trance:3 |
| 21 | 23 | 48 | THE STREETS | | Original Pirate Material |
| 22 | NEW | 1 | BEN SOWTON/VINCENT KWOK | | Bargrooves: Frosted |
| 23 | 21 | 39 | MARIAH CAREY | | The Remixes |
| 24 | RE-ENTRY | 4 | VARIOUS ARTISTS | | 30th Anniversary Collection: Ultimate Disco |
| 25 | 24 | 14 | VARIOUS ARTISTS | | Pink Panther's Penthouse Party |

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

Billboard® HOT DANCE CLUB PLAY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist |
|-----------|-----------|------------|---------|---|----------------------------------|--|
| 1 | 3 | 4 | 6 | NUMBER 1 | 1 Week At Number 1 | ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES] Janet Jackson |
| 2 | 4 | 6 | 7 | LET THE SUNSHINE IN | | Milk & Sugar Featuring Lizzy Pattinson |
| 3 | 2 | 3 | 8 | TOOK MY LIFE | | Vernessa Mitchell |
| 4 | 5 | 11 | 6 | PUSH THE FEELING ON (ROSABEL & JCA MIXES) | | Nightcrawlers |
| 5 | 7 | 9 | 8 | STIPPIN' OUT | | Kaskade |
| 6 | 1 | 2 | 9 | BAC N DA DAY | | Frankie Knuckles Featuring Jamie Principle |
| 7 | 13 | 21 | 5 | STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES] | | Sting |
| 8 | 10 | 18 | 7 | DESTINATION UNKNOWN | | Gaudino Featuring Crystal Waters |
| 9 | 6 | 1 | 10 | DA HYPE | | Junior Jack Featuring Robert Smith |
| 10 | 8 | 8 | 11 | HEARTATTACK | | Jahkey B. Featuring Satta |
| 11 | 17 | 22 | 9 | LUV 2 LUV | | Suzanne Palmer |
| 12 | 9 | 7 | 10 | HEAR MY NAME | | Armand Van Helden Featuring Spalding Rockwell |
| 13 | 11 | 5 | 10 | HELL IN PARADISE | | Ono |
| 14 | 22 | 26 | 6 | TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES) | | Jessica Simpson |
| 15 | 12 | 10 | 12 | ONE WITH YOU (LORIMER/C. COX/RIZZO/KUPPER MIXES) | | Sun |
| 16 | 21 | 25 | 7 | I LIKE IT | | Narcotic Thrust |
| 17 | 24 | 29 | 5 | NEW DAY (DANCE MIXES) | | Patti LaBelle |
| 18 | 34 | — | 2 | THAT PHONE TRACK | | DJ Dan |
| 19 | 14 | 15 | 9 | MARRAKECH | | ATB |
| 20 | 29 | 37 | 4 | WORLD ON FIRE (JXL & M. DE VRIES MIXES) | | Sarah McLachlan |
| 21 | 18 | 17 | 11 | FEELS GOOD | | Dolce |
| 22 | 25 | 27 | 6 | SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES) | | Michael Buble |
| 23 | 15 | 12 | 10 | CHA CHA HEELS | | Rosabel With Jeanie Tracy |
| 24 | 16 | 13 | 13 | SANCTUARY | | Origene |
| 25 | 30 | 36 | 3 | EVERYTIME (REMIXES) | | Britney Spears |
| 26 | 28 | 31 | 5 | JUST WANNA DANCE | | Toy |
| 27 | 19 | 19 | 11 | JUST FOR YOU (THE DANCE REMIXES) | | Lionel Richie |
| 28 | 33 | 41 | 3 | POWER PICK | | FOOLISH MIND GAMES Jason Walker |
| 29 | 23 | 20 | 8 | AERODYNAMIK | | Kraftwerk |
| 30 | 20 | 14 | 11 | STRICT MACHINE (REMIXES) | | Goldfrapp |
| 31 | 26 | 24 | 7 | RED BLOODED WOMAN | | Kylie Minogue |
| 32 | 40 | — | 2 | PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) | | Ghostface Featuring Missy Elliott |
| 33 | 38 | 45 | 3 | DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES) | | Debbi Holiday |
| 34 | 41 | 47 | 3 | GOOD LUCK | | Basement Jaxx Featuring Lisa Kekaula |
| 35 | 39 | 42 | 3 | BLOOD (JUNIOR REMIX) | | Casey Stratton |
| 36 | 32 | 35 | 5 | SCANDALOUS (REMIXES) | | Mis-Teeq |
| 37 | 36 | 39 | 4 | LIVIN' LARGE | | Tony Rhone |
| 38 | 42 | — | 2 | SECRET (E. BAEZ & ORANGE FACTORY MIXES) | | Adam Sandler |
| 39 | 37 | 40 | 5 | FEEL BRAND NEW (J. VASQUEZ & TWISTED DEE MIXES) | | Seduction |
| 40 | 35 | 32 | 8 | LOVE COMES AGAIN | | Tiesto Featuring BT |
| 41 | NEW | 1 | 1 | HOT SHOT DEBUT | | MAYBE N*E*R*D |
| 42 | 27 | 16 | 12 | I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES) | | Cherie |
| 43 | 31 | 23 | 12 | SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES) | | N*E*R*D |
| 44 | NEW | 1 | 1 | TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES) | | Brandy |
| 45 | 46 | — | 1 | SEARCHING | | Offer Nissim Featuring Maya |
| 46 | NEW | 1 | 1 | I WANNA THANK YA | | Angie Stone |
| 47 | NEW | 1 | 1 | SHOCK | | In-Grid |
| 48 | 43 | 34 | 12 | EASY AS LIFE (T. MORAN & W. RIGG REMIX) | | Deborah Cox |
| 49 | 47 | 43 | 8 | I WANNA SEX YOU | | Michael B. Sutton |
| 50 | 45 | 38 | 17 | NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) | | Beyonce |

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

Lynn, Smith Carry Flag At Americana Awards

Loretta Lynn and Mindy Smith are the top nominees for the 2004 Americana Honors and Awards show, to be presented Sept. 24 by the Americana Music Assn.

Lynn's Interscope album, "Van Lear Rose" (produced by Jack White of the White Stripes), and Smith's Vanguard set, "One Moment More," are each nominated for album of the year. They are joined in that category by Rodney Crowell's "Fate's Right Hand" (DMZ/Columbia) and Slaid Cleaves' "Wishbones" (Philo).
Lynn and Smith earned three nominations, while Crowell and Cleaves scored two each.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



the song category. Other song of the year nominees are Crowell's "Fate's Right Hand" and Cleaves' "Wishbone," which he wrote with Ray Wylie Hubbard.

Nominees for instrumentalist of the year are Jerry Douglas, Kenny Vaughan, Sam Bush and Will Kimbrough.

Lauderdale will serve as host of the show, which will take place at the Nashville Convention Center at the culmination of the AMA Conference.

ON THE ROW: Songwriter, producer and veteran music publisher Johnny Slate and former booking agent Dick Beacham have launched Black Patch Records, an indie based in Nashville.

Slate, the chairman/CEO of the label, is former CEO of Affiliated Publishers Inc. Most recently he ran his own firm, Image Management. Beacham, the president, was with the Joe Taylor Agency before opening the Beacham Agency in 1985.

The label's first artist is Ron Williams. Debut single "I'm Tired of Being Something (That Means Nothing to You)" has gone to radio. Album

"Natural Thing" is due July 20.

CBUJ Distribution in Nashville will distribute Black Patch. Record promotion will be handled by Grass-Roots Promotion and a handful of independents.

In other news, Lori Kampa joins the promotion department at Dual-tone Records. Kampa spent the last four years at Skaggs Family Records where she headed the publicity and radio promotion departments.

Country WSIX Nashville promotions director Jojamie Hahr segues to MCA Nashville as promotions coordinator.

Country KPLX (the Wolf) Dallas

events coordinator Mara Sidweber joins Vivaton Records as Southwest regional promoter.

ARTIST NEWS: T.G. Sheppard has signed a recording deal with independent Nashville label Destiny Row Records. His first album for the label, "Timeless," is a collection of classic romance songs due in September. Sheppard had a string of 14 No. 1s in the '70s and '80s when he recorded for Melodyland, Hitsville, Warner/Curb and Columbia.

Universal South Records duo McHayes is no longer a team. Its members, Wade Hayes and Mark

McClurg, are said to have split amicably. Each remains under contract with the label for now. Meanwhile, McClurg has joined the touring band of labelmate Joe Nichols.

Wynonna will kick off her North American tour Oct. 14 in Madison, Wis. The tour, which will benefit the nonprofit group YouthAIDS, runs through Nov. 20 in Seattle. Titled Her Story: Scenes From a Lifetime, the show will feature Wynonna's solo hits, her Judds hits and classic songs from her favorite artists.

Additional reporting by Ken Tucker in Nashville.



Lynn is nominated as artist of the year, along with Jim Lauderdale, Allison Moorer and Patty Griffin. Lynn's "Portland, Oregon" is nominated as song of the year.

Smith is nominated in the new/emerging artist category alongside Adrienne Young, Greencards and Old Crow Medicine Show. Smith's "Come to Jesus" was recognized in

Sons Of San Joaquin Win Top AWA Prize

BY DEBORAH EVANS PRICE

Sons of the San Joaquin, Brenn Hill, Belinda Gail and Joni Harms were among the top winners at the Academy of Western Artists Awards, held July 13 at Will Rogers Memorial Auditorium in Fort Worth, Texas.

Sons of the San Joaquin took home the top prize for entertainer of the year. The top Western music male vocalist title went to Hill, a Utah-based singer/songwriter.

Gail was named top Western music female vocalist. Harms won for best Western music album for her Wildcatter Records release "Let's Put the Western Back in the Country."

Wylie Gustafson of Wylie & the Wild West was voted top Western music yodeler. Sisters of the Silver Sage were the top Western music duo/group.

Newcomer Kata Hay received this year's rising star award. The Donnie Blanz/Melinda Bailey song "Paint Her

Real" was named best Western music song.

Perennial favorite Dave Alexander was named top Western swing male vocalist. Christine Mims was named Western swing female vocalist. The Desperados took the prize for top Western swing duo/group.

"We're Proud Dubya's From Texas," penned by Cindy Walker and Shelly Lee Alley Jr. and recorded by the River Road Boys, won best Western swing song. Ginny Mac's "Sweet Sentimental Dreams" was named Western swing album of the year. Bobby Flores was named top Western swing instrumentalist.

Dennis Gaines' "Son of a Gun Stew" won the award for best cowboy poetry album.

The awards show also honored radio stations that support Western music as well as others involved in Western arts. The show concluded the AWA's yearly gathering, held July 9-13 at the Doral Tesoro Hotel.

For a complete list of winners, go to billboard.com.



HILL: TOP MALE VOCALIST

Nichols

Continued from page 5

from playing acoustically at the Lower Broadway rib joint Rippy's in Nashville to opening for Alan Jackson across the street at the Gaylord Entertainment Center arena and on the road.

A JURY OF THEIR EARS

All this, and the critical acclaim that came with it, might logically lead to pressure from Universal South and Nichols himself to equal if not surpass "Man With a Memory." Not so, Nichols says.

"The label has been very understanding and hands-off as far as the creative process," he says. "They were involved in song selection, but let [producer] Brent Rowan and [me] go into the studio again and work it out."

Nichols says the responsibility for selecting songs lay with a "committee of six"—himself, Rowan, manager John Lytle, Universal South senior partners Tony Brown and Tim DuBois and A&R director Mike Owens. If even

one of the six didn't like a song, Nichols didn't record it.

"Everybody's got great ears, so it gives us a greater chance of keeping great songs," he says.

Nichols credits Owens with uncovering the title track, a Bobby Braddock-penned song recorded by Waylon Jennings in 1972 with haunting Vietnam War references.

"It blew me away and socked me in the gut," Nichols says. "We wanted to pay tribute to Waylon, but it also has a great visual quality to it, which I like in songs."

He also singles out "No Time to Cry," written by Iris DeMent. "Merle Haggard recorded it in 1996, but with the events in my life in the last couple years, it's as if I wrote it, and that's why I put it on. It's my most personal moment, [reflecting] the death of my father and other things going on around me that I had no control over."

An EMI Music Publishing writer affiliated with SESAC, Nichols co-wrote one song on the set, "What's a Guy Gotta Do." He had a hand in writing three songs on "Man With a Memory."

"I was just so busy on the road try-

ing to promote the singles [on 'Man With a Memory'] that there just wasn't a whole lot of time," he explains of his sole credit on "Revelation."

TV GUIDED

Nichols, who is booked by Creative Artists Agency, is plying the festival and fair circuit this summer and looking for a major tour hook-up for the fall. But Universal South GM Van Fletcher says TV is the essential marketing tool for the new album.

Street week found Nichols in New York performing on "Good Morning America" and "The View" and being interviewed on "CNN Headline News," CNNFN's "The Biz" and the Music Choice Network. Other TV appearances include "On-Air With Ryan Seacrest" and "Jimmy Kimmel Live," followed by ESPN's "Cold Pizza" Aug. 4.

Also the week of release, the label bought TV spots on CMT and Great American Country to promote the album. This followed the early June release of the video to first single "If Nobody Believed in You" to these and other video outlets. The single, which went to radio in March, is No. 22 on the Hot Country Singles & Tracks

chart this issue.

"The main reason for all the TV is letting the public know Joe's got a new record out," Fletcher says. "Even with the great press he's gotten in the past, he hasn't really performed on live TV very much. So that's the biggest strategy to start with, and so far it has been successful."

Fletcher adds that the album was released to retail early—without waiting for radio play—"because we knew press would drive sales initially, and then we'd capitalize with radio and video as the sales picture grew."

Fletcher notes that Universal South ran radio advertising in Nichols' top 25 markets and "win it before you can buy it" radio promotions. A July 1 satellite radio "tour" had Nichols doing live interviews with 92 stations.

Online activity has included a concert performed for Sessions@AOL and a Yahoo Launch promotion.

TRUE TO ARTISTRY

But all the promotion is unnecessary, Fletcher suggests.

"This guy will be making records for the next 20 years without you or me or anyone else, and that's what makes

it worthwhile," he says. "He's an artist similar to Merle Haggard and George Strait and Alan Jackson: They continue to do the music they started out with and still believe in—not what the trend was at the moment, or what might have been quicker-hitting type songs. They stayed true to artistry, and that's the way Joe looks to his music, keeping very true to himself. He'll win out in the long term."

George King, PD at WMZQ Washington, D.C., concurs. "The whole album reminds me of Merle Haggard, not only in that Joe has such a great voice, but in the lyrics to his songs and the way he sings them. I hear four or five singles on it, and it's been in my truck ever since I got the advance."

Nichols mentions Haggard in listing his influences, which also include Strait, Randy Travis and Keith Whitley.

"I'm doing the music I grew up on," says the Rogers, Ark., native. "I'm very proud of the commercial and critical success, but it's just a product of Brent and myself making music like we heard growing up and [spent] our money on. It's what we wanted to make and just happens to be traditional country."

JULY 24
2004

Billboard® TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | | |
|-----------|-----------|------------|--|----------------|---|---|---------------|-----------|-----------|------------|----------------|--|----------------|---|--|---|--|----|
| | | | WEEKS ON CHART | WEEKS ON CHART | | | | | | | | WEEKS ON CHART | WEEKS ON CHART | | | | | |
| 1 | 1 | 1 | 9 | 1 | NUMBER 1 GRETCHEN WILSON ▲ EPIC 90903/SONY MUSIC (18.98 EQ CD) | 9 Weeks At Number 1 Here For The Party | 1 | 38 | 36 | 35 | 56 | 38 | 36 | 35 | 56 | LONESTAR ▲ BNA 67076/RLG (12.98/18.98) | From There To Here: Greatest Hits | 1 |
| 2 | 2 | 2 | 1 | 1 | GREATEST GAINER BIG & RICH ● WARNER BROS. 48520/WARN (18.98 CD) | Horse Of A Different Color | 2 | 40 | 40 | 38 | 98 | 39 | 40 | 38 | 98 | MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98) | My Town | 3 |
| 3 | 4 | 3 | 1 | 1 | KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98) | When The Sun Goes Down | 1 | 40 | 37 | 34 | 4 | 40 | 37 | 34 | 4 | VARIOUS ARTISTS SPARROW 95556 (17.98 CD) | Amazing Grace 3: A Country Salute To Gospel | 28 |
| 4 | NEW | 1 | 1 | 1 | HOT SHOT DEBUT BRAD COTTER EPIC 92559/SONY MUSIC (12.98 EQ CD) | Patient Man | 4 | 41 | 41 | 38 | 65 | 41 | 41 | 38 | 65 | TOBY KEITH MERCURY 170351/UMGN (12.98 CD) | The Best Of Toby Keith: 20th Century Masters The Millennium Collection | 5 |
| 5 | 5 | 5 | 51 | 1 | BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98) | Mud On The Tires | 1 | 42 | 38 | 31 | 10 | 42 | 38 | 31 | 10 | LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD) | Greatest Hits | 2 |
| 6 | 6 | 4 | 33 | 1 | TOBY KEITH ▲ ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98) | Shock 'n Y'All | 1 | 43 | 54 | 37 | 4 | 43 | 54 | 37 | 4 | ELVIS PRESLEY RCA 612057/BMG STRATEGIC MARKETING GROUP (18.98 CD) | Elvis At Sun | 37 |
| 7 | NEW | 1 | 1 | 1 | JEFF FOXWORTHY WARNER BROS. 48772/WARN (18.98 CD) | Have Your Loved Ones Spayed Or Neutered | 7 | 44 | 43 | 42 | 11 | 44 | 43 | 42 | 11 | BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98) | Buddy Jewell | 1 |
| 8 | 7 | 6 | 92 | 1 | KEITH URBAN ▲ ² CAPITOL 32396 (10.98/18.98) | Golden Road | 2 | 45 | 39 | 32 | 33 | 45 | 39 | 32 | 33 | CLAY WALKER RCA 67068/RLG (11.98/18.98) | A Few Questions | 3 |
| 9 | 3 | --- | 2 | 1 | JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD) | Revelation | 3 | 46 | 44 | 44 | 41 | 46 | 44 | 44 | 41 | GARY ALLAN ● MCA NASHVILLE 000111/UMGN (12.98/12.98) | See If I Care | 2 |
| 10 | 8 | 7 | 4 | 1 | JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD) | Josh Gracin | 2 | 47 | 47 | 45 | 11 | 47 | 45 | 11 | MARY CHAPIN CARPENTER COLUMBIA 86619/SONY MUSIC (18.98 EQ CD) | Between Here And Gone | 5 | |
| 11 | 10 | 8 | 2 | 1 | ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD) | Greatest Hits Volume II | 2 | 48 | 42 | 41 | 57 | 48 | 42 | 41 | 57 | GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (18.98/12.98) | Honkytonkville | 1 |
| 12 | 14 | 9 | 7 | 1 | LONESTAR BNA 59751/RLG (18.98 CD) | Let's Be Us Again | 2 | 49 | 48 | 43 | 49 | 49 | 48 | 43 | 49 | WYNONNA CURB 78811 (12.98/18.98) | What The World Needs Now Is Love | 1 |
| 13 | 9 | 13 | 4 | 1 | VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD) | Patriotic Country | 9 | 50 | 49 | 49 | 53 | 50 | 49 | 49 | 53 | TRACE ADKINS ● CAPITOL 81512 (10.98/18.98) | Greatest Hits Collection, Volume I | 1 |
| 15 | 11 | 10 | 3 | 1 | JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98) | Julie Roberts | 9 | 51 | 46 | 47 | 34 | 51 | 46 | 47 | 34 | LEANN RIMES ● CURB 78829 (18.98 CD) | Greatest Hits | 3 |
| 16 | 15 | 14 | 2 | 1 | MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD) | You Do Your Thing | 2 | 52 | 50 | 46 | 68 | 52 | 50 | 46 | 68 | JOHNNY CASH ▲ AMERICAN 063339/LDST HIGHWAY (12.98 CD) | American IV: The Man Comes Around | 2 |
| 17 | 18 | 18 | 33 | 1 | RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 1 | 53 | 45 | 53 | 103 | 53 | 45 | 53 | 103 | JOE NICHOLS ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M] | Man With A Memory | 9 |
| 18 | 16 | 17 | 64 | 1 | SHANIA TWAIN ● ^D MERCURY 170314/UMGN (12.98 CD) | Up! | 1 | 54 | 53 | 54 | 53 | 54 | 53 | 54 | 53 | JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD) | Jimmy Wayne | 7 |
| 19 | 21 | 19 | 47 | 1 | SARA EVANS RCA 67074/RLG (12.98/18.98) | Restless | 3 | 55 | 51 | 48 | 25 | 55 | 51 | 48 | 25 | JEFF BATES RCA 67071/RLG (11.98/17.98) [M] | Rainbow Man | 14 |
| 20 | 19 | 16 | 41 | 1 | MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98) | Martina | 1 | 56 | 55 | 51 | 20 | 56 | 55 | 51 | 20 | RODNEY CARRINGTON CAPITOL 94164 (18.98 CD) | Greatest Hits | 11 |
| 21 | 23 | 22 | 65 | 1 | SOUNDTRACK WARNER BROS. 48424/WARN (18.98 CD) | Blue Collar Comedy Tour: The Movie | 16 | 57 | 61 | 55 | 18 | 57 | 61 | 55 | 18 | BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M] | Billy Currington | 17 |
| 22 | 17 | 12 | 3 | 1 | SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD) | Sweet Right Here | 2 | 58 | 61 | 55 | 18 | 58 | 61 | 55 | 18 | CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD) | Soul Gravy | 5 |
| 23 | 20 | 25 | 30 | 1 | RON WHITE PARALLEL/HIP-O 001582/UME (12.98 CD) [M] | Drunk In Public | 17 | 59 | 56 | 56 | 3 | 59 | 56 | 56 | 3 | PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD) | The Definitive Collection | 56 |
| 24 | 24 | 20 | 47 | 1 | DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98) | Dierks Bentley | 4 | 60 | 62 | 61 | 86 | 60 | 62 | 61 | 86 | ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD) | Elvis: Ultimate Gospel | 30 |
| 25 | 22 | 15 | 4 | 1 | KENNY ROGERS CAPITOL 98794 (21.98 CD) | 42 Ultimate Hits | 6 | 61 | 60 | 52 | 3 | 61 | 60 | 52 | 3 | DON WILLIAMS MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD) | The Definitive Collection | 52 |
| 26 | 27 | 26 | 74 | 1 | ELVIS PRESLEY ▲ ³ RCA 68079/RMG (12.98/19.98) | Elvis: 30 #1 Hits | 1 | 62 | 58 | 57 | 49 | 62 | 58 | 57 | 49 | ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/19.98) | Greatest Hits Volume II And Some Other Stuff | 1 |
| 27 | 31 | 27 | 85 | 1 | TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98) | Tim McGraw And The Dancehall Doctors | 2 | 63 | 64 | 59 | 57 | 63 | 64 | 59 | 57 | CHRIS CAGLE ● CAPITOL 40516 (11.98/18.98) | Chris Cagle | 1 |
| 28 | 26 | 24 | 39 | 1 | JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M] | Long Black Train | 3 | 64 | 63 | 58 | 35 | 64 | 63 | 58 | 35 | RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD) | Worship & Faith | 9 |
| 29 | 29 | 29 | 103 | 1 | TOBY KEITH ▲ ⁴ DREAMWORKS 450234/INTERSCOPE (11.98/18.98) | Unleashed | 1 | 65 | 65 | 64 | 60 | 65 | 64 | 60 | 60 | JO DEE MESSINA CURB 78790 (18.98 CD) | Greatest Hits | 1 |
| 30 | 33 | 33 | 24 | 1 | DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD) | Top Of The World Tour Live | 3 | 66 | 68 | 68 | 45 | 66 | 68 | 68 | 45 | JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WARN (18.98 CD) | The Very Best Of John Michael Montgomery | 11 |
| 31 | 25 | 21 | 11 | 1 | LORETTA LYNN INTERSCOPE 002513 (12.98 CD) | Van Lear Rose | 2 | 67 | 72 | 65 | 60 | 67 | 72 | 65 | 60 | WILLIE NELSON LEGACY/COLUMBIA 86740/SNY MUSIC (25.98 EQ CD) | The Essential Willie Nelson | 24 |
| 32 | 30 | 28 | 53 | 1 | BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98) | Red Dirt Road | 1 | 68 | 57 | --- | 2 | 68 | 57 | --- | 2 | DWIGHT YOAKAM KOCH 9805 (17.98 CD) | Dwight's Used Records | 57 |
| 33 | 28 | 23 | 5 | 1 | TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD) | Strong | 2 | 69 | 73 | 67 | 71 | 69 | 73 | 67 | 71 | GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98) | For The Last Time: Live From The Astrodome | 2 |
| 34 | 12 | --- | 2 | 1 | EMERSON DRIVE DREAMWORKS 000071/INTERSCOPE (13.98 CD) [M] | What If? | 12 | 70 | 59 | --- | 31 | 70 | 59 | --- | 31 | VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD) | Just Because I'm A Woman: Songs Of Dolly Parton | 6 |
| 35 | 32 | 36 | 88 | 1 | ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD) | Live | 9 | 71 | 67 | 62 | 10 | 71 | 67 | 62 | 10 | WILLIE NELSON SMITH MUSIC GROUP 9029 (17.98 CD) | Live At Billy Bob's Texas | 27 |
| 36 | 35 | 39 | 34 | 1 | REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98) | Room To Breathe | 4 | 72 | 66 | 70 | 45 | 72 | 66 | 70 | 45 | JEFF FOXWORTHY WARNER BROS. 73903/RHIND (18.98 CD/DVD) | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 10 |
| 37 | 34 | 30 | 12 | 1 | JOHN MICHAEL MONTGOMERY WARNER BROS. 48729/WARN (18.98 CD) | Letters From Home | 3 | 73 | 71 | 66 | 16 | 73 | 71 | 66 | 16 | WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98 CD) | Ultimate Waylon Jennings | 16 |
| | | | | | | | | 74 | 75 | 69 | 40 | 74 | 75 | 69 | 40 | ALABAMA RCA 54371/RLG (14.98 CD) | The American Farewell Tour | 6 |
| | | | | | | | | 75 | 69 | 63 | 4 | 75 | 69 | 63 | 4 | CHRIS LEDOUX CAPITOL 76763 (18.98 CD) | 20 Originals: The Early Years | 58 |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Platinum). ▲ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △¹ 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.

JULY 24
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

| THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS |
|-----------|-----------|--|----------------|---|---|-----------------|-----------|-----------|--|----------------|--|------------------------------|-----------------|
| | | WEEKS ON CHART | WEEKS ON CHART | | | | | | WEEKS ON CHART | WEEKS ON CHART | | | |
| 1 | 1 | 8 | 1 | NUMBER 1 LARRY THE CABLE GUY PARALLEL/HIP-O 001423/UME (18.98 CD) | Lord, I Apologize | 56 | 15 | 13 | 13 | 15 | THE JUDDS ● CURB 77965 (7.98/11.98) | Number One Hits | 180 |
| 2 | 2 | 4 | 1 | KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 116 | 14 | 13 | 13 | 15 | SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98) | Coyote Ugly | 198 |
| 3 | 3 | 5 | 1 | SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98) | O Brother, Where Art Thou? | 188 | 15 | 14 | 14 | 15 | BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection | 356 |
| 4 | 4 | 4 | 1 | TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98) | Greatest Hits | 190 | 16 | 16 | 16 | 16 | TIM MCGRAW ▲ ⁴ CURB 77886 (7.98/11.98) | Everywhere | 269 |
| 5 | 5 | 6 | 1 | SHANIA TWAIN ● ¹⁹ MERCURY 536003/UMGN (8.98/12.98) | Come On Over | 349 | 17 | 17 | 17 | 17 | RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M] | Rascal Flatts | 213 |
| 6 | 6 | 3 | 1 | KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98) | Greatest Hits | 198 | 18 | 19 | 19 | 18 | GEORGE JONES ● LEGACY/EPIC 89319/SNY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 155 |
| 7 | 7 | 8 | 1 | MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98) | Greatest Hits | 147 | 19 | 22 | 22 | 22 | ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 455 |
| 8 | 8 | 9 | 1 | WILLIE NELSON ● LEGACY/COLUMBIA 89322/SNY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 304 | 20 | 20 | 20 | 20 | GARTH BROOKS ● ¹⁵ CAPITOL 97424 (19.98/28.98) | Double Live | 244 |
| 9 | 9 | 10 | 1 | GEORGE STRAIT ● MCA NASHVILLE 170280/UMGN (9.98 CD) | The Best Of George Strait: 20th Century Masters The Millennium Collection | 120 | 21 | 21 | 21 | 21 | TOBY KEITH ▲ ² MERCURY 558962/UMGN (8.98/12.98) | Greatest Hits Volume One | 293 |
| 10 | 10 | 11 | 1 | JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SNY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 275 | 22 | 18 | 18 | 18 | JOHN DENVER ▲ MADDACY 4750 (5.98/9.98) | The Best Of John Denver | 296 |
| 11 | 11 | 12 | 1 | TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98) | Set This Circus Down | 147 | 23 | 18 | 18 | 18 | JEFF FOXWORTHY ● WARNER BROS. 47427/WARN (10.98/18.98) | Greatest Hits | 100 |
| 12 | 12 | 11 | 1 | HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98) | Greatest Hits, Vol. 1 | 514 | 24 | 23 | 23 | 23 | THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SNY MUSIC (7.98 EQ/11.98) | A Decade Of Hits | 621 |
| | | | | | | | 25 | 25 | 25 | 25 | JEFF FOXWORTHY ● WARNER BROS. 46861/WARN (10.98/18.98) | Totally Committed | 56 |

● 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 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.

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

JD NATASHA

Imperfecta/Imperfect

PRODUCERS: Sebastian Krays, Gustavo Menéndez

EMI Latin 96433

RELEASE DATE: July 13

Teenage rocker JD Natasha's "Imperfecta/Imperfect" is a strong debut that brings to mind Shakira's breaking album, "Pies Descalzos." But unlike so many other young female Latin singers, Natasha doesn't try to emulate Shakira. Instead, she prefers to deliver her vocals with a harsh, raw and genuine edge that's more rock than pop. But Natasha's strong melodies (she writes her own material) should appeal to a pop audience. Tracks like "Plástico," with the line "I don't want to be a Barbie," are sure to resonate with young girls who haven't seen themselves reflected in the Latin pop arena in quite some time. "Imperfecta/Imperfect" includes two English-language tracks plus songs recorded during the artist's Sesiones@AOL segment. It's in the bare-bones acoustic version of "Lágrimas" that Natasha establishes her full worth, as a singer and songwriter.—**LC**

POP

AMANDA PEREZ

I Pray

PRODUCERS: Harold Road, Amanda Perez

Powerhouse/Virgin 7243 578965

RELEASE DATE: July 13

This Fort Wayne, Ind., home girl broke into national consciousness last year with the rhythmic/pop-charting ballad "Angel" and album of the same name. Perez—equal parts songwriter/producer/singer/rapper—revisits that turf with current single "I Pray." The ode to a special love also doubles as the title for Perez's sophomore set. While "Pray" and another ballad, "Take My Love," are two of the set's strongest cuts, many of the other selections come off as sound-the-same rhapsodies. Perez's limited-range borders, at times, on being a monotone. There are too few emotionally infused peaks to offset the valleys. Weak lyrics ("Silly ho/You should know/You can never take my place") also hamper the proceedings. Inexplicably, the album contains two versions of the aforementioned "Angel"—which either borders on overhype or padding.—**GM**

★ CONCRETE BLONDE

Mojave

PRODUCERS: Johnette Napolitano, Jim Mankey, Gabriel Ramirez-Quezada

Eleven Thirty/the Happy Hermit 7001

RELEASE DATE: June 29

Concrete Blonde's "Mojave" is a sonic love affair with the desert of that name and its inhabitants—be they human or otherwise. It is filled with the desolation and foreboding wonder found within its sands, its expressions so eloquent you can almost hear the scam-

ESSENTIAL REVIEWS



REGINA BELLE

Lazy Afternoon

PRODUCER: George Duke

Peak PKD-8524

RELEASE DATE: July 13

Regina Belle is well-known by the R&B/pop rank and file. She has scored two No. 1 R&B hits ("Baby Come to Me," "Make It Like It Was"). She also picked up a Grammy Award for "A Whole New World," her No. 1 pop duet with Peabo Bryson. Like many veteran artists lately, Belle has decided to mine the R&B/pop/Broadway classics vault. The result, "Lazy Afternoon," is a vocally and musically tantalizing recording that unequivocally delineates the difference between mere singer and talented songstress. Delivering fresh interpretations, Belle's sparkling vocals and sharp phrasing transport listeners to another time and place. Songs closely identified with such icons as Frank Sinatra and Otis Redding ("Fly Me to the Moon," "Try a Little Tenderness") become her own. A rendering of Harold Melvin & the Blue Notes' "The Love I Lost," which introduces Earth, Wind & Fire's "For the Love of You," is worth the album's cost alone.—**GM**

per of rolling tumbleweeds. Western spook story "Ghost Riders in the Sky" is told with a clucking drum and wobbling, ebbing guitar. Bassist/vocalist Johnette Napolitano's throaty voice enriches the spoken-word "Hey Coyote" (a history of the animal's tragedies and perseverance). The title cut paints a day in the life of the desert, with its sunsets and vagabonds traveling along Highway 62. "Someone's Calling Me" invokes an extraterrestrial experience, and "Himalayan Motorcycles" is a drowsy ride. In feistier songs "True to This" and "My Tornado at Rest," Napolitano relates how her move to the Mojave restored and rejuvenated her.—**CLT**

THE F-UPS

The F-Ups

PRODUCER: Brynn Arens

Capitol 98236

RELEASE DATE: July 13

The term "punk-pop" is an oxymoron: One reason punk was born was in rebellion against pop music. The pairing often feels like a marriage where both parties fight for dominance, but Minnesota band the F-Ups has forged a more compatible union. The group hasn't quite developed its songwriting

JIMMY BUFFETT

License to Chill

PRODUCERS: Michael Utley, Mac McAnally

Mailboat/RCA 82876-62270

RELEASE DATE: July 13

Tropical troubadour Jimmy Buffett interprets some of his favorite songs and offers up a few new originals. At the same time, he taps into the recent trend of contemporary country singers taking to the beach. He enlists many of them here, including Kenny Chesney on the beachside boogie title cut, Toby Keith on the ornery Will Kimbrough track "Piece of Work," George Strait on a



panoramic "Sea of Heartbreak" and Alan Jackson on Guy Clark's magnificent "Boats to Build." Buffett is quite fearless in his choices, from a plucky take on Jerry Garcia's "Scarlet Begonias" to a soulful performance of the Leon Russell classic "Back to the Island." The originals are lightweight ("Simply Complicated") and breezy ("Conky Tonkin'"), though always fun, and slide guitarist Sonny Landreth adds spice throughout.—**RW**

chops—there's a lot of repetition here—but its high-school-themed tunes will please the Sum 41/Blink-182 crowd, and its stories are amusing. "Lazy Generation" and "I Don't Know" are joyous odes to slackerhood. "Screw You" is self-explanatory. The best is "Crack Ho," the story of a trailer park babe whose life centers on getting high. Since its lyrics have already earned a parental advisory sticker, don't expect the F-Ups to achieve top 40 airplay any time soon. You're more likely to find them on Fuse, where their song "Look at Your Son Now" was included on the channel's Oven Fresh segment.—**CLT**

MINISTRY

Houses of the Molé

PRODUCER: Alien Jourgensen

Sanctuary 06076-84678

RELEASE DATE: June 22

Count Ministry among the acts that are ticked off at President Bush. The evolving lineup led by Alien Jourgensen is as nihilistic and hostile as ever on "Houses of the Molé." The band targets the commander in chief in "No W" and "Wrong." Speech snippets (about terrorism) from Bush intersperse both, with "No W" incorporating the dramat-



BENIE MAN

Back to Basics

PRODUCERS: various

Virgin 7243 5 95173

RELEASE DATE: July 13

It's funny what a little stateside action can do for a reggae act. The success of dancehall veteran Beenie Man's recent single "Dude" has renewed interest in the artist. And it could not have come at a better time. Beenie Man's new album, "Back to Basics," serves as the next chapter in the reggae toaster's storied career. The aforementioned "Dude," which features Ms. Thing, leads off the set. Produced by Dave Kelly, the hypnotic track serves as fertile ground for a course in aural seduction. (Oddly, the label did not include the single's red-hot remix, which features rapper Shanna). Other highlights include the coolie riddim-influenced "Good Woe" and "Love All Girls." While dancehall novices may find some of the material redundant, "Back to Basics" is a traditional dancehall album in every sense of the word. It's rhythmic, sexual and unapologetically raw.—**RH**

ic opening of "Carmina Burana" into the track's speed-metal aggression. The anti-war stance of the lyrics explains the pounding, militant feel of the Metallica-inflected "Waiting," with the cry "ramming speed!" from the movie "Ben-Hur" tossed into the mix for added flavor. Ministry also employs its fondness for samples on "WTV," a furious assault filled with chatter from TV programs and commercials. "Molé" goes full throttle until "World" and "WKYJ"; here, the band leans toward the industrial and melodic. Final track "Worm" verges into dance territory. Although it refers to suicide, despair and a phone call to a crisis hotline, its harmonica-filled loop is bluesy and stimulating.—**CLT**

R&B/HIP-HOP

NINA SKY

Nina Sky

PRODUCERS: various

Next Plateau/Universal B0002739

RELEASE DATE: June 29

Twins Nicole and Natalie comprise the Puerto Rican duo better known as Nina Sky. The twosome's first single, "Move Ya Body"—a combination of

Lisa Lisa & Cult Jam and Mary J. Blige—began finding its way onto radio playlists in the spring. Featuring reggae toaster Jabba, the infectious track, now a crossover hit, employed the ever-popular coolie riddim as a backdrop for the pair's serenade about meeting Mr. Right at a party. No one-hit wonder, Nina Sky teams with R&B legend Betty Wright on "You Deserve." The ballad, produced by the Jettsonz, intertwines classic and new R&B sounds. Other highlights include "Your Time" and "Turnin' Me On."—**RH**

DANCE/ELECTRONIC

★ GERLING

Bad Blood!!!

