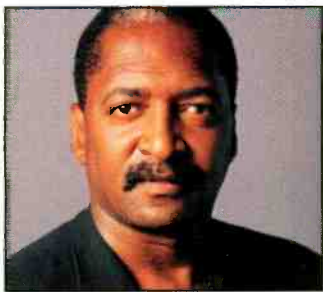


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HOT SPOTS



5 Sanctuary's Soul

Lead by Mathew Knowles, Sanctuary Urban Records Group's first release is De La Soul's "The Grind Date."



9 Colombian Blend

Carlos Vives mixes traditional Colombian beats with rock and pop on his new album, "El Rock de Mi Pueblo."



70 Cool DEFINition

LL Cool J talks about his multifaceted career and 11th Def Jam/IDJMG release, "The DEFINition," in The Last Word.

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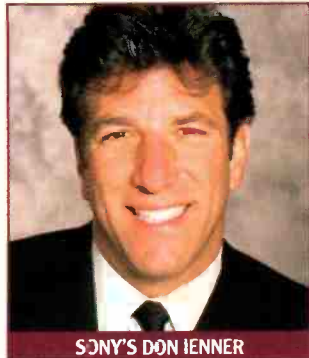
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And Then There Were Four

FTC Removes Final Hurdle To Merger Of Sony And BMG

BY ED CHRISTMAN



SONY'S DON JENNER

NEW YORK—The next seismic shift in the music industry is about to begin.

The U.S. Federal Trade Commission gave its blessing July 28 to the union of Sony Music Entertainment and BMG. Coupled with the European Commission's green light (*Billboard*, July 31), the move clears the way for the merger to close as soon as early August.

The merger could ultimately result in the elimination of more than 2,000 jobs as the

new Sony BMG looks to create at least \$350 million in savings, sources suggest.

BMG and Sony Music task forces have been meeting regularly under the auspices of New York-based consultant Accenture since the deal was announced Nov. 6 and have already hammered out a structure for the new company.

As previously reported, BMG chairman/CEO Rolf Schmidt-Holtz will be chairman of the new company, and Sony Music Entertainment chairman Andrew Lack will be
(Continued on page 68)



BMG'S CLIVE DAVIS

New Deal For Dance Acts

Licensing Pacts Now The Norm; Artists Enjoy Freedom As Labels Cut A&R Costs

BY MICHAEL PAOLETTA

In a world of tight label budgets and diminished sales, a growing number of dance and electronic acts have found a new road to artistic and economic freedom.

The artists are bypassing traditional label deals and licensing their full-length recordings directly to labels around the world.

Among the new and



Miss Kittin keeps her master recordings through her own Berlin-based Nobody's Bizzness label.

established dance and electronic acts taking this route are Miss Kittin, Paul Van Dyk, Roger Sanchez, Christopher Lawrence, David Morales, Thomas Fehlmann, Ming+FS, Deep Dish, 4 Strings, D:Fuse, Ultra Naté, Amber, Alex Gold, the Scumfrog, Downtown, DJ Rap, the Freestylers and Roni Size.

The nonexclusive licensing deals such
(Continued on page 67)

At Plug.In, Portability Carries Much Weight

BY BRIAN GARRITY and SCOTT BANERJEE

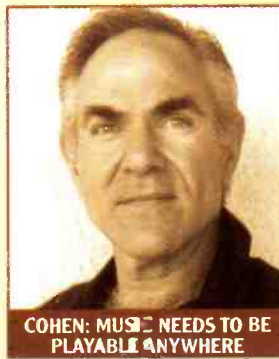
NEW YORK—Some of the biggest names in technology are seeking to solve digital music's primary stumbling block: portability.

At the July 26-27 Jupiter Plug.In Conference & Expo here, label executives and online service operators alike positioned portability—and

the growth of portable players—as the key to digital music sales to consumers.

Jupiter Research expects the number of portable music players in the U.S. market to grow from slightly more than 11 million units in 2004 to a "critical mass" of about 26 million devices by 2006.

During the same period, Jupiter forecasts U.S. digital music sales will grow from



COHEN: MUSIC NEEDS TO BE PLAYABLE ANYWHERE

\$271 million to more than \$900 million.

But growth hinges on improved portability and compatibility options for devices, executives and analysts say.

"We need to get to a point where the music you get plays anywhere," said Ted Cohen, senior VP of digital development and distribution for EMI.

But amid signs of portability breakthroughs come clear indications of reduced expectations for digital music revenue.

In his opening address at the conference, Jupiter VP David Card warned attendees that adoption of digital music will not represent a significant revenue shift for the industry in the short-term.

(Continued on page 69)

The Advantage of Member-Ownership...

"ASCAP was there for me when nobody knew my name. I don't forget that."
ASCAP Member/Owner Beyonce Knowles

"We attract music's biggest names based on our reputation, not with discretionary payments. I'm proud of that."
ASCAP Member/Owner Richard Marx

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No. 1 on this week's unpublished charts

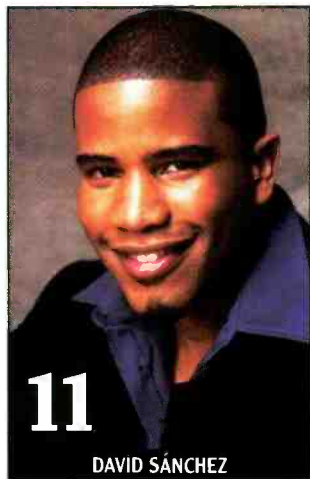
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6 Companies like FlickStation and Moviebank USA seek a foothold in the DVD market with retail kiosks.

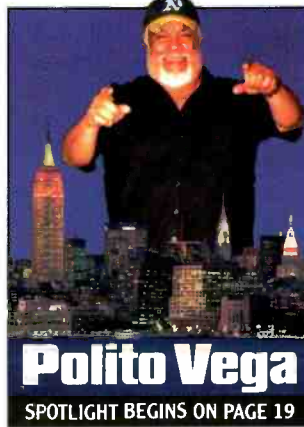
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10 **Legal Matters:** The tech industry is voicing concern over the language of the pending Induce Act.
10 **Higher Ground:** Big Idea finds a new home in Nashville as it preps its VeggieTales line for a return to the market's menu.
11 **Jazz Notes:** Columbia's sole mainstream jazz artist, David Sánchez, adds hybrid elements to his latest album.
12 **Touring:** Japan's concert audience has a yen for large



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DAVID SÁNCHEZ



Polito Vega

SPOTLIGHT BEGINS ON PAGE 19

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45 **Retail Track:** A bullish Navarre expects to double its earnings this year.

46 **Picture This:** The Digital Entertainment Group reports a substantial increase in sales of DVDs and DVD players during the first half of 2004.