PRODUCERS: Gerling, Magoo

Fenway Recordings FEN20035

RELEASE DATE: July 13

In the early '80s, New York bands like Liquid Liquid messed with people's minds by creating a dance-rock hybrid that owed as much to punk as it did to disco and funk. Fast forward to now, and such bands as !!! and Gerling are gleefully repeating the process. To be sure, "Bad Blood!!!," the third album from the Australian trio, is spiky good fun. The title track recalls mid-'80s New Order, while "We Got Venom" is the twisted sister of Kernkraft 400's electro-house jam, "Zombie Nation." Fans of the Clash and ESG (think "Rock the Casbah" and "Moody") will find much to admire in the "Newwave Machine." Throughout, the beats are excited, the guitars vicious and the vocals in your face. Ideal for that next house party. ADA handles distribution for Fenway in the United States.—**MP**

WORLD

★ SHIYANI NGCOBO

Introducing Shiyani Ngcobo

PRODUCER: Ben Mandelson

World Music Network 101

RELEASE DATE: June 29

Shiyani Ngcobo is a vocalist/acoustic guitarist from South Africa. He is a master of *maskanda*, a musical dance particularly popular among Zulu migrant laborers. The guitar picking on these tracks is fascinating and somewhat reminiscent of the guitar style associated with the *chimurenga* brand of Zimbabwe. The singing (which includes rapidly spoken passages) is, like the guitar, somewhat trance-like in its tone and circularity. The album's 14 tracks are minimalistic in arrangement, consisting mainly of guitar, voices and hand claps, with the occasional violin, whistle, drums or concertina. Ngcobo also performs the song "Sevelina" on the *igogogo*, a guitar made from a five-liter oil can, wood, nails and wire. As unlikely as this Zulu axe sounds, it's just right for the maskanda vibe. As the restrictions of apartheid fade, we're hearing fresh, original music from previously unknown South African artists. This bodes well for world music fans.—**PVV**

(Continued on page 54)

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

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JAZZ

► **JESSE HARRIS & THE FERDINANDOS**
While the Music Lasts
 PRODUCERS: Tony Scherr, Jesse Harris
Blue Thumb B0002193

RELEASE DATE: July 13
 Jesse Harris wrote five songs featured on Norah Jones' enormously successful debut, "Come Away With Me." Now he takes a substantial step in emerging from her shadow with "While the Music Lasts." A veteran of New York's Lower East Side club scene, Harris' superlative songwriting skills are marked not only by his laid-back melodies and intuitive arrangements but also by a keen sense of economy. The 14 songs average slightly more than three minutes, a refreshing change from the bloated 60- to 70-minute CD typically heard today. Recorded on the Lower East Side by legendary producer/engineer Terry Manning, "While the Music Lasts" mixes Van Morrison-esque folk, light bossa nova, jazz and midtempo rock. Co-producer Tony Scherr's tasteful electric guitar lends a slightly harder edge to Harris' mellow disposition. Ms. Jones contributes some backing vocals, and Van Dyke Parks provides string arrangements to four songs. But the tunes themselves are the stars of this show. —**CW**

★ **CHARLIE HUNTER TRIO**
Friends Seen and Unseen
 PRODUCER: Lee Townsend
Ropeadope 51539
 RELEASE DATE: July 13

Recalling his debut as a leader more than a decade ago, guitarist Charlie Hunter steps out in a trio, with John Ellis on tenor sax, bass clarinet and flute as well as drummer Derrek Phillips (both alums of Hunter's quintet). Standout tracks on "Friends Seen and Unseen" include the funky sigh of "One for the Kelpers"; the sly, drunken sway of "Lulu's Crawl"; and the rolling groove of "My Son the Hurricane." But perhaps the best cut is "Soweto's Where It's At," which features Hunter's guitar sounding like an organ in a setting that is as worshipful, reverent and bluesy as any gospel hymn. (The range of colors that Hunter coaxes out of his eight-string is simply amazing.) The transparency of the trio format is a testament to how tight and comfortable with each other these players are, and the threesome's freshness, spontaneity and subtlety will reward repeat listens. —**AT**

GOSPEL

► **THE WILLIAMS SISTERS**
Power in the House
 PRODUCER: Tony Beck
Messiah/EMI Gospel 71896
 RELEASE DATE: July 13

Philadelphia's Williams Sisters dented the gospel top 10 in 1996 with their indie debut. Now, armed with this head-spinning return, they are well-poised to storm the stage. Proud purveyors of unabashedly classic gospel, the sisters deliver 11 new songs of fiery intensity and breathtaking artistry. "Power in the House" is a dazzling display of everything that is timeless in gospel's roots and traditions. The title song and "Never Lost a Fight" reel and

rock relentlessly. "My Change" is a soul-drenched torch song, while "Run This Race" swings with amazing grace. Consider this a flawless return to form by an act that's been missing in action for too long. —**GE**

VITAL REISSUES

THE NOTORIOUS B.I.G.

Ready to Die
 PRODUCERS: various
Bad Boy/Universal B0002852
 RELEASE DATE: July 13
 "It was all a dream . . ." is one of many quotable lyrics from the Notorious B.I.G.'s debut set, "Ready to Die." Ten years later, this particular lyric from the song "Juicy" rings profoundly true as Bad Boy/Universal releases a remastered version of the classic album that made the Brooklyn, N.Y., rapper a legend. "Ready to Die" is as powerful now as it was then. The violent but thought-provoking lyrics of "Suicidal Thoughts," "Things Done Changed" and the title track were enhanced by the haunting production of Lord Finesse, Darnell Scott and Easy Mo Bee, respectively. On the other hand, B.I.G. also knew the importance of displaying his sensitive side (the gangsta love song "Me & My B*tch" and the aforementioned autobiographical "Juicy"). Now enhanced with an accompanying DVD, "Ready to Die" is a firm reminder that while the slain rapper is no longer with us, his dream of creating classic music remains. —**RH**

DVD

JOHN MAYALL
**The Godfather of British Blues/
 The Turning Point**

Eagle Eye Media EE 39031
 RELEASE DATE: June 29
 This DVD includes two rockumentaries: a vintage 24-minute program focusing on the renowned British blues linchpin's 1969 acoustic album, "The Turning Point," and a comprehensive 59-minute recap of Mayall's extraordinary career climaxing with his 70th birthday concert in Liverpool, England, last year. The latter reunited him with his most famous Bluesbreakers bandmate, Eric Clapton. But Clapton, who rather guiltily owns up to Mayall's paramount importance in launching his own career, was but one of the future legends to emerge from Mayall's many groupings. Among them, Mick Fleetwood, John McVie, Aynsley Dunbar, Peter Green and Mick Taylor join Clapton in recounting their adventures with Mayall. According to Fleetwood, Mayall—one of rock's greatest bandleaders—"supplied a platform" for waves of young British stars to nurture their innate talents before sending them out on their own. —**JB**

Billboard.com

- Ken Stringfellow, "Soft Commands" (Yep Roc)
- Gravenhurst, "Flashlight Seasons" (Warp)
- Brian Setzer Orchestra, "The Ultimate Collection" (Surfdog)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

BURDEN BROTHERS *Beautiful Night* (3:40)

PRODUCERS: David Castell, Vaden Lewis, Taz Bentley
 WRITER: T. Bentley, V. Lewis
 PUBLISHER: not listed
Kirtland/Trauma TPRO183 (CD promo)
 First, a little background about the Burden Brothers' lineage. The band was formed by ex-Toadies lead singer Vaden Todd Lewis and drummer Taz Bentley, who has played with Izzy Stradlin, the Reverend Horton Heat and Tenderloin. Former Gwar and Ministry bassist Casey Orr and guitarists Corey Rozzoni and Casey Hess later joined them. During the past couple of years, the Texas-based band has developed a regional following gigging around the Southwest. The Brothers' debut album, "Buried in Your Black Heart," arrived last year without much fanfare on ex-Deep Blue Something drummer John Kirtland's label. These days, the album's lead single, the blistering "Beautiful Night," can be heard on such modern rock stations as KUPD Phoenix, KDGE Dallas and KROX Austin. More stations will likely follow, as word spreads about this catchy, rugged rock anthem. Fans of Foo Fighters and Queens of the Stone Age should not overlook this band. Distributed by RED. —**MP**

POP

► **TAMYRA GRAY** *Raindrops Will Fall* (3:26)

PRODUCERS: Louis Biancaniello, Sam Watters
 WRITERS: T. Gray, L. Biancaniello, S. Watters
 PUBLISHER: not listed
19 Recordings/Universal 19RP0001
 "American Idol" finalist Tamyra Gray co-wrote "I Believe," the first single by Fantasia, winner of the competition's 2004 edition. Gray's considerable songwriting talent is showcased to full effect on her own single. She breathes fresh life into the age-old things-will-get-better theme on this soaring anthem. At the same time, Gray's pristine vocals convey an emotional earnestness that recalls early Mariah Carey and Jennifer Holliday. The new single is just one of the solid selections on Gray's very promising debut album. While the song on its own is a testament to her formidable talent, it may have trouble clicking with radio programmers that are dealing with "AI" glut. But here is to hoping that Gray can elbow her way through the clutter. She deserves to be heard. —**GM**

COUNTRY

► **GARY ALLAN** *Nothing On but the Radio* (3:29)

PRODUCERS: Gary Allan, Mark Wright
 WRITERS: B. Hill, O. Blackmon, B. Long
 PUBLISHERS: WB Music; Fool Hearted Melodies/OdieSongs/Short Story Long Songs (ASCAP)
MCA MCNR-02533 (CD promo)
 Gary Allan's latest offering is a romantic romp that is perfect fare for

ESSENTIAL REVIEWS



DIANA DeGARMO *Dreams* (3:48)
 PRODUCERS: Desmond Child, Andreas Carlsson
 WRITERS: D. Child, A. Carlsson, C. Braide
 PUBLISHERS: various
RCA 62914 (CD promo)

Diana DeGarmo's lofty flight onto The Billboard Hot 100 at No. 14 shows there's plenty of support for the "American Idol" runner-up. And with good reason. "Dreams" proves that the teen is loaded with the kind of talent that defines those "AI" grads that have come before her, as she delivers a powerhouse vocal that could stand its ground with early work by LeAnn Rimes. The single includes two extra cuts: "Don't Cry Out Loud" is a bit overly mannered, while the lyrical idea of a 16-year-old acting as anyone's teacher is a stretch. And her rendition of Fantasia's No. 1 hit "I Believe" shows that the right woman won. Still, DeGarmo is a legitimate talent, off to an admirable start—although one has to wonder how many more TV factory workers the public is going to support. The concept seems to be thinning, especially considering the similarity of material across the board. —**CT**



BRITNEY SPEARS *Outrageous* (3:22)
 PRODUCERS: Trixster, Penelope Magnet
 WRITER: R. Kelly
 PUBLISHERS: Zomba/R. Kelly, BMI
Jive 62957 (CD promo)

For all the extraordinary songs that R. Kelly has written for other artists, it's surprising that Britney Spears—brought back from the edge of extinction by the ticklish "Toxic"—could end up with such a lackluster track. "Outrageous" is included in the upcoming movie "Catwoman" as well as on the artist's album "In the Zone." But for all that exposure, it is little more than a relentless chant of the title and a two-note verse that pounds and pounds away, like a migraine. It's notable that the song was *not* produced by Kelly; in fact, it has such an enormous list of mixers, editors and recording technicians that you wonder if it's more of a scientific studio creation than a singer matched with an instrumental track. Spears is the type of vocalist who must keep the melody in front of her voice to sound plausible. She truly misses the mark here. After the kicky "Toxic," this is a major letdown. —**CT**

summertime radio. The lyric is a light and breezy look at the beginnings of a new relationship. It's nothing deep, just frisky and fun. With the lead guitar kicking things into gear, the melody immediately catches listeners' attention—and the steel guitar and fiddle-laced production set the perfect stage for Allan's country-boy vocal. The owner of a confident, warm voice, he makes every song he sings sound like a winner. This one's no exception. —**DEP**

DANCE

► **GEORGE MICHAEL** *Flawless (Go to the City)* (6:46)

PRODUCER: George Michael
 WRITERS: various
 PUBLISHERS: various
 REMIXERS: The Sharp Boys, Jack 'N' Rory, Shapeshifters
Epic 49K 77210 (CD single)
 "Amazing," the lead single from George Michael's latest album, "Patience," topped the *Billboard* Hot Dance Club Play, Hot Dance Singles Sales and Hot Dance Radio Airplay charts. Its follow-up, the flawless "Flawless (Go to the City)" will surely repeat the process. The cooler-than-cool tune cleverly and brazenly samples the Touch of Class-produced, European dance-pop hit "Flawless" by New York's the Ones. Michael gorgeously wraps his lips around the smart lyrics that, theme-

wise, are very "Saturday Night Fever." While the original version is razor-sharp, remixes by Jack 'N' Rory, the Sharp Boys and Shapeshifters will keep club DJs smiling. —**MP**

DON MANUEL *Figaro* (3:02)
 PRODUCER: Monster Taxi
 WRITERS: Rossini, Klein, Perez
 PUBLISHERS: Pop-Op Music, Beta Eta Music (BMI)
 REMIXERS: DJ Cubanito, Andy Sikorski
Pop-Op Music Group PO-9877 (CD promo)
 What happens when inspiration for a dance-pop jam is derived from Rossini's classic opera "The Barber of Seville"? Well, in the hands of Don Manuel—aka singer Manny Perez and producer Monster Taxi (aka Jason Klein, who masterminded last year's "Ave Maria" by Magic Sauce)—it is jarring and endearing. It's also one of those quirky, left-of-center, sugar-coated confections that, given the right promotion (or placement in the right TV ad), could become this year's one-hit wonder in the United States or the United Kingdom. In the radio-friendly original version, Perez's operatic stylings are surrounded by rock-hued electronic beats (à la Fatboy Slim) and zany, cartoon-like synth swirls. As fun as this version is, many club DJs will simply find it too pop. For them, DJ Cubanito and Andy Sikorski deliver, respectively, tasty tribal and trance reconstructions. While this one may be an acquired taste, it helps to keep an open mind. —**MP**

Axl Rose and former GN'R members can't stop Cleopatra from releasing early demos



Sundance home video exec Mike Haney hopes to boost indie DVD projects



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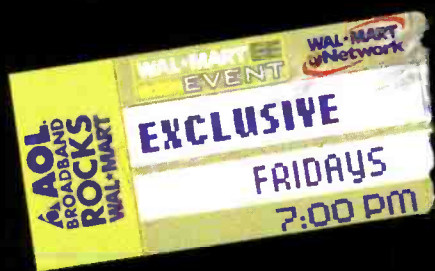
AOL Rocks Wal-Mart

ISP Promotes Broadband With Concerts Aired In-Store

BY BRIAN GARRITY

NEW YORK—America Online is stepping up the reach of its music programming through a new distribution relationship with retail giant Wal-Mart.

More than 2,600 Wal-Mart stores across the country will televise AOL Music's original Broadband Rocks concert events on the Wal-Mart Television Network—an in-store TV system operated by Premiere Retail Networks.



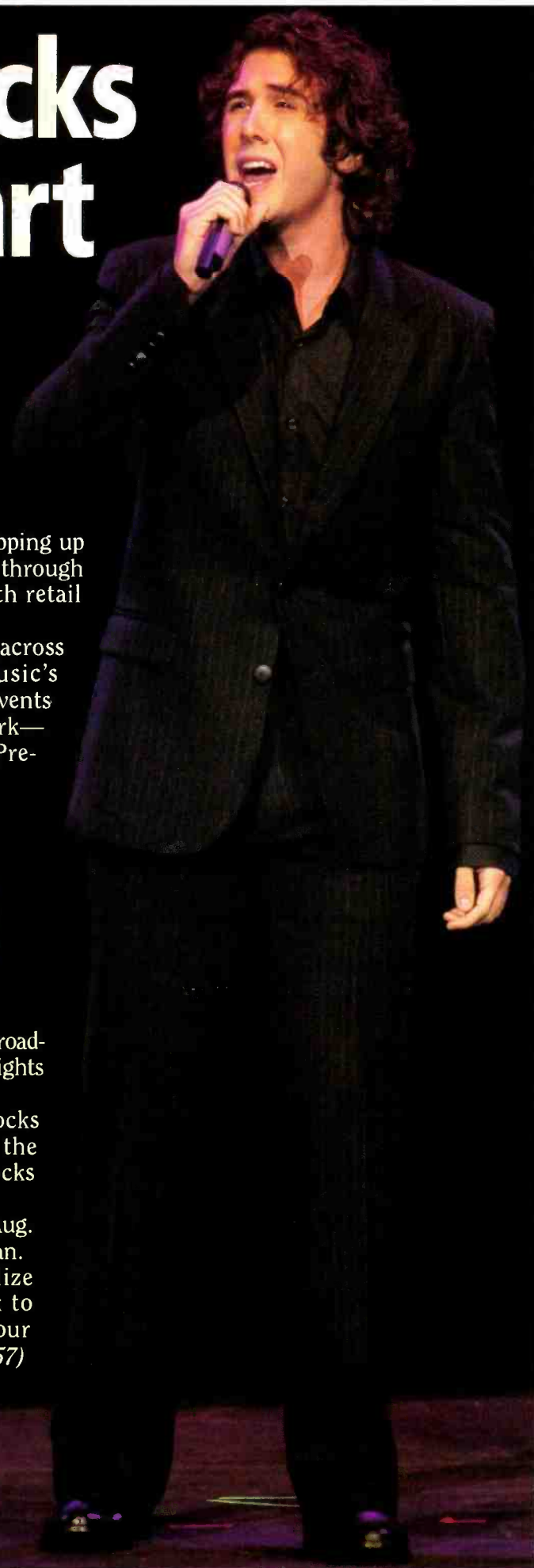
The regularly scheduled AOL Music broadcasts will be shown on select Friday nights throughout the year.

The program, known as "AOL Rocks Wal-Mart," kicked off July 2, with the broadcast of a recent Broadband Rocks performance by Avril Lavigne.

AOL will serve its next installment Aug. 27 with a performance by Josh Groban.

"This is one of many ways we utilize the Wal-Mart Television Network to deliver nonstop entertainment to our
(Continued on page 57)

A concert special that Josh Groban filmed for Sessions@AOL will air in Wal-Mart stores in August. The show is a part of the 'AOL Rocks Wal-Mart' program.



PWC Sees Light Growth For Music

BY ED CHRISTMAN

NEW YORK—By 2008, digital music distribution will account for 12.5% of the industry's global market, or \$4.2 billion in revenue, according to projections in a new study by Price-WaterhouseCoopers.

The study, "Global Entertainment and Media Outlook," covers the music, movie, TV, radio, book, sports, videogame, theme park, newspaper and magazine sectors.

The PWC study found the global music industry had revenue of \$30.5 billion last year. PWC predicts this revenue will grow by a 2% compound annual rate to \$33.5 billion in 2008 (*Billboard*, July 10).

The study expects broadband penetration and wireless telephone markets to grow exponentially, helping to drive digital sales.

Broadband penetration is expected to increase almost fourfold from the current 82 million households worldwide to 320 million by the end of 2008.

The study also breaks down the numbers by region. U.S. broadband penetration will more than double in five years, from 21.6 million households in 2003 to 54 million by 2008. In the Europe/Middle East/Africa region, broadband is expected to grow from 18.3 million households to 81.4 million, in the Asia/Pacific region from 37.6 million households to 169.3 million and in the Latin America/Canada region from 4.5 million to 14.2 million.

PWC estimates there were 1.18 billion global wireless phone subscribers at the end of 2003. It predicts that number will reach 2 billion by the end of 2008.

The study logs 148 million U.S. wireless subscribers at the end of 2003. The number is projected to reach 197 million by 2008.

In the other regions, Europe/Middle East/Africa had 385 million subscribers, which should grow to 470 million; Asia/Pacific had 510 million, which should more than

double to 1.1 billion; and Latin America/Canada had 117 million, which should grow to 220 million.

The study projects that the videogame business, which earned \$22 billion in 2003, will surpass the music industry by 2006 with \$36 billion in revenue, on its way to \$55.6 billion by 2008. The videogame sector will grow at an annual compound rate of 20.1%, compared with music's meager 2% pace.

IN THE MOVIES

For the movie business, the PWC study tracks worldwide revenue of \$75.3 billion in 2003 and expects the industry to reach \$108 million by 2008.

Of the 2003 total, the U.S. portion is \$34.3 billion, which is expected to grow to \$46.6 billion by 2008. Video sell-through is the largest component of the \$34.3 billion, with revenue of \$15 billion, while rental and box office each account for \$9.5 billion.

Sell-through in the United States is expected to grow to \$24.5 billion and box office to \$12.5 billion by 2008, while rental is expected to shrink to \$7.7 billion.

In Europe/Middle East/Africa, the movie business generated \$22.6 billion last year. Of that, sell-through accounted for \$12.8 billion; rental, \$3.2 billion; and box office, \$6.6 billion. By 2008, the study predicts, the region's total movie market will be \$36.9 billion.

In the Asia/Pacific region, the study counted \$13.3 billion in film industry revenue in 2003. Box office was about \$4.2 billion; sell-through, \$3.4 billion; and rental, \$5.5 billion. By 2008, the total is expected to be \$17.3 billion.

In Canada/Latin America, the movie sector garnered \$4.7 billion in 2003. The study projects that revenue will grow to \$6.5 billion by 2008.

The PWC study tracks the global entertainment and media industries to total revenue of \$1.23 trillion in 2003. That figure is expected to grow to \$1.67 trillion by 2008.

PRICEWATERHOUSECOOPERS

Judge: No Thorns In Cleopatra's Rose

Guns N' Roses vocalist **Axl Rose** has been outgunned, legally speaking, by Los Angeles indie label **Cleopatra Records**.

A federal judge has denied a request by Rose and former members of GN'R for an injunction barring Cleopatra's release of an album by **Hollywood Rose**, an early incarnation of the L.A. hard rock band.

In June, Rose and ex-bandmates **Slash** (real name **Saul Hudson**) and

Michael "Duff" McKagan filed suit against Cleopatra, charging that the album "Hollywood Rose: The Roots of Guns N' Roses" constituted trademark infringement and unfairly competed with GN'R's recently released greatest hits compilation. (Ironically, Rose had also tried to block the **Geffen** hits collection, without success.)

The Cleopatra album contains demos recorded in 1984 by Rose, future GN'R bandmate **Izzy Stradlin**, drummer **Johnny Kreis** and guitarist/bassist **Chris Weber**, whose parents paid for the session. Weber was later replaced by **Slash**, and Hollywood Rose morphed into GN'R. Weber sold his rights to Cleopatra, whose **Deadline Music** imprint released the album June 22.

The day before the album's scheduled release, GN'R filed an emergency motion for a temporary restraining order and preliminary injunction. U.S. District Court Judge **Gary Allen Feess** denied that motion, saying that GN'R had unreasonably delayed its request and failed to make a case for such extraordinary relief.

A 30-page order entered July 6 indicates that Feess was similarly unmoved by GN'R's arguments for

an injunction.

He wrote, "At this stage of the litigation, serious doubts exist as to the merits of GN'R's claims and they have not shown that the balance of the hardships in this particular case tips so strongly in their favor that preliminary injunctive relief is warranted."

QUITE A SEGUE: We don't know many people who have successfully shifted from the punk rock side of the recording industry into investment banking, but that's exactly what **Epitaph Records** head of sales **Ron Coleman** has done.

Coleman exited Epitaph July 9 to take a job as a financial consultant at **Smith Barney** in Claremont, Calif. He had been with the Los Angeles punk label for seven years.

Epitaph is looking for a replacement for Coleman. In the interim, his assistant **Lisa Wohl** will handle sales for the label.

ROUND TWO: **Fat Wreck Chords** on Aug. 10 will issue "Rock Against Bush

Vol. 2," the instant sequel to its highly successful election-year compilation (*Billboard*, May 1).

The 28-track set will include unreleased songs by **Green Day**, the **Lawrence Arms**, **Lagwagon**, **Bouncing Souls**, **Sick of It All** and **No Use for a Name**, among others, plus contributions from **No Doubt**, **Foo**

No. 1 on the *Billboard* Top Independent Albums chart and has sold 101,000 units to date, according to **Nielsen SoundScan**.

Fat Wreck Chords is distributed by **RED**.

REVOLVING EMPEROR: **Revolver USA** in San Francisco has signed Austin-based **Emperor Jones Records** to an exclusive distribution pact.

On Aug. 23, the 9-year-old punk-oriented label will release a vinyl-only album by **Tia Carrera**, the powerful Austin trio (and not the similarly named actress/singer **Tia Carrere**) that raised some sand at this year's South by Southwest Music Conference.

Albums from Akron, Ohio's **Black Mayonnaise** and Houston's **Rusted Shut** are scheduled for September. "Hall of Mirrors," a compilation featuring **Kinski**, **Acid Mothers Temple**, **Bardo Pond** and other psych-noisemongers, is due in the fall.

Emperor Jones' catalog of more than 50 titles includes albums by such other well-known Austin acts as **I Love You But I've Chosen Darkness** and **the Crack Pipes**.



ROSE: SET FEATURES EARLY-DAY DEMOS

The
Indies
By Chris Morris
cmorris@billboard.com



Fighters, **Sleater-Kinney**, **Bad Religion**, **Flogging Molly** and **the Dropkick Murphys**.

Like the first volume, the second set will include a bonus DVD of politically oriented material.

The first "Rock Against Bush" compilation, released April 20 by the San Francisco-based label, rose to

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Musicland Wrestles With Distribution Switch

The Musicland Group is having a major hiccup as it transitions from its Franklin, Ind., distribution center to its new warehouse, **Deluxe Media**, in Pleasant Prairie, Wis.

In the short term, Minneapolis-based Musicland is asking major vendors to do more drop shipments and is said to be turning to other wholesalers—including **Alliance Entertainment**, **VPD** and **Baker & Taylor**—for product.

Most suppliers say they are willing to help the company work through its problems, but a minority of vendors are nervous.

"The chain's buying is down significantly, and you wonder if it's the supply problem or a cash problem," one head of an independent distribution company says.

Another distribution executive says returns are up dramatically, and Musicland stores do not have proper inventory levels.

And still another labels Musicland a "train wreck."

But a senior distribution executive with one of the majors says the merchant has "a lot of cash tied up in inventory in the [Pleasant Prairie] warehouse that they can't get out to

stores." He thinks Deluxe is causing the problem.

Musicland vice chairman **Danny Yarbrough** says the company's finances are in "good condition." But he acknowledges that "there are bumps in the transition, as there always are when you make this kind of move. In some cases, the problems have been more than we or [Deluxe] anticipated."

Yarbrough cites issues with sortation systems as one reason for product returns. Deluxe sometimes could not get the systems to recy-



YARBROUGH: ANTICIPATED SOME ISSUES

cle product and return it to inventory. He emphasizes that the distribution changeover is causing the "return situation."

One major-label distribution exec adds, "Anytime you change distribution there is going to be a problem. But the good news is, [Musicland has] kept us in the loop on it. The thing we like about them is they bring up issues before we do. We are very pleased with Musicland and have no issues with them. Their business with us is growing."

Before it took on Musicland, Deluxe's main functions were video manufacturing and fulfillment. Now it finds itself dealing with a whole different animal. In addition to CDs and DVDs, Musicland stocks a wide array of product including guitars, guitar picks and portable home electronics. Deluxe is trying to get a handle on all these categories.

Musicland and Deluxe ran extensive tests in preparation for the

switchover, but they could not anticipate every challenge, Yarbrough says.

"We are working through the sys-

Retail Track
By Ed Christman
echristman@billboard.com



tems issues and the problems we have, and things are improving greatly," he says. "While we thought we would have the transition settled by the end of June, we expect to be set by the end of this month."

GOOD BUY: Best Buy, one of the few large chains that still pays a lot of attention to the labels' desire for micromarketing opportunities, is cutting its field marketing/buying staff from 11 people to six.

In addition to buying local acts,

the field team helps Best Buy stay on top of regional differences in taste, making sure the chain has stock on breakout titles.

The field staff is a resource for labels when they cannot afford to buy into the chain's national marketing programs or when those programs don't make sense for a specific project.

The Best Buy regional staff also covers ordering and advertising and helps stores stay on top of music merchandising.

Now that the remaining members of the team have larger territories to cover, some label execs express concern that records could fall through the cracks. But a majority welcomes the change, because they will have to make fewer phone calls to get the coverage they need.

Best Buy executives were unavailable for comment.

OOPS: Last week I reported that **Epitaph** is switching its music distribution from **Koch Entertainment Distribution** to the **Alternative Distribution Alliance**, which **Warner Music Group** owns. **WEA** will handle Epitaph video titles.

AOL

Continued from page 55

customers during their shopping trip," says Troy Steiner, marketing director for Wal-Mart Stores Inc.

Evan Harrison, VP/GM for AOL Music, says that in partnering with Wal-Mart, AOL is looking for the concerts to be "true local events" for music fans.

The Wal-Mart relationship is the latest in a series of moves by AOL to use its music programming at retail to sell consumers on the value of its high-speed service, AOL for Broadband—a key to its strategy for long-term survival.

Earlier this year, AOL inked a promotion deal with Music Monitor Network—a coalition of nine independent retail chains—to install AOL-branded kiosks in more than 100 stores around the country.

THE BROADBAND UPSSELL

AOL is hoping that it can use the programming showcase to motivate music fans to either upgrade from dial-up Internet or to become new broadband subscribers.

AOL currently tiers its content offers, allowing access to the full suite of its music programming only to broadband subscribers. Dial-up users can access only selected clips from features like Sessions@AOL.

In addition to the Wal-Mart and

Music Monitor deals, AOL Music is selling compilation CDs of its Sessions@AOL programming through retail, and selling individual tracks from Broadband Rocks and Sessions programming through Apple iTunes.

AOL is also promoting its music programming through TV and concert events.

The Fuse cable TV network is airing a new Sessions@AOL special every Tuesday in July. AOL is also sponsoring a summer concert series in New York that will spotlight acts featured in AOL Music's new-artist program, "Breakers." All concerts will be taped for the AOL Broadband Rocks concert series and broadcast at a later date, exclusively for AOL for Broadband members.

Additionally, AOL is making select original AOL Music content—music videos as well as Broadband Rocks live concerts and Sessions@AOL in-studio performances—available for free to Time Warner Cable high-speed Internet customers in more than 20 markets.

As AOL attempts to cast the widest net to pull in new customers, perhaps the biggest beneficiaries of the strategy are the labels and acts that are getting increased exposure for new albums.

Kevin Twitchell, head of sales for RCA Music Group, notes that making available a concert performance like Lavigne's to millions of Wal-Mart consumers is "a great way to keep the momentum going."

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Sundance Boosts DVD Output, Builds Brand

BY JILL KIPNIS

LOS ANGELES—Independent films on DVD continue to enjoy a sales boom. Instead of the fizzle that can occur just weeks after a blockbuster DVD debuts, independent projects are generating steady volume over time, retailers say.

Sundance Channel Home Entertainment is hoping to ride that wave. After almost two years in the video business, the company is targeting its marketing strategy at retail, where it aims to create independent DVD destinations.

"We want merchandisers to use the Sundance brand as a calling card for independent film," says Mike Haney, VP of Sundance's home video arm. "Once you have a good number of titles in the marketplace, you can carve out unique space at retail for our products and other independent DVDs." Sundance's lineup of titles for the latter half of 2004, which boasts strong star power and diverse themes, may bring it closer to its goal. Sundance, which Showtime Entertainment distributes, has only released 10 titles since it launched in 2002.



HANEY: MAKING SUNDANCE A 'CALLING CARD' FOR INDIES

This year, however, the company is releasing one title per month.

Haney says the quickly growing fan base for independent film in the past four or five years fueled Sundance's "aggressive approach" to acquiring high-profile, broader-based titles.

"Now so many smaller films are getting Oscars or other kudos," he adds. "We are trying to acquire talent-heavy titles that are great Saturday-night entertainment but also keep things on the edge."

The independent DVD genre is certainly seeing an upswing in many of its categories.

For example, the number of foreign-language DVDs released in the United States rose from 502 in 2002 to 836 in 2003, according to the DVD Release Report.

That is an increase of 65%.

This year, 413 foreign-language DVDs were released as of July 2.

Direct-to-DVD titles, which include many independent film projects, have also proliferated. The DVD Release Report logged 1,086 such titles in 2002 and 1,383 in 2003, a 25% increase.

A total of 638 direct-to-DVD releases have come out this year through July 2. The DVD Release Report does

not specifically track independent DVD projects.

Upcoming Sundance releases include romantic comedy "Seeing Other People" (Aug. 17), starring Jay Mohr, Lauren Graham and Julianne Nicholson. The DVD (\$26.99) will include writer and director commentary, deleted scenes and behind-the-scenes extras.

Sept. 14 will bring "A.K.A.," a title that screened at the 2003 Sundance Film Festival and won the audience award for outstanding first narrative feature at the 2002 L.A. Outfest. "A.K.A." tells the story of a working-class teenager who finds a home within the European aristocracy in 1979.

Other upcoming Sundance DVDs include "The Tesseract" (Oct. 26), a thriller that stars Jonathan Rhys-Meyers; "Rick" (Nov. 9), a dark comedy starring Bill Pullman; and "Soho Square" (Dec. 14), a British mystery.

"We want buyers to see that we are committed to regular product flow," Haney says. "Buyers can now start to form an affinity with the brand."

RETAIL PLANS

Sundance wants retailers to start building sections within their stores that showcase independent films, using their 20-plus-title release slate as a centerpiece.

One chain picking up on this idea is Los Angeles-based Virgin.

"We have a promotion going on

now, primarily driven by [Sundance DVD] "Die Mommie Die!," Virgin senior visual product manager Bart Saunt says. "We've got 12 films that [share a rack] with the title, all of them Sundance. You need that critical mass of 12 or 15 titles to do a brand promotion. It now starts to make sense."

"Die Mommie Die!," (\$24.99), a comic soap opera starring Jason Priestley, was released June 29.

Saunt says



Virgin will continue to support Sundance product in similar promotions.

"Sundance is a bit of an industry now," he adds. "You have the festival, the cable channel and now the DVD line. You know what you are getting with a Sundance film."

Saunt also notes that it is beneficial for retailers to stock these kinds of DVDs because not everybody is looking for titles like "Spider-Man."

"DVD has encouraged people to collect movies a little bit more and to

look beyond the blockbusters," he says. "With independent films, it's not about getting it on day one. These aren't as hit-driven, but they can do a great deal of volume over time."

Sundance is currently working on similar promotions with an unspecified number of video and mass-merchant retail chains, Haney says.

Though Sundance's upcoming titles are not likely to sell millions of copies, Haney is optimistic about their sales potential.

"Some of our titles have clearly outperformed what our projections were," he notes. "If you size them up with other titles that were similar, we have done heads and shoulders better. These new five titles are a next step in the evolution of the kind of product we have released."

Haney says Sundance will continue an aggressive acquisition strategy for its home video division, though it will not "fill up the pipeline for the sake of pumping product into the marketplace."

"We acquire from film festivals and the open market," he says. "We have the luxury of having a well-known acquisitions team and are able to get our hands on a lot of sources. However, it is not easy to find quality product. Much of it is just not suitable."

The company also plans to treat each DVD title as a stand-alone project, mounting unique promotion campaigns on a title-by-title basis.

Columbia TriStar To Distribute Discovery Titles

Columbia TriStar Home Entertainment has signed an exclusive distribution deal with Discovery Communications.

Columbia will have distribution rights to all programs on Discovery Channel, TLC, Animal Planet, Travel Channel, the Science Channel, Discovery Wings Channel, Discovery Home Channel, Discovery HD Theater and Discovery en Español. The companies have not yet announced the effective date.

our position with real-world content made for a great marriage."

Marshall Forster, Columbia TriStar executive VP for North America, adds that the companies are discussing the first titles to be released under the deal. "Marketing the titles will be a joint effort," he notes. "We think Discovery's product line is very diverse and will appeal to retailers from Barnes & Noble to Wal-Mart and Best Buy."

KID-FRIENDLY TECH: Buena Vista Home Entertainment is debuting two new DVD features with the Aug. 17 release of animation title "The Three Musketeers," featuring Mickey Mouse, Donald Duck and Goofy.

The title will include FastPlay, a technology that allows DVDs to start playing automatically after insertion into the player, and EasyFind, a simplified DVD menu that uses consistent category icons. All future Disney DVDs will include the EasyFind menu, but only a selection of them will contain FastPlay technology.

"The DVD category is just changing. [DVD users] are a little less technophile," Buena Vista executive director of brand strategy Colette

Moore says. "We found that there was a gap with kids being able to use DVD players. We're specifically focusing on families with kids under 8."

Moore says the company plans a large rollout in 2005 for its FastPlay-enabled Disney discs.

MANGA PARK: Linkin Park's DVD single for "Breaking the Habit" (July 27, Warner Bros., \$13.99) brings together two elements of the Japanese comics world, anime (animation) and manga (comic books and graphic novels).

Those who buy the DVD can view the song's anime music video alongside a 48-page manga book that incorporates images from the video and expands on the video's themes.

The Linkin Park book is manga publisher Tokyopop's first foray into the music world. The title is part of Tokyopop's Cine-Manga imprint, a line of books related to film, TV and sports properties.

"We've been wanting to start a new line of music manga books,"

Tokyopop editor Jod Kaftan says. "The band had such a personal vision for this and really participated in the creative process. I think there is really something there in terms of media complementing each other."

The Cine-Manga book has such exclusive features as a foreword,

VP/chief planning officer. Takashi Tanaka was appointed executive VP/COO, and Yushin Soga was named senior VP/CFO.

Other appointments include Jason Meyers (director of business and legal affairs), Jim Yardley (director of sales planning), Neil Birk (national account manager) and Kimberly Healy (manager of programming sales). Geneon will soon open two new offices in New York and Minneapolis.

DVD distributor Image Entertainment and publishing company Dark Horse (home of such film franchises as "Hellboy," "The Mask" and "Timecop") have announced a new strategic alliance.

The two companies will jointly produce, distribute and share ownership of theatrical features and direct-to-video projects for worldwide distribution. Releases under the deal are expected to involve director John Landis and comic book author Neil Gaiman.

Music Video Distributors and Ground Zero Entertainment have a new distribution partnership. MVD is now exclusive North American distributor of all Ground Zero product. Ground Zero releases urban, martial arts and Spanish-language DVDs.



"We are finishing out our agreement with a prior distributor, Artisan," says Sharon Markowitz Bennett, senior VP of Discovery Consumer Products, a division of Discovery Communications.

"We had conversations with several distributors," she says, "and felt that Columbia TriStar's expertise and

Picture This™
By Jill Kipnis
jkipnis@billboard.com



notes and commentary written by the band members.

THIS AND THAT: Geneon Entertainment (formerly Pioneer Entertainment) has added and promoted key staff and expanded its North American operations.

Yosuke Kobayashi, formerly president of Geneon, is now president/CEO. Eiji Orii was named senior

JULY 24 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING | PRICE |
|-----------|-----------|----------------|---|-------------------------------------|--------|-------|
| | | | NUMBER 1 | 1 Week At Number 1 | | |
| 1 | | | COLD MOUNTAIN (COLLECTOR'S EDITION) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819 | Jude Law Nicole Kidman | R | 29.98 |
| 2 | NEW | | BARBERSHOP 2: BACK IN BUSINESS (SPECIAL EDITION) MGM HOME ENTERTAINMENT 06313 | Ice Cube Cedric The Entertainer | R | 27.98 |
| 3 | 1 | 2 | BAD(DER) SANTA (UNRATED VERSION) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 36515 | Billy Bob Thornton Lauren Graham | NR | 29.98 |
| 4 | 2 | 2 | SECRET WINDOW COLUMBIA TRISTAR HOME ENTERTAINMENT 60366 | Johnny Depp John Turturro | PG-13 | 29.98 |
| 5 | 3 | 3 | 50 FIRST DATES (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01426 | Adam Sandler Drew Barrymore | PG-13 | 28.98 |
| 6 | NEW | | SOUTH PARK: THE COMPLETE FOURTH SEASON PARAMOUNT HOME ENTERTAINMENT 79894 | Animated | NR | 49.98 |
| 7 | 4 | 3 | 50 FIRST DATES (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 06050 | Adam Sandler Drew Barrymore | PG-13 | 28.98 |
| 8 | 5 | 7 | 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 |
| 9 | NEW | | BLAZING SADDLES (30TH ANNIVERSARY SPECIAL EDITION) WARNER HOME VIDEO 89592 | Gene Wilder Madeline Kahn | R | 19.98 |
| 10 | NEW | | DAWSON'S CREEK: THE COMPLETE THIRD SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 05129 | James Van Der Beek Katie Holmes | NR | 49.95 |
| 11 | NEW | | CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36575 | Raven-Symone | NR | 19.98 |
| 12 | 25 | 3 | SPIDERMAN (DELUXE 2-DISC EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01540 | Tobey Maguire Kirsten Dunst | PG-13 | 24.98 |
| 13 | 6 | 3 | SIMPSONS: THE COMPLETE FORTH SEASON FOXVIDEO 21917 | The Simpsons | NR | 49.98 |
| 14 | 13 | 18 | CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED) PARAMOUNT HOME ENTERTAINMENT 87991 | Dave Chappelle | NR | 26.98 |
| 15 | RE-ENTRY | | THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168 | Nicole Kidman | PG-13 | 19.98 |
| 16 | 9 | 2 | BAD SANTA DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35297 | Billy Bob Thornton Lauren Graham | R | 29.98 |
| 17 | NEW | | THEY CALL ME TATER SALAD IMAGE ENTERTAINMENT 02446 | Ron White | NR | 14.98 |
| 18 | NEW | | WONDER WOMAN: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 33435 | Lynda Carter Lyle Waggoner | NR | 39.98 |
| 19 | 29 | 11 | BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24857 | Jeff Foxworthy Bill Engvall | PG-13 | 19.98 |
| 20 | 7 | 4 | ALONG CAME POLLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23843 | Ben Stiller Jennifer Aniston | PG-13 | 26.98 |
| 21 | 16 | 8 | SHREK/SHREK 3-D (2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712 | Mike Myers Cameron Diaz | PG | 26.98 |
| 22 | 17 | 5 | MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552 | Charlize Theron Christina Ricci | R | 26.98 |
| 23 | 8 | 4 | MYSTIC RIVER (WIDESCREEN) WARNER HOME VIDEO 27721 | Sean Penn Tim Robbins | R | 27.98 |
| 24 | 10 | 4 | MYSTIC RIVER (PAN & SCAN) WARNER HOME VIDEO 27720 | Sean Penn Tim Robbins | R | 27.98 |
| 25 | RE-ENTRY | | FRIDAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 04680 | Ice Cube Chris Tucker | R | 19.98 |
| 26 | 36 | 7 | YOU GOT SERVED (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 03157 | Marques Houston Steve Harvey | PG-13 | 28.98 |
| 27 | NEW | | SPIDERMAN: '67 CLASSIC COLLECTION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35853 | Animated | NR | 59.98 |
| 28 | RE-ENTRY | | SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190 | Tobey Maguire Kirsten Dunst | PG-13 | 19.98 |
| 29 | 27 | 14 | OUT OF TIME MGM HOME ENTERTAINMENT 05949 | Denzel Washington Dean Cain | PG-13 | 14.98 |
| 30 | RE-ENTRY | | BARBERSHOP MGM HOME ENTERTAINMENT 1004104 | Ice Cube Cedric The Entertainer | PG-13 | 14.98 |
| 31 | 11 | 2 | RENO 911: THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 77654 | Thomas Lennon Ben Garant | NR | 26.98 |
| 32 | RE-ENTRY | | RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050 | Harvey Keitel Tim Roth | R | 14.98 |
| 33 | RE-ENTRY | | LEGENDS OF THE FALL COLUMBIA TRISTAR HOME ENTERTAINMENT 78727 | Brad Pitt Anthony Hopkins | R | 14.98 |
| 34 | 14 | 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 |
| 35 | NEW | | GARFIELD: AS HIMSELF FOXVIDEO 21986 | Animated | NR | 14.98 |
| 36 | RE-ENTRY | | LARRY THE CABLE GUY: GIT-R-DONE IMAGE ENTERTAINMENT 02444 | Larry The Cable Guy | NR | 14.98 |
| 37 | 31 | 9 | BIG FISH COLUMBIA TRISTAR HOME ENTERTAINMENT 00837 | Ewan McGregor Albert Finney | PG-13 | 28.98 |
| 38 | RE-ENTRY | | BROTHER BEAR (2 DISC SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242 | Animated | G | 29.98 |
| 39 | RE-ENTRY | | A KNIGHT'S TALE COLUMBIA TRISTAR HOME ENTERTAINMENT 06143 | Heath Ledger | PG-13 | 14.98 |
| 40 | 19 | 5 | EUROTRIP (WIDESCREEN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91654 | Scott Mechlowicz | NR | 26.98 |

JULY 24 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | YEAR OF RELEASE | RATING | PRICE |
|-----------|-----------|----------------|--|-----------------------------------|-----------------|--------|-------|
| | | | NUMBER 1 | 1 Week At Number 1 | | | |
| 1 | NEW | | COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819 | Jude Law Nicole Kidman | 2003 | R | 22.98 |
| 2 | 1 | 2 | SCOOBY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02374 | Scobby-Doo | 2004 | NR | 14.98 |
| 3 | NEW | | CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576 | Raven-Symone | 2004 | NR | 14.98 |
| 4 | 2 | 6 | LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06927 | Elijah Wood Ian McKellen | 2003 | PG-13 | 24.98 |
| 5 | NEW | | SPIDERMAN VS. DOC OCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571 | Animated | 2004 | NR | 14.98 |
| 6 | 5 | 62 | SHREK DREAMWORKS HOME ENTERTAINMENT 83670 | Mike Myers Eddie Murphy | 2001 | PG | 14.98 |
| 7 | 3 | 4 | ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 62198 | Ben Stiller Jennifer Aniston | 2004 | PG-13 | 22.98 |
| 8 | 4 | 5 | DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593 | Dora The Explorer | 2004 | NR | 9.98 |
| 9 | 7 | 14 | BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242 | Animated | 2003 | G | 24.98 |
| 10 | 11 | 32 | HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591 | Daniel Radcliffe Emma Watson | 2002 | PG | 24.98 |
| 11 | 12 | 5 | SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823 | Spongebob Squarepants | 1840 | NR | 9.98 |
| 12 | 8 | 9 | PETER PAN UNIVERSAL STUDIOS HOME VIDEO 62689 | Jeremy Sumpter Lynn Redgrave | 2003 | PG | 24.98 |
| 13 | 15 | 13 | CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602 | Steve Martin Bonnie Hunt | 2003 | PG | 22.98 |
| 14 | 9 | 11 | HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091 | Eddie Murphy Jennifer Tilly | 2003 | PG | 24.98 |
| 15 | 6 | 7 | MIRACLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164 | Kurt Russell | 2004 | PG | 24.98 |
| 16 | 13 | 5 | CATCH THAT KID FOXVIDEO 22312 | Kristen Stewart | 2004 | PG | 19.98 |
| 17 | 16 | 5 | MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10072 | Julia Roberts | 2003 | PG-13 | 14.98 |
| 18 | 14 | 35 | FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081 | Animated | 2003 | G | 24.98 |
| 19 | 17 | 42 | HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331 | Daniel Radcliffe Emma Watson | 2001 | PG | 14.98 |
| 20 | 19 | 14 | WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390 | Scobby-Doo | 2004 | NR | 14.98 |
| 21 | 20 | 19 | SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427 | Jeff Bridges Tobey Maguire | 2003 | PG-13 | 14.98 |
| 22 | 21 | 21 | THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234 | Elijah Wood Ian McKellen | 2002 | PG-13 | 22.98 |
| 23 | 22 | 4 | MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02544 | Tommy Lee Jones Cafe Blanchett | 2003 | R | 14.98 |
| 24 | RE-ENTRY | | DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79593 | Animated | 2004 | NR | 9.98 |
| 25 | 18 | 5 | POKEMON: JIRACHI WISH MAKER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331 | Pokemon | 2004 | NR | 19.98 |

● 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 24 2004 Billboard TOP VIDEO RENTALS

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING |
|-----------|-----------|----------------|---|-------------------------------------|--------|
| | | | NUMBER 1 | 1 Week At Number 1 | |
| 1 | 2 | 2 | SECRET WINDOW COLUMBIA TRISTAR HOME ENTERTAINMENT 60366 | Johnny Depp John Turturro | PG-13 |
| 2 | NEW | | COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819 | Jude Law Nicole Kidman | R |
| 3 | 1 | 3 | 50 FIRST DATES COLUMBIA TRISTAR HOME ENTERTAINMENT 01462 | Adam Sandler Drew Barrymore | PG-13 |
| 4 | NEW | | BARBERSHOP 2: BACK IN BUSINESS MGM HOME ENTERTAINMENT 06313 | Ice Cube Cedric The Entertainer | R |
| 5 | 4 | 2 | BAD SANTA DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35297 | Billy Bob Thornton Lauren Graham | R |
| 6 | 3 | 4 | MYSTIC RIVER WARNER HOME VIDEO 27721 | Sean Penn Tim Robbins | R |
| 7 | 5 | 4 | ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 23843 | Ben Stiller Jennifer Aniston | PG-13 |
| 8 | 6 | 5 | MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552 | Charlize Theron Christina Ricci | R |
| 9 | 7 | 5 | EUROTRIP DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91773 | Scott Mechlowicz | R |
| 10 | NEW | | PERFECT SCORE PARAMOUNT HOME ENTERTAINMENT 36834 | Chris Evans Scarlett Johansson | 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 24 2004 Billboard TOP VIDEO GAME RENTALS

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Manufacturer | RATING |
|-----------|-----------|----------------|--|----------------------|--------|
| | | | NUMBER 1 | 1 Week At Number 1 | |
| 1 | 1 | 1 | PS2: SPIDERMAN 2 | Activision | T |
| 2 | 1 | 2 | PS2-DRIV3R | Atari, Inc. | M |
| 3 | 1 | 1 | XBOX-SPIDERMAN 2 | Activision | T |
| 4 | 3 | 2 | XBOX-DRIV3R | Atari, Inc. | M |
| 5 | 2 | 9 | PS2: RED DEAD REVOLVER | Rockstar Games | M |
| 6 | 4 | 13 | XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW | Ubs | T |
| 7 | 5 | 2 | XBOX-SHADOW OPS: RED MERCURY | Atari, Inc. | T |
| 8 | 6 | 13 | PS2-NBA BALLERS | Midway Entertainment | NR |
| 9 | 7 | 27 | PS2-NEED FOR SPEED: UNDERGROUND | Electronic Arts | E |
| 10 | 8 | 9 | XBOX: RED DEAD REVOLVER | Rockstar Games | M |

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group in New York names **Laura Swanson** senior VP of publicity and artist relations. She was senior VP of publicity and artist relations at **Arista Records**.

Capitol Records in Los Angeles names **Ken Lucek** VP of promotion. He was head of pop promotion at **Maverick Records**.

Sony Urban Music in New York appoints **Joseph Burney** VP of gospel A&R. He was director of A&R at **Verity Records**.

Concord Records in Beverly Hills, Calif., names **Deb Rosner** director of licensing and special markets. She was account manager at **Opus 1 Music Library**.

PUBLISHING: Spirit Music Group in New York promotes **Justin Kalifowitz** to senior director of A&R. He was director of A&R.

Curb-Magnatone Music Publishing in Nashville appoints **Jefrey J. Nelson** creative director. He was national account manager at **Zomba/Provident Music**.

DISTRIBUTION: Handleman Co. in Troy, Mich., names **Angelique Strong Marks** VP/corporate legal counsel. She was an employment law litigator at Detroit-based **Hardy, Lewis & Page**.

RADIO: Cox Radio promotes **Roger Allen** to operations manager of its San Antonio stations and names **Gary Spurgeon** VP/market manager of its Jacksonville, Fla., stations. Allen was PD of oldies **KONO-AM-FM** San Antonio, and Spurgeon was VP/market manager of **Regent Broadcasting's** Erie, Pa., stations.

Modern rock **WBCN** Boston names **Dave Wellington** PD. He was PD of modern rock **KXTE** Las Vegas.

Modern rock **WBZY** and mainstream rock **WKLS** Atlanta appoint **Jeff McMurray** PD. He was morning host at modern rock **KTBS** Houston.

Mainstream top 40 **KRQQ** Tucson, Ariz., promotes **Ken Carr** to PD. He was assistant PD/music director.

INDEPENDENT PUBLICITY: Webster & Associates Public Relations in

Nashville appoints **Kathi Atwood** senior publicist of media and public relations and **Kerri Janssen** manager of operations. Atwood was director of media and public relations at **AristoMedia**, and Janssen was head of operations at **Carter & Co.**

RELATED FIELDS: Warner Bros. Pictures in Burbank, Calif., promotes **Jodi Levinson** to senior VP of business affairs. She was VP of business affairs.



BURNEY



KALIFOWITZ



Celebrating Racial Tolerance

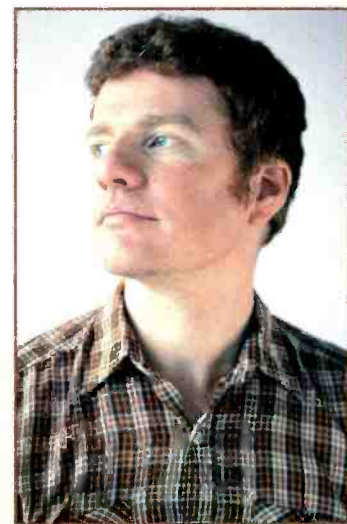
The **Foundation for Ethnic Understanding** held a benefit June 23 in Los Angeles. Among the prominent figures who attended were, from left, FFEU founder/president Rabbi **Marc Schneier**, **Clear Channel Entertainment** chairman/CEO **Brian Becker**, FFEU chairman **Russell Simmons**, veteran music executive **Clarence Avant**, music mogul **Steve Rifkind** and the Rev. **Run** of **Run-D.M.C.** (Photo: Ed Krieger)



Now, Hear This ...

A.C. NEWMAN

Artists to Watch



Who is **A.C. Newman**? The singer/songwriter also known as **Carl Newman** has spent most of his nearly decade-long career living in the shadows of the bands he fronts—most recently as **Neko Case's** counterpart in the acclaimed Canadian indie rock collective **New Pornographers**. But now the musician is finally emerging as a marquee name in his own right, thanks to a newly released solo album that is generating major critical praise. "The Slow Wonder," on **Matador Records**, is 34 minutes of power-pop bliss subversively tinged with punk and glam-rock sensibilities. It evokes everything from "Armed Forces"-era **Elvis Costello** to **Joe Jackson** circa "Look Sharp!" to the best moments of early **Ben Folds**. Fans of the **New Pornographers'** lauded releases—2000's "Mass Romantic" and 2003's "The ElectricVersion"—will recognize Newman's eclectic handiwork. He wrote the bulk of the material for those two albums, and the value of his **New Pornographers** output is made all the more evident by his new solo turn. Newman can rip through piano stompers ("On the Table"), air-guitar-inspiring rockers ("Miracle Drug") and Broadway-style crooners ("Come Crash") all in a matter of minutes. His North American tour runs through late August; European dates are set for the fall.

BRIAN GARRITY

Hitmaker From Holland

Dutch singer **Marco Borsato** recently drew 500,000 people to his three-week series of 18 concerts in the Netherlands and Belgium, including six sold-out dates at the Rotterdam Arena. Borsato has sold more than 300,000 copies of his DVD-only "Zien," which has short films accompanying each song, according to **Universal Music Netherlands**. Pictured backstage at one of the concerts, from left, are **Universal Music International** chairman/CEO **Jorgen Larsen**, **Universal Music Netherlands** president/CEO **Theo Roos** and Borsato.

Tanya's Pet Project

Country singer **Tanya Tucker** visited Planet Hollywood in New York June 15 to sign copies of **CMT Books'** "Music Row Dogs and Nashville Cats," about country music stars and their pets. Tucker is prominently featured in the book, written by **Karen Will Rogers** and **Laura Lacy**, who were also on hand at the signing. (Photo: Theo Wargo/WireImage.com)



Welcome To Fantasy Island

Velvet Revolver was part of the all-star lineup of Maxim's Fantasy Island Weekend concert event, held June 26-27 at the Borgata Hotel in Atlantic City, N.J. **The Darkness**, **John Mayer**, **Hoobastank**, **Fountains of Wayne** and **Silvertide** also performed. Pictured, from left, are Velvet Revolver bassist **Duff McKagan**, drummer **Matt Sorum**, vocalist **Scott Weiland** and lead guitarist **Slash**. (Photo: Dimitrios Kambouris/WireImage.com)

Signing of local hip-hop duo Sisters pays off for Warner Music Poland



Global

Jazz pianist Julian Joseph welcomes 'Creative London' developments



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

Acts Face U.S. Border Bumps

Canadian Bookings Suffer

BY LARRY LeBLANC

TORONTO—Increased immigration and security restrictions imposed by the United States since Sept. 11, 2001, are making it less feasible for world music acts to tour Canada.

U.S. immigration restrictions are significant. They can range from delaying the issuance of working papers to blocking Cuban-based musicians from entering the country. Sources say artists from central Asia, the Middle East and northern Africa receive more scrutiny from U.S. immigration than those from other regions.

As world music acts face these difficulties, booking U.S. dates be-

comes problematic. And the possibility of last-minute U.S. cancellations makes it more troublesome for Canadian festivals to book such acts.

"Many tours are anchored to dates in the States, and that makes it tougher for us to book," says Kerry Clarke, associate producer of the Calgary Folk Music Festival. "Sometimes you don't book because you think there might be a problem [with the U.S. dates]."

The Canadian festival circuit is heavy on world music but is essentially limited to summer weekends. World music acts therefore reduce their touring costs by booking other Canadian

and U.S. dates.

Dugg Simpson, artistic director of the Vancouver Folk Music Festival, says, "Before 9-11, a number of us had begun to work with American presenters. Now the time lines are so long for artists [entering the United States that] it has created challenges for us."

Foreign musicians working in the States must have signed contracts with their employers six to eight months in advance of applying for nonimmigrant work permits. After they file their applications with the U.S. Bureau of Citizenship and Immigration Services, processing can take 110 to 150 days. Work permits can be expedited through a 15-day process that costs \$1,000.

"Certainly, with artists from more unusual parts of the world, the delays [in entering the United States] are now greater," says David Bither, senior VP for None-such Records in New York. "To try to cut that red tape—if you can—is expensive."

Veteran Toronto booker Derek Andrews of Global Cafe adds, "World, traditional, blues and jazz musicians generally do not make enough money that they can organize a North American tour and fit the criteria to get into the States."

Simpson cites the steps he took to

(Continued on page 65)



CLARKE: BOOKING U.S. DATES CAN BE TOUGH

New U.K. Indies Mine Music City

BY PAUL SEXTON

LONDON—A pair of Nashville-based singer/songwriters have inspired two British record industry veterans to start independent labels.

Former Mercury U.K. managing director Howard Berman launched Mesmerizing Records, distributed in the United Kingdom by Vital, for the June 1 release of Lari White's "Green Eyed Soul."

"As soon as I heard the opening bars of [first album track] 'Nothing but Love,'" Berman says, "I knew she was an artist I wanted to work with."

Meanwhile Dave Robinson, who co-founded seminal new wave label Stiff Records in 1976, is starting Shell Records to issue Sandra McCracken's "Best Laid Plans." Nova will distribute the Aug. 9 release in the United Kingdom through Pinnacle.

Shell licensed the Americana/rock-tinged set for Europe from McCracken. The singer has been selling it chiefly at U.S. gigs and through her Web site, sandramccracken.com.

Berman left Mercury in January 2002. He re-emerges as a label boss while also enjoying new success as an artist manager with British R&B quartet the 411. That act's single "On My Knees" (featuring Ghostface Killah), released by Sony-marketed label Streetside, hit the U.K. top five in May.

"I'd always planned to put something out myself," Berman says, "but it took two-and-a-half years before it came to fruition."

Berman's involvement with White recalls his championing in the United Kingdom of Shelby Lynne and her 1998 Mercury release, "I Am Shelby Lynne."

(Continued on page 64)

Sandra McCracken says her Shell Records contract is 'a fair deal, which is surprisingly rare.'



China Collects For Copyrights

BY KAISER KUO

BEIJING—The Music Copyright Society of China, China's sole performing-rights organization, has ramped up its efforts to collect from hotels and other facilities playing copyrighted background music.

An agreement between the MCSC and 14 four- and five-star hotels in Shanghai went into effect June 20. The hotels have agreed to pay 2.8 yuan (about 34 cents) per room per month to the MCSC, a variation from the body's standard monthly rate of 1.75 yuan (22 cents) per bed.

"Our goal is to sign agreements with all [60] four- and five- star hotels in Shanghai this year," a representative of the MCSC in Shanghai says. The MCSC says it intends to distribute funds collected to composers and artists according to detailed play lists submitted by the hotels.

"Supermarkets, shopping centers, office buildings and other commercial spaces playing music are all expected to comply," says Ma Jichao, director of the MCSC's licensing department.

This is the first performance-fee agreement with hotels in Shanghai. The MCSC has had similar deals

with restaurants, bars and other entertainment facilities in the city since 2001.

The MCSC is organized in provincial and municipal chapters, with each chapter responsible for inking agreements and collecting fees in its region.

In the capital Beijing, for example, there have been agreements with hotels for several years. And in the central Chinese city of Nanjing, the municipal government held a press conference June 19 announcing that "preparatory work" has been done for background music fee collection.

(Continued on page 65)



MA: MANY COMMERCIAL SPACES SHOULD PAY PERFORMANCE ROYALTIES



| JAPAN | | UNITED KINGDOM | | FRANCE | | GERMANY | |
|---|-----------|--|-----------|---|-----------|---|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (SOUNDSCAN, JAPAN) 07/14/04 | | (THE OFFICIAL UK CHARTS CO.) 07/12/04 | | (SNEP/FOP/TITE-LIVE) 07/13/04 | | (MEDIA CONTROL) 07/14/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | NEW | 1 | 1 | 1 | 1 | 1 | 1 |
| ONLY LONELY GLORY BUMP OF CHICKEN TOY'S FACTORY | | BURN USHER ARISTA | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | |
| 2 | NEW | 2 | 3 | 2 | 2 | 2 | 2 |
| GALAXY RIP SLYME WARNER MUSIC JAPAN | | EVERYTIME BRITNEY SPEARS JIVE | | FEMME LIKE U K-MARO EAST WEST | | ONKELZ VS. JESUS BOENSE ONKELZ SPV | |
| 3 | NEW | 3 | NEW | 3 | 4 | 3 | 3 |
| MIRAGE IN BLUE/ITOSHII HITO CHEMISTRY DEFSTAR | | THAT'S ALL RIGHT ELVIS PRESLEY RCA | | FACE A LA MER CALOGERO & PASSI MERCURY | | VEO VEO HOT BANDITOZ POLYDOR | |
| 4 | NEW | 4 | NEW | 4 | 3 | 4 | 4 |
| BANBA NO CHUUTAROU KIYOSHI HIKAWA COLUMBIA | | FRIDAY'S CHILD WILL YOUNG S/BMG | | LE POULAILLER LE 6-9 ULM | | DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO | |
| 5 | NEW | 5 | 2 | 5 | 5 | 5 | 6 |
| HAPPY DAYS (CD+DVD) AI OOTSUKA AVEVX TRAX | | THE SHOW GIRLS ALoud POLYDOR | | SOBRI NOTRE DESTIN LESLIE M6 INT. | | LEBT DENN DR ALTE HOLZMICH DE RANDFICHTEN CAPITOL | |
| 6 | 2 | 6 | NEW | 6 | 6 | 6 | 7 |
| LOCOLOTON ORANGE RANGE SONY MUSIC | | MOVE YA BODY NINA SKY FT. JABBA UNIVERSAL | | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE | | THIS LOVE MAROONS J/BMG | |
| 7 | 3 | 7 | 5 | 7 | 8 | 7 | 5 |
| HITOMI WO TOJITE KEN HIRAI OEFSTAR | | I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL | | MOURIR DEMAIN NATASHA ST-PIER FT. PASCAL DBISPO COLUMBIA | | CHOCOLATE (CHOCO CHOCO) SOUL CONTROL NAR KLAR | |
| 8 | NEW | 8 | NEW | 8 | 12 | 8 | NEW |
| HAPPY DAYS AI OOTSUKA AVEVX TRAX | | NEVER FELT LIKE THIS BEFORE SHAZNAY LEWIS LONDON | | VIENS JUSQU'A MOI ELODIE FREGÉ & MICHAL MERCURY | | SPACE TAXI STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE/WARNER MUSIC | |
| 9 | NEW | 9 | 10 | 9 | 10 | 9 | 13 |
| NAMAÉ NO NAI SORA WO MIAGETE MISIA AVEVX TRAX | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | | UN GAOU A ORAN 113 & MAGIC SYSTEM & MOHAMED LAMINE EPIC | | FORCA NELLY FURTADO DREAMWORKS | |
| 10 | 1 | 10 | 4 | 10 | 11 | 10 | NEW |
| REAL WORLD EXILE AVEVX TRAX | | OBVIOUSLY McFLY UNIVERSAL | | MA REVOLUTION JENIFER MERCURY | | AUS & VORBEI OVERGROUND UNIVERSAL | |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | NEW | 1 | 1 | 1 | NEW |
| NOBODY KNOWS DO YOU KNOW SONY MUSIC ASSOCIATED RECORDS | | McFLY RDOM ON THE 3RD FLOOR UNIVERSAL | | SOUNDTRACK LES CHORISTES MARC MUSIC | | ANDREA BERG DU ARIOLA | |
| 2 | NEW | 2 | 1 | 2 | 3 | 2 | 2 |
| JANNE DA ARC ARCADIA AVEVX TRAX | | SCISSOR SISTERS SCISSOR SISTERS POLYDOR | | VARIOUS ARTISTS RAIN B FEVER EPIC | | NIGHTWISH ONCE SPINEFARM/NUCLEAR BLAST | |
| 3 | 3 | 3 | 2 | 3 | 2 | 3 | 1 |
| MINMI IMAGINE VICTOR | | THE STREETS A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS | | FRANCIS CABREL LES BEAUX DEGATS COLUMBIA | | SOHNE MANNHEIMS NDIZ SOHNE MANNHEIMS/UNIVERSAL | |
| 4 | 2 | 4 | 5 | 4 | 5 | 4 | 4 |
| CRYSTAL KEY CK5 (LIMITED FIRST EDITION) EPIC | | USHER CONFESSIONS ARISTA | | CALOGERO 3 MERCURY | | NELLY FURTADO FOLKLORE DREAMWORKS | |
| 5 | 4 | 5 | 4 | 5 | NEW | 5 | 6 |
| SOUNDTRACK FUYU NO SONATA UNITED ASIA ENTERTAINMENT | | KEANE HOPE AND FEARS ISLAND | | ROHFF LA FIERTE DES NOTRES DELABEL | | ROSENSTOLZ HERZ ISLAND | |
| 6 | NEW | 6 | 3 | 6 | 8 | 6 | 8 |
| DA PUMP SHIPPUU RANBU—EPISODE 2 AVEVX TRAX | | RAZORLIGHT UP ALL NIGHT VERTIGO | | YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA | | AVRIL LAVIGNE UNDER MY SKIN ARISTA | |
| 7 | 6 | 7 | 6 | 7 | 6 | 7 | 5 |
| MIKI IMAI IVORY III TOSHIBA/EMI | | JOSS STONE THE SOUL SESSIONS RELENTLESS/VIRGIN | | JENIFER LE PASSAGE MERCURY | | MAROONS SONGS ABOUT JANE J/BMG | |
| 8 | 12 | 8 | 7 | 8 | 4 | 8 | 4 |
| AVRIL LAVIGNE UNDER MY SKIN ARISTA | | THE JACKSON 5 THE VERY BEST OF SONY TV/UNIVERSAL TV | | THE CURE THE CURE POLYDOR | | ANASTACIA ANASTACIA EPIC | |
| 9 | 5 | 9 | 38 | 9 | 7 | 9 | 15 |
| SUKIMASU ICCHI NATSUGUMO NOISE (10/1ST VERSION DVD) BMG FUNHOUSE | | BLACK EYED PEAS ELEPHUNK INTERSCOPE | | MICHEL SARDOU DU PLAISIR UNIVERSAL | | ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS. | |
| 10 | NEW | 10 | 16 | 10 | 9 | 10 | 10 |
| ORANGE PEKOE POETIC ORE BMG FUNHOUSE | | OUTKAST SPEAKERSBOX/LOVE BELOW ARISTA | | NORAH JONES FEELS LIKE HOME BLUE NOTE | | SOUNDTRACK MAMMA MIA! (GERMAN VERSION) UNIVERSAL | |

| CANADA | | ITALY | | SPAIN | | AUSTRALIA | |
|---|-----------|--|-----------|---|-----------|--|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (SOUNDSCAN) 07/24/04 | | (FIMI/NIELSEN) 07/12/04 | | (AFYVE/MEDIA CONTROL) 07/14/04 | | (ARIA) 07/12/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | NEW |
| I BELIEVE FANTASIA J/BMG | | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE | | Y ADEMAS ES IMPOSIBLE LOS PLANETAS RCA | | LEARN TO FLY SHANNON NOLL BMG | |
| 2 | 2 | 2 | 2 | 2 | 5 | 2 | NEW |
| DREAMS DIANA DeGARMO RCA/BMG | | TO WHO IT SAYS TO ME BLUE VIRGIN | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | | ANGEL EYES PAULINI SONY MUSIC | |
| 3 | 3 | 3 | 3 | 3 | NEW | 3 | 3 |
| YEAH! USHER FT. LUDACRIS & LIL JON LaFACE/BMG | | THIS LOVE MAROONS J/BMG | | LEFT OUTSIDE ALONE ANASTACIA EPIC | | BURN USHER ARISTA | |
| 4 | 4 | 4 | 4 | 4 | 3 | 4 | 1 |
| EVERYTIME BRITNEY SPEARS JIVE/BMG | | YEAH! USHER FT. LUDACRIS & LIL JON ARISTA | | MUSICA PARA UNA BODA NACHO CANO Y LA DSM RCA | | F.U.R.B. (F U RIGHT BACK) FRANKIE ALL AROUND THE WORLD | |
| 5 | NEW | 5 | 8 | 5 | 2 | 5 | 6 |
| LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL | | I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL | | FLAWLESS (GO TO THE CITY) GEORGE MICHAEL AEGEAN/SONY MUSIC | | ROSES OUTKAST ARISTA | |
| 6 | 5 | 6 | 6 | 6 | 6 | 6 | 7 |
| AMAZING GEORGE MICHAEL AEGEAN/EPIC/SONY MUSIC | | LO STRANO PERCORSO PEZZALI MAX/883 CGD | | MALO BEBE VIRGIN | | IN THE MIDDLE SUGABABES ISLAND | |
| 7 | 7 | 7 | 7 | 7 | 18 | 7 | 5 |
| WATCH YOUR MONEY WAKING EYES WARNER | | FLAWLESS (GO TO THE CITY) GEORGE MICHAEL AEGEAN/SONY MUSIC | | DAME CHENOVA VALE MUSIC | | TRICK ME KELIS VIRGIN | |
| 8 | 9 | 8 | 5 | 8 | 4 | 8 | 8 |
| MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC | | LEFT OUTSIDE ALONE ANASTACIA EPIC | | PAELA MAMA YULIA BLANCO Y NEGRO | | TIPSY J-KWON BMG | |
| 9 | 6 | 9 | 10 | 9 | 7 | 9 | 9 |
| CH-CHECK IT OUT BEASTIE BOYS BROOKLYN DUST/CAPITOL/EMI | | DON'T TELL ME AVRIL LAVIGNE ARISTA | | OBSESSION HSP AVENTURA BIG MOON | | LET'S GET IT STARTED BLACK EYED PEAS INTERSCOPE | |
| 10 | RE | 10 | 12 | 10 | 8 | 10 | 4 |
| THAT'S ALL RIGHT ELVIS PRESLEY RCA/BMG SPECIAL MARKETS GROUP/BMG | | IL GRANDE BABOOMBA ZUCCHERO FORNACIARI POLYDOR | | THE UNNAMED FEELING EP METALLICA MERCURY | | I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL | |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 3 | 1 | 1 | 1 | 1 | 1 | NEW |
| AVRIL LAVIGNE UNDER MY SKIN ARISTA/RCA/BMG | | VASCO ROSSI BUONI O CATTIVI CAPITOL | | LOS LUNNIS VACACIONES CON LOS LUNNIS SONY MUSIC | | HILLSONG CHURCH FOR ALL YOU'VE OONE HILLSONG MUSIC | |
| 2 | 1 | 2 | 3 | 2 | 2 | 2 | 2 |
| THE TRAGICALLY HIP IN BETWEEN EVOLUTION ZOE/ROUNDER/UNIVERSAL | | ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR | | 3+2 GIRANDO SIN PRIVADO VALE MUSIC | | THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS | |
| 3 | 2 | 3 | 6 | 3 | 3 | 3 | 6 |
| LLOYD BANKS THE HUNGER FOR MORE G-UNIT/INTERSCOPE/UNIVERSAL | | MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE | | MARC ANTHONY AMAR SIN METIRAS SONY MUSIC | | SOUNDTRACK SHREK 2 MCA | |
| 4 | 4 | 4 | 7 | 4 | 76 | 4 | 5 |
| USHER CONFESSIONS LaFACE/BMG | | BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS | | TRIBUTO A NERUDA NERUDA EN EL CORAZON ARIOLA | | USHER CONFESSIONS ARISTA | |
| 5 | 6 | 5 | 2 | 5 | NEW | 5 | 1 |
| BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL | | THE CURE THE CURE GEFEN | | ISABEL PANTOJA BUENA SUERTE UNIVERSAL | | KASEY CHAMBERS WAYWARD ANGEL CAPITOL | |
| 6 | 10 | 6 | 4 | 6 | 7 | 6 | 3 |
| EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC | | PEZZALI MAX/883 IL MONDO INSIEME A TE CGD | | DUO DINAMICO LA COLECCION DEFINITIVA EMI | | PETE MURRAY FEELER COLUMBIA | |
| 7 | 7 | 7 | 9 | 7 | 6 | 7 | 4 |
| BEASTIE BOYS TO THE 5 BOROUGHS BROOKLYN DUST/CAPITOL/EMI | | BLUE GUILTY VIRGIN | | BEBE PAFUERA TELARANAS VIRGIN | | JET GET BORN CAPITOL | |
| 8 | 8 | 8 | 5 | 8 | 4 | 8 | 7 |
| DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE/UNIVERSAL | | MANGO TI PORTO IN AFRICA WEA | | ANTONIO OROZCO EL PRINCIPIO DEL COMIENZO UNIVERSAL | | BLACK EYED PEAS ELEPHUNK INTERSCOPE | |
| 9 | RE | 9 | 14 | 9 | 12 | 9 | 8 |
| D12 D12 WORLD SHADY/INTERSCOPE/UNIVERSAL | | KINGS OF CONVENIENCE RID ON AN EMPTY STREET VIRGIN | | ANASTACIA ANASTACIA EPIC | | MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS. | |
| 10 | 9 | 10 | NEW | 10 | 8 | 10 | 9 |
| VELVET REVOLVER CONTRABAND RCA/BMG | | PGR D'ANIME D'ANIMALI MERCURY | | FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO | | ANASTACIA ANASTACIA EPIC | |

| THE NETHERLANDS | | SWEDEN | | NORWAY | | SWITZERLAND | |
|--|-----------|---|-----------|---|-----------|--|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (MEGA CHARTS BV) 07/09/04 | | (GLF) 07/09/04 | | (VERDENS GANG NORWAY) 07/12/04 | | (MEDIA CONTROL) 07/13/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 2 | 1 | 2 | 1 | 1 | 1 | 1 |
| DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | | INGEN VILL VETA VAR DU KOPT DIN TROJA RAYMOND & MARIA WARNER BROS. | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | | DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME | |
| 2 | 1 | 2 | 1 | 2 | 2 | 2 | 2 |
| HOLIDAY IN SPAIN COUNTING CROWS & BLOF UNIVERSAL | | HEJ HEJ MONIKA NIC & THE FAMILY METRONOME | | STANDING TALL KJARTAN RCA | | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE | |
| 3 | 6 | 3 | 3 | 3 | NEW | 3 | 3 |
| LIEFDESKAPITEIN K3 ARIOLA | | IN MED BOLLEN MARKOOLIO BONNIER | | KLAPP KLAPP ARE & OON EMI | | DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO | |
| 4 | 7 | 4 | 5 | 4 | 3 | 4 | 4 |
| DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO | | EVERYTIME BRITNEY SPEARS JIVE | | EVERYTIME BRITNEY SPEARS JIVE | | CHOCOLATE (CHOCO CHOCO) SOUL CONTROL NAR KLAR | |
| 5 | 5 | 5 | 9 | 5 | 5 | 5 | 5 |
| I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL | | THIS IS THE WORLD WE LIVE IN ALCAZAR RCA | | TRICK ME KELIS VIRGIN | | FORCA NELLY FURTADO DREAMWORKS | |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 |
| COUNTING CROWS FILMS ABOUT GHOSTS—BEST OF POLYDOR | | GYLLENE TIDER FINN FEM FEL CAPITOL | | ODD NORDSTOGA LURING SONET | | ZURI WEST ALOHA FROM ZURI WEST SOU | |
| 2 | 1 | 2 | 3 | 2 | 3 | 2 | 2 |
| BORIS RELY ON ME BMG | | VIKINGARNA BASTA KRAMGOA LATARNA FRITUNA | | KATIE MELUA CALL OFF THE SEARCH DRAMATICO | | ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR | |
| 3 | 3 | 3 | 2 | 3 | 4 | 3 | 3 |
| DO DO BMG | | BENNY ANDERSSON BAOI MONO MUSIC | | MAROONS SONGS ABOUT JANE J/BMG | | LOVE & HATE WALBOMERS MUSIC | |
| 4 | 4 | 4 | 4 | 4 | 2 | 4 | 4 |
| NELLY FURTADO FOLKLORE DREAMWORKS | | TED GARDESTAD SOL VIND & VATTEN DET BASTA UNIVERSAL | | CORNELIS VREESWIJK BASTA HP PRODUCTION | | NIGHTWISH ONCE SPINEFARM/NUCLEAR BLAST | |
| 5 | 5 | 5 | 19 | 5 | 9 | 5 | 7 |
| TIËSTO JUST BE BLACK HOLE RECORDS | | CAROLA CREDO SONET | | KEANE HOPE AND FEARS ISLAND | | AVRIL LAVIGNE UNDER MY SKIN ARISTA | |