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KELSEY GRAMMER

QUOTE OF THE WEEK

“As an industry, we were unprepared for the illegal file-sharing onslaught. We took for granted that our copyrights would be protected. We were wrong.”

CHARLES GOLDSTUCK
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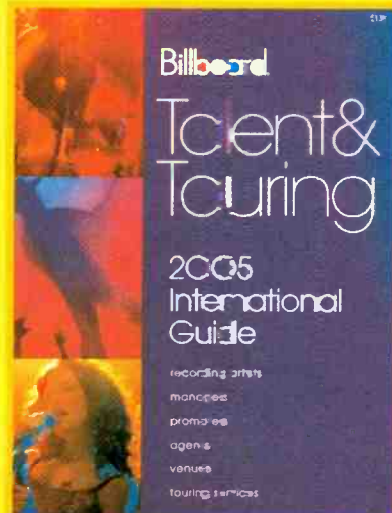
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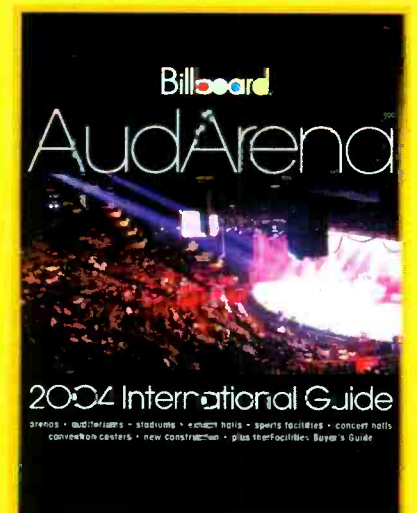
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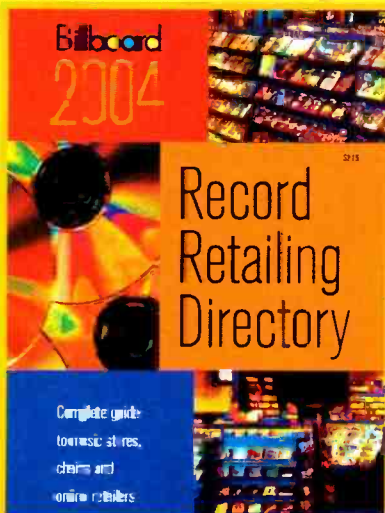
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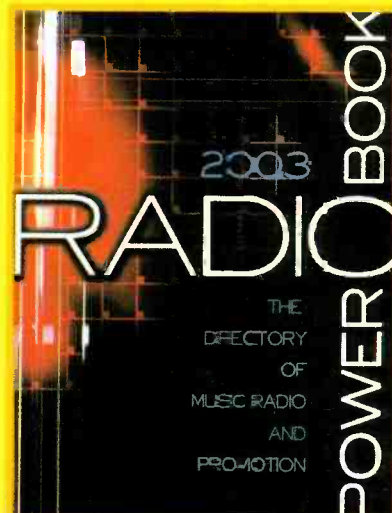
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Veteran CAA Nashville agent Ron Baird announces his retirement

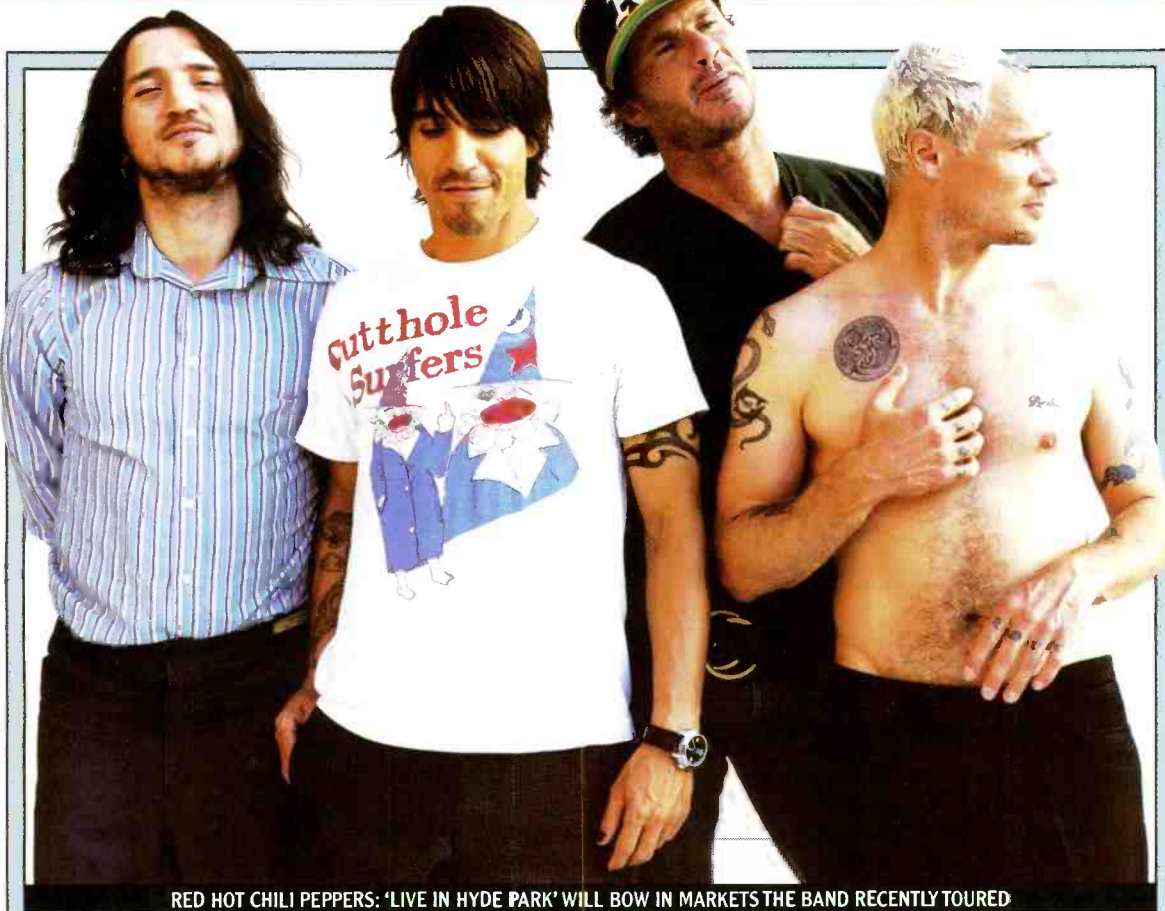


Upfront



Usher is still the man to beat this month on the Billboard Buzz chart

TOP OF THE NEWS



RED HOT CHILI PEPPERS: 'LIVE IN HYDE PARK' WILL BOW IN MARKETS THE BAND RECENTLY TOURED

Red, Hot And Global

New WMI Team Works Chili Peppers' First Live Set

BY EMMANUEL LEGRAND

LONDON—Outside America, the world's album charts are about to become redder, hotter—and live.