| AUSTRIA | | (AUSTRIAN IFPI/AUSTRIA TOP 40) 07/12/04 | |
|-----------|-----------|---|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | DRAGOSTEA DIN TEI | 0-ZONE ISLAND |
| 2 | 3 | CHOCOLATE (CHOCO CHOCO) | SOUL CONTROL NA KLAR |
| 3 | 2 | DRAGOSTEA DIN TEI | HAIDUCII UNIVERSO |
| 4 | 4 | THIS LOVE | MAROONS J/BMG |
| 5 | 7 | FORCA | NELLY FURTAO DREAMWORKS |
| ALBUMS | | | |
| 1 | 1 | CHRISTINA | SOLL OAS WIRKLICH ALLES SEIN UNIVERSAL |
| 2 | 2 | SOHNE MANNHEIMS | NOIZ SOHNE MANNHEIMS/UNIVERSAL |
| 3 | NEW | ANDREA BERG | DU ARIOLA |
| 4 | 3 | ZUCCHERO FORNACIARI | ZUCCHERO & CO. POLYDOR |
| 5 | 6 | AVRIL LAVIGNE | UNDER MY SKIN ARISTA |

| BELGIUM/WALLONIA | | (IPROMU) 07/14/04 | |
|------------------|-----------|--------------------|----------------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | DRAGOSTEA DIN TEI | 0-ZONE MEDIA SERVICES/TIME |
| 2 | 2 | SOBRI NOTRE DESTIN | LESLIE EPIC |
| 3 | 6 | FEMME LIKE U | K-MARO EAST WEST |
| 4 | 3 | FACE A LA MER | CALOGERO & PASSI MERCURY |
| 5 | 4 | PARLE MOI | NADIYA COLUMBIA |
| ALBUMS | | | |
| 1 | 1 | FRANCIS CABREL | LES BEAUX DEGATS COLUMBIA |
| 2 | 2 | MICHEL SARDOU | DU PLAISIR AZ/UNIVERSAL |
| 3 | 5 | CALOGERO | 3 MERCURY |
| 4 | 9 | THE CURE | THE CURE GEFEN |
| 5 | 3 | JENIFER | LE PASSAGE MERCURY |

| DENMARK | | (IFPI/NIELSEN MARKETING RESEARCH) 07/13/04 | |
|-----------|-----------|--|---|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | TEAM EASY ON | DRENGENE FRA ANGORA PLAYGROUND |
| 2 | 5 | DRAGOSTEA DIN TEI | 0-ZONE MEDIA SERVICES/TIME |
| 3 | 2 | MAN BINDER OS PAS MUND OG HAND | OUTLANDISH BMG |
| 4 | 4 | HVOR VI FRA | VARIOUS ARTISTS UNIVERSAL |
| 5 | 13 | YEAH! | USHER FT. LUDACRIS & LIL JON ARISTA |
| ALBUMS | | | |
| 1 | 1 | NEPHEW | USADSB COPENHAGEN |
| 2 | 2 | RUNRIG | 30 YEAR JOURNEY—THE BEST RECAR |
| 3 | 3 | NIK & JAY | 2 CAPITOL |
| 4 | 4 | VARIOUS ARTISTS | PA DANSKE LAEBER—16 LEONARDO PLAYGROUND |
| 5 | 9 | SWAN LEE | SWAN LEE PLAYGROUND |

| PORTUGAL | | (RIM) 07/13/04 | |
|-----------|-----------|--------------------|------------------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 3 | ADRIANA CALCANHOTO | ADRIANA PARTIMPIM POLYDOR |
| 2 | 1 | RODRIGO LEAO | CINEMA COLUMBIA |
| 3 | 2 | NELLY FURTADO | FOLKLORE DREAMWORKS |
| 4 | 6 | BLACK EYED PEAS | ELEPHUNK INTERSCOPE |
| 5 | 5 | DA WEASEL | RE-DEFINICOES CAPITOL |
| 6 | 4 | XUTOS & PONTAPES | O MUNDO AO CONTRARIO MERCURY |
| 7 | 8 | ANASTACIA | ANASTACIA EPIC |
| 8 | 110 | MADREDEUS | UM AMOR INFINITO CAPITOL |
| 9 | 9 | TORANJA | ESQUISSOS POLYDOR |
| 10 | 7 | AVRIL LAVIGNE | UNDER MY SKIN ARISTA |

| IRELAND | | (IRMA/CHART TRACK) 07/09/04 | |
|-----------|-----------|-----------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | EVERYTIME | BRITNEY SPEARS JIVE |
| 2 | NEW | THE MOON GOING HOME | GEORGE MURPHY COLUMBIA |
| 3 | 3 | I DON'T WANNA KNOW | MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL |
| 4 | 2 | BURN | USHER ARISTA |
| 5 | 4 | LONELY SOLDIER | OAMIEEN RICE & CHRISTY MOORE DREAMWORKS |
| ALBUMS | | | |
| 1 | 2 | USHER | CONFESSIONS ARISTA |
| 2 | 1 | THE STREETS | A GRAND DON'T COME FOR FREE LOCKED ON/579 RECORDINGS |
| 3 | 17 | THE STONE ROSES | THE STONE ROSES SILVERTONE |
| 4 | 6 | SCISSOR SISTERS | SCISSOR SISTERS POLYDOR |
| 5 | 24 | BILLY CONNOLLY | CLASSIC CONNOLLY PULSE |

| NEW ZEALAND | | (RECORD PUBLICATIONS LTD.) 07/12/04 | |
|-------------|-----------|-------------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | BURN | USHER LaFACE/ZOMBA |
| 2 | 3 | FOOL'S LOVE | MISITS OF SCIENCE HOOF |
| 3 | 2 | THEY CAN'T TAKE THAT WAY | BEN LUMMIS BMG |
| 4 | 4 | I DON'T WANNA KNOW | MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL |
| 5 | 6 | TRICK ME | KELIS VIRGIN |
| ALBUMS | | | |
| 1 | 1 | USHER | CONFESSIONS LaFACE/ZOMBA |
| 2 | 6 | SOUNDTRACK | SHREK 2 UNIVERSAL |
| 3 | 2 | BEN LUMMIS | ONE ROAD BMG |
| 4 | 4 | BLACK EYED PEAS | ELEPHUNK INTERSCOPE |
| 5 | 3 | AMICI FOREVER | THE OPERA BAND ARISTA |

| GREECE | | (IFPI GREECE/DELOITTE & TOUCHE) 07/09/04 | |
|-----------|-----------|--|--------------------------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | NEW | COME ALONG NOW | FIVOS FT. DESPINA VANDI HEAVEN |
| 2 | 3 | FAME STORY NO. 11 | FAME STORY BAND HEAVEN |
| 3 | 2 | SHAKE IT | SANIS ROUVAS MINOS |
| 4 | 1 | WILD DANCES | RUSLANA EMI |
| 5 | 5 | FAME STORY NO. 12 | FAME STORY BAND HEAVEN |
| ALBUMS | | | |
| 1 | NEW | CELINE DION | A NEW DAY—LIVE IN LAS VEGAS COLUMBIA |
| 2 | 3 | EVANESCENCE | FALLEN WIND-UP/EPIC |
| 3 | 4 | FAITHLESS | NO ROOTS MINOS |
| 4 | 2 | ANASTACIA | ANASTACIA EPIC |
| 5 | 6 | JOSS STONE | THE SOUL SESSIONS RELENTLESS/VIRGIN |

| ARGENTINA | | (CAPIFI) 06/21/04 | |
|-----------|-----------|-----------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | DIEGO TORRES | MTV UNPLUGGED RCA |
| 2 | 2 | FLORICENTA Y SU BANDA | FLORICENTA Y SU BANDA SONY MUSIC |
| 3 | NEW | VICENTICO | LOS RAYOS BMG |
| 4 | 4 | BERSUIT VERGARABAT | LA ARGENTINIDAD AL PALO—DISCO 1 UNIVERSAL |
| 5 | 5 | LA OREJA DE VAN GOGH | LO QUE TE CONTE MIENTRAS SONY |
| 6 | 6 | BEBO & CIGALA | LAGRIMAS NEGRAS BMG |
| 7 | 3 | BERSUIT VERGARABAT | LA ARGENTINIDAD AL PALO—DISCO 2 UNIVERSAL |
| 8 | NEW | RICARDO MONTANER | CON LA METROPOLITAN ORCHESTRA VOL. II WARNER BROS. |
| 9 | 14 | NORAH JONES | FEELS LIKE HOME BLUE NOTE |
| 10 | 11 | VELVET REVOLVER | CONTRABAND RCA |

| 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 | | | 8 | | | 9 | 10 | |
| BLACK EYED PEAS Elephunk (U) | | | | 9 | | | 5 | | 8 | |
| THE CURE The Cure (U) | | 3 | | | | 8 | | | | 5 |
| AVRIL LAVIGNE Under My Skin (B) | 5 | 2 | 8 | | 6 | | 1 | | | |
| USHER Confessions (B) | 2 | 4 | | 4 | | | 4 | | 4 | |

| Billboard EUROCHARTS | | Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. | |
|----------------------|-----------|---|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | DRAGOSTEA DIN TEI | 0-ZONE MEDIA SERVICES/TIME |
| 2 | 2 | EVERYTIME | BRITNEY SPEARS JIVE |
| 3 | 3 | F**K IT (I DON'T WANT YOU BACK) | EAMON JIVE |
| 4 | 5 | BURN | USHER ARISTA |
| 5 | 4 | I DON'T WANNA KNOW | MARIO WINANS FT. ENYA & P. DIDDY UNIVERSAL/BAD BOY |
| 6 | 6 | DRAGOSTEA DIN TEI | HAIDUCII UNIVERSO |
| 7 | 8 | FEMME LIKE U | K-MARO EAST WEST |
| 8 | 7 | TRICK ME | KELIS VIRGIN |
| 9 | 13 | FACE A LA MER | CALOGERO & PASSI MERCURY |
| 10 | 11 | THIS LOVE | MAROONS J/BMG |
| 11 | NEW | THAT'S ALL RIGHT | ELVIS PRESLEY RCA |
| 12 | 12 | ONKELZ VS. JESUS | BOEHSE ONKELZ SPV |
| 13 | 15 | VEO VEO | HOT BANDITZ POLYDOR |
| 14 | 10 | LE POULLAILLER | LE-9 ULM |
| 15 | 14 | LEFT OUTSIDE ALONE | ANASTACIA EPIC |
| 16 | NEW | FRIDAY'S CHILD | WILL YOUNG S/BMG |
| 17 | 18 | SOBRI NOTRE DESTIN | LESLIE M6/INT. |
| 18 | 9 | THE SHOW | GIRLS ALoud POLYDOR |
| 19 | NEW | MOVE YA BODY | NINA SKY FT. JABBA UNIVERSAL |
| 20 | 19 | ROSES | OUTKAST ARISTA |
| ALBUM SALES | | | |
| 1 | 2 | NIGHTWISH | ONCE SPINEFARM/NUCLEAR BLAST |
| 2 | 3 | AVRIL LAVIGNE | UNDER MY SKIN ARISTA |
| 3 | 1 | THE CURE | THE CURE GEFEN |
| 4 | 5 | USHER | CONFESSIONS ARISTA |
| 5 | 8 | ANASTACIA | ANASTACIA EPIC |
| 6 | 4 | NORAH JONES | FEELS LIKE HOME BLUE NOTE |
| 7 | NEW | ANDREA BERG | DU ARIOLA |
| 8 | 10 | MAROONS | SONGS ABOUT JANE J/BMG |
| 9 | NEW | McFLY | ROOM ON THE 3RD FLOOR UNIVERSAL |
| 10 | 7 | ZUCCHERO FORNACIARI | ZUCCHERO & CO. POLYDOR |
| 11 | 9 | SCISSOR SISTERS | SCISSOR SISTERS POLYDOR |
| 12 | 12 | NELLY FURTADO | FOLKLORE DREAMWORKS |
| 13 | 6 | SOHNE MANNHEIMS | NOIZ SOHNE MANNHEIMS/UNIVERSAL |
| 14 | 11 | THE STREETS | A GRAND DON'T COME FOR FREE LOCKED ON/579 RECORDINGS |
| 15 | 13 | KEANE | HOPES AND FEARS ISLAND |
| 16 | 28 | BLACK EYED PEAS | ELEPHUNK INTERSCOPE |
| 17 | 14 | THE CORRS | BORROWED HEAVEN ATLANTIC |
| 18 | 21 | ALANIS MORISSETTE | SD-CALLED CHADS MAVERICK/WARNER BROS. |
| 19 | 17 | JOSS STONE | THE SOUL SESSIONS RELENTLESS/VIRGIN |
| 20 | 19 | GUNS N' ROSES | GREATEST HITS GEFEN |
| RADIO AIRPLAY | | Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. | |
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 3 | THIS LOVE | MAROONS J/BMG |
| 2 | 1 | I DON'T WANNA KNOW | MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL |
| 3 | 2 | TRICK ME | KELIS VIRGIN |
| 4 | 4 | LEFT OUTSIDE ALONE | ANASTACIA EPIC |
| 5 | 5 | F**K IT (I DON'T WANT YOU BACK) | EAMON JIVE |
| 6 | 6 | BURN | USHER LaFACE/ZOMBA |
| 7 | 7 | EVERYTIME | BRITNEY SPEARS JIVE |
| 8 | 12 | FORCA | NELLY FURTADO DREAMWORKS |
| 9 | 10 | DIP IT LOW | CHRISTINA MILIAN DEF JAM/MERCURY |
| 10 | 8 | DON'T TELL ME | AVRIL LAVIGNE ARISTA |
| 11 | 9 | YEAH! | USHER FT. LUDACRIS & LIL JON LaFACE/ZOMBA |
| 12 | 22 | THE REASON | HOBBASTANK MERCURY |
| 13 | 13 | SUMMER SUNSHINE | THE CORRS 143/LAVA/WARNER BROS. |
| 14 | 15 | DRAGOSTEA DIN TEI | 0-ZONE MEDIA SERVICES/TIME |
| 15 | 14 | NAUGHTY GIRL | BEYONCE COLUMBIA |
| 16 | 11 | SUGA SUGA | BABY BASH UNIVERSAL |
| 17 | 18 | ROSES | OUTKAST LaFACE/ZOMBA |
| 18 | 16 | EVERYTHING | ALANIS MORISSETTE MAVERICK/WARNER |
| 19 | 17 | HERE WITHOUT YOU | 3 DIORS DOWN REPUBLIC/UNIVERSAL |
| 20 | 46 | MOVE YA BODY | NINA SKY FT. JABBA UNIVERSAL |

Italy's Mango Issues Fruitful Set

"Ti Porto in Africa," the latest album by singer/songwriter Mango, reached the Italian top 10 within two weeks of its June 11 release on Warner Music Italy.

Kast in another way: They didn't record their recent album together. "Our relationship was very tense for the first album," Sportès says of

Warner Music Italy.

WMI president/CEO Massimo Giuliano says the quick climb underlines Mango's appeal. He is "a mature artist whose arrangements, ethnic influences and colorful stage show make him an Italian Peter Gabriel," Giuliano says.

Fueled by hit single "La Rondine," Mango's previous album, "Disincanto" (2002), shipped 250,000 units in Italy, according to the label.

The new album's 10 tracks include a guest appearance by veteran Italian singer/composer Lucio Dalla.

MARK WORDEN

BONGO SOLO: Members of popular acts don't always have successful solo careers. But South African singer Thandiswa Mazwai is having no such problem.

Mazwai, who belongs to leading Afro-pop *kwaiito* act Bongo Maffin,

"Act 1," which shipped 13,000 copies in France. "This time we worked separately."

"Second Round" is independently distributed in other French-speaking territories.

JAMES MARTIN

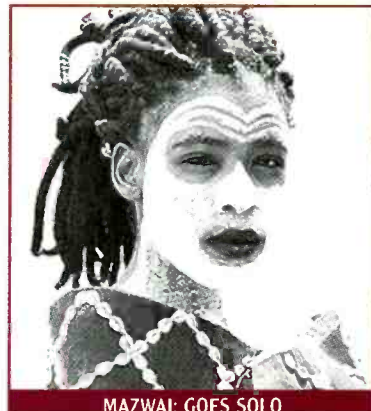
ATHENS, TENN.: Greek country music act the Replete Bros will be heading for their spiritual home later this year.

The Athens-based duo of Antonis and Dimitris Papavomvolakis will record an album in Nashville with Australian-born producer Mark Moffatt this December.

The brothers were among 10 nominees for the 2004 Country Music Assn. Global Country Artist Award in February. More recently, they played the annual CMA Music Festival in Nashville (June 10-13). The Replete Bros are the only country music act in Greece with a label deal; they are signed to Athens-based indie Legend.

They plan to relocate to Nashville in January 2005 and will seek a U.S. distribution deal once their album is complete.

MARIA PARAVANTES



MAZWAI: GOES SOLO

released her solo debut, "Zabalaza" (Gallo Record Co.), in April.

The album brings a distinctly Afro-centric aesthetic to urban South African music. The title track has earned hefty national radio play, helping establish Mazwai as a solo star.

Bongo Maffin remains signed to Johannesburg-based indie Kalawa Jazzmee.

DIANE COETZER

A SPORTING GESTURE: The sophisticated blend of hip-hop, reggae and jazz on Sporto Kantes' new album, "Second Round" (Catalogue/Wagram), has received raves in the French media.

Critics note that the duo's new set has as little relation to standard electronic music as OutKast's "Speakerboxxx/The Love Below" has to mainstream hip-hop.

Benjamin Sportès and Nicolas Kantorowicz are similar to Out-

SISTARS IN RHYTHM: Warsaw-based hip-hop act Sistars was a multiple winner at the 41st annual National Festival of Polish Song. The nationally televised event took place May 28-29 in Opole, Poland.

N'Talia and Paulina Przybysz and their song "Sutra" won in categories voted on by the public, press and an industry panel. Overnight, Sistars became the hottest property in Poland. Warner Music Poland moved swiftly to sign the duo, and an EP featuring "Sutra" was rushed in June.

The same month, Sistars' 2003 debut, "Sila Siostr," topped the album charts for three weeks, earning a gold certification (25,000 units). Warner-distributed Warsaw indie Wielkie Jol released the set.

The sisters studied cello in Warsaw before forming the act in 2002. "We sing what we feel," N'Talia says, "and we don't care if it's called 'R&B' or 'hip-hop.'" ROMEK ROGOWIECK

London Gets Creative With New Project Plans

BY EMMANUEL LEGRAND

LONDON—The ambitious plan by the mayor here to establish the city as a global center for the creative industries is building steam.

Mayor Ken Livingstone in April announced the "Creative London" initiative, which aims to inject £500 million (\$928 million) of public and private-sector funding into the creative industries—music, fashion, design, film, architecture and theater—during the next 10 years.

"We are going to showcase all these industries," Creative London chairman Michael Frye says. "We will support the creative talent underdogs and provide support on the ground."

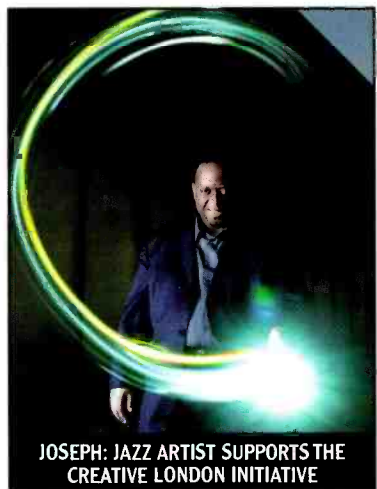
Creative London operates under the aegis of the government-funded London Development Agency. Its multi-level initiatives range from an attempt to change the city's image worldwide to community-based ventures.

One early example of the latter is a July 19 free workshop on copyright and trademarks at the London College of Communication. The workshop leader, lawyer Margaret Briffa, founded intellectual copyright specialist Briffa Law.

A key element of Creative London is the establishment of 10 "Creative Hubs" throughout the city. The hubs

will provide members of the creative industries with flexible workspaces, training, exhibition and networking facilities. Creative London will invest in new buildings for the hubs or make existing buildings "work more effectively," a spokesman says.

He cites the program's acquisition of a 100,000-square-foot building in



JOSEPH: JAZZ ARTIST SUPPORTS THE CREATIVE LONDON INITIATIVE

the southern neighborhood of Brixton. Planning for the structure "is still at an early stage," he says, "but the leading subsector likely to be positioned there is music. There could be recording facilities and rehearsal rooms, but it could also cater for film or video work, for example."

Creative London grew out of a six-month investigation by a mayoral commission for the creative industries.

The commission, also chaired by industrialist Frye, reported in April that the city was "failing to achieve the international recognition it deserves" and that young entrepreneurs often struggle to secure financial and business support.

"We found that there was a lot of potential," Frye says, "and a lot of talent not supported."

MAJOR JOB, REVENUE SOURCE

According to Creative London, the city's creative sector has annual revenue of more than £21 billion (\$39 billion) and provides jobs for more than 500,000 people, making it the city's second-largest employer (after financial services).

The music industry alone employs some 55,000 people in the city, according to government figures.

Creative London says the arts industries are responsible for one in five new jobs here. In the next decade, the project aims to help create 200,000 jobs and to increase the sector's annual value to £32 billion (\$59.4 billion).

Creative London also hopes to change the city's international profile. "London is perceived externally as being staid and traditional—a city of beefeaters and bowler hats," the spokesman says. "The [creative]

energy, that buzz and liveliness within London, isn't getting through."

He believes the image of London projected by tourism and international business initiatives will increasingly reflect the city's culture of creativity.

Other key Creative London projects include establishing seed funds to support business growth and providing specialist legal advice on intellectual-property rights at a local level.

The scheme has met with support across the creative sector.

Jazz musician Julian Joseph was an early advocate. "We need to compete with all the other major cities, especially from North America. Lon-

don needs to step up. It needs to be more attractive," he says.

"There is no shortage of talent," Joseph adds, "and we certainly have the financial resources. We just need to help them."

Alison Wenham, chairman/CEO of U.K. indie labels body AIM, is another proponent of the program. Creative London, she says, "is a great initiative, designed to support the enormous amount of raw talent in London and providing long-term and targeted business and financial support."

Additional reporting by Tom Ferguson in London.

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U.K. Indies

Continued from page 61

Berman says that English-born producer Peter Collins, whom Berman calls his "oldest friend," led Berman to White and Robinson to McCracken.

Collins, now a Nashville resident, produced "Best Laid Plans."

"I'd been bemoaning the fact that the U.K. is such a small [talent] pond

White started out as a gospel performer but scored *Billboard* country chart hits on RCA in the 1990s. She has been winning British media acclaim for her self-produced set's country-flavored Southern soul sound.

Berman licensed the album for the world except for North America from White's own Skinny WhiteGirl label.

White, a native of Dunedin, Fla., moved to Nashville in 1988. "When I was a kid," she says, "there were records I would keep going back to in my everyday life, doing chores around the house. Part of the vision for this album was to try to create the same vibe, an emotional state that it got you in and kept you there."

Robinson's most recent U.K. label affiliation was working with Festival Mushroom Records in the 1990s to develop its Doublethink imprint. His partners in Shell are Graham Stack, with whom he once worked at Island Records, and promotions executive Nick Fleming.

McCracken's two previous albums, "The Crucible" (1999) and "Gypsy Flat Road" (2001), had regional and Internet-based U.S. distribution.

"I've had various deals that I didn't go through with for one reason or another," she says. "This one was the first that I could sign without breaking into a cold sweat. It's a fair deal, which is surprisingly rare."

"When Dave first heard the music, he contacted us within a few hours and

proposed the deal within two days. He didn't move quickly because he's impulsive, but because he trusts his instincts. I feel we're standing on the front edge of all kinds of potential."

"I couldn't believe how good it was," Robinson says. "I liked Sandra's philosophy as a person. In the U.K., people who play and write songs are fairly rare now, but I've always liked singer/songwriters. [I am] inclined to like stayers rather than sprinters."

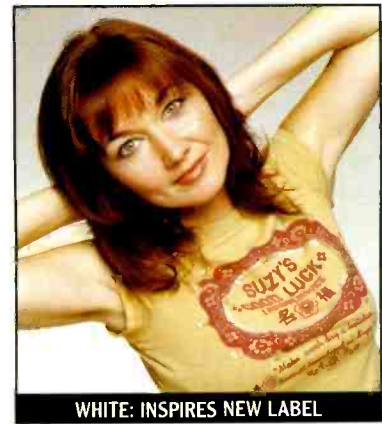
GETTING THE WORD OUT

McCracken played London's Borderline club in late June, and White has made two U.K. trips so far. She played a London media showcase June 3 and appeared on BBC TV's "Top of the Pops 2" music show and religious program "Songs of Praise."

National AC broadcaster Radio 2 has B-listed McCracken's "Last Goodbye" single. But White confesses to being disappointed that the station has yet to give her album a wider embrace after what she describes as "great reviews, wonderful press, big national TV appearances and enthusiastic retail engagement."

Shell and Mesmerizing are both outsourcing press, radio and TV promotion to independents.

Robinson and Berman say it's possible their respective new labels will embrace other projects in time. "One of the great joys of doing things on your own," Berman observes, "is you get to choose to do music you genuinely like."



WHITE: INSPIRES NEW LABEL

and so heavily fished," Berman says. "Peter had been saying I should go to Nashville, where there was a huge reserve of unfished talent covering a whole range of genres. I went across, and my very first meeting was with Lari, at the studio at her house."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Cinram Europe has acquired the Entertainment Network, the U.K.-based joint-venture distribution arm of Sony Music Entertainment (U.K.) and Warner Music U.K. Financial details of the deal were not disclosed.

TEN, established in 1999, will retain its name and continue to distribute Warner Music U.K. and Sony Music U.K. in the United Kingdom and Ireland from its current facilities in Aylesbury, Buckinghamshire. TEN has more than 400 employees and distributes to 10,000 audio, video and game outlets.

Cinram Europe is a subsidiary of Canadian DVD manufacturer Cinram International. **LARRY LeBLANC**



BMG plans to test a three-tier pricing structure for CD albums in Germany during August.

"Low-cost" new releases, which will have a suggested retail price of 9.99 euros (\$12.29), will resemble home-burned CDs, with no artwork and a track-listing printed on the disc itself. A midrange category of 12.99 euros (\$15.98) will apply to catalog CDs and new releases with full artwork. A "luxury" version of catalog and new releases incorporating a DVD will retail at 17.99 euros (\$22.14). New releases currently cost 15 euros (\$18.40) on average; catalog CDs are generally 12.99 euros.

BMG Germany/Switzerland/Austria president Maarten Steinkamp says the company hopes the new pricing will boost sales in Germany by 25%. "We will test with a number of local products," he says. "If successful, we will roll this out to other [product]. We have been and are talking to our retail partners about this initiative." **WOLFGANG SPAHR**

Warner Music Australasia chairman/CEO Shaun James will leave the Sydney-based company in August. He has been named deputy GM of network sales at Australian national TV network Ten. James joined Warner Music Australia 14 years ago. He was appointed chairman/CEO in 1999 and given additional responsibility for New Zealand in 2001.

Lachie Rutherford, president of Warner Music Asia Pacific, will oversee Australia and New Zealand operations until James' successor is appointed. **CHRISTIE ELIEZER**

U.K. bodies the British Phonographic Industry and Mechanical-Copyright Protection Society have reached an agreement on royalty rates for music DVDs.

Under the two-year agreement, which is retroactive to Jan. 1, the rate for standard DVDs is 6.25% of published price to dealer for music products, 7.25% for mixed audio and audiovisual product and 8.5% for audio products with limited audiovisual tracks. These rates include mechanical and synchronization rights. The agreement also sets a formula for licensing DVD music products released prior to Jan. 1.

With the agreement, the industry averted a potentially costly hearing with the United Kingdom's Copyright Tribunal. Both parties have committed to ongoing talks to set terms from 2006 onward. **LARS BRANDLE**

The MTV Australia Video Music Awards are slated for March 2, 2005, at Sydney's Luna Park amusement center. The network will telecast the inaugural event live from the 2,000-capacity Big Top in the 69-year-old park. The venue recently underwent a significant refurbishment.

"With the glorious setting of Sydney Harbor as a backdrop, we couldn't ask for a better setting than Luna Park to host the very first AVMAAs," MTV Networks Australia managing director Nigel Robbins says.

MTV viewers, members of the music industry and journalists will determine the nominees. Viewers will vote for many of the award categories via text messaging, e-mail, fax and phone.

MTV Australia broadcasts 24 hours a day on the Foxtel, Optus, Astar, Foxtel Digital and Astar Digital platforms. **CHRISTIE ELIEZER**

A British man described in court as one of the world's biggest music bootleggers has received a 3½-year prison term. Mark Purseglove was sentenced July 8 at London's Blackfriars Crown Court on charges of conspiracy to defraud the U.K. recorded music industry. Prosecutors told the court that Purseglove earned £6.6 million (\$12.2 million) in 11 years of music piracy.

Judge Timothy Pontius ordered Purseglove to forfeit all his assets, worth an estimated £1.8 million (\$3.3 million). Failure to hand them over before March 31, 2005, will result in an additional five-year jail term.

Purseglove sold illegal recordings of major acts through an international network of wholesalers. He was arrested in June 2002 in the United Kingdom after committing numerous piracy-related offenses. **LARS BRANDLE**

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

New MP3-Phone Fear

Korean Labels Voice Concern About MP3-Capable Mobiles

BY MARK RUSSELL

South Korean record companies are threatening legal action to block sales of a new generation of MP3-capable mobile phones.

The Korean Assn. of Phonograph Producers wants to stop mobile telecommunications service provider LG Telecom from introducing its phones. The two parties began negotiating nearly three months ago under the auspices of the government's ministry of information and communication.

But the talks recently broke down, leading KAPP to announce that it would seek an injunction under the Copyright Act of 1957 to stop sales of the phones. KAPP says it has hired legal counsel to seek the injunction; however, at press time, Seoul courts reported that no injunction had been sought or granted.

KAPP says almost all MP3 files available for download in South Korea are illegal. Because legal download services have yet to take off in the territory, South Koreans get most of their online music from illegal file sharing and streaming services.

"Most young people use MP3 play-



YUN: MP3 PHONES ARE SPREADING

ers, but everyone uses mobile phones," KAPP chief of legal affairs Yun Sung-woo says. "Because Korea has such a high turnover rate for its mobile phones, within a couple of years, everyone could have MP3 phones."

Seoul-based LG Telecom claims to be the country's third-largest mobile telecommunications company, behind market leader SK Telecom and KTF.

KTF and SK Telecom agreed this spring to demands by KAPP and other trade groups to limit sound quality on their phones and to introduce a three-day restriction on songs, after which the files lose audio quality.

LG Telecom refuses to accept those

demands. A company spokesman says, "Our services shouldn't encroach upon the rights of MP3 users."

LG Telecom says it has sold more than 120,000 MP3-capable handsets since introducing them in May.

The public enthusiasm for the devices has led KTF and SK Telecom to admit that they are considering breaking their agreements with the music industry.

"We are discussing what to do next," a KTF representative says. "But anything is possible."

LG Telecom remains committed to producing its MP3-capable phones. "According to our legal analysis, there are no rational reasons for [the music industry] to sue," LG's spokesman says. "At the same time, we'll make every effort to find a win-win solution with [the music industry]."

Mobile-phone-delivered music has been one of the few bright spots for the South Korean music industry in recent years.

KAPP estimates that South Koreans spent 200 billion won (\$168 million) in 2003 on ringtones and mobile phone music downloads, compared with 180 billion won (\$158 million) on albums.

Copyrights

Continued from page 61

The MCSC has adopted a higher profile in the past few years as its collections have risen dramatically.

"In the last two years, our annual collections have averaged about 2 million yuan [\$242,000] in Shanghai," the MCSC Shanghai representative says. "Five years ago, it was significantly less."

Nationally, Ma says the MCSC's total performance-fees collections have risen by an average of 50% each year since 2000, with the society collecting a total of 27 million yuan (\$3.3 million) in 2003.

The rise is mainly because of big increases in ringtone use and royalties from background music.

The body has also been active on the legal front and in November 2003 won a 2.5 million yuan (\$302,000) settlement from Chinese handset maker TCL over unauthorized use of copyrighted ringtones. The suit was heard by the No. 1 Intermediate People's Court in Beijing.

In recent weeks, the MCSC has initiated legal action against other Chinese handset makers, filing lawsuits in the same Beijing court against CECT and Capitel on similar grounds.

"The big foreign makers like Motorola and Nokia have been more respectful of copyright law so far," Ma says.

The MCSC's standard "Schedule of

Fees for Performance or Use of Copyrighted Music" stipulates that hotels using recorded background music will pay 1.75 yuan (22 cents) per bed per month; restaurants, bars, cafés of less than 40 square meters in size will pay a daily fee of 0.025 yuan (0.30 cent) per square meter. Those with more than 40 square meters of floor space will pay 0.02 yuan (0.24 cent) per square meter per day. Large concert venues where copyrighted music is performed will be charged 2.5% of box-office revenue per performance.

Ma notes that the society's fee schedule is sanctioned by the State Copyright Bureau. "We have the laws now," he says. "The biggest obstacle is that most people simply aren't aware of applicable laws. We need to build consciousness about music copyrights."

Border

Continued from page 61

book Pakistan's young ensemble Rizwan-Muazzam Qawwali for this year's Vancouver Folk Festival. "It's been an interesting challenge," he says. "We worked [with their U.S. booking agent] to build their tour in chunks—so there was a Canadian and an American chunk. So if things didn't go right with America, we'd still have

[Canada]. They wouldn't be making the money they hoped for, but we could proceed with some confidence."

It is generally easier for world music acts to enter Canada than the States, sources say.

"Canada's immigration policies are more open," Andrews claims. "It doesn't take as long to get paperwork for Canada. It's a matter of weeks, a matter of days."

Bill Smith, president of world music agency Eye for Talent in San Francisco, disagrees. "Canadian immigration isn't always a slam-dunk," he says. "I had to

cancel a Montreal Jazz Festival date this month because of a [visa] issue. My artist had a felony conviction and couldn't get into Canada. He got through two years ago. The climate has changed."

Furthermore, Canadian presenters say, the increased difficulty in getting world acts into North America has opened the door for European promoters. "The Europeans are now getting first crack at the hot new world music acts," Andrews says.

Clarke adds, "We just can't offer the kind of money and tour routing Europe can."

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Carey

Continued from page 5

After Carey's deal with Sony/ATV expired and her catalog reverted to her, Renzer says UMPG "stepped up in terms of how aggressively we were chasing her."

He declined to give a dollar figure for the multialbum deal, but called it a "very significant commitment. We made a deal where we're obviously projecting

aggressively on her new studio album, but also looking at her back catalog."

Carey's next album for Island Def Jam (which, like UMPG, is part of Universal Music Group) is tentatively scheduled for fourth-quarter 2004. Among the producers on the set are Kanye West, Jimmy Jam & Terry Lewis, Swizz Beatz and Pharrell.

Renzer says UMPG will launch a campaign around the release of Carey's new album to trumpet her catalog. The plan includes sending a sampler to music supervisors and ad agencies worldwide. Carey's strongest territories



RENZER: WILL SEEK ADS AND FILMS

are the United States, Europe and Asia. "Our synch people around the world are very excited," Renzer says.

Carey's music has not been widely exploited in commercials or soundtracks. Pursuing those options is something Renzer says UMPG is discussing with Carey's manager, Benny Medina.

"His first comment to me was 'How are we going to aggressively work this catalog?'" Renzer says.

Carey released "Charmbracelet," her debut on IDJ, in 2002. It has sold 1.1 million units in the United States, according to Nielsen SoundScan.

The singer came to IDJ following a tremendous run at Columbia Records, where she sold more than 40 million albums in the United States alone, according to Nielsen SoundScan. She was signed briefly to Virgin Records between Columbia and IDJ. The only release during that time was the soundtrack to "Glitter," which has sold 596,000 copies.

As it becomes increasingly difficult to break artists, Renzer notes, catalogs from career artists are more valuable because of the income stream they can generate.

"You can work the entire catalog," he says, "instead of one hit album that may be gone from the public consciousness six months from now."

In the past several months, UMPG has signed Prince and inked long-term administration deals with Paul Simon and Emilio and Gloria Estefan.

Best Buy

Continued from page 6

year, has sold 665,000 copies.

Despite the Stones' impressive sales figures, the group experienced a backlash for its Best Buy deal, as some competing retailers subsequently pulled Rolling Stones product from their shelves in protest for being excluded from selling "Four Flicks" (*Billboard*, Nov. 8, 2003).

"Exclusive deals like this hurt the

business in the long run," says Larry Bolin, president/CEO of Norfolk, Va.-based retail chain DJ's Music & Video. "At one point, independent record stores are the ones who made artists like Elton John. Boycotts like the Rolling Stones boycott last year are necessary to send a message to these artists who do exclusive deals with one retailer."

John and his representatives were unavailable for comment.

Ted Alweil, head buyer of New York-based retail chain Record Explosion, says: "Artists should stop and think before they do exclusive deals

like this, because they're cutting out people who've been supporting them, including their fans who don't have access to Best Buy."

Alweil says his company does not have plans to boycott John's product, and he believes that boycotts in these situations are not the solution. "Why risk losing sales? That would be like cutting off our nose to spite our face."

Arnold says in response to any possible backlash for the DVD deal with John, "We only focus on one thing: what the consumers want. And what we've learned is that consumers want

important artists at attractive prices. The artists have also been very receptive to what we have to offer."

Just as Best Buy placed extensive advertising for the "Four Flicks" DVD set, so too will the retail chain have a prominent ad campaign for "Dream Ticket."

Best Buy operates more than 750 stores in the United States and Canada, including subsidiaries Future Shop, Geek Squad and Magnolia Audio Video.

John's next studio album, "Peachtree Road," is due later this year on Universal Records.

The Beat

Continued from page 11

will be responsible for marketing and advertising the CD. No decisions have been made about future releases.

Additionally, CG Vibes is holding a contest that will award \$10,000 grants to five females involved in public service. Winners will be determined by the CG Advisory Board, whose members include Latifah, Kevin Eubanks, Tamara Gray and Cherie.

DEALMAKERS: Actress **Lindsay Lohan** has signed with **Casablanca Records**. According to sources, she is already in the studio working with a number of producers on her debut for **Tommy Mottola's Universal**-distributed imprint.

Slated for a fourth-quarter release, the album features a number of songs co-written by Lohan, who can already be heard on the soundtracks to "Freaky Friday" and "Confessions of a Teenage Drama Queen."

Lava Records has signed Australia's **John Butler Trio** for the United States. The label will release the EP "What You Want" Sept. 14 and follow with a full-length album in early 2005.

The group's latest album released

in Australia, "Sunrise Over Sea," debuted at No. 1 and was the first independently released album to do so, according to Lava. The threesome begins a U.S. tour in late August.

Victory Records, which is riding high on the success of **Hawthorne Heights** and **Atreyu**, has signed the **Black Maria**. The hard rock band from Toronto is in the studio recording its label debut.

Secret Canadian Records has inked New York act **Antony & the Johnsons**. The label will reissue the act's first two projects, which origi-

nally came out on **Durtro Records**, and will follow with a new album, "I Am a Bird Now." The new set features **Rufus Wainwright**, **Lou Reed** and **Boy George**.

Secret Canadian has also signed **Windsor for the Derby**. The act has previously recorded for **Trance Syndicate** and **Young God Records**. The release date for its fifth full-length album, "We Fight Til Death," has not been set.

Additional reporting by Carla Hay in New York.