The latest album by Red Hot Chili Peppers reflects their status as one of the most successful rock attractions on live stages internationally. But despite the set's global chart-topping capability, it is not for U.S. consumption.

The band played to more than 900,000 people during

an international tour covering a mere 14 dates in May and June. That jaunt took in many major cities in Europe and Japan.

The highlight of the Clear Channel Entertainment-promoted tour was a three-night stint at a specially built outdoor venue in London's Hyde Park, where the group attracted a total of 258,000 people for the June 19, 20 and 25 gigs (On the Road, *Billboard*, July 10).

(Continued on page 55)

R&B Acts Find Sanctuary

Knowles' Division Is Surging

BY GAIL MITCHELL

De La Soul, Earth, Wind & Fire, and Ray J are the first acts signed to the roster at Sanctuary Urban Records Group, headed by president Mathew Knowles.

The SURG deals represent U.K.-based parent Sanctuary Group's latest steps in further fortifying its urban music presence.

Earlier this year, Knowles signed veteran R&B/pop act the O'Jays to Music World Music (*Billboard*, March 6).

Sanctuary's urban management division, which Knowles also oversees, recently acquired Philadelphia-based entertainment management group Erving Wonder (*billboard.biz*, June 18).

Knowles continues to serve as president of his management firm, Music World Entertainment, which Sanctuary acquired last year.

ALBUMS ARRIVE IN THE FALL

SURG's first release will be rap trio De La Soul's "The Grind Date." Due Sept. 28, the set is being released through a joint venture with the group's own AOI Records. It has been 15 years since the

debut of De La Soul's pioneering Tommy Boy album, "3 Feet High and Rising." Its last album was the 2001 project "AOI: Bionix."

Earth, Wind & Fire's as-yet-untitled SURG album is due in the fall. Last year, the veteran act's RED-distributed independent label, Kalimba Records, released "The Promise." It was EWF's first new studio album in six years.

The SURG slate also includes fourth-quarter releases by the O'Jays, former Atlantic artist Ray J (brother of recording artist Brandy), Destiny's Child member Michelle Williams and a third "Spirit Rising" gospel compilation.

Working alongside Knowles at SURG is GM Demmette Guidry. The veteran black music executive's background includes senior VP stints with Columbia and Warner Bros.

By absorbing 3-year-old Erving Wonder into the Sanctuary fold, the company also brings in Erving Wonder founders Troy Carter and J. Erving, son of former basketball star Julius "Dr. J" Erving, as executive VPs.

Erving Wonder's management roster includes Eve, Jadakiss, Sleepy (Continued on page 14)



KNOWLES: PLENTY ON MANAGEMENT PLATE

Agents Tell Arena Managers: Be Visible

BY RAY WADDELL

RENO, Nev.—Given the recent downturn in the concert business, it is no surprise that the state of the touring industry was a priority of many attendees at the 79th annual International Assn. of Assembly Managers Convention and Trade Show, held here July 23-27.

And with the increasing possibility that the upcoming National Hockey League season will be a no-go due to a labor dispute, arenas are facing the prospect of more dark nights to add

to the mix.

Although amphitheatres have taken the brunt of the blow this summer, arenas are also experiencing a soft year. Many of the arena managers, promoters, producers and agents with whom *Billboard* spoke during the convention related disappointing business from not only concerts but also family shows, Broadway shows, comedy, motorsports events and other attractions.

Concern over the state of live entertainment likely contributed to a packed house at the IAAM panel "Buy

Talent . . . And Still Sleep at Night."

The panel featured reps from the major booking agencies discussing how venue managers can help themselves when it comes to securing dates, by staying aware and by offering to share the risk.

"One of the things I always ask building managers that call me is if they're interested in co-promoting or promoting a show themselves," said Ray Shelide of Monterey Peninsula Artists. "The other thing I'm interested in is traffic. What else is coming through this market?"

Panelist Scott Pang of International Creative Management said it is crucial for building managers to stay visible with the agents. "Road trips out to see the agencies really makes a difference," Pang said. "I used to see 15-20 building managers [a year] come in to L.A., New York or Nashville to visit our agencies . . . But you don't see that anymore. I haven't had a building manager in my office in five years."

Pang stressed that face time can make a big difference in getting a date. "When I'm figuring out how to route something and make it work, I think

of the guy who came to visit me."

Agents agree that building managers should stay informed of routing and possible availabilities. "If you see an open date, call the agent to quantify why that date is open," Shelide said. "It may be a Tuesday night, and if your research as a building shows you've had success on a Tuesday, you'll have a better shot."

William Morris agent Zach Radoski said he still has to do a lot of "hand-holding" with offers from buildings. "The biggest part of my (Continued on page 55)

MTV Takes VMAs To Fla.

Jay-Z, Beyoncé, No Doubt, OutKast Get Most Noms

BY LEILA COBO

MIAMI—With six nominations for his music video “99 Problems,” rapper Jay-Z tops the list of nominees for the 2004 MTV Video Music Awards. Beyoncé, No Doubt and OutKast are close behind, with five nominations each.

Beyoncé, last year’s big winner, earned four nods for her clip “Naughty Girl” and one for “Me, Myself and I.” No Doubt was nominated for “It’s My Life,” and OutKast’s nods were for “Hey Ya!”

MTV announced the nominations at a press conference here July 27.

The awards will be broadcast live

Aug. 29 at 8 p.m. EST from Miami’s American Airlines Arena.

A FEW FIRSTS

This marks the first time in the VMAs’ 20-year history that the event will take place outside New York or Los Angeles.

This year’s awards will mark other firsts as well. Chiefly, these will be the first unhosted VMAs. Instead of a host, MTV/MTV Films/MTV2 president Van Toffler said, producers will “creatively pair performers and presenters.”

Additionally, American Airlines Arena is larger than any previous VMAs venue. Its size will allow MTV to work with an unprecedented five stages.

Dave Sirulnick, the event’s executive producer, said he plans to use “all available space, going all the way up to the ceiling and into the audience.”

As a result, Toffler told *Billboard*, the production costs for this year’s VMAs may surpass those of previous shows.

In a bow to Florida’s warm climate and the arena’s location at the foot of Biscayne Bay, red-carpet guests will arrive by boat instead of limousine.

“I got a sexy boat,” three-time nominee Usher said at the press conference, which took place outside in sweltering heat.

“If I stay a bit longer, I’ll drop to a size two or three,” Missy Elliott joked.

MTV has confirmed several per-

(Continued on page 14)

A LOOK AHEAD

Now That’s What I Call No. 1

BY GEOFF MAYFIELD

The “Now That’s What I Call Music” series is on the comeback trail, ready to plant its flag atop The Billboard 200 in the next issue.

Introduced in the United States in 1998 after becoming a U.K. institution, the hits-compilation line grew steadily in sales with each of its first seven volumes. The sixth, seventh and eighth editions each debuted with 500,000-plus weeks, but then the line’s vitality waned.

In August 2003, “Now 13” bowed at No. 2 with 171,000 sold, the series’ lowest opening sum since 1999.

Based on retailers’ first-day numbers, chart-watchers predict “Now 16” will become the third “Now” in a row to start at 300,000-plus, with a shot at hitting 400,000.

The conservative estimate is that the Universal Music Enterprises-distributed

title will start at 340,000. That would still make it the first “Now” edition to reach No. 1 on The Billboard 200 since “Now 9” did so in 2002.

Two other titles on the July 27 slate should bow inside the top 10.

Taking Back Sunday, whose previous album spent one week on the chart last year with a sales frame of less than 6,000, will likely start at 180,000 with its new Victory set, “Where You Want to Be.”

That will shatter Victory’s record for its biggest Nielsen SoundScan week through independent distribution, set just a month ago when Atreyu’s “The Curse” bowed at No. 32 with 34,000 sold.

Also aiming high is SRC/Universal’s Terror Squad, which has a big summer hit in “Lean Back,” leading Hot R&B/Hip-Hop Singles & Tracks for three weeks. Its “True Story” appears on course to start in the range of 90,000-100,000.



BAIRD: BOOKED SHANIA TWAIN'S TOURS

CAA's Baird To Retire

BY RAY WADDELL

NASHVILLE—Creative Artists Agency senior agent Ron Baird surprised the music industry by announcing his retirement July 27.

Baird, 53, has been one of country music’s most successful agents during the past decade, overseeing top-grossing country tours by Shania Twain and the Dixie Chicks.

While his retirement seems sudden, the agent tells *Billboard* in an exclusive interview, “Frankly, I’ve been contemplating this for the last 18 months.

“I’ve achieved a lot of the things I wanted to achieve with the Shania and Dixie Chicks tours, the things going on with Martina [McBride] and other artists,” Baird continues. “I felt it was time to spend more time with my family. I’m going to climb a couple of mountains.” Say-

(Continued on page 69)

DVDs Now Showing At Your Local Kiosk

BY JILL KIPNIS

LAS VEGAS—The kiosk is trying to find a niche in DVD retailing.

Kiosk companies including FlickStation, DVD-Station and Moviebank USA are striving to attract DVD fans by boasting better selection and lower prices than brick-and-mortar stores and greater convenience than online subscription plans.

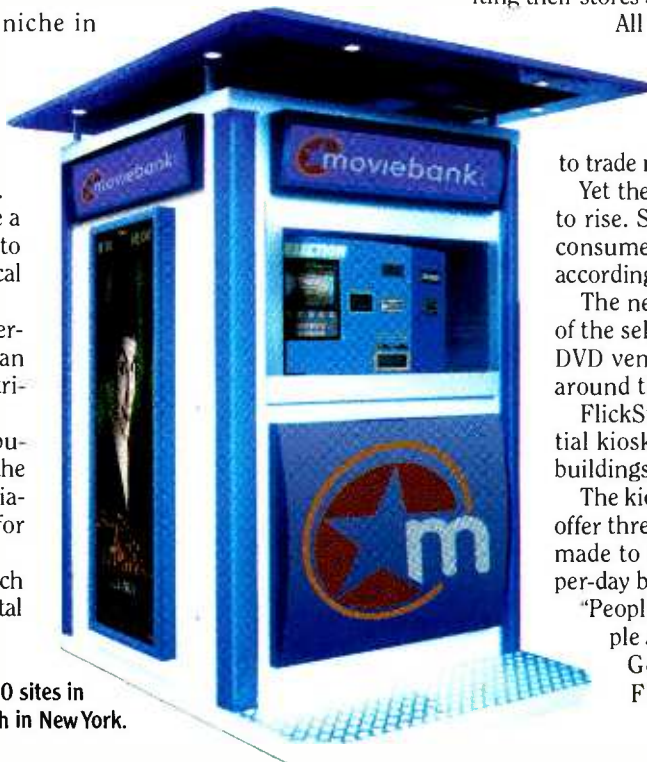
Also seeking a foothold in the DVD market are a number of new direct-mail clubs, which hope to cater to consumers who are tired of trips to the local video store.

The Video Software Dealers Assn.’s Home Entertainment Conference, July 14-16 at the Venetian Hotel, was abuzz with talk of these alternative distribution channels.

“There’s clearly a demand for expanded distribution,” says Amy Jo Donner, executive director of the Digital Entertainment Group, an industry association. “It’s really becoming about convenience for the consumer.”

Meanwhile, traditional video chains, many of which are experimenting with their own online DVD rental

Moviebank USA, which operates DVD kiosks at 10,000 sites in Europe, will open its first stand-alone kiosk this month in New York.



services and vending machines, say consumers will not stop visiting their stores any time soon.

All parties agree that the rental business has witnessed a downturn, with rental spending in the first half of the year down 13% compared with the same six-month period last year, according to trade magazine Video Store.

Yet the DVD sell-through business is continuing to rise. Sell-through accounted for \$12 billion in consumer purchases in 2003, up 46% from 2002 according to the VSDA.

The new kiosk entrepreneurs are seeking a cut of the sell-through and rental business by placing DVD vending machines in convenient locations around the country.

FlickStation, for example, has placed its four initial kiosks in two Atlanta high rises and in office buildings in Atlanta and Pasadena, Calif.

The kiosks, which hold up to 2,000 new releases, offer three-day rentals for about \$3.69. Returns are made to the machine. Late fees are charged on a per-day basis.

“People are paying for movie tickets online, people are paying for gas at the pump,” says Dean Gebert, president/COO of Atlanta-based FlickStation. “This will be the next thing

(Continued on page 46)

Suit Claims Netflix Misled Investors

BY CHRIS MORRIS

LOS ANGELES—Investor Eugene Rausch has filed a federal class action against Internet DVD rental firm Netflix and its top executives, claiming the company pumped up its stock price by hiding from shareholders that its subscriber base was shrinking.

Rausch’s suit was filed July 27 in U.S. District Court of the Northern

District of California, on behalf of all those who purchased Netflix securities between Oct. 1, 2003, and July 15, 2004. Netflix is traded on Nasdaq.

Netflix chairman/president/CEO Reed Hastings and CFO/secretary W. Barry McCarthy Jr. are named as co-defendants.

The action alleges that while Los Gatos, Calif.-based Netflix claimed

robust growth and subscriber figures in quarterly shareholder reports between October 2003 and April 2004, Hastings and McCarthy “knew or recklessly disregarded the fact that adverse facts . . . had not been disclosed to and were being concealed from the investing public.”