Juvenile

Continued from page 8

(born Terius Gray) has parted ways with Cash Money. Solidifying the reputation he built with Cash Money's Hot Boys beginning in 1997, Juvenile struck multiplatinum with his third solo album, "400 Degreez." The 1998 album—which has sold 4.7 million units, according to Nielsen SoundScan—spawned the hits "Ha" and "Back That Thang Up."

He left Cash Money in 2001 amid reports of differences with co-CEOs Ronald "Slim" Williams and Bryan "Baby" Williams. Juvenile subsequently reunited with the label in 2003. He established UTP (Uptown Project Records) in 2001 with distribution then through Orpheus/EMI.

Ronald Williams could not be reached for comment at press time.

Taking Issue

Continued from page 10

the creators of systems capable of distributing millions of copies of sound recordings (or movies) in an instant to millions of users. It borders on hallucinogenic to conclude a P2P system is like a Betamax machine.

In contrast with Betamax, the P2P systems were created primarily to engage in substantially infringing activity. While there may be some "sharing" of public domain or freely traded music, the P2P systems have one draw—access to free copyrighted sound recordings.

Furthermore, the Betamax machine was conceived as a stand-alone device; control was out of the question. Certainly that is not the case with an Internet program.

The movie and TV industries failed to present credible evidence of economic harm in the Betamax case. In fact, the industry was doing better than ever. Even TV personality Mr. Rogers testified that "time shifting"

would not harm his show.

Today, the severe economic harm to the music industry caused by the introduction of P2P systems is absolutely undeniable, despite tortured arguments to the contrary raised by P2P supporters. This argument just doesn't fly.

Congress is also sending the message that the Copyright Law should not stifle technology, but it should also not encourage indifference to artists. Congress should not shy away from enacting laws designed to instill respect for artists while providing proper incentive to create.

The P2P systems are responsible for creating a generation of kids expecting music to be free. The creators of P2P systems should not escape moral and legal responsibility by simply claiming they do not "control" the infringing activity. What kind of message is sent when Congress lets the creators of the P2P systems off the hook, while blessing the lawsuits filed against the kids? The Induce Act fixes this legislative hypocrisy.

One way or another, the technology and consumer groups should get their

safe harbors. But the guts of the act should remain. The creators of the P2P systems should not be able to hide behind the Copyright Law for protection. Resolution of the P2P issue, however, will not be the ultimate panacea for artists. Many other contentious issues remain. Artists and labels, with the help of Congress, must resolve the ongoing problems of questionable accounting practices, fiduciary duty obligations and payola. Congress is also very serious about resolving the issues of low-power FM radio and media consolidation. And new technologies like digital radio and wireless communications are already coming center stage.

Once the Induce Act is passed, Congress must continue to work with artists, labels, the technology community and consumer groups to ensure that artists are treated fairly and compensated appropriately. Passing the Induce Act is a wonderful first step.

Jay Rosenthal is legal counsel for the Recording Artists' Coalition in Washington, D.C., and a partner with the law firm Berliner, Corcoran & Lowe.

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NBC, BMG Out 'Will & Grace' Compilation

Name the sitcoms that have been able to attract the biggest music stars in recent years, and NBC's "Will & Grace" will probably top that list.

Madonna, Cher, Elton John and

Jennifer Lopez have all appeared on the show, whose unique musical sensibility is part of its appeal.

With that in mind, **BMG Strategic Marketing Group** and **NBC Universal Television Distribution** have teamed to release the album "Will & Grace: Let the Music Out!" Sept. 14, just in time for the show's seventh-season premiere Sept. 16.

The makers of the album insist that it not be called a soundtrack. Rather, they describe it as a companion album to the TV series.

Tuned In: The Tube

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



BMG Strategic Marketing Group executive VP **Joe DiMuro** says, "This is a lifestyle record that embodies the show and the artists who have been on the show. There are a lot of musical references on the show that become part of the script."

The album features the new song "Living With Grace," written and performed by **Barry Manilow** and show co-star **Eric McCormack**. **Phil Ramone** produced the track.

DiMuro tells the story behind the Manilow/McCormack collaboration. "We approached Barry since he was already working with [BMG Strategic Marketing] anyway. Barry guest-starred on the show, and Eric is a huge Manilow fan. So it was easy for them to team up."

McCormack and co-stars **Debra Messing**, **Sean Hayes** and **Megan Mullally** are featured on another track, which at press time had the title "He's Hot!" DiMuro says the song will feature a sample of Madonna's "Holiday."

Also on the album, Mullally and **Carly Simon** team for a cover of Simon's "Loving You's the Right

Thing to Do." **Jimmy Jam & Terry Lewis** produced the new version.

Another highlight is the **Bacon Brothers'** cover of "Footloose," a nod to when **Kevin Bacon** (one-half of the Bacon Brothers) appeared on "Will & Grace" and sang the song on the show. (Bacon, of course, starred in the 1984 movie "Footloose.")

Previously released songs on the 15-track set include Lopez's "Waiting for Tonight," John's "The Bitch Is Back," Cher's "Gypsies, Tramps & Thieves," **Britney Spears'** "Oops! . . .

I Did It Again," **Queen's** "You're My Best Friend," **Gloria Gaynor's** "I Will Survive" and **Cheryl Lynn's** "Got to Be Real."

The album was originally titled "Will & Grace: Who's Your Daddy?," but DiMuro says the show's cast and crew decided that "Let the Music Out!" would be better.

Marketing plans for the album include commercials that will run during "Will & Grace" and other NBC shows, including a likely appearance on "Today" the week of release. BMG

will also release a music video for "Living With Grace."

CASTING NEWS: **Nick Lachey** will appear on the WB's "Charmed" for six episodes. Lachey will play **Alyssa Milano's** love interest.

Also on the WB, new comedy series "Blue Collar TV" (which premieres July 29) will feature **Sugar Hill Records** act **Scott Miller & the Commonwealth** for eight episodes. An instrumental version of the group's "A Mess of This Town" is the show's theme.



FROM LEFT, MANILOW, MCCORMACK AND RAMONE

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| 1 LINKIN PARK, BREAKING THE HABIT 2 MODEST MOUSE, FLOAT ON 3 FRANZ FERDINAND, TAKE ME OUT 4 YELLOWCARD, OCEAN AVENUE 5 SWITCHFOOT, DARE YOU TO MOVE 6 BLINK-182, DOWN 7 VELVET REVOLVER, SLUTHER 8 DASHBOARD CONFSSIONAL, VINDICATED 9 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 10 INCUBUS, TALK SHOWS ON MUTE 11 THREE DAYS GRACE, JUST LIKE YOU 12 KILLERS, SOMEBODY TOLD ME 13 D12, HOW COME 14 MUSE, TIME IS RUNNING OUT 15 LOSTPROPHETS, MAKE A MOVE 16 A.F.I., SILVER AND COLD 17 HOBBASTANK, THE REASON 18 OUTKAST, ROSES 19 SLIPKNOT, DUALITY 20 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 21 THE OFFSPRING, I CAN'T GET MY HEAD AROUND YOU 22 D12, HOW COME 23 BEASTIE BOYS, CH-CHECK IT OUT 24 TWISTA, OVERNIGHT CELEBRITY 25 JAY-Z, 99 PROBLEMS 26 SEETHER, BROKEN 27 BLINK-182, FEELING THIS 28 JET, COLD HARD BITCH 29 THE HIVES, WALK IDIOT WALK 30 CHRONIC FUTURE, TIME AND TIME AGAIN | 1 TOBY KEITH, WHISKEY GIRL 2 KENNY CHESNEY, I GO BACK 3 TIM MCGRAW, LIVE LIKE YOU WERE DYING 4 MARTINA MCBRIDE, HOW FAR 5 TERRI CLARK, GIRLS LIE TOO 6 JOSH GRACE, I WANT TO LIVE 7 REBA MCGENTIRE, SOMEBODY 8 BRAD PAISLEY, WHISKEY LULLABY 9 JIMMY BUFFETT, HEY GOOD LOOKIN' 10 SARA EVANS, SUDS IN THE BUCKET 11 GRETCHEN WILSON, REDNECK WOMAN 12 DIERKS BENTLEY, HOW AM I DOIN' 13 LEFF BATES, I WANNA MAKE YOU CRY 14 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 15 BILLY CURRINGTON, I GOT A FEELIN' 16 RACHEL PROCTOR, ME AND EMILY 17 JOSH TURNER, LONG BLACK TRAIN 18 TRACE ADKINS, ROUGH & READY 19 JULIE ROBERTS, BREAK DOWN HERE 20 SHANIA TWAIN, WHEN YOU KISS ME 21 SHEDDING, COME HOME SOON 22 ORETTA LYNN, MISS BEING MRS. 23 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 24 KENNY CHESNEY, LIVE THOSE SONGS 25 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 26 TRAVIS TRITT, THE GIRL'S GONE WILD 27 AMY DALLEY, ME DON'T CHANGE 28 EMERSON DRIVE, FALL INTO ME 29 SHANIA TWAIN, IT ONLY HURTS WHEN I'M BREATHING | 1 USHER, CONFESSIONS PART II 2 JUVENILE, SLOW MOTION 3 KANYE WEST, JESUS WALKS 4 LLOYD BANKS, ON FIRE 5 LINKIN PARK, BREAKING THE HABIT 6 LLOYD BANKS, WARRIOR 7 THREE DAYS GRACE, JUST LIKE YOU 8 JAY-Z, 99 PROBLEMS 9 BEASTIE BOYS, CH-CHECK IT OUT 10 KILLERS, SOMEBODY TOLD ME 11 SLUM VILLAGE, SELFISH 12 MODEST MOUSE, FLOAT ON 13 TERROR SQUAD, LEAN BACK 14 SUGARCULT, MEMORY 15 NELLY, FLAP YOUR WINGS 16 INCUBUS, TALK SHOWS ON MUTE 17 PETEY PABLO, FREAK-A-LEEK 18 ROOTS, DON'T SAY NUTHIN' 19 BLINK-182, DOWN 20 FAITHLESS, MASS DESTRUCTION 21 JADAKISS, WHY 22 HOBBASTANK, THE REASON 23 FRANZ FERDINAND, TAKE ME OUT 24 SEETHER, BROKEN 25 SWITCHFOOT, DARE YOU TO MOVE 26 SLIPKNOT, DUALITY 27 DASHBOARD CONFSSIONAL, VINDICATED 28 THE CURE, THE END OF THE WORLD 29 YELLOWCARD, OCEAN AVENUE | 1 AVRIL LAVIGNE, MY HAPPY ENDING 2 BILLY TALENT, RIVER BELOW 3 BEASTIE BOYS, CH-CHECK IT OUT 4 KANYE WEST, JESUS WALKS 5 KESHA CHANTE, BAD BOY 6 LINKIN PARK, BREAKING THE HABIT 7 OUT OF YOUR MOUTH, MUSIC 8 K-O-S, B-BOY STANCE 9 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED 10 BRITNEY SPEARS, EVERYTIME 11 SLUM VILLAGE, SELFISH 12 FEFÉ DDBSDN, DON'T GO (GIRLS & BOYS) 13 HIGH HOLY DAYS, THE GETAWAY 14 BLACK EYED PEAS, LET'S GET IT STARTED 15 THE KILLERS, SOMEBODY TOLD ME 16 HOBBASTANK, THE REASON 17 CHRISTINA MILIAN, OIP IT LOW 18 LLOYD BANKS, WARRIOR 19 LLOYD BANKS, ON FIRE 20 SEETHER, BROKEN 21 MODEST MOUSE, FLOAT ON 22 D12, HOW COME 23 VELVET REVOLVER, SLUTHER 24 DEFAULT, THROW IT ALL AWAY 25 USHER, BURN 26 HOUSTON, I LIKE THAT 27 BEYONCÉ KNOWLES, NAUGHTY GIRL 28 PILATE, MEANT TO LIVE 29 LUDACRIS, DIAMOND IN THE BACK 30 INCUBUS, TALK SHOWS ON MUTE |
| NEW ONS MY MORNING JACKET, ONE BIG HOLIDAY MASE, WELCOME BACK KANYE WEST, JESUS WALKS FEVER, GRAY GHOST NELLY, FLAP YOUR WINGS ICARUS LINE, PARTY THE BABY OFF SWORN ENEMY, SWORN ENEMY LIL FLIP, SUNSHINE | NEW ONS JIMMY BUFFETT, HEY GOOD LOOKIN' | NEW ONS LIL FLIP, SUNSHINE SECRET MACHINES, NOWHERE AGAIN MASE, WELCOME BACK | NEW ONS FEFE DDBSDN, DON'T GO (GIRLS & BOYS) LUDACRIS, DIAMOND IN THE BACK INCUBUS, TALK SHOWS ON MUTE YELLOWCARD, ONLY ONE JENNA G, BEST THING DASHBOARD CONFSSIONAL, VINDICATED FAITHLESS, MASS DESTRUCTION |

REQUEST TV

OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

| HIP HOP/R&B | COUNTRY/ALT |
|--|---|
| 84 Hours Weekly | NYC/Melbourne, FL TV 31 |
| W JADAKISS WHY PRINCE CALL MY NAME KANYE WEST JESUS WALKS AKON F/ STYLES P LOCKED UP JAY Z 99 PROBLEMS VARIOUS ARTIST REGGAE GOLD 2004 BUSHMAN DOWNTOWN SLUM VILLAGE SELFISH LUDACRIS DIAMOND IN THE BACK REDMAN THE SAGA CONTINUES JADAKISS TIMES UP LLOYD BANK FIRE LUDACRIS BLOW IT OUT ASSASIN GIRLS GONE WILD D12 HOW COME KANYE WEST IT ALL FALL DOWN BEENIE MAN F/ Ms. THING DUDE (REMIX) CHINGY ONE WAY CALL CAMRON LORD YOU KNOW KEVIN LYTTLE TURN ME ON | W SCOTTY EMERICK THE WATCH KATIE MELUA CLOSEST THING TO CRAZY ADRIENNE YOUNG HOME REINDED DIERKS BENTLEY HOW AM I DOIN JAY TETER COWBOY RIDE RYAN CABRERA ON THE WAY DOWN THE CORRS SUMMER SUNSHINE JOE NICHOLS IF NOBODY BELIEVES IN YOU TRACY LAWRENCE IT'S ALL HOW YOU LOOK AT IT TIM MCGRAW LIVE LIKE YOU WERE DYING NORA JONES WHAT AM I TO YOU ALAN JACKSON REMEMBER WHEN JET ROLLOVER RODNEY CROWELL FATES RIGHT HAND COLDPLAY YHE SCIENTIST JOHNNY CASH HURT LeANN RIMES HOW DO I LIVE TRACY ATKINS ROUGH AND READY MINDY SMITH COME TO JESUS JULIE ROBERTS BREAKDOWN HERE |
| VJ TOP 20 | LATIN |
| 40 Hours Weekly | 40 Hours Weekly |
| W PRINCE CALL MY NAME JADAKISS WHY KANYE WEST JESUS WALKS AKON F/ STYLES P LOCKED UP D12 MY BAND LUDACRIS DIAMOND IN THE BACK JAY Z 99 PROBLEMS USHER YEAH ASSASIN GIRLS GONE WILD VARIOUS ARTIST REGGAE GOLD 2004 ELEPHANT MAN & KIP RICK JOK GAL JESSICA SIMPSON WITH YOU JAY-Z DUST YOUR SHOULDERS OFF LLOYD BANKS FIRE YOUNG GUNZ NO BETTER LOVE BEENIE MAN F/ Ms. THING DUDE (REMIX) USHER BURN NINA SKY MOVE YOUR BODY KEVIN LYTTLE TURN ME ON CAMRON LORD YOU KNOW | W SHAKIRA THE ONE SELENA AMOR PROHIBIDO CHAYANNE AUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIRES QUITEMOSHAS LA ROPA LEONARDO FAVO FOTO DE CARNET DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LUMON TIGRES DEL NORTE REYNA DEL SUR OBJIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID KEVIN LYTTLE TURN ME ON CABA'S LA CADERONA JUANES FOTOGRAFIA |

CONTACT : LENN COOPER 212-576-1446
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Pop Goes The New Country

Here's something you don't see everyday: Two rookie country acts keeping company in The Billboard 200's top 10.

It has, in fact, been seven years since two Nashville-roster first-timers appeared simultaneously in the big chart's pent-house, but the Musik Mafia scene continues to break through, as

Gretchen Wilson welcomes her pals **Big & Rich**.

In a down week, both see increases. Wilson's "Here for the Party" advances 8-3 on a 1% gain while a 16% rise yields a new Billboard 200 peak for Big & Rich's "Horse of a Different Color," which gallops 13-6.

It is appropriate these two acts share this feat, as they each appear on the other's

album. Wilson has hung in The Billboard 200's top 10 for each of nine chart weeks, while Big & Rich have posted increases in all but one frame since entering the list 10 weeks ago.

Wilson's "Party" is country's No. 3 best seller in 2004 and the No. 2 best seller among country titles released this year (1.06 million copies to date). Big & Rich's "Horse" is the No. 9 best seller of 2004 (391,000).

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



Both have carried the mail for their record companies, too. Wilson's "Party" is the third best seller this year for **Sony Music**, and she is also that major's best-selling new artist. Just as Wilson is Sony's highest-ranked artist on the current Billboard 200, Big & Rich lead all **Warner Music Group** acts on this week's list.

Two other rookies join them in the top 10 of Top Country Albums, where **Brad Cotter**, second-season champ of "Nashville Star," bows at No. 4, joining "American Idol" finalist **Josh Gracin** at No. 10.

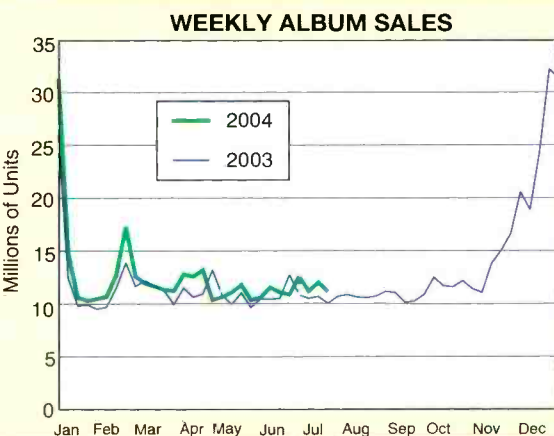
In the early '90s, when such artists as **Garth Brooks**, **Alan Jackson** and **Billy Ray Cyrus** lifted Nashville's fortunes, it was not unusual to find two or more country albums in the Billboard 200's top 10. Yet, in 2004, when country album sales have grown faster than the overall market (*Billboard*, July 17), this is only the third time this year that a pair of country albums have shared that real estate.

You have to traipse back to 1997 to spot the last time that two Nashville debut albums appeared simultaneously in The Billboard 200's top 10. At the start of that year, in the Jan. 18 issue, **LeAnn Rimes'** "Blue" was No. 8 while **Deana Carter's** "Did I Shave My Legs for This?" was No. 10.

CHEESEBURGERS IN PARADISE: How long has it been since **Jimmy Buffett** led The Billboard 200? That's a trick question, because he has never had a No. 1 on the big chart, a career-long drought that could end next week—30 years after he first
(Continued on page 72)

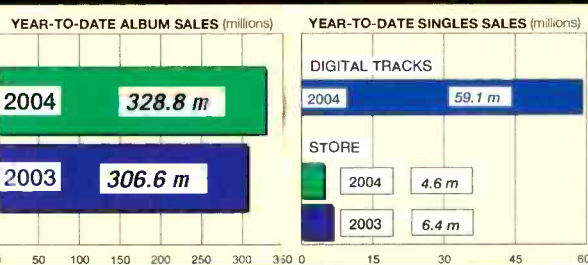
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

| | Albums | Store Singles | Digital Tracks |
|----------------|------------|---------------|----------------|
| This Week | 11,115,000 | 232,000 | 2,719,000 |
| Last Week | 12,004,000 | 285,000 | 2,593,000 |
| Change | ◀7.4% | ◀18.6% | ▶5.9% |
| This Week 2003 | 10,020,000 | 291,000 | 298,000 |
| Change | 10.9% | ◀20.3% | ▶812.4% |



YEAR-TO-DATE OVERALL UNIT SALES

| | 2003 | 2004 | Change |
|----------------|-------------|-------------|----------|
| Total | 313,941,000 | 392,618,000 | ▶25.1% |
| Albums | 306,580,000 | 328,834,000 | ▶7.3% |
| Store Singles | 6,432,000 | 4,640,000 | ◀27.9% |
| Digital Tracks | 929,000 | 59,144,000 | ▶6266.4% |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 2003 | 2004 | Change |
|----------|-------------|-------------|--------|
| CD | 295,686,000 | 321,823,000 | ▶8.8% |
| Cassette | 9,936,000 | 6,055,000 | ◀39.1% |
| Other | 958,000 | 956,000 | ◀0.2% |



YEAR-TO-DATE SALES BY ALBUM CATEGORY

| | 2003 | 2004 | Change |
|--------------|-------------|-------------|--------|
| Current | 193,233,000 | 206,167,000 | ▶6.7% |
| Catalog | 113,348,000 | 122,667,000 | ▶8.2% |
| Deep Catalog | 80,177,000 | 84,436,000 | ▶5.3% |

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 7/11/04. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Usher Keeps His No. 1 Seat

For the second time in two months, **Usher** succeeds himself at No. 1 on The Billboard Hot 100. In May, "Burn" replaced "Yeah!" at the top of the chart, and now "Confessions Part II" (**LaFace**) knocks "Burn" off its perch.

The only thing that has prevented the pole position from being all-Usher all the time since February is the one-week reign of **Fantasia's** "I Believe." Her lone frame on top spoiled Usher's chance to be the only act aside from the **Beatles** to have three successive chart-toppers on the Hot 100.

Still, Usher has been No. 1 for 21 of the last 22 weeks, extending his record as the artist with the most weeks on top in a calendar year. Each week puts more distance between Usher and second-place artist **P. Diddy**, who collected 19 weeks at No. 1 in 1997 when he was known as **Puff Daddy**.

On Hot 100 Airplay, where "Confessions Part II" also advances to No. 1, Usher pulls off the hat trick he missed on the Hot 100. He is the first artist to have three successive No. 1 songs on this tally.

On the Hot 100, "Confessions" is the 10th chart-topper on the LaFace imprint in almost 10 years. This is the first time the label has had three No. 1 titles in a calendar year.

Chart Beat

By Fred Bronson
fbronson@billboard.com



YOUNG GIRL: A 2-1 move on Mainstream Top 40 for "Leave (Get Out)" (**Da Family/Blackground**) means that 13-year-old **JoJo** is the youngest female singer to ever top this chart, as well as the youngest solo artist. Previously, the youngest solo vocalist to reach this survey's summit was **Britney Spears**, who was one month shy of her 17th birthday when she went to No. 1 with "... Baby One More Time" in November 1998.

The youngest male artist to top the Mainstream Top 40 list was **Zac Hanson**. He was 11 when Hanson's "MMMBop" went to No. 1.

On The Billboard Hot 100, "Leave" rises 17-13. Should this song go all the way, JoJo would also become the youngest female artist to have a No. 1 on this chart. For the last 41 years, that title has been held by **Peggy March**. She was 15 years and one month old when "I Will Follow Him," recorded under the name **Little Peggy March**, topped the Hot 100 in 1963.

'KISS' ON THE LIST: **Nat Stuckey** has nothing to fear from the **Notorious Cherry Bombs**. Stuckey peaked at No. 11 on Hot Country Singles & Tracks in 1971 with "She Wakes Me With a Kiss Every Morning (And She Loves Me to Sleep Every Night)," the longest title to ever grace this chart.

The Bombs (fronted by **Rodney Crowell**, **Vince Gill** and **Tony Brown**) debut at No. 47 with another song involving a kiss and day and night. The Bombs' song is titled "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long" (**Universal South**).

That is now the third-longest title in the history of the country chart. In second place is **Ernest Tubb's** 1966 single "It's for God, and Country, and You Mom (That's Why I'm Fighting in Viet Nam)."

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|-------------------------------------|-------------------------------------|---|---------------|-----------|-----------|------------|----------|--|--|--|---|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | |
| | | | | NUMBER 1 | | | 2 Weeks At Number 1 | | 48 | 53 | 46 | 57 | THE BEACH BOYS ▲ CAPITOL 82710 (11.98 CD) | | | The Very Best Of The Beach Boys: Sounds Of Summer | 16 |
| 1 | 1 | — | 2 | LLOYD BANKS G-UNIT 002826*/INTERSCOPE (18.98/13.98) | | | The Hunger For More | 1 | 49 | 45 | — | 2 | VARIOUS ARTISTS SOURCE 2522/IMAGE (15.98 CD) | | | The Source Presents: Hip Hop Hits 8 | 45 |
| 2 | 2 | 2 | 16 | USHER ▲ ⁵ LAFACE 52141/ZOMBA (12.98/18.98) | | | Confessions | 1 | 50 | 49 | 33 | 8 | NEW FOUND GLORY DRIVE-THRU/GEFFEN 002283*/INTERSCOPE (13.98 CD) | | | Catalyst | 3 |
| 3 | 8 | 6 | 9 | GRETCHEN WILSON ▲ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD) | | | Here For The Party | 2 | 51 | 46 | — | 2 | MAROONS OCTONE/J 50001*/RMG (11.98 CD) | | | 1.22.03.Acoustic (EP) | 46 |
| 4 | 4 | 1 | 3 | JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98) | | | Kiss Of Death | 1 | 52 | 44 | — | 2 | NINA SKY NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD) | | | Nina Sky | 44 |
| 5 | 11 | 10 | 7 | AVRIL LAVIGNE ▲ RCA 59774/RMG (11.98 CD) | | | Under My Skin | 1 | 53 | 60 | 48 | 40 | JET ▲ ELEKTRA 62892*/AG (12.98 CD) | | | Get Born | 26 |
| 6 | 13 | 14 | 10 | BIG & RICH ● WARNER BROS. (NASHVILLE) 48520/WARN (18.98 CD) | | | Horse Of A Different Color | 6 | 54 | 63 | 49 | 34 | BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD) | | | Blink-182 | 3 |
| 7 | 9 | 7 | 3 | SOUNDTRACK COLUMBIA 92628/SONY MUSIC (18.98 EQ CD) | | | Spider-Man 2 | 7 | 55 | 65 | 60 | 68 | LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD) | | | Meteora | 1 |
| 8 | 14 | 9 | 5 | VELVET REVOLVER ● RCA 59794*/RMG (18.98 CD) | | | Contraband | 1 | 56 | 54 | 37 | 35 | JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJM/G (8.98/12.98) | | | The Black Album | 1 |
| 9 | 6 | 3 | 4 | BEASTIE BOYS BROOKLYN DUST 84571*/CAPITOL (18.98 CD) | | | To The 5 Boroughs | 1 | 57 | 64 | 38 | 4 | CELINE DION EPIC 92680/SONY MUSIC (18.98 EQ CD) | | | A New Day...Live In Las Vegas | 10 |
| 10 | 16 | 13 | 20 | LOS LONELY BOYS ● OR/EPIC 92088/SONY MUSIC (13.98 CD) [M] | | | Los Lonely Boys | 9 | 58 | 77 | 109 | 3 | SOUNDTRACK COLUMBIA 90640/SONY MUSIC (18.98 EQ CD) | | | De-Lovely | 58 |
| 11 | 17 | 4 | 3 | JOJO DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD) | | | JoJo | 4 | 59 | 61 | 47 | 92 | KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32336 (10.98/18.98) | | | Golden Road | 11 |
| 12 | 12 | 11 | 11 | D12 SHADY 002404*/INTERSCOPE (8.98/12.98) | | | D12 World | 1 | 60 | 57 | 35 | 9 | 8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD) | | | Living Legends | 3 |
| 13 | 5 | — | 2 | LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD) | | | Tha Carter | 5 | 61 | 19 | — | 2 | RUSH ANTHEM/ATLANTIC 83728*/AG (11.98 CD) | | | Feedback (EP) | 19 |
| | | | | HOT SHOT DEBUT | | | | | 62 | 67 | 56 | 15 | LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD) | | | U Gotta Feel Me | 4 |
| 14 | NEW | — | 1 | ANGIE STONE J 56215*/RMG (18.98 CD) | | | Stone Love | 14 | 63 | 58 | 40 | 6 | DEAN MARTIN CAPITOL 98487 (18.98 CD) | | | Dino: The Essential Dean Martin | 28 |
| 15 | 3 | — | 1 | BRANDY ATLANTIC 83633*/AG (12.98/18.98) | | | Afrodisiac | 3 | 64 | 15 | 5 | 12 | PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD) | | | Musicology | 3 |
| | | | | PACESETTER | | | | | 65 | 55 | 39 | 10 | PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD) | | | Still Writing In My Diary: 2nd Entry | 4 |
| 16 | 27 | 21 | 55 | BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD) | | | Elephunk | 14 | 66 | 62 | 41 | 11 | DIANA KRALL ● VERVE 001826*/VG (12.98 CD) | | | The Girl In The Other Room | 4 |
| 17 | 18 | 12 | 31 | HOOBASTANK ▲ ISLAND 001488/DJMG (12.98 CD) | | | The Reason | 3 | 67 | 69 | 72 | 8 | LENNY KRAVITZ VIRGIN 84145 (18.98 CD) | | | Baptism | 14 |
| 18 | 22 | 16 | 68 | SWITCHFOOT ▲ COLUMBIA 88967/SONY MUSIC (18.98 EQ CD) | | | The Beautiful Letdown | 16 | 68 | 23 | — | 2 | JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD) | | | Revelation | 23 |
| 19 | 26 | 23 | 23 | KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98) | | | When The Sun Goes Down | 1 | 69 | 73 | 62 | 36 | SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD) | | | The Very Best Of Sheryl Crow | 2 |
| 20 | 21 | 17 | 22 | KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/DJM/G (8.98/12.98) | | | The College Dropout | 2 | 70 | 68 | 53 | 34 | BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98) | | | In The Zone | 1 |
| | | | | GREATEST GAINER | | | | | 71 | 72 | 70 | 55 | BEYONCE ▲ ³ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98) | | | Dangerously In Love | 1 |
| 21 | 51 | 36 | 16 | GUNS N' ROSES GEFFEN 001714/INTERSCOPE (12.98 CD) | | | Greatest Hits | 3 | 72 | 86 | 76 | 46 | HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD) | | | Metamorphosis | 1 |
| 22 | 25 | 18 | 14 | MODEST MOUSE ● EPIC 87128*/SONY MUSIC (12.98 EQ CD) [M] | | | Good News For People Who Love Bad News | 18 | 73 | 74 | 57 | 8 | SOUNDTRACK WALT DISNEY 861015 (18.98 CD) | | | That's So Raven | 44 |
| 23 | 7 | — | 2 | THE CURE I AM/GEFFEN 002870*/INTERSCOPE (13.98 CD) | | | The Cure | 7 | 74 | 93 | 91 | 31 | STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M] | | | Page Avenue | 51 |
| 24 | 28 | 22 | 47 | JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD) | | | In This Skin | 2 | 75 | 84 | 79 | 14 | SHINEDOWN ATLANTIC 83729/AG (13.98 CD) [M] | | | Leave A Whisper | 75 |
| 25 | 24 | 15 | 9 | SOUNDTRACK GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD) | | | Shrek 2 | 8 | 76 | 99 | 82 | 4 | THE KILLERS ISLAND 002468/DJMG (13.98 CD) | | | Hot Fuss | 59 |
| 26 | 29 | 20 | 71 | EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD) | | | Fallen | 3 | 77 | 78 | 64 | 124 | NORAH JONES ▲ ³ BLUE NOTE 32088* (17.98 CD) [M] | | | Come Away With Me | 1 |
| 27 | NEW | — | 1 | BRAD COTTER EPIC (NASHVILLE) 92569/SONY MUSIC (12.98 EQ CD) | | | Patient Man | 27 | 78 | 37 | — | 2 | SLUM VILLAGE BARAK 83043*/CAPITOL (17.98 CD) | | | Detroit Deli (A Taste Of Detroit) | 37 |
| 28 | 30 | 28 | 29 | JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD) | | | Juve The Great | 28 | 79 | 71 | 51 | 4 | JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD) | | | Josh Gracin | 11 |
| 29 | 36 | 24 | 16 | VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD) | | | Now 15 | 2 | 80 | 70 | 50 | 24 | TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98) | | | Kamikaze | 1 |
| 30 | 47 | 45 | 51 | BRAD PAISLEY ▲ ARISTA (NASHVILLE) 50605/RLG (12.98/18.98) | | | Mud On The Tires | 8 | 81 | 39 | — | 2 | UNCLE KRACKER TDP D06/LAVA 93195/AG (18.98 CD) | | | Seventy Two And Sunny | 39 |
| 31 | 38 | 27 | 61 | MAROONS ▲ OCTONE/J 50001*/RMG (18.98 CD) [M] | | | Songs About Jane | 7 | 82 | 32 | — | 2 | ATREYU VICTORY 218 (15.98 CD) | | | The Curse | 32 |
| 32 | 10 | — | 2 | DAVE MATTHEWS BAND BAMA RAGS/RCA 61633/RMG (25.98 CD/DVD) | | | The Gorge | 10 | 83 | 92 | 66 | 4 | SEETHER WIND-UP 13100 (18.98 CD) | | | Disclaimer II | 53 |
| 33 | 34 | 19 | 7 | SLIPKNOT ROADRUNNER 618388/DJMG (18.98 CD) | | | Vol. 3: (The Subliminal Verses) | 2 | 84 | 87 | 85 | 48 | SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD) | | | The Cheetah Girls (EP) | 33 |
| 34 | 35 | 30 | 32 | ALICIA KEYS ▲ ³ J 55127/RMG (15.98/18.98) | | | The Diary Of Alicia Keys | 1 | 85 | 80 | 68 | 15 | SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD) | | | 50 First Dates | 30 |
| 35 | 43 | 32 | 16 | FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M] | | | Franz Ferdinand | 32 | 86 | 95 | 75 | 30 | ALAN JACKSON ▲ ³ ARISTA (NASHVILLE) 54860/RLG (18.98 CD) | | | Greatest Hits Volume II | 19 |
| 36 | 40 | 34 | 48 | YELLOWCARD ▲ CAPITOL 39844 (12.98 CD) | | | Ocean Avenue | 23 | 87 | 81 | 65 | 9 | TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD) | | | La Dona | 6 |
| 37 | 33 | 25 | 42 | OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD) | | | Speakerboxxx/The Love Below | 1 | 88 | 83 | 59 | 12 | MARIO WINANS BAD BOY 002392*/UMRG (8.98/12.98) | | | Hurt No More | 2 |
| 38 | 50 | 44 | 36 | TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98) | | | Shock'n Y'All | 1 | 89 | 79 | 43 | 8 | METHOD MAN DEF JAM 548405*/DJM/G (8.98/13.98) | | | Tical 0: The Prequel | 2 |
| 39 | 41 | 26 | 4 | CHRISTINA MILIAN ISLAND 002223*/DJM/G (13.98 CD) | | | It's About Time | 14 | 90 | 111 | 78 | 7 | LONESTAR BNA 59751/RLG (18.98 CD) | | | Let's Be Us Again | 14 |
| 40 | 42 | 29 | 22 | NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD) | | | Feels Like Home | 1 | 91 | 82 | 52 | 8 | ALANIS MORISSETTE MAVERICK 48555/WARNER BROS. (18.98 CD) | | | So-Called Chaos | 5 |
| 41 | 20 | — | 2 | BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD) | | | We Are Not Alone | 20 | 92 | 52 | — | 2 | AKON SRC/UNIVERSAL 000850*/UMRG (13.98 CD) | | | Trouble | 52 |
| 42 | 56 | 42 | 35 | JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD) | | | Closer | 1 | 93 | 88 | 69 | 29 | CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M] | | | Casting Crowns | 59 |
| 43 | 48 | 31 | 5 | 311 VDCANO 60009/ZOMBA (18.98 CD) | | | Greatest Hits '93-'03 | 7 | 94 | 90 | 67 | 10 | VARIOUS ARTISTS WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD) | | | Totally Hits 2004 | 14 |
| 44 | 66 | 55 | 5 | VARIOUS ARTISTS SIDE ONE DUMMY 71248 (7.98 CD) | | | Vans Warped Tour 2004 Compilation | 8 | 95 | 106 | 92 | 40 | THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M] | | | Three Days Grace | 72 |
| 45 | 59 | 54 | 42 | NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98) | | | The Long Road | 6 | 96 | 114 | 108 | 13 | SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD) | | | Palm Trees And Power Lines | 46 |
| 46 | 31 | 8 | 3 | WILCO NOYESUCH 79809/AG (18.98 CD) | | | A Ghost Is Born | 8 | 97 | 89 | 81 | 41 | ANTHONY HAMILTON ● SD SO DEF 52107/ZOMBA (12.98 CD) | | | Comin' From Where I'm From | 33 |
| 47 | NEW | — | 1 | JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 48772/WRN (18.98 CD) | | | Have Your Loved Ones Spayed Or Neutered | 47 | 98 | 101 | 88 | 23 | INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD) | | | A Crow Left Of The Murder... | 2 |

| Billboard® TOP INTERNET ALBUM SALES™ | | | |
|---|-----------|--------------------|---|
| Sales data and internet sales reports compiled by Nielsen SoundScan | | | |
| THIS WEEK | LAST WEEK | ARTIST | TITLE |
| 1 | 1 | VARIOUS ARTISTS | NUMBER 1 Night Train To Nashville: Music City Rhythm & Blues: 1945-1970 |
| 2 | 1 | DAVE MATTHEWS BAND | The Gorge |
| 3 | 5 | BEASTIE BOYS | To The 5 Boroughs |
| 4 | 7 | USHER | Confessions |
| 5 | 3 | WILCO | A Ghost Is Born |
| 6 | NEW | OLLABELLE | Ollabelle |
| 7 | 12 | LOS LONELY BOYS | Los Lonely Boys |
| 8 | 2 | THE CURE | The Cure |
| 9 | 18 | VARIOUS ARTISTS | Patriotic Country |
| 10 | NEW | BRAD COTTER | Patient Man |
| 11 | 10 | VELVET REVOLVER | Contraband |
| 12 | 20 | SOUNDTRACK | De-Lovely |
| 13 | 9 | NORAH JONES | Feels Like Home |
| 14 | 15 | LAURIE BERKNER | Buzz Buzz |
| 15 | 14 | DIANA KRALL | The Girl In The Other Room |
| 16 | 6 | LLOYD BANKS | The Hunger For More |
| 17 | NEW | SOUNDTRACK | Spider-Man 2 |
| 18 | 16 | EVANESCENCE | Fallen |
| 19 | 17 | MODEST MOUSE | Good News For People Who Love Bad News |
| 20 | 8 | RUSH | Feedback (EP) |
| 21 | 21 | JOSH GROBAN | Closer |
| 22 | 25 | ERIC CLAPTON | Me And Mr Johnson |
| 23 | NEW | BY THE TREE | Hold You High |
| 24 | NEW | RON WHITE | Drunk In Public |
| 25 | 13 | RAY CHARLES | Ultimate Hits Collection |

| Billboard® TOP SOUNDTRACKS™ | | | |
|--|-----------|---|--|
| Sales data compiled by Nielsen SoundScan | | | |
| THIS WEEK | LAST WEEK | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | NUMBER 1 SPIDER-MAN 2 | COLUMBIA 92628/SONY MUSIC |
| 2 | 2 | SHREK 2 | GEFFEN/DREAMWORKS 002557/INTERSCOPE |
| 3 | 4 | DE-LOVELY | COLUMBIA 90640/SONY MUSIC |
| 4 | 3 | THAT'S SO RAVEN | WALT DISNEY 861015 |
| 5 | 6 | THE CHEETAH GIRLS (EP) ▲ | WALT DISNEY 860126 |
| 6 | 5 | 50 FIRST DATES | MAVERICK 48675/WARNER BRDS. |
| 7 | 7 | THE CHEETAH GIRLS: SPECIAL EDITION | WALT DISNEY 861104 |
| 8 | 8 | BLUE COLLAR COMEDY TOUR: THE MOVIE | WARNER BRDS. (NASHVILLE) 48424/WARNER |
| 9 | 10 | O BROTHER, WHERE ART THOU? ▲ ⁷ | LOST HIGHWAY/MERCURY 1706691/DJMG |
| 10 | 14 | COLD MOUNTAIN | DMZ/COLUMBIA 86843/SONY MUSIC |
| 11 | 9 | THE PUNISHER: THE ALBUM | WIND-UP 13093 |
| 12 | 11 | THE NOTEBOOK | NEW LINE 39031 |
| 13 | 13 | LOVE ACTUALLY ● | J 56760/RMG |
| 14 | 12 | HARRY POTTER AND THE PRISONER OF AZKABAN | WARNER SUNSET/ATLANTIC 83711/AG |
| 15 | 15 | SHREK ▲ ² | DREAMWORKS 450305/INTERSCOPE |
| 16 | 18 | KILL BILL VOL. 1 | A BAND APART/MAVERICK 48670*/WARNER BRDS. |
| 17 | 20 | CHICAGO ▲ ² | EPIC 87018/SONY MUSIC |
| 18 | 21 | THE LIZZIE MCGUIRE MOVIE ▲ | WALT DISNEY 860080 |
| 19 | 17 | FREAKY FRIDAY ● | HOLLYWOOD 162404 |
| 20 | 16 | 13 GOING ON 30 | HOLLYWOOD 162454 |
| 21 | 19 | TUPAC: RESURRECTION ▲ | AMARU 001533*/INTERSCOPE |
| 22 | 22 | SCHOOL OF ROCK | ATLANTIC 83694/AG |
| 23 | 23 | THE LORD OF THE RINGS: THE RETURN OF THE KING ● | REPRISE/WMG SOUNDTRACKS 48521/WARNER BRDS. |
| 24 | NEW | COYOTE UGLY ▲ ³ | CURB 78703 |
| 25 | 24 | THE FIGHTING TEMPTATIONS ● | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC |

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). ▲ 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 | Casting Crowns 93 | Godsmack 165 | Kidz Bop Kids 185 | Sarah McLachlan 135 | Red Hot Chili Peppers 188 | Spider-Man 2 7 | Luther Vandross 161 |
| 8Ball & MJG 60 | Kenny Chesney 19 | Good Charlotte 194 | The Killers 76 | MercyMe 136 | Lionel Richie 166 | That's So Raven 73 | VARIOUS ARTISTS |
| 50 Cent 151 | Chingy 141 | Diana Krall 139 | Diana Krall 66 | Method Man 89 | Julie Roberts 100 | Britney Spears 70 | BET Awards *04 Nominees 160 |
| 311 43 | Eric Clapton 131 | Josh Groban 79 | Alison Krauss + Union Station 198 | George Michael 101 | Kenny Rogers 147 | Rod Stewart 191 | Now 15 29 |
| Trace Adkins 111 | Cohed And Cambria 103 | Josh Groban 42 | Lenny Kravitz 67 | Midtown 181 | Rush 61 | Angie Stone 14 | Patriotic Country 99 |
| Aerosmith 179 | Coldplay 148 | G-Unit 121 | Patti LaBelle 199 | Christina Milian 39 | Seether 83 | Joss Stone 134 | Story Of The Year 74 |
| Clay Aiken 192 | Brad Cotter 27 | Avril Lavigne 5 | Tracy Lawrence 177 | Motown Mouse 22 | Selah 130 | Story Of The Year 74 | Sugarcoat 96 |
| Akon 92 | Counting Crows 156 | SheDaisy 133 | Led Zeppelin 144 | Monica 155 | Shinedown 75 | Switchfoot 18 | Totally Hits 2004 94 |
| Akwid 152 | Sheryl Crow 69 | Shinedown 75 | Lil' Flip 62 | Montgomery Gentry 106 | Jessica Simpson 24 | Uncle Kracker 81 | Vans Warped Tour 2004 |
| Marc Anthony 114 | Jamie Cullum 145 | Jessica Simpson 24 | Lil Jon & The East Side Boyz 129 | Alanis Morissette 91 | Slipknot 33 | Usher 2 | Compilation 44 |
| Atreyu 82 | The Cure 23 | Slipknot 33 | Linkin Park 55, 186 | Muse 125 | Slum Village 78 | Walt Disney Records Presents: | Mega Movie Mix 150 |
| Audioslave 146 | D12 12 | My Chemical Romance 184 | Los Lonely Boys 10 | New Found Glory 50 | Marco Antonio Solis & Joan Sebastian 127 | Velvet Revolver 8 | Velvet Revolver 8 |
| Bad Religion 175 | Dashboard Confessional 143 | New Found Glory 50 | Lonestar 90 | Joe Nichols 68 | Three Days Grace 95 | Kanye West 20 | Kanye West 20 |
| Lloyd Banks 1 | Dido 123 | Nickelback 45 | Lostprophets 113 | Nina Sky 52 | T.I. 162 | Ron White 137 | Ron White 137 |
| The Beach Boys 48 | Celine Dion 57 | OutKast 37 | Ludacris 122 | No Doubt 118 | Train 187 | Wilco 46 | Wilco 46 |
| Beastie Boys 9 | Dixie Chicks 169 | Pete Dinklage 37 | Loretta Lynn 170 | OutKast 37 | Trapt 138 | Gretchen Wilson 3 | Gretchen Wilson 3 |
| Dierks Bentley 140 | Hilary Duff 72 | Petey Pablo 65 | Teena Marie 87 | Petey Pablo 65 | Trillville/Lil Scrappy 112 | Wilson Phillips 119 | Wilson Phillips 119 |
| Beyonce 71 | Eagles 173 | Brad Paisley 30 | Maroon 5 31, 51 | Brad Paisley 30 | Josh Turner 167 | Mario Winans 88 | Mario Winans 88 |
| Big & Rich 6 | Earshot 197 | Phish 183 | Dean Martin 63 | Phish 183 | Shania Twain 116 | Stevie Wonder 132 | Stevie Wonder 132 |
| Black Eyed Peas 16 | Emerson Drive 182 | Pillar 174 | Dave Matthews Band 32 | Pillar 174 | Twista 80 | Yeah Yeah Yeahs 171 | Yeah Yeah Yeahs 171 |
| Blink-182 54 | Evanesence 26 | Prince 64 | John Mayer 157 | Prince 64 | Usher 2 | Yellowcard 36 | Yellowcard 36 |
| Bond 189 | Sara Evans 117 | Rascal Flatts 107 | Martina McBride 120 | Rascal Flatts 107 | Usher 2 | Ying Yang Twins 104 | Ying Yang Twins 104 |
| Brandy 15 | Finger Eleven 154 | Sarah McLachlan 135 | Michael McDonald 190 | Sarah McLachlan 135 | Usher 2 | | |
| Breaking Benjamin 41 | Five For Fighting 128 | Selena Gomez & The Scene 107 | Tim McGraw 163 | Selena Gomez & The Scene 107 | | | |
| Brooks & Dunn 176 | Jeff Foxworthy 47 | Sheryl Crow 69 | | Sheryl Crow 69 | | | |
| Jimmy Buffett 180 | Franz Ferdinand 35 | Spider-Man 2 7 | | Spider-Man 2 7 | | | |

Over The Counter

Continued from page 69

appeared on that list.

"License to Chill," on Buffett's own Mailboat label through RCA Label Group, appears on course to start with at least 150,000, based on first-day sales cited by retailers. Current champ Lloyd Banks falls to 164,000 this issue (down 62% from the rapper's 433,500-unit start) while runner-up Usher drops to 131,000 (down 11%). This seems to be Buffett's game to win.

Banks and Usher are the only artists to surpass 100,000 this issue, the first time in a dozen weeks that the chart has seen fewer than three titles at that level. Relief is on the way,

though, as at least one new release besides Buffett's looks good to open at or near that mark. **The Roots'** "Tipping Point" is destined for the top 10 in the range of 95,000-100,000.

There are two wild cards in the July 13 deck: An EP from the **Metallica** film "Some Kind of Monster" and the soundtrack to **Hilary Duff's** new movie "Cinderella Story."

Past performance suggests both would open large, but first-day numbers lead one retail watcher to project they will each start in the neighborhood of 30,000. A source close to "Cinderella" thinks it will do more like 60,000-70,000.

WHAT YOU SEE: With the Independence Day holiday subtracting July 5 as a shipping day, yielding a lean July 6 release slate and a soft sales week, **Angie Stone** had the setup for the best Billboard 200 rank of her career.

She sets that personal best at No. 14, although the new "Stone Love"

does fall shy of her best Nielsen SoundScan week. This one opens at 53,000 copies, while her sophomore album launched at 71,000 when it entered at No. 22, her prior best rank, in 2001.



VH1's "Behind the Music" is behind the Greatest Gainer won by **Guns N' Roses'** hits album. With a 69% improvement over prior-week sales, it leaps 30 places to No. 21.

The cable show also lifts related band **Velvet Revolver** by 14%, the first gain its "Contraband" has seen since it bowed at No. 1 five weeks ago. And the first GN'R album, "Appetite for Destruction," re-enters Top Pop Catalog with a 155% increase, its first time on that chart since April.

In a week when the same title posts the largest unit increase and the biggest percentage hike, as GN'R's "Greatest Hits" does, the Pacesetter is awarded to the album with the second-largest percentage hike. In this case, the honor goes to **Black Eyed Peas**, whose "Elephunk" sees its second straight gain, this time a 22% uptick.

That blast, aided by the set adding "Let's Get It Started," push the Peas 27-16, just two rungs shy of the album's best rank to date.

NICE TO COME HOME TO: In addition to stirring soundtrack sales, the **Kevin Kline/Ashley Judd** film "De-

Lovely" has inspired a **Cole Porter** renaissance on Top Jazz Albums.

With the film growing from 16 to 24 screens during the tracking week, its album—featuring **Natalie Cole**, **Alanis Morissette**, **Sheryl Crow**, **Diana Krall** and **Elvis Costello**—sees a 9% gain. That pushes it 4-3 on Top Soundtracks and 77-58 on The Billboard 200.

A more traditional cast of song stylists is featured on a trio of Porter-related albums that fill the No. 5, No. 6 and No. 7 slots on the jazz chart, each with increases. They are, respectively, **Hip-O's** "The Very Best of Cole Porter" (up 23%), **Capitol's** "Ultra Lounge: Cocktails With Cole Porter" (up 13%) and **RCA Victor's** "It's De Lovely: The Authentic Cole Porter Collection" (up 47%).

Several singing greats, including **Ella Fitzgerald**, **Dean Martin**, **Peggy Lee**, **Fred Astaire** and **Tony Bennett**, appear on at least two of the three anthologies.

JULY 24 2004
Billboard® TOP POP CATALOG™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WEEKS ON CHART | SALES | ARTIST | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|----------------|---------|--|---|--|
| 1 | 1 | 1 | 77 | 100,000 | BOB MARLEY & THE WAILERS ◆ ¹⁰ | Legend | TUFF GONG/ISLAND 548904/DJMG (18.98 CD) |
| 2 | 2 | 3 | 27 | 100,000 | LARRY THE CABLE GUY | Lord, I Apologize | PARALLEL/IMP-D 001423/UME (18.98 CD) |
| 3 | 3 | 2 | 19 | 100,000 | THE BEATLES ▲ ³ | 1 | APPLE 29325/CAP/IDL (12.98/18.98) |
| 4 | 6 | 6 | 140 | 100,000 | PINK FLOYD ◆ ¹⁵ | Dark Side Of The Moon | CAPITOL 46001* (10.98/18.98) |
| 5 | 4 | 4 | 102 | 100,000 | BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ | Greatest Hits | CAPITOL 30334 (10.98/15.98) |
| 6 | 7 | 7 | 116 | 100,000 | KENNY CHESNEY ▲ ⁴ | No Shoes, No Shirt, No Problems | BNA 67038/RMG (12.98/18.98) |
| 7 | 12 | 9 | 8 | 100,000 | RAY CHARLES | The Very Best Of Ray Charles | RHINO 79822 (11.98 CD) |
| 8 | 5 | 5 | 8 | 100,000 | RAY CHARLES ● | Anthology | RHINO 75759 (18.98 CD) |
| 9 | 16 | 14 | 18 | 100,000 | SOUNDTRACK ▲ ⁷ | O Brother, Where Art Thou? | LOST HIGHWAY/MERCURY 170069/DJMG (8.98/12.98) |
| 10 | 10 | 12 | 196 | 100,000 | TIM MCGRAW ▲ ⁴ | Greatest Hits | CURB 77978 (12.98/18.98) |
| 11 | 8 | 10 | 133 | 100,000 | AC/DC ◆ ²⁰ | Back In Black | LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD) |
| 12 | 11 | 17 | 133 | 100,000 | JOHN MAYER ▲ ³ | Room For Squares | AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M] |
| 13 | 9 | 18 | 148 | 100,000 | SHANIA TWAIN ◆ ¹⁹ | Come On Over | MERCURY 558003/UMGN (8.98/12.98) |
| 14 | 18 | 20 | 105 | 100,000 | METALLICA ◆ ¹⁴ | Metallica | ELEKTRA 81113*/AG (11.98/17.98) |
| 15 | 19 | 16 | 196 | 100,000 | LINKIN PARK ▲ ⁵ | [Hybrid Theory] | WARNER BROS. 47755 (12.98/18.98) |
| 16 | 14 | 8 | 168 | 100,000 | BEASTIE BOYS ▲ ⁵ | Licensed To Ill | DEF JAM 52735*/DJMG (6.98/11.98) |
| 17 | 13 | 13 | 109 | 100,000 | AVRIL LAVIGNE ▲ ⁶ | Let Go | ARISTA 14740/RMG (17.98 CD) |
| 18 | 20 | 34 | 114 | 100,000 | LENNY KRAVITZ ▲ ³ | Greatest Hits | VIRGIN 50316 (12.98/18.98) |
| 19 | 15 | 11 | 47 | 100,000 | PRINCE ● | The Very Best Of Prince | WARNER BROS. 74272 (18.98 CD) |
| 20 | 21 | 15 | 18 | 100,000 | JOSH GROBAN ▲ ⁴ | Josh Groban | 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M] |
| 21 | 22 | 27 | 88 | 100,000 | JIMI HENDRIX ▲ | Experience Hendrix: The Best Of Jimi Hendrix | EXPERIENCE HENDRIX 111671*/UME (12.98/18.98) |
| 22 | 30 | 35 | 190 | 100,000 | KENNY CHESNEY ▲ ³ | Greatest Hits | BNA 67978/RMG (12.98/18.98) |
| 23 | 25 | 22 | 130 | 100,000 | MERCYME ▲ | Almost There | JMG 98133/C/RR (15.98 CD) [M] |
| 24 | 17 | 24 | 138 | 100,000 | KID ROCK ▲ ⁴ | Cocky | LAVA 83482*/AG (12.98/18.98) |
| 25 | 23 | 19 | 72 | 100,000 | FRANK SINATRA ▲ | Classic Sinatra: His Great Performances 1953-1960 | CAPITOL 23502 (11.98/17.98) |
| 26 | 24 | 47 | 82 | 100,000 | JIMMY BUFFETT ▲ ⁵ | Songs You Know By Heart | MCA 325533* (12.98/18.98) |
| 27 | 29 | 29 | 112 | 100,000 | EMINEM ● | The Eminem Show | WEB/AFTERMATH 493290*/IN/INTERSCOPE (8.98/12.98) |
| 28 | 34 | 31 | 367 | 100,000 | DEF LEPPARD ▲ ³ | Vault – Greatest Hits 1980-1995 | MERCURY 528718/DJMG (11.98/18.98) |
| 29 | 27 | 26 | 84 | 100,000 | SIMPLE PLAN ▲ | No Pads, No Helmets...Just Balls | LAVA 83534/AG (17.98/12.98) [M] |
| 30 | 30 | 32 | 152 | 100,000 | GUNS N' ROSES ◆ ¹⁵ | Appetite For Destruction | GEFFEN 424148/INTERSCOPE (12.98/18.98) |
| 31 | 32 | 32 | 54 | 100,000 | QUEEN ▲ ⁷ | Greatest Hits | HOLLYWOOD 161265 (11.98/17.98) |
| 32 | 35 | 40 | 118 | 100,000 | POISON ▲ | Greatest Hits 1986-1996 | CAPITOL 55375 (17.98/11.98) |
| 33 | 28 | 28 | 74 | 100,000 | USHER ▲ ⁴ | 8701 | LAFACE 14715*/ZOMBA (12.98/18.98) |
| 34 | 41 | 44 | 88 | 100,000 | ROD STEWART ▲ | The Very Best Of Rod Stewart | WARNER BROS. 78329 (12.98/18.98) |
| 35 | 26 | 30 | 243 | 100,000 | ABBA ▲ ⁶ | Gold – Greatest Hits | POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98) |
| 36 | 33 | 38 | 197 | 100,000 | AC/DC ▲ ³ | Live | LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98) |
| 37 | 37 | 45 | 147 | 100,000 | MARTINA MCBRIDE ▲ ³ | Greatest Hits | RCA NASHVILLE 67012/RLG (12.98/18.98) |
| 38 | 38 | 39 | 174 | 100,000 | KID ROCK ◆ ¹¹ | Devil Without A Cause | TOP DOG/LAVA 83119*/AG (12.98/18.98) [M] |
| 39 | 36 | 36 | 77 | 100,000 | LYNYRD SKYNYRD ▲ | The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection | MCA 111941/UME (6.98/11.98) |
| 40 | 31 | 23 | 57 | 100,000 | BARRY MANILOW ▲ | Ultimate Manilow | BMG HERITAGE 10500 (12.98/18.98) |
| 41 | 42 | 42 | 477 | 100,000 | TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰ | Greatest Hits | MCA 110633/UME (12.98/18.98) |
| 42 | 43 | 25 | 423 | 100,000 | AEROSMITH ◆ ¹⁰ | Aerosmith's Greatest Hits | COLUMBIA 52387/SONY MUSIC (7.98 EQ/11.98) |
| 43 | NEW | 49 | 1 | 100,000 | TAKING BACK SUNDAY | Tell All Your Friends | VICTORY 176 (12.98 CD) [M] |
| 44 | 44 | — | 200 | 100,000 | SIMON & GARFUNKEL ◆ ¹⁴ | Simon & Garfunkel's Greatest Hits | COLUMBIA 31359/SONY MUSIC (10.98 EQ/17.98) |
| 45 | 46 | 41 | 332 | 100,000 | SUBLIME ▲ ⁵ | Sublime | GASOLINE ALLEY/GEFFEN 111413/INTERSCOPE (12.98/18.98) |
| 46 | 39 | 21 | 37 | 100,000 | WILLIE NELSON ▲ | 16 Biggest Hits | LEGACY/COLUMBIA (NASHVILLE) 69322/SONY MUSIC (7.98 EQ/11.98) |
| 47 | 40 | 37 | 28 | 100,000 | GEORGE STRAIT ● | The Best Of George Strait: 20th Century Masters The Millennium Collection | MCA NASHVILLE 170280/UMGN (9.98 CD) |
| 48 | 48 | — | 218 | 100,000 | MICHAEL JACKSON ◆ ²⁶ | Thriller | EPIC 66973/SONY MUSIC (12.98 EQ/18.98) |
| 49 | 50 | 46 | 378 | 100,000 | JOURNEY ◆ ¹⁰ | Journey's Greatest Hits | COLUMBIA 44453/SONY MUSIC (12.98 EQ/18.98) |
| 50 | 48 | — | 85 | 100,000 | JOHNNY CASH ▲ | 16 Biggest Hits | LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98) |

JULY 24 2004
Billboard® TOP HEATSEEKERS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WEEKS ON CHART | SALES | ARTIST | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|----------------|---------|---|--|--|
| 1 | 4 | 1 | 10 | 100,000 | MUSE | Absolution | TASTE MEDIA 48733/WARNER BROS. (14.98 CD) |
| 2 | 3 | 4 | 31 | 100,000 | RON WHITE | Drunk In Public | PARALLEL/IMP-D 001582/UME (12.98 CD) |
| 3 | 6 | 3 | 8 | 100,000 | AKWID | KOMP 104.9 Radio Compa | UNIVISION 310201/UG (13.98 CD) |
| 4 | 8 | 5 | 31 | 100,000 | FINGER ELEVEN | Finger Eleven | WIND UP 13058 (16.98 CD) |
| 5 | 1 | — | 2 | 100,000 | UNEARTH | Oncoming Storm | METAL BLADE 14479 (11.98 CD) |
| 6 | 2 | — | 2 | 100,000 | EMERSON DRIVE | What If? | DREAMWORKS (NASHVILLE) 000071/INTERSCOPE (13.98 CD) |
| 7 | 15 | 13 | 3 | 100,000 | MY CHEMICAL ROMANCE | Three Cheers For Sweet Revenge | REPRISE 48615/WARNER BROS. (13.98 CD) |
| 8 | 22 | 8 | 4 | 100,000 | UNDEROATH | They're Only Chasing Safety | SOLID STATE 83184/TOTTH & MAIL (13.98 CD) |
| 9 | 17 | 14 | 4 | 100,000 | THE POSTAL SERVICE | Give Up | SUB POP 595 (14.98 CD) |
| 10 | 13 | 10 | 8 | 100,000 | GAVIN DEGRAW | Chariot | J 20058/RMG (11.98 CD) |
| 11 | 21 | 25 | 4 | 100,000 | CROSSFADE | Crossfade | FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) |
| 12 | 10 | 11 | 4 | 100,000 | GRUPO BRYNDIS | El Quinto Trago | DISA 720369 (12.98 CD) |
| 13 | 26 | 23 | 3 | 100,000 | KEANE | Hopes And Fears | MERCURY 002507 (9.98 CD) |
| 14 | 7 | 2 | 3 | 100,000 | OZOMATLI | Street Signs | CONCORD PISCANTE 2200/CONCORD (11.98 CD) |
| 15 | 12 | 6 | 3 | 100,000 | BEBEL GILBERTO | Bebel Gilberto | ZIRIGUIDOM 1101/SIX DEGREES (17.98 CD) |
| 16 | 20 | 20 | 3 | 100,000 | MINDY SMITH | One Moment More | VANGUARD 79736 (18.98 CD) |
| 17 | 29 | 15 | 3 | 100,000 | JEREMY CAMP | Carried Me: The Worship Project | BEC 39613 (18.98 CD) |
| 18 | 32 | — | 2 | 100,000 | THEIEVERY CORPORATION | The Outernational Sound | EIGHTEENTH STREET LOUNGE 075* (16.98 CD) |
| 19 | 5 | — | 2 | 100,000 | TIGER ARMY | Tiger Army III: Ghost Tigers Rise | HELLCAT 80457*/EPITAPH (13.98 CD) |
| 20 | 27 | 7 | 4 | 100,000 | PATTI SCIALFA | 23rd Street Lullaby | COLUMBIA 90371/SONY MUSIC (18.98 EQ CD) |
| 21 | 16 | 16 | 3 | 100,000 | LUNYTUNES | La Trayectoria | MAS FLOW 31800/UNIVERSAL LATIN (18.98 CD) |
| 22 | 23 | 12 | 5 | 100,000 | CHRIS RICE | Short Term Memories | ROCKE/DWN 20011 (17.98 CD) |
| 23 | 11 | 19 | 10 | 100,000 | ISRAEL AND NEW BREED | Live From Another Level | INTEGRITY GDSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD) |
| 24 | 30 | 21 | 4 | 100,000 | JEM | Finally Woken | AD 21519 (12.98 CD) |
| 25 | 30 | 21 | 4 | 100,000 | LACUNA COIL | Comalies | CENTURY MEDIA 8160 (16.98 CD) |
| 26 | 37 | 22 | 3 | 100,000 | RACHAEL YAMAGATA | Happenstance | RCA VICTOR 50566 (11.98 CD) |
| 27 | 31 | 45 | 3 | 100,000 | JEREMY CAMP | Stay | BEC 40456 (16.98 CD) |
| 28 | 35 | 32 | 4 | 100,000 | YOUNG BUCK & D-TAY | Da Underground Volume One | JOHN GALT 0010 (15.98 CD) |
| 29 | 30 | 21 | 4 | 100,000 | FALL OUT BOY | Take This To Your Grave | FUELED BY RAMEN 061 (12.98 CD) |
| 30 | 14 | — | 2 | 100,000 | GRITS | Dichotomy A | GOTEE 72926 (12.98 CD) |
| 31 | 19 | 9 | 3 | 100,000 | SASHA | Involver | GLOBAL UNDERGROUND 0001* (15.98 CD) |
| 32 | 24 | — | 2 | 100,000 | AUTHORITY ZERO | Andiamo | LAVA 93193/AG (11.98 CD) |
| 33 | 30 | 21 | 4 | 100,000 | GRUPO CLIMAX | Za Za Za | MUSART 20539/BALBOA (5.98 CD) |
| 34 | 36 | 18 | 4 | 100,000 | EIGHTEEN VISIONS | Obsession | TRUSTKILL 92458/RED INK (14.98 CD) |
| 35 | 50 | 37 | 1 | 100,000 | SNOW PATROL | Final Straw | POLYDOR/AM 002271/INTERSCOPE (12.98 CD) |
| 36 | 30 | 21 | 4 | 100,000 | VICKIE WINANS | Bringing It All Together | VERITY 43214/ZOMBA (11.98/18.98) |
| 37 | 41 | 35 | 14 | 100,000 | JEFF BATES | Rainbow Man | RCA NASHVILLE 67071/RLG (11.98/17.98) |
| 38 | 38 | 39 | 174 | 100,000 | BARLOWGIRL | Barlowgirl | FERVENT 30049 (14.98 CD) |
| 39 | 39 | — | 1 | 100,000 | CONJUNTO PRIMAVERA | Dejando Huella | FONOVISA 351248/UG (12.98 CD) |
| 40 | 49 | 34 | 14 | 100,000 | LOS HOROSCOPOS DE DURANGO | Locos De Amor | PROCAN 72063/DISA (11.98 CD) |
| 41 | NEW | — | 1 | 100,000 | ANA BARBARA | Una Mujer, Un Sueno | FONOVISA 351396/UG (14.98 CD) |
| 42 | 48 | 42 | 12 | 100,000 | AVENGED SEVENFOLD | Waking The Fallen | HOPELESS 671 (14.98 CD) |
| 43 | 43 | — | 1 | 100,000 | THE RASMUS | Dead Letters | MOTOR/PLAYGROUND 002289/INTERSCOPE (12.98 CD) |
| 44 | 40 | 27 | 4 | 100,000 | ROONEY | Rooney | GEFFEN 00242/INTERSCOPE (9.98 CD) |
| 45 | 46 | 40 | 4 | 100,000 | BILLY CURRINGTON | Billy Currington | MERCURY 600164/UMGN (4.98/9.98) |
| 46 | 9 | — | 2 | 100,000 | CHRIS ROBINSON & THE NEW EARTH MUD | This Magnificent Distance | VECTOR 48921 (11.98 CD) |
| 47 | 44 | 30 | 4 | 100,000 | TIESTO | Just Be | BLACK HOLE 30364*/NETTWERK (17.98 CD) |
| 48 | 43 | 17 | 7 | 100,000 | LOS HURACANES DEL NORTE | Con Experiencia Y Juventud | UNIVISION 310275/UG (14.98 CD) |
| 49 | 47 | 29 | 7 | 100,000 | LUPILLO RIVERA | Con Mis Propias Manos | UNIVISION 310248/UG (14.98 CD) |
| 50 | 34 | — | 3 | 100,000 | THE REVEREND HORTON HEAT | Revival | YEP ROC 2060* (15.98 CD) |

JULY 24 2004
Billboard® TOP INDEPENDENT ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WEEKS ON CHART | SALES | ARTIST | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|----------------|---------|--|--|-------------------------------------|
| 1 | 3 | 1 | 9 | 100,000 | VARIOUS ARTISTS | Vans Warped Tour 2004 Compilation | SIDE ONE DUMMY 71248 (7.98 CD) |
| 2 | 2 | — | 2 | 100,000 | VARIOUS ARTISTS | The Source Presents: Hip Hop Hits 8 | SOURCE 2522/IMAGE (15.98 CD) |
| 3 | 1 | — | 2 | 100,000 | ATREYU | The Curse | VICTORY 218 (15.98 CD) |
| 4 | 7 | 5 | 11 | 100,000 | SUGARCULT | Palm Trees And Power Lines | FEARLESS 51512/ARTEMIS (14.98 CD) |
| 5 | 5 | 2 | 8 | 100,000 | YING YANG TWINS ● | Me & My Brother | COLLIPARK 2480*/TVT (17.98 CD) |
| 6 | 8 | 4 | 11 | 100,000 | LIL JON & THE EAST SIDE BOYZ ▲ ² | Kings Of Crunk | BME 2370*/TVT (13.98/17.98) |
| 7 | 4 | — | 2 | 100,000 | GOODIE MOB | One Monkey Don't Stop No Show | GOODIE MOB 8489*/KOCH (17.98 CD) |
| 8 | 11 | 9 | 3 | 100,000 | DASHBOARD CONFSSIONAL ● | | |

JULY 24 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|---------------------------------------|--|---|
| 1 | 1 | 12 | DIANA KRALL ● | VERVE 001826/VG | NUMBER 1 ● 11 Weeks At Number 1 <i>The Girl In The Other Room</i> |
| 2 | 2 | 20 | HARRY CONNICK, JR. ▲ | COLUMBIA 90551/SONY MUSIC | <i>Only You</i> |
| 3 | 3 | 7 | RENEE OLSTEAD | 143/REPRISE 48704/WARNER BROS. | <i>Renee Olstead</i> |
| 4 | 4 | 9 | DIANA KRALL ● | VERVE 065109/VG | <i>Live In Paris</i> |
| 5 | 7 | 4 | VARIOUS ARTISTS | HIP-O 001780/UME | <i>The Very Best Of Cole Porter</i> |
| 6 | 5 | 4 | VARIOUS ARTISTS | CAPITOL 95705 | <i>Ultra Lounge: Cocktails With Cole Porter</i> |
| 7 | 11 | 3 | COLE PORTER | BLUEBIRD 62180/BMG STRATEGIC MARKETING GROUP | <i>It's De Lovely: The Authentic Cole Porter Collection</i> |
| 8 | 8 | 11 | TONY BENNETT & K.D. LANG ● | RPM/COLUMBIA 89734/SONY MUSIC | <i>A Wonderful World</i> |
| 9 | 9 | 15 | VARIOUS ARTISTS | CAPITOL 97582 | <i>Torch Songs</i> |
| 10 | 6 | 5 | KARRIN ALLYSON | CONCORD JAZZ 2220/CONCORD | <i>Wild For You</i> |
| 11 | 10 | 3 | THE RAMSEY LEWIS TRIO | NARADA JAZZ 76898/NARADA | <i>Time Flies</i> |
| 12 | 18 | 3 | QUINCY JONES AND BILL COSBY | CONCORD JAZZ 2257/CONCORD | <i>The Original Jam Sessions 1969</i> |
| 13 | 13 | 10 | ELIANE ELIAS | BLUEBIRD 58335/RCA VICTOR | <i>Dreamer</i> |
| 14 | 14 | 11 | JOHN PIZZARELLI | TELARC 83591 | <i>Bossa Nova</i> |
| 15 | 15 | 19 | HENRY & MONICA MANCINI | CONCORD JAZZ 2237/CONCORD | <i>Ultimate Mancini</i> |
| 16 | 21 | 4 | JACKIE ALLEN | A440 4041 | <i>Love Is Blue</i> |
| 17 | 19 | 8 | HARVEY MASON | BLUEBIRD 52741/RCA VICTOR | <i>With All My Heart</i> |
| 18 | 24 | 9 | DIRTY DOZEN BRASS BAND | ROPEADOPPE 51526/ARTEMIS | <i>Funeral For A Friend</i> |
| 19 | 17 | 10 | WYNTON MARSALIS QUARTET | BLUE NOTE 91717 | <i>Magic Hour</i> |
| 20 | 12 | 37 | STEVE TYRELL | COLUMBIA 89238/SONY MUSIC [M] | <i>This Guy's In Love</i> |
| 21 | 16 | 9 | BOBBY LYLE | THREE KEYS 10094/LIGHTYEAR | <i>Straight & Smooth</i> |
| 22 | 22 | 9 | JOHN SCOFIELD TRIO | VERVE 001699/VG | <i>EnRoute</i> |
| 23 | 23 | 50 | DAVID SANBORN | VERVE 065578/VG | <i>timeagain</i> |
| 24 | 25 | 47 | NAT KING COLE | CAPITOL 81513 | <i>Love Songs</i> |
| 25 | NEW | 1 | THE BAD PLUS | COLUMBIA 90771/SONY MUSIC [M] | <i>Give</i> |

JULY 24 2004 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|---|--|
| 1 | 1 | 15 | YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN | SONY CLASSICAL 90916/SONY MUSIC | NUMBER 1 ● 15 Weeks At Number 1 <i>Vivaldi's Cello</i> |
| 2 | 2 | 36 | SOUNDTRACK | DECCA 001574/UNIVERSAL CLASSICS GROUP | <i>Master And Commander</i> |
| 3 | 3 | 5 | THE MORMON TABERNACLE CHOIR | MORMON TABERNACLE 6313 | <i>America's Choir: Favorite Songs, Hymns, & Anthems</i> |
| 4 | 4 | 37 | JOSHUA BELL | SONY CLASSICAL 87894/SONY MUSIC [M] | <i>Romance Of The Violin</i> |
| 5 | 5 | 20 | ANONYMOUS 4 | HARMONIA MUNICI 907328 [M] | <i>American Angels</i> |
| 6 | 6 | 6 | THE MORMON TABERNACLE CHOIR | MORMON TABERNACLE 6188 | <i>Peace Like A River</i> |
| 7 | 7 | 4 | BOCELLI/VILLARROEL/ZAREMBA/GUELF/MERCURIO | DECCA 002629/UNIVERSAL CLASSICS GROUP | <i>Verdi: IL Trovatore</i> |
| 8 | 8 | 11 | ANDREA BOCELLI ▲ | PHILIPS 476400/UNIVERSAL CLASSICS GROUP | <i>Sentimento</i> |
| 9 | 11 | 16 | KLAZZ BROTHERS & CUBA PERCUSSION | SONY CLASSICAL 93050/SONY MUSIC | <i>Classic Meets Cuba</i> |
| 10 | 13 | 19 | TIM JANIS | TIM JANIS ENSEMBLE 1106 | <i>Beautiful America</i> |
| 11 | 12 | 46 | ANDRE RIEU | DENON 17293 [M] | <i>Live In Dublin</i> |
| 12 | NEW | 1 | VARIOUS ARTISTS | 00 02480/UNIVERSAL CLASSICS GROUP | <i>The Ultimate Baroque Album</i> |
| 13 | 14 | 7 | LARA ST. JOHN | ODYSSEY/SONY CLASSICAL 83022/SONY MUSIC | <i>re: Bach</i> |
| 14 | 10 | 41 | VARIOUS ARTISTS | CIRCA/VIRGIN 66967/ANGEL | <i>The Most Relaxing Classical Album...Ever! II</i> |
| 15 | NEW | 1 | VARIOUS ARTISTS | INTERSOUND 5730/COMPENIOIA | <i>The Only Mozart Album You Will Ever Need</i> |

JULY 24 2004 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|-------------------------------|---|---|
| 1 | 1 | 34 | JOSH GROBAN ▲ 3 | 143/REPRISE 48450/WARNER BROS. | NUMBER 1 ● 35 Weeks At Number 1 <i>Closer</i> |
| 2 | 2 | 4 | BOND | M.O.B./DECCA 002332/UNIVERSAL CLASSICS GROUP | <i>Classified</i> |
| 3 | NEW | 1 | THE IRISH TENORS | RAZOR & TIE 82897 | <i>We Three Kings</i> |
| 4 | 3 | 14 | HAYLEY WESTENRA | DECCA 001896/UNIVERSAL CLASSICS GROUP [M] | <i>Pure</i> |
| 5 | 4 | 64 | JOSH GROBAN | 143/REPRISE 48413/WARNER BROS. | <i>Josh Groban In Concert</i> |
| 6 | 5 | 20 | AMICI FOREVER | VICTOR 52739/SMG [M] | <i>The Opera Band</i> |
| 7 | 12 | 17 | THE IRISH TENORS | RAZOR & TIE 82910 | <i>Heritage</i> |
| 8 | 6 | 58 | SARAH BRIGHTMAN | NEMO STUDIO 37180/ANGEL | <i>Harem</i> |
| 9 | NEW | 1 | DOMINIC MILLER | DECCA 002950/UNIVERSAL CLASSICS GROUP | <i>Shapes</i> |
| 10 | 7 | 11 | BELA FLECK/EDGAR MEYER | SONY CLASSICAL 92106/SONY MUSIC | <i>Music For Two</i> |
| 11 | 8 | 43 | BOND | MBQ/DECCA 001117/UNIVERSAL CLASSICS GROUP | <i>Bond: Remixed</i> |
| 12 | 10 | 85 | CHARLOTTE CHURCH | COLUMBIA 86990/SONY MUSIC | <i>Prelude: The Best Of Charlotte Church</i> |
| 13 | 11 | 22 | YO-YO MA | SONY CLASSICAL 90970/SONY MUSIC | <i>Obrigado Brazil: Live In Concert</i> |
| 14 | 9 | 50 | YO-YO MA | SONY CLASSICAL 89935/SONY MUSIC | <i>Obrigado Brazil</i> |
| 15 | 14 | 90 | BOND | MBQ/DECCA 470500/UNIVERSAL CLASSICS GROUP [M] | <i>Shine</i> |

JULY 24 2004 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|---|-------------------------------------|--|
| 1 | 1 | 10 | JIM BRICKMAN | WINDHAM HILL 60616/RCA VICTOR | NUMBER 1 ● 10 Weeks At Number 1 <i>Greatest Hits</i> |
| 2 | 2 | 30 | MANNHEIM STEAMROLLER/C.W. MCCALL | AMERICAN GRAMA/PHONE 1776 | <i>American Spirit</i> |
| 3 | 3 | 77 | YANNI | WINDHAM HILL 18108/BMG HERITAGE | <i>Ultimate Yanni</i> |
| 4 | 4 | 8 | VARIOUS ARTISTS | WINDHAM HILL 60132/RCA VICTOR | <i>Windham Hill America</i> |
| 5 | 6 | 20 | VARIOUS ARTISTS | VIRGIN 96797 | <i>Pure Moods: Celestial Celebration</i> |
| 6 | 5 | 11 | VARIOUS ARTISTS | ST. CLAIR 1578 | <i>Wellness Music: Quiet Times</i> |
| 7 | 7 | 9 | VARIOUS ARTISTS | ST. CLAIR 1756 | <i>Wellness Music: Body & Soul</i> |
| 8 | 9 | 23 | VARIOUS ARTISTS | MADACY 4850 | <i>The Healing Garden Collection</i> |
| 9 | 11 | 5 | KARUNESH | REAL MUSIC 4159 | <i>Call Of The Mystic</i> |
| 10 | 13 | 8 | ARMIK | BOLERO 7106 | <i>Piano Nights</i> |
| 11 | 8 | 74 | YANNI | VIRGIN 81516 | <i>Ethnicity</i> |
| 12 | 10 | 7 | VAS | NARADA 77337 | <i>Feast Of Silence</i> |
| 13 | 14 | 44 | STEVEN ANDERSON | MADACY CHRISTIAN 2881/MADACY | <i>100 Church Classics</i> |
| 14 | 12 | 11 | VARIOUS ARTISTS | ST. CLAIR 1757 | <i>Wellness Music: Spiritual Healing</i> |
| 15 | NEW | 1 | VARIOUS ARTISTS | ST. CLAIR 1760 | <i>Wellness Music: Mind & Spirit</i> |

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JULY 24 2004 **Billboard** TOP CLASSICAL BUDGET

| | | |
|----|-----------------------------------|-------------------------------|
| 1 | CLASSICS FOR RELAXATION | VARIOUS ARTISTS |
| 2 | LUCIANO PAVAROTTI | VARIOUS ARTISTS |
| 3 | 25 CLASSICAL FAVORITES | VARIOUS ARTISTS |
| 4 | 25 PIANO FAVORITES | VARIOUS ARTISTS |
| 5 | BEST TRADITIONAL WEDDING MUSIC | VARIOUS ARTISTS |
| 6 | CLASSICS FOR THE MOVIES | VARIOUS ARTISTS |
| 7 | BEST OF GERSHWIN | VARIOUS ARTISTS |
| 8 | MOONLIGHT CLASSICS | VARIOUS ARTISTS |
| 9 | CLASSICS FOR MEDITATION | VARIOUS ARTISTS |
| 10 | CLASSICAL PIANO | VARIOUS ARTISTS |
| 11 | ROMANTIC PIANO | VARIOUS ARTISTS |
| 12 | HANDEL'S MESSIAH | LONDON PHILHARMONIC ORCHESTRA |
| 13 | CLASSICAL VIOLIN | VARIOUS ARTISTS |
| 14 | BEST OF TCHAIKOVSKY | VARIOUS ARTISTS |
| 15 | THE MOST RELAXING CLASSICAL MUSIC | VARIOUS ARTISTS |

JULY 24 2004 **Billboard** TOP CLASSICAL MIDLINE

| | | |
|----|---|----------------------------------|
| 1 | BABY MOZART | VARIOUS ARTISTS |
| 2 | BABY EINSTEIN: BABY BACH | VARIOUS ARTISTS |
| 3 | BUENA VISTA /WALT DISNEY | VARIOUS ARTISTS |
| 4 | BABY EINSTEIN: BABY BEETHOVEN | VARIOUS ARTISTS |
| 5 | THE MOST RELAXING CLASSICAL PIANO | VARIOUS ARTISTS |
| 6 | BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY | VARIOUS ARTISTS |
| 7 | ENCORE! JOHN WILLIAMS & THE BOSTON POP'S ORCHESTRA | PHILIPS/UNIVERSAL CLASSICS GROUP |
| 8 | RAVEL'S GREATEST HIT: THE ULTIMATE BOLERO | VARIOUS ARTISTS |
| 9 | CHANT: THE ANNIVERSARY EDITION THE BENEDECTINE MONKS OF SANTO DOMINGO DE SILVES | EMI CLASSICS/ANGEL |
| 10 | PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON | VARIOUS ARTISTS |
| 11 | FOR AFTER HOURS | DECCA/UNIVERSAL CLASSICS GROUP |
| 12 | BABY EINSTEIN: BABY NEPTUNE | VARIOUS ARTISTS |
| 13 | THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER! | VARIOUS ARTISTS |
| 14 | ESSENTIAL WEDDING | DECCA/UNIVERSAL CLASSICS GROUP |
| 15 | CELLO ADAGIOS | DECCA/UNIVERSAL CLASSICS GROUP |

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.