The suit notes that after a substantial decline in subscriptions and

an anticipated increase in subscription rates were revealed in a second-quarter report released July 15, Netflix shares plunged 28%.

The action claims that previous quarterly reports contained “false and misleading statements,” which led to Netflix stock trading “at artificially inflated prices.”

A Netflix representative says the company does not comment on pending litigation.



NEWSLINE

THE WEEK IN BRIEF



MONTI

Mario Monti will not be renamed commissioner in charge of competition issues when the 25 new European Commission members are appointed in November. Monti has served two five-year terms, but Italian Prime Minister Silvio Berlusconi chose current European Affairs minister Rocco Buttiglione for the position. One of Monti's last high-profile cases was the Sony BMG merger proposal, which was approved last month despite strong initial reservations from his department. Monti was also in charge when the proposed Warner/EMI merger failed to get the EC's approval in 2001.

EMMANUEL LEGRAND

The president of Viacom's Paramount Enterprises will leave the company as Viacom prepares a reorganization of some operations under newly appointed co-president/co-CEO Tom Freston.

New York-based Viacom said July 29 that Tom McGrath would leave the company as a result of the shuffle, which has the head of the company's book business Simon & Schuster reporting to Freston and puts MTV Networks Group president Herb Scannell in charge of parks and consumer products, among other changes.

Bob Bakish, who led MTV Networks' ad sales efforts, was appointed as the new executive VP of operations, reporting to Freston. He will oversee the theatrical exhibition businesses, including the Famous Players Canadian theater circuit and music-publishing unit Famous Music. Among those now reporting to Bakish is Famous Music president Irwin Robinson.

The moves are another episode in a series of events following the abrupt resignation of Viacom president Mel Karmazin, whose lengthy tussle with Viacom CEO Sumner Redstone led to his departure in June.

Redstone promoted MTV Networks chief Freston and CBS overseer Les Moonves to co-president spots and anointed the two as potential successors to the top executive position after he is expected to retire in three years.

Judy McGrath was promoted to the CEO spot at MTV Networks, replacing Freston, in July.

REUTERS

A judge for the U.S. District Court for the Southern District of New York has ruled in favor of the Recording Industry Assn. of America in a case filed by Cablevision that challenges the RIAA's "John Doe" lawsuits.

On July 26, Judge Denny Chin denied a motion to quash subpoenas in Sony Music Entertainment et al. v. Does 1-40. He ruled that Cablevision, which provides broadband access in New York, Connecticut and New Jersey, must continue to provide RIAA with the identities of subscribers the trade group is suing for peer-to-peer copyright infringement.

The RIAA subpoenaed Cablevision in February to turn over the names; the Internet service provider complied but brought the motion to quash. Chin considered the First Amendment defense—a first—but found that the RIAA's claim of infringement was enough to override First Amendment privacy protections.

BILL HOLLAND

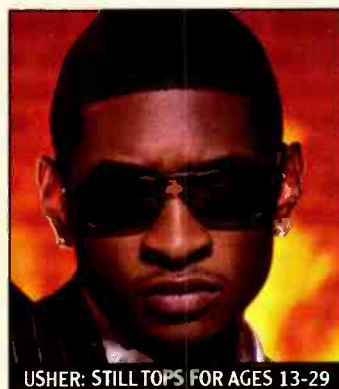
A new study prepared for the National Assn. of Recording Merchandisers by research firm Ipsos-Insight says a growing number of American consumers are willing to pay for music downloads.

According to the survey, conducted with more than 1,100 interviewees this spring, nearly twice as many Americans paid a fee to download digital music in first-quarter 2004 than in the fourth quarter of last year. The future of fee-based downloading also looks positive: 44% of downloaders and 21% of active music buyers said they are at least somewhat likely to pay for downloads in the next 12 months. One out of 10 respondents reported downloading music off the Internet during the past 30 days.

The most popular fee-based sites are Apple Computer's iTunes (21%) and Napster 2.0 (13%). No other site accounted for more than 5% of the paid download business. CDs remain the preferred format, accounting for 56% of consumers' collections; CD-Rs and MP3 files accounted for 10% and 5%, according to the study.

CHRIS MORRIS

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



USHER: STILL TOPS FOR AGES 13-29

Usher, Maroon 5 Have Buzz

BY BOB SMITH

This month's Buzz Chart is a testament to the power of a strong single.

The 13-50 and 13-29 charts feature big leaps from artists that have recently found themselves atop the *Billboard* singles charts.

The 13-29 chart is particularly active. Six new artists crack the top 25. Britney Spears returns to the list, thanks to the success of her single "Everytime." It will be interesting to see if she maintains that

(Continued on page 14)

The Billboard Buzz

DATA PROVIDED BY **promosquad**

Ages 13-29

June	May	Artist	Label
1	1	Usher	Arista
2	9	Hoobastank	IDJMG
3	5	Maroon 5	J
4	2	OutKast	Arista
5	4	Linkin Park	WB
6	10	Christina Aguilera	RCA
7	3	Eminem	Interscope
8	7	Evanescence	Wind-up
9	15	Jessica Simpson	Columbia
10	8	Blink-182	MCA
11	14	3 Doors Down	Universal
12	16	Coldplay	Capitol
13	11	Alicia Keys	J
14	19	Justin Timberlake	Jive
15	68	Kelly Clarkson	RCA
16	21	Simple Plan	Lava
17	30	Black Eyed Peas	A&M
18	53	Yellowcard	Capitol
19	20	Matchbox Twenty	Atlantic
20	6	No Doubt	Interscope
21	40	Britney Spears	Jive
22	49	Nickelback	Roadrunner
23	32	Switchfoot	Columbia
24	12	Avril Lavigne	RMG
25	22	Nelly	Universal

Ages 13-50

June	May	Artist	Label
1	5	Maroon 5	J
2	1	Usher	Arista
3	13	Hoobastank	IDJMG
4	4	OutKast	Arista
5	10	Blink-182	MCA
6	2	Evanescence	Wind-up
7	7	No Doubt	Interscope
8	15	Christina Aguilera	RCA
9	11	Shania Twain	Mercury
10	8	Aerosmith	Columbia
11	9	Matchbox Twenty	Atlantic
12	18	Jessica Simpson	Columbia
13	6	Eminem	Interscope
14	14	3 Doors Down	Universal
15	16	Sarah McLachlan	Arista
16	56	Kelly Clarkson	RCA
17	3	Linkin Park	WB
18	20	Faith Hill	WB
19	25	Nickelback	Roadrunner
20	21	Coldplay	Capitol
21	12	Avril Lavigne	RMG
22	17	Alicia Keys	J
23	31	Sheryl Crow	Interscope
24	26	Justin Timberlake	Jive
25	40	Britney Spears	Jive

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

Kobalt Takes 8 Mile Road

British Indie Will Administer Hits By Resto, King

BY LARS BRANDLE

LONDON—Independent British-based publisher Kobalt Music Group has inked an exclusive administration deal with Detroit's 8 Mile Style Music for its hitmaking songwriters Luis Resto and Steve King.

Through the exclusive agreement, Kobalt will administer the publishing rights to the songsmiths' works for the world outside North America and Japan.

Among the hits included in the deal are the Eminem-performed "Lose Yourself"—for which co-writer Resto earned an Academy Award and a Grammy Award—and D12's "My Band."

Resto also recently received an ASCAP Recognition Award for "his contributions as a pioneering keyboardist, songwriter and extraordinary creative force in contemporary music."

Financial details of the pact have not been made public.

The administration agreement represents something of a triumph for Kobalt, which opened for business from its London headquarters in January 2001.



AHDRITZ: SEES OPPORTUNITIES IN THE U.S.

"A number of companies were trying to sign [8 Mile], so for a small company with a new model to be able

EXCLUSIVE

to achieve this is extremely significant for us," says London-based Kobalt managing director Bruce Lampcov, who engineered the deal.

Kobalt co-founder/CEO Willard Ahdriz says the agreement with 8 Mile Style Music represents recognition of the new model Kobalt is trying

to implement.

At the core of the company's business model is a technology platform that enables faster, more accurate and more transparent royalty collection.

Kobalt's centralized collecting infrastructure is based on a dedicated online system and direct relationships with collecting societies. The relevant societies pay royalties directly to Kobalt's central office for distribution.

"We found Kobalt's administration offering most impressive," Sanctuary Music Publishing president/CEO Deke Arlon says. In July 2003, Sanctuary completed a world ex-United Kingdom/Ireland administration agreement with Kobalt.

"They are a unique company," Arlon says, "with a fresh, modern and innovative approach to the international administration of copyrights and the subsequent collection of income."

Ahdriz helms Kobalt's management team, with Lampcov its chief deal-maker and A&R director Sas Metcalfe heading its creative department.

(Continued on page 69)

Key Issues Remain In Path Of Digital Market

'Challenges Still Ahead'

The following is an excerpt adapted from a keynote address by Charles Goldstuck, president/COO of BMG North America, delivered July 26 at the Jupiter Plug.In Conference & Expo in New York.

When I participated in Plug.In last year, the outlook for the recorded music industry appeared bleak. Music sales were down significantly for the third consecutive year, and physical and digital piracy were rampant and growing. While Apple had launched the iTunes music store three months earlier, digital downloads had yet to show their promise as a viable commercial format.

One year later, I'm still standing, my company is still standing, and the landscape, at least in the U.S., has shifted quite a bit, and for the better, even though the international marketplace continues to struggle.

Interaction among content owners, tech companies, music publishers and the retail and distribution community has moved from hostility and confrontation to what seems to be a desire for collaboration driven by the realization among all interested constituents that solutions need to be found.

However, there are many major challenges ahead. As an industry, we are still far from the economic position of a number of years ago. We also have not yet taken full advantage of the potential of digital distribution.

From a technological perspective, we are almost at the point where music can be consumed in an "anytime, anywhere" manner.

Whether consumers are using cell phones, iPods, other portable devices or laptop computers, they will soon be able to purchase and consume music immediately and from virtually anywhere.

In order for this marketplace to work seamlessly, and in order to ensure that growth in digital markets remains viable and that the proper infrastructure is created to help them flourish, there are three primary issues that have to be dealt with.

Taking Issue

By Charles Goldstuck



FIGHTING PIRACY

The first issue is piracy. Setting aside for the moment physical CD piracy—which still remains an enormous problem—the development of the digital marketplace will continue to be undermined if content holders do not have the necessary protection from piracy.

The only way downloading services, telecom companies and other distribution operators will invest in growing digital distribution channels is if there is a vibrant legitimate market. The key word is "legitimate."

This means that the efforts at stamping out illegitimate activity will continue to be our No. 1 priority.

I was very pleased to see the RIAA announcement last week that iMesh was settling the infringement suit against them. Under that court-approved settlement, they also agreed to change their service going forward to prevent illegal downloading.

We need for all the [peer-to-peer] services to move to a legitimate business model. This is a question of legitimate vs. illegitimate. It's not about being for or against P2P technology, or any other technology for that matter. The iMesh settlement makes that clear.

For the music business to recognize new distribution technologies, the technology operators have to demonstrate a legitimate basis for commerce—just like there is in every single marketplace in this country.

This view is gaining broader acceptance throughout society. Consumers are accepting reasonable limitations on "personal use" of music. A powerful illustration of this is the use of copy-management technology on physical CDs.

At BMG, we have released several albums incorporating this technology—most notably the No. 1 album from Velvet Revolver—which have all met with commercial success. So far, if anything, we are seeing a positive effect on sales from copy protection, with virtually no unfavorable consumer response.

We have also seen that the legislators in Washington, D.C., accept and recognize that copyright owners are entitled to protection,

(Continued on page 67)

Letters

PD Reissues OK For Pre-Rock Heroes

Nigel Parker's unguarded comment that "many performers live out their lives in penury" ["Clock Ticking on Elvis Hits," *Billboard*, July 24] seems to suggest that in addition to not being paid by public domain reissue companies, the performers also haven't been paid by the actual sound recording copyright holders while their recordings were under copyright protection—until the intervention of such bodies as the Rhythm & Blues Foundation!

Elvis' memory may have been blessed with a good reissue program instigated by BMG in recent years, but he is the exception to the rule. In the main, the early

heroes of rock'n'roll have not been so well-served by the major record companies that possess their recordings, and [these companies] have universally failed to either maintain a sensible reissue schedule or to set a realistic rate to allow third parties to legally license tracks relating to the more obscure artists that will not be big sellers.

Most of the PD reissue labels I know are not run by "fast buck" merchants, but by enthusiastic music lovers who have provided a real service to collectors of jazz, blues, country and most other pre-rock'n'roll music by reissuing recordings that the former sound recording copy-

right owners would have absolutely no interest in reissuing and probably do not even know that they own.

I, for one, sincerely hope there is no change in the current European Union law, for what would happen to the recordings of the more obscure artists if their copyright is extended to 95 years? Attractive to only a minority market that can't hope to make the sort of sales target a BMG or a Sony would demand, they would simply be buried for yet a further 45 years—and that ain't right, mama!

Dave Penny
Freelance reissue consultant
London

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

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Scott Lindy spearheads Sirius' country programming from new digs in Nashville

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

Vives' Roots Run Deep

Artist's Fusion Spreads Across 'Land'

BY LEILA COBO

MIAMI—The more popular Carlos Vives gets, the closer he comes to his roots.