JULY 24 2004 **Billboard** TOP KID AUDIO

| | | |
|----|-------------------|--|
| 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 | KIDZ BOP KIDS | KIDZ BOP 5 |
| 6 | VARIOUS ARTISTS | DISNEYMANIA 2: MUSIC STARS SING DISNEY |
| 7 | VARIOUS ARTISTS | WALT DISNEY ULTIMATE JAMS-GREATEST HITS FROM VOLUMES 1-4 |
| 8 | VARIOUS ARTISTS | DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS |
| 9 | VARIOUS ARTISTS | DISNEY CHILDREN'S FAVORITES VOL. 1 |
| 10 | VARIOUS ARTISTS | PIXEL PERFECT (EP) |
| 11 | KIDZ BOP KIDS | KIDZ BOP GOLD |
| 12 | KIM POSSIBLE | DISNEY'S KIM POSSIBLE |
| 13 | THE WIGGLES | YUMMY YUMMY |
| 14 | VARIOUS ARTISTS | BABY EINSTEIN: LULLABY CLASSICS |
| 15 | VARIOUS ARTISTS | ZENON 23 |
| 16 | VARIOUS ARTISTS | DISNEY'S GREATEST: VOL. 1 |
| 17 | VARIOUS ARTISTS | BARBIE HIT MIX |
| 18 | VARIOUS ARTISTS | DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY |
| 19 | VARIOUS ARTISTS | DISNEY'S GREATEST: VOL. 2 |
| 20 | VARIOUS ARTISTS | THE PROUD FAMILY |
| 21 | KIDZ BOP KIDS | KIDZ BOP 4 |
| 22 | KIDZ BOP KIDS | KIDZ BOP 4 |
| 23 | VARIOUS ARTISTS | RADIO DISNEY JAMS VOL. 6 |
| 24 | VEGGIETALES | BOB & LARRY'S SUNDAY MORNING SONGS |
| 25 | VARIOUS ARTISTS | DISNEY CHILDREN'S FAVORITES VOLUME 2 |

Children's recordings: original motion picture soundtracks included.

JULY 24 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|-----------------------------------|---------------------------------------|---|
| 1 | 1 | 124 | NORAH JONES ▲ 9 | BLUE NOTE 32088* [M] | NUMBER 1 ● 124 Weeks At Number 1 <i>Come Away With Me</i> |
| 2 | 2 | 9 | JAMIE CULLUM | UNIVERSAL/VERVE 002273/VG | <i>twentysomething</i> |
| 3 | 3 | 3 | FOURPLAY | BLUEBIRD 61358/RCA VICTOR | <i>Journey</i> |
| 4 | 4 | 5 | GEORGE BENSON | GRP 005593/VG | <i>Irreplaceable</i> |
| 5 | 5 | 57 | KENNY G | BMG HERITAGE 50997/RMG | <i>Ultimate Kenny G</i> |
| 6 | 6 | 5 | GERALD ALBRIGHT | GRP 001631/VG [M] | <i>Kickin' It Up</i> |
| 7 | 9 | 3 | THE BENOIT/FREEMAN PROJECT | PEAK 8525/CONCORD | <i>The Benoit/Freeman Project 2</i> |
| 8 | 8 | 8 | KATIE MELUA | DRAMATICO/UNIVERSAL 002866/UMRG [M] | <i>Call Off The Search</i> |
| 9 | 7 | 7 | SPYRO GYRA | HEADS UP 3085 | <i>The Deep End</i> |
| 10 | 14 | 3 | MATT DUSK | DECCA 002600/UNIVERSAL CLASSICS GROUP | <i>Two Shots</i> |
| 11 | 10 | 11 | KIM WATERS | SHANACHIE 5113 [M] | <i>In The Name Of Love</i> |
| 12 | 11 | 40 | DAVE KOZ | CAPITOL 34226 [M] | <i>Saxophonic</i> |
| 13 | 13 | 16 | PETER WHITE | COLUMBIA 89890/SONY MUSIC [M] | <i>Confidential</i> |
| 14 | 12 | 11 | MARION MEADOWS | HEADS UP 3082 | <i>Player's Club</i> |
| 15 | NEW | 1 | BEN TANKARD | VERITY 59994/ZOMBA | <i>Piano Prophet</i> |
| 16 | 15 | 39 | WILL DOWNING | GRP 000529/VG | <i>Emotions</i> |
| 17 | 19 | 3 | PAUL HARDCASTLE | TRIPPIN' N' RHYTHM 50516/V2 | <i>Jazzmasters: The Smooth Cuts</i> |
| 18 | 16 | 16 | JOYCE COOLING | NARADA JAZZ 97225/NARADA | <i>This Girl's Got To Play</i> |
| 19 | 21 | 15 | ANDRE WARD | AWARD 90834/DRPHEUS | <i>Steppin' Up</i> |
| 20 | 22 | 11 | PIECES OF A DREAM | HEADS UP 3080 | <i>No Assembly Required</i> |
| 21 | 20 | 41 | CHRIS BOTTI | COLUMBIA 90535/SONY MUSIC [M] | <i>A Thousand Kisses Deep</i> |
| 22 | 23 | 7 | PETE BELASCO | COMPENIOIA 5717 | <i>Deeper</i> |
| 23 | 17 | 18 | EUGE GROOVE | NARADA JAZZ 97227/NARADA | <i>Livin' Large</i> |
| 24 | 25 | 7 | MICHAEL LINGTON | RENDEZVOUS 5103 | <i>Stay With Me</i> |
| 25 | NEW | 1 | MINDI ABAIR | GRP 055229/VG | <i>It Just Happens That Way</i> |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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

8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBOP Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 95
99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 87; RBH 57

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 48
AFTER PARTY (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Black Muzik, ASCAP) RBH 82
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 2
ALGO TIENES (C-Rod, ASCAP/Manben, ASCAP) LT 38
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 49; RBH 22
ALL NITE (DON'T STOP) (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Murlyn, ASCAP/Universal, ASCAP/Hancock, BMI/EMI Blackwood, BMI), HL, RBH 91
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 30
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 26
AWAY FROM THE SUN (Escatappa, BMI/Songs Of Universal, BMI), HL/WBM, H100 71
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 52

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 56
BABY MAMA (James Jagger, SESAC/Richard Getfield, BMI/Michellin Barnwell, BMI/Robert Getfield, BMI/Brockett Parson, BMI/Tefnoise, BMI) RBH 88
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 60
BE YOUR GIRL (Ras And Taj, BMI/Universal-Duchess, BMI/Polli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 97
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 92
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 25; H100 96
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI) H100 74
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 40
BRING IT BACK (Money Mack, BMI) RBH 54
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 3; RBH 8

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, RBH 42
CANTAR HASTA MORIR (BMG Songs, ASCAP) LT 37
CERTIFIED GANGSTAS (Not Listed) RBH 84
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 71
CH-CHECK IT OUT (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 92
CHOOISIN' (Zomba Songs, BMI/T. Shaw, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Them Damn Twins, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 61
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 76
COLD HARD BITCH (Get-Jet, BMI) H100 89
COME HOME SOON (Emerito, ASCAP/Dylan Jackson, ASCAP) CS 43
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 25
CONFESSIONS PART 1 (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WB, ASCAP), HL/WBM, RBH 50
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 1; RBH 2
COO-COO CHEE (Our Publishing, ASCAP/Sounds Of The Red Drums, ASCAP/Baby Britt, BMI/Ricky Dupree, ASCAP/Seменя, BMI) RBH 100
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 20
CULEBRA (Not Listed) LT 49
CULO (Diaz Brothers Music, BMI/Aboud, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 61; RBH 65

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DAME TU AIRE (WB, ASCAP) LT 9
DANCE WITH MY FATHER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 45
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, RBH 72
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 16; H100 72
DESEPERADO (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 19
DESNUDATE MUJER (Warner-Tamerlane, BMI) LT 21
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Imaxam Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomge, ASCAP/Music Sales Corp., ASCAP), HL, H100 94; RBH 51
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 26; RBH 9
DIP IT LOW (Poli Paul, BMI/SpenCov, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 11; RBH 33
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, RBH 38
DONDE ESTABAS? (Ser-Ca, BMI) LT 14
DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 69
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 86; RBH 40
DON'T TELL ME (Almo, ASCAP/Avril Lavigne,

SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 40
DOS LOCOS (J&N, ASCAP) LT 5
DREAMS (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/Warner Chappell, PRS), WBM, H100 33
DUDE (EMI Blackwood, BMI), HL, H100 44; RBH 43
DUELE EL AMOR (Gente Normal, ASCAP) LT 4

-E-

ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 31
EVERYTHING (Szeretlek, ASCAP/BMG Songs, ASCAP), HL, H100 97
EVERYTIME (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI/Universal, ASCAP), HL/WBM, H100 15

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FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 62
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 58
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 23
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 28
FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 78
FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP) RBH 78
FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP/EMI April, ASCAP), HL, H100 88; RBH 75
FREE (Franne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 85
FREK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0007 Music, BMI), WBM, H100 10; RBH 14

-G-

GAME OVER (FLIP) (Neje, SESAC/Lucky, BMI) H100 84; RBH 48
GET NO BETTER (Larsiny, BMI/Swiss 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 100; RBH 89
THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL/WBM, CS 32
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 11; H100 64
GOLDEN (Universal, ASCAP/latcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 46
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 33; RBH 24
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 80; RBH 37
GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 79

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HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 43; RBH 12
HAZME OLVIDARLA (Vander, ASCAP) LT 35
HEADSPRUNG (Lol Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 60; RBH 17
HEAVEN (Either Or Music, BMI) H100 22
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 21
HERE WITHOUT YOU (Escatappa, BMI/Songs Of Universal, BMI), HL/WBM, H100 42
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiri-am, BMI), HL, CS 10; H100 75
HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 51
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 80
HOOD HOP (Jerrrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 64
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 58
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 33
HOW COME (Eight Mile Style, BMI/Derby Works, ASCAP/EMI April, ASCAP/Fullproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI/Swifty McVey, ASCAP), HL, H100 37
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 14; H100 68

-I-

I BELIEVE (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 18; RBH 32
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 17; RBH 31
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 5; RBH 6
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 22
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 7; H100 55
I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 2; H100 35
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 5; H100 57
I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 29
I HATE U (N-The Water, ASCAP/Still N-The Water, BMI) RBH 95
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/zXto Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 21; RBH 21

I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BPI, BMI), WBM, CS 38
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 90
I'M RIDIN' BIG YO (Pastor Troy, BMI/Toompstone, BMI) RBH 98
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 26
IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), HL/WBM, CS 42
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 87
IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG (Sony/ATV Tunes, ASCAP/Vinnie Mae, BMI), HL, CS 47
(I WANNA HEAR) A CHEATIN' SONG (Warner-Tamerlane, BMI/Chenowee, BMI), WBM, CS 59
I WANNA THANK YA (Soul Insurance, BMI/Melodies Of), BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 62
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 12; H100 66

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JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 14; RBH 4
JESUS WAS A COUNTRY BOY (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 48
LOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 0007 Music, BMI/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Aboud, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cat-Gene, BMI), HL, H100 81; RBH 28
JUST FOR YOU (LBR, ASCAP/Metrophonic, ASCAP) H100 98
JUST LIKE A REDNECK (Copyright Control/CDB, ASCAP/DBA Volunteer Jam, ASCAP) CS 51

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KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 56

-L-

LAGRIMAS (Warner-Tamerlane, BMI/WBM, SESAC) LT 48
LAGRIMAS Y LLUVIA (BMG Songs, ASCAP) LT 45
LA PRIMERA CON AGUA (Pacific LC, ASCAP) LT 34
THE LAST THING SHE SAID (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 44
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) H100 7; RBH 1
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 13
LET ME IN (Universal, ASCAP/50 Cent, ASCAP) H100 73; RBH 29
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 13; H100 70
LET'S GET AWAY (Domani And Ya Majesti's Music, ASCAP/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 82; RBH 39
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, H100 77
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 1; H100 32
LORE LORE (VMR, ASCAP/F.I.P.P., BMI) LT 40
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 54; RBH 23
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 8; H100 63
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 34

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THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 49
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 76
LUCHERE POR TU AMOR (Peermusic III, BMI) LT 36
LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 99

-N-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 66
MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 29
MAS QUE TU AMIGO (Crisma, SESAC) LT 17
ME AND EMILY (Castle Street, ASCAP/Singninch 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/Hot Jack, BMI), HL, CS 28
MIEDO (Fato, ASCAP) LT 12
MIEDO (Vander, ASCAP) LT 16
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 33
MOVE YA BODY (Twenoz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipa Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 6; RBH 39
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Supr ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 46
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), HL/WBM, H100 39
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 69; RBH 53

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NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 27
NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott

Storch, ASCAP/Black Owned Musik, ASCAP/Angela Bey-ince, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal/Songs Of PolyGram International, BMI/Notting Dale, BMI), HL/WBM, H100 24
NEIGHBORHOOD MUSIC (Upstaris, ASCAP/Lil Rob, BMI/Mooxwork 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, RBH 52
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 96
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) RBH 55
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 7
NO PROBLEM (Lil Jon 0007 Music, BMI/TVT, BMI/Swizole, BMI) H100 85; RBH 41
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Oddiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 35
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 22
NOT YOUR AVERAGE JOE (Little Mahkyaas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 94

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OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 38
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 67
THE ONE (God Given, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/YaMajesti's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 90
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 41
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP) H100 67
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 8; RBH 5
OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mirimoto, BMI/Songs Of Universal, BMI/Len-lon, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 20; RBH 10

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PARA TODA LA VIDA (LGA, BMI) LT 50
PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/Rightsong, BMI) LT 18
PIECES OF ME (EMI April, ASCAP/Kay's Tuff, BMI/Dylan Jackson, ASCAP/Big A Nikki, ASCAP/WB, ASCAP), HL/WBM, H100 28
POBRE DIABLA (Crown P, BMI) LT 47
PREFIERO PARTIR (Crisma, SESAC) LT 41
PRENDA QUERIDA (Peer Int'l, BMI) LT 46
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E D Duz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Ining, BMI), HL, RBH 77
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 39

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QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 1
QUE LLORO (Sony/ATV Discos, ASCAP) LT 24
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 4
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 9; H100 59
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 27; RBH 44
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 27

-S-

SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 17
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 45
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhifi, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 65; RBH 20
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 13
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 60
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 15
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP) H100 50
SINGLE FATHER (EMI Full Nelson, BMI/Warner-Tamerlane, BMI/Thirty Two Mile, BMI/New Music For Me, BMI), HL/WBM, CS 53
SLOW MOTION (Money Mack, BMI) H100 2; RBH 3
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 91
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 3; H100 41
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 46
SON OF A PREACHER MAN (Sony/ATV Tree, BMI), HL, CS 50
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 34; RBH 11
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Logo, ASCAP/Aragorn Songs, ASCAP/DJ Inv, BMI), HL, H100 29; RBH 13
SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 6
STILL IN LOVE (Ailarioe Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 83; RBH 35
STORM (Miss Bessie, ASCAP) RBH 63
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 24
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing

Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 25; RBH 15
SWEET SUMMER RAIN (Universal-MCA, ASCAP/Halhana, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 54

-T-

TAKE ME OUT (Universal-Island, PRS), HL, H100 93
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liwelllynn, ASCAP/Southern Crunk, ASCAP/PMHI, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 74
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 96
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) RBH 55
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 7
NO PROBLEM (Lil Jon 0007 Music, BMI/TVT, BMI/Swizole, BMI) H100 85; RBH 41
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Oddiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 35
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 22
NOT YOUR AVERAGE JOE (Little Mahkyaas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 94

OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 38
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 67
THE ONE (God Given, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/YaMajesti's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 90
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 41
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP) H100 67
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 8; RBH 5
OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mirimoto, BMI/Songs Of Universal, BMI/Len-lon, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 20; RBH 10
PARA TODA LA VIDA (LGA, BMI) LT 50
PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/Rightsong, BMI) LT 18
PIECES OF ME (EMI April, ASCAP/Kay's Tuff, BMI/Dylan Jackson, ASCAP/Big A Nikki, ASCAP/WB, ASCAP), HL/WBM, H100 28
POBRE DIABLA (Crown P, BMI) LT 47
PREFIERO PARTIR (Crisma, SESAC) LT 41
PRENDA QUERIDA (Peer Int'l, BMI) LT 46
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E D Duz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Ining, BMI), HL, RBH 77
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 39
QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 1
QUE LLORO (Sony/ATV Discos, ASCAP) LT 24
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 4
REDNECK WOMAN (Sony/ATV Cross Keys,

Terror Squad Scares Up An R&B/Hip-Hop No. 1

Terror Squad—consisting of **Fat Joe, Remy Ma, Tony Sunshine, Prospect** and **Armageddon**—wins the crown on Hot R&B/Hip-Hop Singles & Tracks. The Squad's "Lean Back" tacks on another 4.8 million listener impressions to bypass "Slow Motion" by **Juvenile** and oust "Confessions Part II" by **Usher** from his No. 1 perch.

While the posse cut has become prevalent in hip-hop with acts like **D12, the Diplomats** and **Da Band**, those groupings have had a difficult time reaching the top of the R&B chart. The last hip-hop crew to record as a single entity and have a track chart in the top 10 was **Irv Gotti's the Inc.** The group included **Ja Rule, Ashanti, Charli Baltimore** and **Vita**; its single peaked at No. 3 in August 2002.

Not only has it been difficult for assembled hip-hop groups to hit the top of R&B/Hip-Hop Singles & Tracks, it has also been a chore for established groups. "Lean Back" is the first hip-hop group of any kind to take the crown since **Bone Thugs-N-Harmony** went to No. 1 with "Crossroads" in 1996.



TERROR SQUAD

BOTTOMS UP: With many Christian music stations now being positioned as the "family friendly" listening choice, there's mounting evidence that country radio is less focused on that market segment. Case in point is the No. 47 arrival of the **Notorious Cherry Bombs'** "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long."

While country music has had its share of blue lyrical content, this marks the first time that Hot Country Singles & Tracks has sported a title that includes the rear-end reference.

As record labels usually do when dealing with potentially offensive songs, **Universal South** has serviced a clean version of "Hard to Kiss," which uses an instrumental sound effect over the dubious word. Another current track edited for consumption is **Trace Adkins'** "Rough & Ready" (No. 27), which has substituted the album-version words "asshole" and "bitch" with the more radio friendly "pretty boy" and "doesn't fit."

Aside from these two new examples of raunchiness, country radio is increasingly taking a less politically correct posture, both in lyrics and style, even though the format took a hard right turn following the terrorist attacks of 2001 and the outbreak of war in Iraq.

Gretchen Wilson's "Redneck Woman" would have stuck out like a sore thumb on country radio two years ago but recently went to No. 1.

The latest litmus test of how much country radio is willing to concede is **Big & Rich**. The wacky pair's album is finding a mass audience at retail, and the duo has a coveted opening slot on the current **Tim McGraw** tour. Yet "Save a Horse (Ride a Cowboy)," which celebrates a drunken tryst in the bed of a pickup truck, may be slowing down at radio, as it holds at No. 17.

OUT IN FRONT: Besides being the youngest solo artist to hit No. 1 on the Mainstream Top 40 chart with "Leave (Get Out)" (see Chart Beat, page 69), **JoJo** is also the first female artist to climb to the top of that list with her debut single since **Avril Lavigne** hit with "Complicated" exactly two years ago this week.

JoJo's self-titled album debuted at No. 4 three weeks ago and re-bounds 17-11 this issue, scanning a total of 210,000 units since its release. That is just about even with **Lavigne**, who opened at No. 8 and moved 220,000 units of "Let

Go" in that set's first three weeks. "Let Go" has so far sold more than 6 million units, according to **Nielsen SoundScan**, and we're certain that **JoJo** is hoping her career path continues to mirror that of **Lavigne**.

LONG TIME COMING: Known as an artist who defies pigeonholing, **Lenny Kravitz** enlists **Jay-Z** and takes a bow on Hot R&B/Hip-Hop Singles & Tracks at No. 63 with

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"Storm." He last appeared on that chart 10 years ago with "Heaven Help/Spinning Around Over You."

Kravitz has collaborated with R&B and hip-hop artists more frequently of late, appearing on **P. Diddy's** "Show Me Your Soul," **Erykah Badu's** "Back in the Day (Puff)" and on album cuts from **Jay-Z's** "Blueprint 2.1" and **Mary J. Blige's** "No More Drama."

Finally bowing on that chart at No. 76 is "The Closer I Get to You" by **Luther Vandross** with **Beyoncé**

after receiving airplay at some R&B signals for more than a year. It is also No. 17 in its 30th week on the Adult R&B chart in sister publication **Airplay Monitor**.

The song appears on both artists' latest albums but was not worked to radio until **Vandross'** label, **RCA Music Group**, recently obtained promotional rights to the track.

| HitPredictor™ | | APPLY BY AIRPLAY MONITOR | | DATA PROVIDED BY PROMOSQUAD™ | |
|---|---------------------------------|--------------------------|---|---------------------------------|------|
| MAINSTREAM TOP 40 | | | ADULT CONTEMPORARY | | |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | | | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | | |
| ★ | SWITCHFOOT | 77.1 | ★ | SHERYL CROW | 75.8 |
| ★ | Dare You To Move COLUMBIA | | | Light In Your Eyes INTERSCOPE | |
| ★ | BOWLING FOR SOUP | 71.4 | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | |
| ★ | 1985 ZOMBA | | 1 | KEITH URBAN | 99.7 |
| ★ | SKYE SWEETNAM | 66.8 | | You'll Think Of Me CAPITOL | |
| | Tangled Up In Me CAPITOL | | 2 | THE CORRS | 91.3 |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | | | Summer Sunshine ATLANTIC | |
| 1 | LINKIN PARK | 81.9 | 3 | HOOBASTANK | 87.1 |
| | Breaking The Habit WARNER BROS. | | | The Reason IDJMG | |
| 2 | TRAPT | 76.4 | 4 | CELINE DION | 85.2 |
| | Echo WARNER BROS. | | | You And I EPIC | |
| 3 | MAROONS | 73.4 | 5 | EVANESCENCE | 78.8 |
| | She Will Be Loved RMG | | | My Immortal WIND-UP | |
| 4 | RYAN CABRERA | 71.5 | 6 | COUNTING CROWS | 74.4 |
| | On The Way Down ATLANTIC | | | Accidentally In Love INTERSCOPE | |
| 5 | COUNTING CROWS | 71.2 | 7 | SARAH MCLACHLAN | 71.6 |
| | Accidentally In Love GEFKEN | | | Stupid RMG | |
| 6 | AVRIL LAVIGNE | 70.5 | MODERN ROCK | | |
| | My Happy Ending RMG | | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | | |
| 7 | KELLY CLARKSON | 69.9 | ★ | GODSMACK | 66.4 |
| | Breakaway HOLLYWOOD | | | Touche URMG | |
| ADULT TOP 40 | | | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | | | 1 | CROSSFADE | 76.6 |
| ★ | JOJO | 81.8 | | Cold COLUMBIA | |
| ★ | Leave (Get Out) UMRG | | 2 | SHINEDOWN | 74.5 |
| ★ | JEREMY CAMP | 77.2 | | 45 ATLANTIC | |
| ★ | Right Here EMC | | 3 | LOSTPROPHETS | 73.5 |
| ★ | BOWLING FOR SOUP | 73.9 | | Wake Up (Make A Move) COLUMBIA | |
| | 1985 ZOMBA | | 4 | STORY OF THE YEAR | 73.5 |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | | | Anthem Of Our Dying Day REPRISE | |
| 1 | BLINK-182 | 89.6 | 5 | HOOBASTANK | 72.2 |
| | I Miss You GEFKEN | | | Same Direction IDJMG | |
| 2 | AVION | 78.1 | 6 | PUDDLE OF MUDD | 71.4 |
| | Seven Days Without You CONSOLE | | | Spin You Around GEFKEN | |
| 3 | MAROONS | 77.0 | 7 | BLINK-182 | 70.2 |
| | She Will Be Loved RMG | | | Down GEFKEN | |
| 4 | SEETHER | 73.8 | 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. | | |
| | Broken WIND-UP | | | | |
| 5 | THE CALLING | 73.1 | | | |
| | Our Lives RMG | | | | |
| 6 | MERCYME | 71.6 | | | |
| | Here With Me (NO/CURB) | | | | |
| 7 | BRITNEY SPEARS | 70.0 | | | |
| | Everytime ZOMBA | | | | |

| JULY 24 2004 | | Billboard® | | MAINSTREAM TOP 40™ | |
|--------------|-----------|--------------|---------------------|--|--------------------------------|
| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 2 | 12 | Leave (Get Out) | JOJO (DA FAMILY/BLACKGROUND/UMRG) | 1 Wk At No. 1 |
| 2 | 1 | 19 | The Reason | HOOBASTANK (ISLAND/IDJMG) | ★ |
| 3 | 3 | 15 | Burn | USHER (LAFACE/ZOMBA) | ★ |
| 4 | 4 | 11 | Everytime | BRITNEY SPEARS (JIVE/ZOMBA) | ★ |
| 5 | 7 | 12 | Dip It Low | CHRISTINA MILIAN (ISLAND/IDJMG) | ★ |
| 6 | 6 | 11 | Meant To Live | SWITCHFOOT (RED INK/COLUMBIA) | ★ |
| 7 | 13 | 6 | Turn Me On | XELVIN LYTTLE FEAT. SPRAGGA BENZ (VP/ATLANTIC) | |
| 8 | 14 | 7 | Pieces Of Me | ASHLEE SIMPSON (GEFFEN) | ★ |
| 9 | 5 | 15 | Roses | OUTKAST (LAFACE/ZOMBA) | ★ |
| 10 | 15 | 8 | Confessions Part II | USHER (LAFACE/ZOMBA) | ★ |
| 11 | 9 | 25 | Yeah! | USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA) | ★ |
| 12 | 12 | 12 | Scandalous | MIS-TEEO (456/REPRISE) | ★ |
| 13 | 11 | 24 | This Love | MAROONS (OCTONE/JRMG) | ★ |
| 14 | 10 | 16 | I Don't Wanna Know | MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG) | ★ |
| 15 | 8 | 16 | Naughty Girl | BEYONCÉ (COLUMBIA) | ★ |
| 16 | 19 | 5 | Move Ya Body | NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG) | |
| 17 | 17 | 11 | Heaven | LOS LONELY BOYS (OR/EPIC) | ★ |
| 18 | 16 | 14 | Ocean Avenue | YELLOWCARD (CAPITOL) | ★ |
| 19 | 18 | 9 | Freek-A-Leek | PETEY PABLO (JIVE/ZOMBA) | ★ |
| 20 | 21 | 8 | If I Ain't Got You | AUCIA KEYS (JRMG) | ★ |

| JULY 24 2004 | | Billboard® | | ADULT TOP 40™ | |
|--------------|-----------|--------------|----------------------|--|--------------------------------|
| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 2 | 22 | The Reason | HOOBASTANK (ISLAND/IDJMG) | 2 Wks At No. 1 |
| 2 | 2 | 26 | This Love | MAROONS (OCTONE/JRMG) | ★ |
| 3 | 3 | 17 | Heaven | LOS LONELY BOYS (OR/EPIC) | ★ |
| 4 | 4 | 10 | Accidentally In Love | COUNTING CROWS (DREAMWORKS/GEFFEN) | ★ |
| 5 | 5 | 22 | Away From The Sun | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) | ★ |
| 6 | 6 | 44 | Someday | NICKELBACK (ROADRUNNER/IDJMG) | ★ |
| 7 | 8 | 15 | Meant To Live | SWITCHFOOT (RED INK/COLUMBIA) | ★ |
| 8 | 7 | 35 | My Immortal | EVANESCENCE (WIND-UP) | ★ |
| 9 | 9 | 35 | 100 Years | FIVE FOR FIGHTING (AWARE/COLUMBIA) | ★ |
| 10 | 13 | 13 | Love Song | 311 (MAVERICK/VOICANO/ZOMBA) | ★ |
| 11 | 12 | 11 | Light In Your Eyes | SHERYL CROW (A&M/INTERSCOPE) | ★ |
| 12 | 10 | 16 | Everything | ALANIS MORISSETTE (MAVERICK/REPRISE) | ★ |
| 13 | 11 | 18 | Don't Tell Me | AVRIL LAVIGNE (ARISTA/RMG) | ★ |
| 14 | 15 | 30 | Here Without You | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) | ★ |
| 15 | 14 | 50 | Bright Lights | MATCHBOX TWENTY (ATLANTIC) | ★ |
| 16 | 16 | 17 | I Don't Want To Be | GAVIN DEGRAW (JRMG) | ★ |
| 17 | 17 | 10 | One Thing | FINGER ELEVEN (WIND-UP) | ★ |
| 18 | 18 | 14 | Our Lives | THE CALLING (RCA/RMG) | ★ |
| 19 | 19 | 7 | Ordinary | TRAIN (COLUMBIA) | ★ |
| 20 | 21 | 8 | Rescue | UNCLE KRACKER (LAVA) | ★ |

| JULY 24 2004 | | Billboard® | | ADULT CONTEMPORARY™ | |
|--------------|-----------|--------------|-------------------------------|--|--------------------------------|
| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 1 | 30 | 100 Years | FIVE FOR FIGHTING (AWARE/COLUMBIA) | 10 Wks At No. 1 |
| 2 | 2 | 26 | This One's For The Girls | MARTINA MCBRIDE (RCA NASHVILLE) | ★ |
| 3 | 3 | 46 | White Flag | DIDDY (ARISTA/RMG) | ★ |
| 4 | 4 | 24 | Love's Divine | SEAL (WARNER BROS.) | ★ |
| 5 | 5 | 41 | The First Cut Is The Deepest | SHERYL CROW (A&M/INTERSCOPE) | ★ |
| 6 | 7 | 19 | Just For You | LIOVEL RICHIE (ISLAND/IDJMG) | ★ |
| 7 | 6 | 38 | Ain't No Mountain High Enough | MICHAEL MCDONALD (MOTOWN/UMRG) | ★ |
| 8 | 8 | 54 | Calling All Angels | TRAIN (COLUMBIA) | ★ |
| 9 | 10 | 7 | Drift Away | UNCLE KRACKER FEAT. DOBIE GRAY (LAVA) | ★ |
| 10 | 9 | 39 | You Raise Me Up | JOSH GROBAN (143/REPRISE) | ★ |
| 11 | 13 | 14 | This Love | MAROONS (OCTONE/JRMG) | ★ |
| 12 | 11 | 11 | Forever And For Always | SHANIA TWAIN (MERCURY/IDJMG) | ★ |
| 13 | 12 | 12 | Unwell | MATCHBOX TWENTY (ATLANTIC) | ★ |
| 14 | 14 | 12 | Go Your Own Way | WILSON PHILLIPS (COLUMBIA) | ★ |
| 15 | 15 | 29 | Here Without You | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) | ★ |
| 16 | 16 | 15 | 8th World Wonder | KIMBERLEY LOCKE (CURB) | ★ |
| 17 | 17 | 16 | Summer Breeze | SEALS AND CROFTS (WARNER BROS.) | ★ |
| 18 | 18 | 6 | You And I | CELINE DION (EPIC) | ★ |
| 19 | 19 | 11 | Here With Me | MERCYME (IND/CURB) | ★ |
| 20 | 20 | 20 | Buy Me A Rose | LUTHER VANDROSS (JRMG) | ★ |

| JULY 24 2004 | | Billboard® | | MODERN ROCK™ | |
|--------------|-----------|--------------|-------------------------|--|--------------------------------|
| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 1 | 14 | Slither | VELVET REVOLVER (RCA/RMG) | 4 Wks At No. 1 |
| 2 | 2 | 17 | Float On | MIDWEST (EPIC) | ★ |
| 3 | 3 | 15 | Talk Shows On Mute | INCUBUS (IMMORTAL/EPIC) | ★ |
| 4 | 5 | 14 | Just Like You | THREE DAYS GRACE (JIVE/ZOMBA) | ★ |
| 5 | 4 | 13 | Broken | SEETHER FEAT. AMY LEE (WIND-UP) | ★ |
| 6 | 6 | 11 | Vindicated | DASHBOARD CONFESIONAL (VAGRANT/INTERSCOPE) | ★ |
| 7 | 7 | 7 | Take Me Out | FRANZ FERDINAND (DOMINO/EPIC) | ★ |
| 8 | 9 | 1 | Breaking The Habit | LINKIN PARK (WARNER BROS.) | ★ |
| 9 | 11 | 1 | Dare You To Move | SWITCHFOOT (RED INK/COLUMBIA) | ★ |
| 10 | 16 | 1 | Somebody Told Me | THE KILLERS (ISLAND/IDJMG) | ★ |
| 11 | 13 | 1 | Down | BLINK-182 (GEFFEN) | ★ |
| 12 | 15 | 1 | Quality | SLIPKNOT (ROADRUNNER/IDJMG) | ★ |
| 13 | 17 | 12 | Anthem Of Our Dying Day | STORY OF THE YEAR (MAVERICK/REPRISE) | ★ |
| 14 | 8 | 11 | Ch-Check It Out | BEASTIE BOYS (BROOKLYN DUST/CAPITOL) | ★ |
| 15 | 18 | 7 | First Straw | 311 (VOLCANO/ZOMBA) | ★ |
| 16 | 14 | 23 | Cold Hard Bitch | JET (ELEKTRA/ATLANTIC) | ★ |
| 17 | 10 | 24 | The Reason | HOOBASTANK (ISLAND/IDJMG) | ★ |
| 18 | 20 | 14 | 45 | SHINEDOWN (ATLANTIC) | ★ |
| 19 | 12 | 22 | Lying From You | LINKIN PARK (WARNER BROS.) | ★ |
| 20 | 21 | 9 | So Cold | BREAKING BENJAMIN (HOLLYWOOD) | ★ |

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 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.

Strat At 50

Continued from page 8

but he'd never done a lot of wood-working. George was into electronics but was a master woodworker on top of that, and a working musician. They were complementary."

The Strat, as it is commonly known, evolved from the Fender Broadcaster, introduced in 1950 and later renamed the Telecaster.

Itself an icon among guitarists, the Telecaster is thicker and heavier than the Strat.

"I kept telling Leo that a guitar ought to fit a player like a good custom shirt," Carson says. "I filed my Telecaster down, where your arm goes—it always caught my arm at a bad angle and dug into my ribs. So I filed that off, and it went from there."

In addition to the beveled front inspired by Carson's Telecaster modification, the Strat's back was contoured to the player's body, resulting in a sleeker, lighter guitar. The body also closely resembled that of Fender's Precision Bass—another revolutionary instrument, introduced in 1952—with its distinctive horns flaring from the neck.