Although his new album, due out Aug. 31, is titled "El Rock de Mi Pueblo" (The Rock of My Land), it showcases an artist who is at his most Colombian.

"We still have a very local vision," Vives says of himself and his longtime band La Provincia. "That's why we chose the title of the album; to place ourselves in our locality. We're very connected to folk musicians, but beyond that, we're a group from our region that wants to sound contemporary, that wants to be heard, that wants to compete, that wants to present a sound that has made its mark since we first appeared."

Vives made his mark by blending the traditional, accordion-based *vallenato* of his native Colombia with elements of rock and pop.

It is a fusion that has struck a chord in Colombia and beyond and has set the stage for the later success of like-minded acts, including Juanes and Cabas. It is also a sound that has spearheaded the inclusion of *vallenato* on the albums of many pop and tropical acts, from Gloria Estefan and Jon Secada to Paulina Rubio.

"In the beginning, many people were incredulous," Vives says of his seemingly incongruous mix of styles. "Today, they've opened up to the power of what I call the 'Colombian pattern.'"

The "Colombian pattern" made its mark in Colombia when Vives released his first album, "La Gota Fría," 12 years ago. Local success was not surprising, but its success elsewhere was.

Follow-up "Clásicos de la Provincia" (Continued on page 11)

Carlos Vives mixes contemporary sounds with the folk music of his native Colombia.

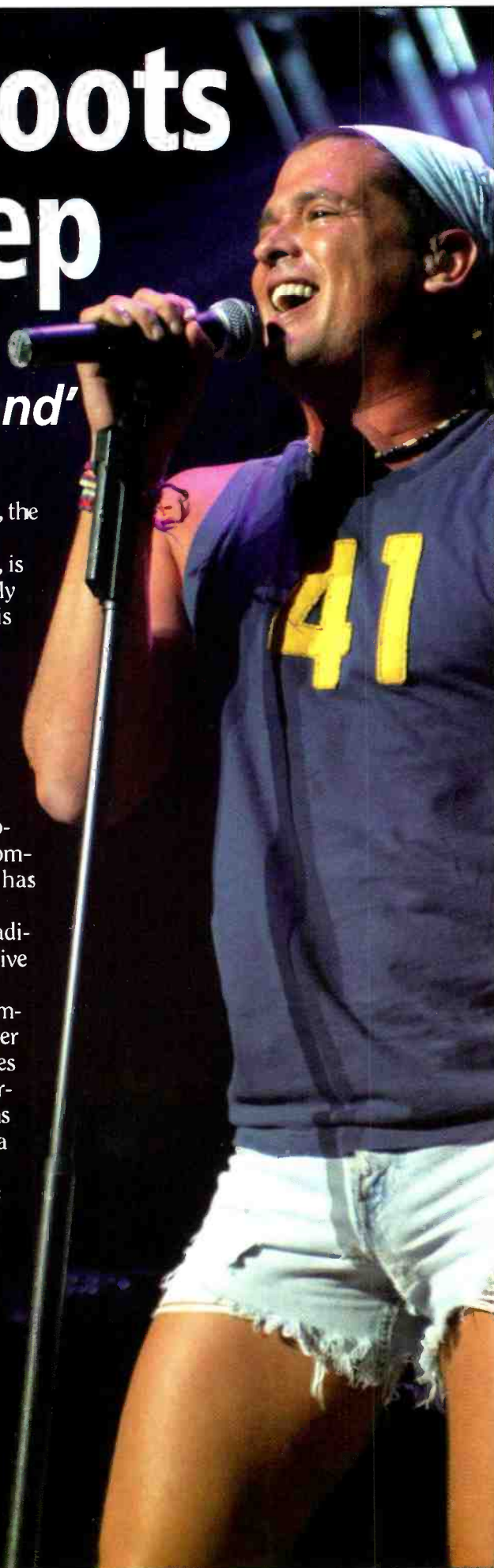


Photo: Theo Wargo/WireImage.com

Shortlist Music Prize Long On Big Names

Although the recipient of the Shortlist Music Prize won't be announced until Nov. 11, as an indication of the event's growing prestige, the Shortlist has already lined up judges and sponsors.

This year's judges—or Listmakers, as they're called—are Norah Jones, the Dixie Chicks, John Mayer, Jack Black, Jim Jarmusch, the Cure's Robert Smith, System of a Down's Serj Tankian, Black Eyed Peas' Will.I.Am, Dashboard Confessional's Chris Carrabba, Massive Attack's 3D and three returning judges: Perry Farrell, Queens of the Stone Age's Josh Homme and the Roots' Questlove.

MTV2 returns for the third time as TV sponsor, and XM Satellite Radio is this year's radio partner.

As it did last year, MTV2 will air a special on the Shortlist Prize that will include concert footage from the awards ceremony, which will take place at the Wilton Theater in Los Angeles.

XM, in addition to presenting the winner with a \$5,000 check, will add programming elements for the six weeks leading up to the awards.

"The growth we're seeing is the size of the platform we're able to offer the finalists," awards co-founder Greg Spotts says. "Here we are just starting, and we've already cemented programming with two of the most progressive national [music] outlets."

Providing exposure for emerging acts has been the goal since Spotts and co-founder Tom Sarig started the awards in 2001.

"The world doesn't need another ivory tower award that doesn't mean anything," Sarig says. "We wanted it to have practical goals that help break artists who are left of center."

That was certainly the case with last year's winner, Damien Rice. Sarig says Rice's album "O" (Vector/Warner Bros.) had sold about 100,000 copies at the time it won last year. It has now sold 282,000 copies, according to Nielsen SoundScan.

"Winning the award is another piece of the pie that shows he's an artist to be reckoned with," Sarig says.

The criteria for eligibility remain

the same: any artist's full-length release that came out between July 1, 2003, and June 30, 2004, that at the time of its nomination has not been certified gold by the Recording Industry Assn. of America.

Listmakers submit up to seven albums. They then receive a list of all judges' submissions and rank their 10 favorites. From that list, 10 finalists are determined and announced at the end of September.

Sarig says the Shortlist is also looking into a possible compilation album from the nominees and a tour.

HAIR RAISING: Hair care line John Paul Mitchell Systems and Audio

The Beat™

By Melinda Newman
mnewman@billboard.com



Fidelity have formed a new company, Salon Sounds, that will provide more than 10,000 hair salons with music samplers each month.

The first collection, which is in salons now, includes tracks from Wynonna, Keane, Richard Marx, Butterfly Boucher, Alison Krauss + Union Station and many more.

"You've got women sitting in a salon from one to four hours," Audio Fidelity president Marshall Blonstein says. "What a great way to reach them."

The music is targeted to females 18 years old and up. "We wanted to create this community with this disc that has the new James [Taylor] or an emerging artist like Keane," he says. "The stylists become your street team."