"The first prototype didn't have any lower horn at all," Carson recalls. "Freddie Tavares said, 'It wouldn't look quite so ugly if we could put a smaller horn on the bottom side. There would

be a little more symmetry involved.' He was right about that."

The Strat included a built-in "revolutionary Tremolo Action lever," as a 1954 print advertisement described it. It also featured three pickups. Players quickly discovered that the three-position pickup selector switch could be placed between settings, allowing the signal of two adjacent pickups to be transmitted simultaneously, giving birth to a new range of sounds.

HOLLY'S INFLUENCE

Buddy Holly's appearance playing a Stratocaster on the "Ed Sullivan Show" in 1957 was momentous in the history of rock and the Strat. Holly was even bigger in England: the Crickets' 1958 tour, along with their first album, "The 'Chirping' Crickets," on which the Strat was pictured, were enormously influential.

"Cliff Richard's management sent to the U.S.A., and we got a brochure from Fender," Hank Marvin, guitarist in Richard's group, the Shadows, recalls in "Fender Heaven," a BBC 4 radio program. Richard and the Shadows were England's biggest rock stars in the '50s.

"We pored over the brochure and chose the most expensive guitar, the one that looked like Buddy Holly's guitar—a Fender Stratocaster," Marvin said.

"When it arrived a few weeks later we opened the box, and there was this wonderful-looking thing. We just looked at it for ages without even picking it up. It was like something from Mars."

"When I was a kid I fell in love with that thin, cool look," Texas guitarist Jimmie Vaughan says. "It was like part lamp, part spaceship and part ray gun."

Bluesman Buddy Guy acquired a Strat after moving to Chicago in 1957.

"Every time I'd meet a guitar player, they thought I had special effects in there or something," Guy recalls. "Next thing I know, they were popping up everywhere. Jeff Beck and Eric Clapton saw me in '65 in England. They said they didn't think a Strat could play blues: All they had heard was the country and Western stuff."

For Hendrix, the Stratocaster was the primary vehicle with which he forever altered perceptions of the guitar.

"I just remember him with a Strat in his hands most of the time," says Hendrix's engineer, Eddie Kramer. "There was always a pile of Strats [in the studio], and he would pick his favorite one—whatever he was utilizing onstage, more than likely, would be the one he would go with."

"The first person I remember playing a Strat was, of course, Jimi Hendrix," says Robert Cray, who owns some 15 Stratocasters. "I've grown to love what it offers."

The affinity guitarists have for the Strat is reflected in the many signature models in Fender's Artist Series. That collection includes Stratocasters bearing the names of Clapton, Guy, Beck, Cray, Jimmie and Stevie

Ray Vaughan, Mark Knopfler, Richie Sambora and Yngwie Malmsteen.

In 2003, Fender representatives flew to Austin to reconstruct Stevie Ray's 1963 Strat, the legendary "Number One" he purchased in 1973 and played until his death in 1990. The Custom Shop has produced 100 exact replicas of "Number One," complete with Vaughan's modifications.

SOLD! (FOR \$959,500)

Another revealing testament to the Stratocaster's eminence took place June 24 at Christie's in New York, where "Blackie," Clapton's 1950s-era Strat pictured on the cover of his "Slowhand" album, was auctioned for \$959,500.

Clapton has donated many of his guitars to raise money for the Crossroads Centre drug and alcohol rehabilitation facility in Antigua. He also donated "Brownie," the Strat he used on the recording of "Layla." It was auctioned for \$497,500 in 1999.

The Guitar Center chain, which purchased "Blackie," also paid \$623,000 for "Lenny," another of Stevie Ray's favored Strats.

The Strat's birthday celebration will continue with the Miller Strat Pack, a benefit concert scheduled for Sept. 24 at London's Wembley Arena. The Crickets, Hank Marvin of the Shadows, David Gilmour, Phil Manzanera, Paul Rodgers, Joe Walsh and Johnny Marr are among the featured artists.

To further commemorate the anniversary, Fender's Custom Shop is issuing the limited-edition 1954 Stra-

tocaster, manufactured with many of the same machines and methods used for the original. Fender is also producing the 50th anniversary edition of the American Deluxe Stratocaster.

"Leo was a genius," says Guy, echoing the thoughts of many. "That guitar, man, it's like Henry Ford and the car. I don't think it will ever go away. I've got 20, 25 [Stratocasters] in a room at my office, but my '57 Strat is right here beside my bed."

Sony-BMG

Continued from page 6

ufacturing side of the industry, since Sony and BMG each own one of the two biggest CD/DVD manufacturers in Europe (DADC and Sonopress, respectively).

Similarly, Lambot is worried that Sony-BMG artists would get preferential treatment from the many media outlets owned by BMG parent Bertelsmann or on Sony's online platform. "We've had no promises of fair access," Lambot says.

But, he adds, "under EU rules there was little we could do for blocking the merger."

Others have a less despondent view of an integrated Sony-BMG. Entertainment lawyer Stephen Kinsella of the firm Herbert Smith says there was no mention of efficiency savings in the Brussels hearings that preceded the decision to clear the merger.

Kinsella points out that Sony and BMG, like other majors, tend to outsource much distribution and talent-spotting. "There are fewer efficiencies of scale in this merger," he says.

He adds that with the companies' similar product and geographical overlap, savings opportunities lie mainly in premises and plants. He predicts that staff cuts "will mostly be in manpower, with probably just one head office and possibly one chief executive."

As for media and distribution access, Kinsella thinks commercial concerns will keep Sony from being restrictive with its Connect online service. "It would be like Coca-Cola only agreeing to sell in Sainsbury's supermarkets," he says.

In the United States, the Federal Trade Commission examines possible antitrust concerns surrounding big mergers such as this. A representative for the FTC's antitrust division said the agency does not comment on ongoing reviews and investigations.

But sources suggest the FTC will approve the merger around the same time that the EC makes its decision.

A BMG spokesman says the companies expect a U.S. regulatory ruling soon. Representatives from Sony were unavailable to comment on the merger.

Additional reporting by Bill Holland in Washington, D.C., and Ed Christman in New York.

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BPI

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declined to comment on Jamieson's speech.

While sources at the BPI say there was no specific agenda behind the speech, indie circles are nevertheless baffled by the nature of the attack and its motivation.

A source close to Jamieson says that what he was doing in his speech was informing his members of the state of

the union. "If you put it in context, this speech marks the end of a chapter," the source says. "AIM and the BPI remain in the same business and will continue to work together."

THE REUNION THAT WASN'T

When he was appointed in 2002, Jamieson had made a priority of reuniting the two organizations. He brought in former Music Week publisher Steve Redmond with a specific mission to find a way to bring together the two bodies. Redmond is now communications director of the BPI.

The BPI and AIM held unification

talks throughout 2003 until February 2004, when AIM decided to withdraw from the negotiating table.

Sources believe that AIM has ended the discussions with the BPI after its steering committee—which included the highly influential chairman of Beggars Group, Martin Mills, and Doug D'Arcy from Songlines—decided that the BPI's proposals were not acceptable.

"We thought we were talking about a partnership, and instead it was an annexation," a source familiar with AIM's view of the talks says.

Different issues were at stake. One

was the representation of AIM members within the joint organization, with AIM expecting to have its own board within the AIM-BPI structure. Another was the role of Wenham in the new structure. "Alison was not going to take a light management role," a source says.

A source close to AIM says that Jamieson's attack illustrates the reason why there is the need for a specific voice for the indie sector.

"How can one say that the Sony-BMG merger is not worth commenting on when it is going to have major implications on the industry's concentration and competitive behavior?"

EMI

Continued from page 6

During his presentation, Nicoli assured shareholders that inroads are being made against piracy, reiterating comments he made July 1 before analysts at the company's Digital Music Day at Abbey Road Studios (*Billboard*, July 17).

Nicoli is stepping up his involvement in tackling piracy through the U.K. government's new intellectual property forum. He will represent the music industry on this panel. Its first meeting is July 19.

Shareholders used the EMI meeting to launch some attacks on the salaries and bonuses of the company's top executives. In particular, the pay package of EMI

Recorded Music chairman/CEO Alain Levy was singled out.

The company's annual report, released June 10, revealed Levy was awarded a new five-year contract with a base salary upped to £1 million (\$1.84 million) from £700,400 (\$1.29 million) last year, not counting bonuses. His potential annual bonus has been increased from two times salary to three times salary.

Nicoli countered that about two-thirds—a "relatively high proportion"—of executive remuneration packages were performance-related and that most targets were met in recent years. Deputy chairman John Gildersleeve declared the company's executive remuneration packages were "robust and appropriate."

During the Q&A session, Nicoli confirmed that EMI is not currently in talks regarding a merger. "We are very much focused on building our

existing business, which we think has been doing very well in recent years," he says.

An upbeat Nicoli also reassured shareholders that the global recorded-music market has shown "encouraging trends" in recent months, while admitting that the continental European markets remain "difficult."

Applauding the achievements of vice chairman David Munns, who oversees the U.S. company, Levy noted that the North American company has reached an unprecedented level of management strength.

Munns recently signed a new contract with EMI.

In other business, EMI Music Publishing chairman/CEO Martin Bandier was re-elected to the EMI board.

Sly Bailey, CEO of British newspaper publisher Trinity Mirror, was elected as a nonexecutive director after taking the role at EMI April 2.

Gildersleeve and EMI audit committee chair Kathleen O'Donovan were also elected as nonexecutive directors. Shareholders also learned that Harald Einsmann and Dominic Cadbury had retired from the board.

According to figures the International Federation of the Phonographic Industry published last month, EMI moved up one rank in 2003 to become the world's second-largest record company in market share. EMI's share rose in 2003 to 13.4%, compared with 12.2% in 2002.

In its full-year financial results, issued May 24, EMI reported revenue of £2.12 billion (\$3.84 billion) for the year ended March 31, down 2.5% from the previous year. EMI's operating profit slipped from £254.7 million (\$462 million) in fiscal 2002 to £249.3 million (\$452 million) in fiscal 2003. Its pre-tax income declined 8.7% to £163.3 million (\$296 million).

Elvis

Continued from page 1

release it without paying royalties to the owners of the master or to the performer, or their heirs. BMG will start losing a significant piece of its catalog income in Europe.

As that song is being hailed by some as the beginning of rock'n'roll, the implications are that every year after 2005, more recordings that defined the genre will fall into public domain.

In the United States, BMG will continue to own the rights to the recording. Under the 1998 Sonny Bono Copyright Term Extension Act, sound recordings are protected for 95 years from the day of recording in the United States—for post-1976 recordings, coverage is artist's life plus 70 years.

In most of the European Union, the duration is 50 years after the first release of a sound recording (see table, this page).

The Elvis case illustrates the importance of the issue for record companies in Europe. It also highlights the discrepancy between Europe and the United States.

WAKEUP CALL

"I regard this week's anniversary as a wakeup call and a call to arms to step up a gear or two in our campaign to lobby for a similar term in the EU," said Peter Jamieson, executive chairman of British Phonograph Industry, in a recent speech.

Jamieson added, "The end of the sound recording copyright on the explosion of British popular music in the late '50s and '60s, not just the Beatles, but many other British artists, is only a short period away. If nothing is done they will suffer loss of income not just for their sales in the U.K. but their sales across the globe."

Many recordings from the '50s and the '60s will start falling into public domain in the coming years.

Bruce Welch is bass guitarist with the Shadows, originally the backing group for Cliff Richard. Richard's and the Shadows' copyrights will start to

expire when they hit the 50-year mark in 2009.

"It's scary," Welch said during a 37-date sold-out tour of the United Kingdom. "I only became aware of the situation last year . . . Our stuff is still selling, and there's about 250 various compilation albums out there worldwide. I'd like the period extended as soon as possible and 95 years sounds good to me."

Against this background, it is not surprising that the extension of the term of duration of recording rights is the music industry's main priority on the legislative agenda in Europe.

The EU is reviewing its past directives on intellectual property, notably the EU Term of Protection directive. With this in mind, trade body the International Federation of the Phonographic Industry last year asked the European Commission for an extension of Term of Protection for producers and artists with the goal of ending the discrepancy between the United States and the EU.

IFPI chairman/CEO Jason Berman commented: "It's remarkable that Europe, which is the source of such a rich and diverse range of musical repertoire, should offer less protection than, for example, the U.S.A. where the term is 95 years. There are many other markets where recordings are

granted a longer term of protection than in Europe. Australia recently committed to extending its term of protection from 50 to 70 years in a bilateral trade agreement with the U.S. The EU should not delay in introducing a higher level of protection."

The IFPI has started a campaign to raise awareness among policy makers and legislators on the issue. It targets EU member states, the EC and the Parliament.

"We are using any opportunity we have to highlight the issue during meetings with the commission and MEPs [members of the European parliament]," said Brussels-based IFPI senior communications executive Francine Cunningham.

European artists have been invited to sign a petition on term of protection. The petition states: "It makes no sense that these musical works are valued less highly in Europe than they are in many other regions around the world and less highly than other creative works. These differences in term of protection will also impede the development of e-commerce, as recordings streamed across the world will be subject to radically different copyright terms in each country."

The IFPI is planning to present the signed petition at a press conference

in Brussels this fall. In addition, IFPI's affiliated organizations have been contacting their national governments on the issue.

"Most of the activity will be focused on the fall when the dossier moves to the Parliament and the Council," Cunningham said.

ONLINE INCENTIVE

Berman sees harmonization of the copyright duration as useful in regulating online activity.

"Having vastly different terms of protection in different parts of the world hampers the development of legitimate online music services," he observed. "Public domain recordings in Europe, for example, may be distributed online from a European country into the U.S. where such acts amount to an infringement. In such cases, effective enforcement of rights may be difficult. A longer uniform term of protection would provide an incentive for the development of new ways of disseminating back catalog and specialized genres online."

Richard Constant, general counsel at Universal Music International, backs the principle of an increase in term of protection. He would be "disappointed" if an extension fell short of 70 years as applies to song copyrights.

"We are hugely active in the back catalog area," Constant said. "We would be in deep trouble if we didn't work it, because it accounts for a large proportion of our income."

The issue was heavily debated by the members of British indie labels' organization AIM, according to its chairman Alison Wenham. Some members, she says, see benefits in increasing the amount of repertoire in the public domain, but eventually, AIM will be lobbying for an extension of the terms.

"It just happens that the U.K. created a global industry in the '60s, and there's much to lose if we stop the clock at just 50 years," Wenham said. "There is economic value in extending copyright protection. We will add our weight to those who ask for an extension."

Nigel Parker, joint founder and legal adviser of the Assn. of United Recording Artists, also favors an extension to 70 or 80 years as a realistic first step toward parity with other copyright works.

"It's a very important issue for us because many performers live out their lives in penury while public domain companies cash in on music to which they made no contribution," Parker says. "Given the huge increase over the past 50 years in the importance of sound recordings to consumers, the law should grant performers equivalent protection to composers."

It is anticipated that resistance to copyright-term extension will come from consumer groups on the grounds that public domain repertoire gives the public greater access to historic material. Dissenting voices also are expected from groups usually advocating free content on the Internet.

However, the toughest challenge on term extension could be the mind-set of the EC. One industry source says, "The usual opening position from the commission is that there is no reason to change existing laws. That's when we need to put pressure on the commission through the member states and the Parliament."

Copyright Terms By Country

A sampling of the diverse length of copyright terms for various countries around the world:

| | | |
|---------------------------------------|-----------------|-----------------|
| 50 years | Japan | Sweden |
| Argentina (following death of author) | Latvia | Switzerland |
| Belgium | Lithuania | United Kingdom |
| China | Luxembourg | |
| Cyprus | Malta | 60 years |
| Czech Republic | The Netherlands | India |
| Denmark | New Zealand | |
| Estonia | Norway | 70 years |
| Finland | Poland | Australia |
| France | Russia | Brazil |
| Germany | Slovakia | |
| Hungary | Slovenia | 95 years |

* For recordings made before 1976, the term is 95 years from first publication or 120 years from creation, whichever expires first; post-1976 recordings are protected for the life of the artist plus 70 years.

Induce

Continued from page 1

ing Industry Assn. of America, sent a letter of support for the legislation to every member of the Senate on June 13.

It was the first time in his year-long tenure at the RIAA that Bainwol has seen fit to write to the legislature. His letter says that none of the groups opposing the measure dispute the core issue that copyright infringers should be penalized.

The bill, introduced last month by Sen. Orrin G. Hatch, R-Utah, and co-sponsored by the leadership of both

parties, states that whoever "intentionally induces" or "intentionally aids, abets, counsels or procures" any violation of copyright "shall be liable as an infringer."

The bill has set off a firestorm of opposition.

CHILLING EFFECT ON TECH

Opponents from the consumer electronics and Internet communities say the bill's broad language will stifle creation of new technologies and products. They are also fearful that under the bill, the "safe harbor" standard set by the Supreme Court in the 1984 Sony v. Universal Studios case (aka the Betamax case) may be overturned, thereby subjecting the makers and distributors of consumer products to liability.

The safe harbor standard maintains that if a device or technology can be used for noninfringing purposes (like the VCR's ability to time-shift pro-

grams) it cannot be held liable for infringement.

A coalition of 43 interested parties opposing the measure wrote a letter July 9 to Hatch, the outgoing chairman of the Senate Judiciary Committee, as well as committee members. It said:

"By combining (1) a new and separate cause of action for 'intentional inducement,' (2) a lower civil, rather than higher criminal, standard of liability, and (3) a circumstantially 'reasonable' test, S. 2560 would seem to ensure that massive and intrusive discovery proceedings and a jury trial would await any innovator or investor who introduces to the market a product that some copyright owner, someplace, believes will 'induce' infringement."

The groups also maintain that such a new law would drive investment in technology and accompanying jobs overseas.

The letter's signers include the Electronic Freedom Foundation, Verizon, TiVo, Intel, Google, the Consumer Electronics Assn. and Public Knowledge.

P2P United, the lobbying group representing file-sharer favorites Grokster, Blubster, Morpheus and others, also sent a letter to Hatch and the committee, claiming that Hatch is wrong in claiming the companies induce piracy.

"The astonishing claim that the kind of wholly decentralized peer-to-peer software developed by the members of P2P United 'functions like Earth Station 5's 'piracy machine'' is utterly inaccurate and indefensible," the lobbying group said.

Citing the July 9 letter by opponents, Bainwol writes to senators:

"The recent letter signed by a group of interests seeking a hearing (which we too support) is a case in point. It states: 'While we agree with

the need to penalize those who intentionally cause copyright infringement, we are concerned . . . Those who accept the core purpose of the bill ought to come forth with constructive and concrete suggestions, not hypothetical and peripheral concerns. Why? The men and women of the music community and their families—and other content creators—deserve action . . . We can't afford paralysis.

"Ironically," he adds, "these P2P operators who hide behind the protective cover of 'technology' resist deploying existing technological answers to solve this problem. They resist modernization because it undercuts their business model. There's a price to going legitimate. But you can make it harder for them to resist doing the right thing—without imposing a mandate. And that's by raising the price for not going legitimate."

Low Sales No Problem For Latin Grammy Nominees

BY LEILA COBO

A slew of noncommercial releases, many virtually unknown in the United States, dominate the nominees for the fifth Latin Grammy Awards.

The top contender is Brazilian producer Tom Capone, who garners five nominations, including two for record of the year.

Among the nominated albums Capone worked on is Brazilian singer Maria Rita's self-titled debut. Rita, the daughter of late singer Elis Regina, garners four nods of her own, including record and album of the year.

The other prominent multiple nominee is "Lágrimas Negras," a blend of Spanish *coplas* and Cuban *son* by pianist Bebo Valdés and vocalist Diego El Cigala. The set receives five nominations, including record and album of the year.

"My hope is 'Lágrimas Negras' will open a door for audiences who have never listened to flamenco," El Cigala says. He and Valdés receive three nods for their work on "Lágrimas." Valdés earns a fourth nomination for "We Could Make Such Beautiful Music," his collaboration with Federico Britos.

Brazilian engineer Alvaro Alencar, who worked on "Maria Rita," has four nominations, including one for another record of the year nominee, "Dois Rios" by Skank.

"María Rita" and "Lágrimas Negras" have been very successful abroad, but many other top nominees have not found an audience.

They include Robi Draco Rosa, who receives three nods for "Más y Más," a Spanish-language track from his album "Mad Love." The track is nominated for record, song and video of the year. The album has scanned 30,000 copies in the United States, according to Nielsen SoundScan.

Most surprising are three nominations for Kevin Johansen, an Argentine singer/songwriter whose quirky "Sur o No Sur" is nominated for album of the year. The Sony disc has sold well in Argentina but scanned only 2,000 copies in the United States.

Luana Pagani, senior VP of marketing for Latin America at Sony, expects the nominations will give Johansen "visibility and exposure he would probably not have otherwise."

LITTLE REPRESENTATION FOR LATIN POP

The only pop act nominated in the main categories is perennial Latin Grammy favorite Alejandro Sanz, who collects four nods for "No Es Lo Mismo," including record and album of the year.

No tropical or regional Mexican acts are in the mix. Alternative music, however, is heavily represented. In addition to Johansen and Rosa, other multiple nominees include Mexico's Café Tacuba and Julieta Venegas. The latter has found commercial

success with her album "Andar Conmigo." The set receives three nods, including album of the year.

The best new artist nominees are perhaps the most diverse of any main category. They include urban/regional act Akwid, alternative band Superlito, pop/*vallenato* act Mauricio & Palodeagua (whose album has not been released in the United States), pop singer/songwriter Obie Bermúdez and Rita. Bermúdez is also up for a pop award. "I'm very thankful," Bermúdez says, "especially because I've worked so hard this year."

Some observers applaud the nominations, but others are perplexed by the choices.

"To me, the whole process is a mystery," one music executive says.

Members of the Latin Academy of Recording Arts and Sciences vote for the nominations. But, as with the mainstream Grammy Awards, a nominating committee votes on the five finalists for the general categories and for certain specialized categories.

Nominating noncommercial acts in the general categories, another insider says, "sends the wrong message. If you tell me, 'This act didn't sell, but it's an extraordinary album,' well, that's what it's supposed to be. But there were a lot of things that were better, both musically and artistically, that aren't [nominated]."

The Latin Grammys will take place Sept. 1 at the Shrine Auditorium in Los Angeles. CBS will air a live broadcast of the event.

Latin

Continued from page 1

But even some indie labels are enjoying the bounty.

"For us, the year started terribly . . . terribly good," says Valentín Velasco, president of Balboa Records.

Across the genre the boom is mainly attributed to strong new releases, better pricing strategies, more efficient marketing and promotion, increased anti-piracy efforts and a bigger-than-ever presence of Latin music in mainstream accounts.

At least some of the increase can be traced to the shift in Latin sales in the last three years from indie stores to large accounts, including mass merchants, that Nielsen SoundScan tracks.

According to mid-year SoundScan figures, U.S. Latin album sales racked up 14.6 million units from January to June, compared with the 11.5 million units in the same period in 2003.

The increase for the first six months comes on top of a full-year increase of 34%, when comparing 2003 sales with 2002 figures.

"Every day we're selling more and more units through the [mainstream] account base," says Gustavo López, VP of Latin sales and marketing for UMVD, whose titles accounted for 46.1% of all Latin albums sold for the six-month period, according to Nielsen SoundScan. "They've found Latin music to be a valuable and viable segment of their mix."

López says mainstream chains, including Wal-Mart, Kmart and Target, account for roughly 55% of his business, with Latin specialty stores mak-



LOS TEMERARIOS: AMONG THE ACTS WITH A TOP-SELLING ALBUM IN '04'S FIRST HALF

ing up 45%. Two years ago, those numbers were inverted.

"We've shown nice growth in the past three years and specifically in the past six months," says Scott Wilson, group VP for Handleman, whose racked accounts include Kmart and Wal-Mart. This is despite the fact that "we've only added a modest number of stores to carry Latin in the last six months. So, the increase is because more people are buying at our current stores."

Among the labels showing growth in the past year are Univision Records, Fonovisa and Disa Records, which constitute the UMVD-distributed Univision Music Group. Collectively, they now command more than 33% of the U.S. Latin market, up from 28.8% in 2003.

Key to their success is an increasing number of CD/DVD combo releases that offer more bang for the buck, says Dave Palacio, executive VP/CFO of Univision Music Group.

Beyond the combos, Palacio says improved marketing and promotion efforts have been key in increasing sales.

"We're doing a better job of setting up our releases," he says. "We've struc-

tured our company to improve in marketing and promotion, because every little percentage counts."

Lack of proper setup has characterized the Latin music market, where artists tend to do promotion only after an album is out. But more labels now cite early setup as an element of success.

Among them is Disa, which has seen its market share double in the past year.

"We're going to radio early, we're having a hit early, we're getting sales out of the box," Disa executive VP of sales and marketing Jeff Young told *Billboard* in June. "We're taking all the key elements of a successful record and we're setting it up."

Retailers and distributors say they have changed as well.

"We are far more efficient than before," says Melek Portillo, president of Angelica's Record Distributors in Arizona. "We've reduced our inventory, and we stock what we truly sell. We buy what's being promoted. We're very much on top of things, and we keep our clients informed about what's going on with the product."

TV campaigns, she says, are particu-

larly effective in pushing sales, as is reduced pricing.

Portillo says her company's monthly sales rose an average of 20% over last year.

Balboa, a California-based indie label with its own distribution, has seen monthly sales rise an average of 25% compared with last year.

For first-quarter 2004, Balboa commanded a 4.93% share of the U.S. Latin market—an impressive performance for an indie.

Balboa's surge in sales can be attributed to lower prices and an increased presence in mainstream accounts—which now make up 50% of Balboa's business, up from zero several years ago.

Velasco says the label got a foothold in the mass-merchant market last year with its series of three-CD packs that

sell for \$7.50. Beyond that, he says, Balboa has slashed its wholesale prices on catalog and front-line releases an average of 30% (see Latin Notas, page 45).

CONCERN FOR ONE-STOPS

But not everyone is rejoicing about the sales numbers.

Peter Prajin, VP of Los Angeles-based Prajin One-Stop Distributors, which also owns 20 retail outlets, traces his sales increases in part to the closure in the past year of two major independent distributors, A&A and Rangel.

Prajin worries about the shift of Latin sales to mainstream accounts.

"The more you see SoundScan go up, the more you know [one-stops] are going to be treated like a second-class customer," he says. He adds that new acts have fewer chances of getting support from the big-box retailers.

Mobileway

Continued from page 8

about \$300 million per year. He believes premium SMS delivery can help the United States bridge the gap with the European market. London-based telecommunications consultancy ARC Group estimates that market to be \$3.5 billion per year.

"Punching in a simple code for a specific ringtone and having it charged to a bill is a much simpler experience than our current delivery methods," Frieser says.

The first packaging promotion hit stores with the July 13 release of the

Brian Setzer Orchestra album "The Ultimate Collection." Later this year, WMG acts including Sean Paul and the Darkness are expected to receive similar treatment.

This service will work for all text-message and ringtone-enabled phones on the AT&T, Cingular and T-Mobile carrier networks.

Mobileway, a global provider of mobile content and network services, has built a delivery infrastructure that works with all U.S. carriers.

Later this year, WMG will provide such artist content as screensavers through premium SMS.

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'We've Created A Place Where The Customers Enjoy Shopping'

BY CHRISTOPHER WALSH

The Guitar Center is one of the great American retail successes of the past decade—and David Angress is a major part of the story.

Since he joined Guitar Center in 1996, the Westlake Village, Calif.-based musical instruments/pro audio chain has grown from approximately \$200 million in annual sales to more than \$1 billion.

Today, the chain has 130 locations in 34 states and claims the largest share of a \$6.9 billion U.S. market.

The Guitar Center can be traced back to a single Hollywood keyboard retailer, the Organ Center, which opened in 1959. It later became the Vox Center when it began selling the newly imported Vox line of guitars and amplifiers. By the late 1960s, it was clear that guitars, not organs, were the future of musical instrument retail, and the Guitar Center name was born.

The company's expansion began in 1972; by 1985, there were stores in numerous cities, including two in Chicago. In November of that year, an 18,000-square-foot facility opened on Sunset Boulevard in Hollywood.

Angress, meanwhile, was building a résumé with executive positions at pro audio dealer Sound Genesis and Harman International, manufacturer of professional and consumer audio products. Today, he serves as executive VP/general merchandise manager at Guitar Center.

The chain continues to expand at a torrid pace, opening a new location approximately every month—including new flagship stores in New York and Nashville.

The Guitar Center-owned Musician's Friend catalog and online store features more than 36,000 music products. The corporation's American Music division, acquired in 2002, operates 19 music stores offering sale and rental of band and orchestral equipment. And Guitar Center's recently launched GC Pro division serves recording professionals accustomed to the business-to-business relationship provided by a specialty dealer.

"David is an extremely organized, extremely prepared, very well-spoken and elegant businessman," says Andy Rossi, senior VP of sales and marketing for Fender Musical Instruments. "He always tries to do the best for Guitar Center, but he also wants it to be a win-win for the party that he's dealing with. He understands that it's a long-term relationship, so he's not transaction-based; he's relationship-based."

Q: How have you managed to expand at this pace when the music products industry has been virtually flat for the last three years?

A: We're offering a more compelling place for the customer to shop in terms of selection, pricing and other policies. But I think it's primarily because we've created a place where the customers enjoy shopping. We treat them with respect, try to truly offer appropriate solutions to their problems and also create an environment they enjoy hanging out in.

Q: In an age when young people have so many things vying for their attention and dollars, why are musical instruments enduringly popular?

A: A lot of what happens with our sales is simply a reflection of popular culture. For the last few years, we didn't have a lot of bands out there that were guitar-centric, with 'guitar heroes' that younger players wanted to emulate, thereby coming in to buy a guitar. Guitar business has been good, but I wouldn't say it was the strongest driver in the store.

Over the last six months or so, our guitar business has been extremely strong. From what I'm able to find out from general conversations, it seems very strong for the whole industry. I know we have more high-school kids, for instance, wanting to hang out in our guitar department after school than perhaps at a video-game arcade. We're finding teenage girls interested in playing guitars more than we've seen in the past. What's driving that in society, I can't tell you. But our industry is the happy beneficiary.



The Last Word

A Q&A With David Angress

David Angress: Career Highlights

2000: Named Guitar Center executive VP/general merchandise and marketing manager
1996: Joins Guitar Center as VP of merchandising
1994: Harman International acquires AKG. Angress assumes responsibility for JBL, BSS, AKG and Soundcraft brands for the United States
1990: Sales and marketing VP of AKG. Responsible for AKG, Turbosound and BSS brands for North America and for dbx products worldwide
1987: Sales and marketing executive at One Pass Film & Video
1977: Acquires Sound Genesis with financial partner
1976: VP/GM of San Francisco-based pro audio dealer Sound Genesis

Q: What other trends do you see?

A: The recording business continues to be extremely strong. That is almost exclusively a computer-based area. We're continuing to see very strong sales of computer-based multitrack recording systems and the various outboard accessories that go along with that.

The drum business is also quite strong. That's an area that, like many others, has benefited from more modern manufacturing methodology, so that customers are able to get tremendous values at lower price points.

Q: It's the 25th anniversary of Tascam's 144 Portastudio. Was that product the opening salvo in the home recording revolution?

A: The first shot goes back even further and was also from [Tascam parent] TEAC, when they introduced open-reel four-track machines, and then small mixers. But the Tascam 144 was the first truly integrated small recording system that took the need to really understand the technology out of it and made it simple for a musician to be able to pick up an instrument and get it down on tape. Whether that was to put together a demo before going into a studio to record the finished piece or just to help them increase their own guitar chops—to be able to listen to themselves back—it really was a tremendous boon to creativity.

The difference today is that the systems that musicians are putting together in their home are actually capable of [professional] audio quality. [Home recordings] can be the final release, as opposed to being what we used to call demo-quality.

Q: What will the next revolutionary recording gear look like, or are we witnessing its development now?

A: Certainly going to digital and getting random access were revolutionary. I think what we're seeing, for a period of time now, is evolutionary. Systems are continuing to get easier to use. As computer power continues to go up and software developers take advantage of that, we're continuing to get more complex and musical effects, better on-screen representations of hardware and better control surfaces.

Q: Another evolutionary step was the establishment of your GC Pro division. What was your strategy for this launch?

A: This is something we'd been doing on an ad hoc basis, store by store, around the country. But really, our business model was put together for retail foot traffic. Many professional customers expect their vendors of equipment and services to call on them, just like in any business. We want to be that company when it comes to supplying recording and high-end sound reinforcement equipment.

We built what is a fairly classic business-to-business sales organization model with the support services necessary to really take care of the customer and have them find value in doing business with us.

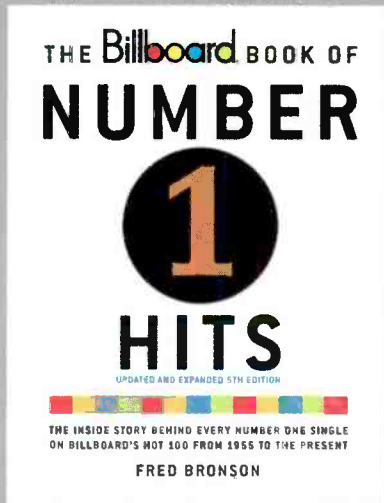
It was a logical extension of our business. We already had interactions with these customers but we weren't necessarily serving them in the retail store the way they needed to be served. We extended what we were doing at individual stores into a national organization that, city by city, is being put in place in order to serve that community nationally.

Q: How would you characterize the Musician's Friend division?

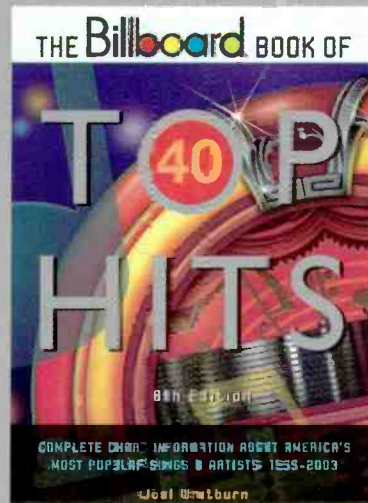
A: Musician's Friend is the largest direct marketer of musical instruments and related equipment. We operate it as a separate business. We've found over the years that just being Internet- or catalog-based doesn't work as well as having an integrated approach. We have customers who may use the catalog to do their basic research and fact-finding, and then buy online. Or, they'll do their research online and then talk to one of the people in our call center. Or they'll talk to the call center and then go back to the catalog. It all integrates very nicely; it's a very important part of our strategy.

Q: How big should Guitar Center be? What is the long-term vision for the company?

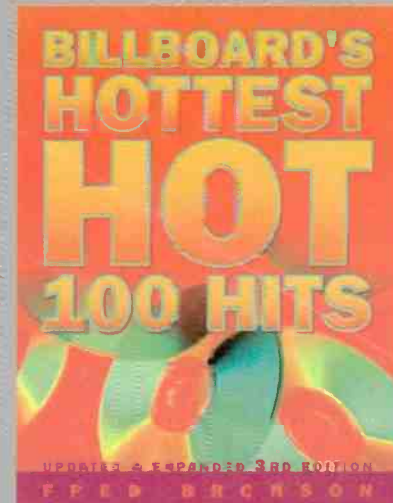
A: We have two store formats: A large-format store is roughly 18,000 square feet, and a secondary format is considerably smaller. We believe that there is room in the U.S. on the order of roughly 160, 170 of each of those formats. We only have 130 stores, so there's still plenty of room to build out.



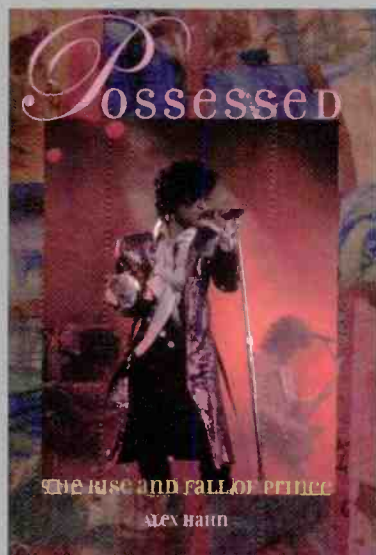
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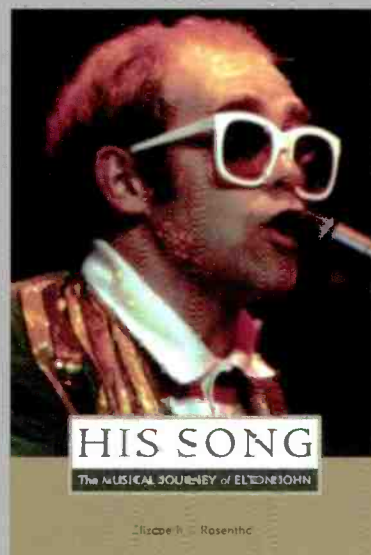
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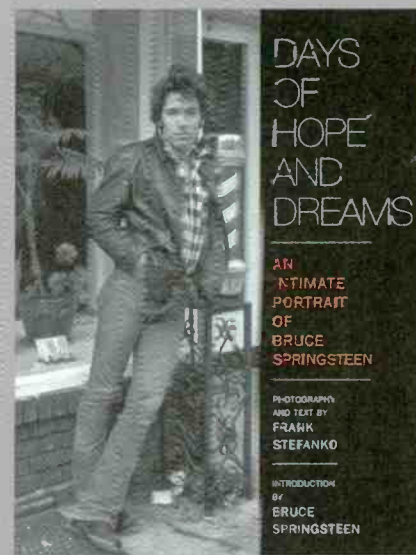
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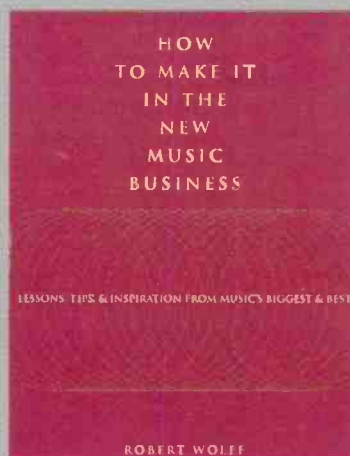
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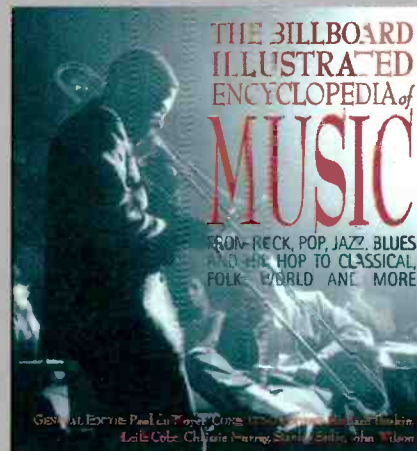
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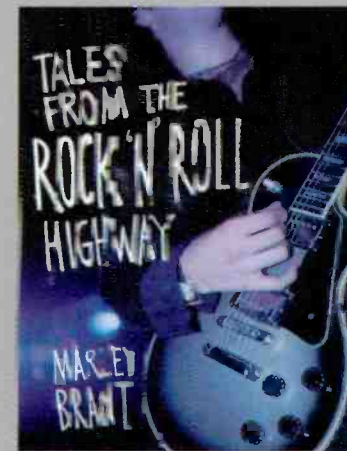
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