Although Blonstein doesn't rule out selling the discs in the salons, for now the stores will promote the discs with a counter display that includes artwork of the album covers of the featured artists and track information.

Participating labels pay to have tracks on the compilations, while Salon Sounds pays for the manufacturing and distribution.

Foes Seek To Narrow Target Of 'Induce' Bill

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

Gary Shapiro, the veteran spokesman and lobbyist for the consumer electronics industry, has "a problem" with the Senate's pending Induce Act.

The bill—the Inducing Infringement of Copyrights Act—would allow artists and labels to sue companies that profit from encouraging minors and others to commit copyright infringement.

The bill states that whomever "intentionally induces" or "intentionally aids, abets, counsels or procures" any violation of copyright "shall be liable as an infringer."

But Shapiro, CEO of the **Consumer Electronics Assn.**, told *Billboard*, "This whole 'induce' concept is a non-starter. If you want to go after peer-to-peer, you have to come up with a way to do that. You define 'peer-to-peer' somehow, and say that kind of [profiting from infringement] activity is illegal. It's going to be very difficult—the whole Internet is about file sharing."

Shapiro's comments followed a hearing on the bill July 22 in Washington, D.C. The legislation, S. 2560, was authored by Sen. **Orrin Hatch**, R-Utah, and co-sponsored by Sen. **Patrick Leahy**, D-Vt., and four other Republican and Democrat lawmakers.

At the hearing, Hatch and Leahy told witnesses that if they do not like the draft language of the bill, then

they better hit the books rather than the beach in August.

"I intend to move this legislation this session," Hatch said, "and I want it to protect both the copyright and technology communities."

Legal Matters

If you help, we might get it right . . . But if you don't, we're going to do it anyway, because this is a huge, huge problem."

Marybeth Peters, the Register of Copyrights, testified in favor of the bill, stating that it would "allow courts to examine fully the circumstances behind infringing activity to find those truly responsible, such as the operators of the current peer-to-peer networks who depend upon infringement for their commercial viability."

Recording Industry Assn. of America chairman/CEO **Mitch Bainwol** also spoke in favor of the measure.

However, at the hearing Shapiro said, "I do not know of one consumer electronics or computer company in favor of this bill."

Shapiro characterized the Induce Act as "the biggest threat to our industry in more than 20 years. It

rewinds [the Betamax case ruling] and paints a massive liability bull's-eye on companies."

Hatch replied, "We need your help in [redrafting] this bill. So far, there has not been much forthcoming from you in the way of suggestions."

Interviewed by *Billboard* following the hearing, Shapiro joked that Hatch's request "might mess up my vacation."

On a serious note, Shapiro said CEA's intention is not to protect illegal file sharing.

"If a bill can be drafted that is very narrow and only affects the really bad actors in file sharing, I don't think we would oppose that," Shapiro said. "I've spent four days thinking about that—no pen to paper yet—and frankly, I don't think legislation will solve the problem."

"The big problem with the bill as it is written is that it never mentions

peer-to-peer; it mentions 'any technology.' You have no idea how that scares people [in the technology community], how chilling that is," he said.

Andrew Greenberg, vice chairman of the Intellectual Property Committee at the **Institute of Electrical and Electronics Engineers**, had prepared some alternative language for the bill



SHAPIRO: CEA FEARS LIABILITY

and presented the committee with a substitute on the day of the hearing.

"I'm going to be OK in August," Greenberg quipped. "I already lost billable hours in July working on the substitute language."

IEEE's version uses the inducement concept but with tighter secondary liability restrictions. Its substitute language can be viewed on the last page of Greenberg's testimony at <http://www.ieeeusa.org/forum/policy/2004/072204.pdf>.

Bainwol and Peters have said they would be amenable to any draft changes approved by Hatch and his staff.

NetCoalition executive director/general counsel **Kevin McGuinness** also said his group will be working on alternative language.

Does McGuinness think he'll be able to squeeze in some vacation time? "I sure as hell hope so," he said.

Big Idea Replants Veggie Biz

The past couple of years have been something of a roller coaster ride for **Big Idea**, but the company now seems to be on an even keel.

The organization that created the best-selling Veggie Tales line of children's products has relocated to Tennessee, setting up new offices in Franklin, south of Nashville, in a historic building known as the Factory.

"Nashville is a real entertainment base," says **Mike Nawrocki**, writer/director and the voice of Veggie Tales character Larry the Cucumber.

"There are a lot of [Nashville-based] songwriters we've worked with in the past, and we thought it was a really good place to be."

Previously based in Chicago, the company was founded in 1993 by Nawrocki and **Phil Vischer** (the voice of Bob the Tomato). The company previously had a satellite office in Nashville that handled some marketing, but the founders built the company from the Windy City.

Big Idea's trajectory, however, has not been the smoothest.

"The company has been incredibly successful," COO **Terry Pefanis** says.



NAWROCKI: RETHINKING FILM PROJECTS

"It has sold over 35 million videos and over 5 million records, and it has generated a tremendous amount of revenue, but for all the revenue it generated there was sort of a one-two punch."

Pefanis says the blow that knocked the company off-kilter was "Jonah," a theatrical Veggie Tales release that overextended the company, and a lawsuit filed by Dallas-based **Lyric** in a dispute over a distribution agreement.

"We lost the lawsuit," Pefanis says. "When that verdict [came] in, we

were in the process of trying to re-finance the company and recapitalize it, but the judgment was for \$11 million, and that sort of sealed our fate. So we went to our lenders and laid out this plan. What we agreed to do with our bank to allow the company to continue was to find a buyer."

Enter **Classic Media**, which purchased Big Idea in December 2003.

The creative team remained onboard through the bankruptcy and the sale, Pefanis says, "so the essence of the creative storytelling and the music is really the same, and we are much more focused on what really made the company so successful."

Veggie Tales video product is now distributed by **Word**. Veggie audio and interactive product is distributed via **EMI Christian Music Distribution**. **Sony Wonder** is the new general-market distributor, effective Aug. 1.

Pefanis says that the company is "trying to make the best shortform

videos we can make. We do plan to make features . . . Next time we won't take all the risk."

While Pefanis notes that "Jonah" was commercially successful, earning more than \$25 million at the box office and selling more than 2.5 million videos in the first year after it was released, he says the company still lost about \$14 million on the film.

Nawrocki says the company's executives do not regret releasing "Jonah," but they are planning to do things differently next time.

Higher Ground™
By Deborah Evans Price
dprice@billboard.com



"We've been through it and learned and now know what works for us and how we should make a feature film," he says.

In the meantime, the next Veggie Tales video is due Aug. 28 for the Christian market and Aug. 31 in the general market. Nawrocki describes "Sumo of the Opera" as "a story about perseverance. It's sort of 'Rocky' meets 'The Mikado.'"

"The nice thing about what is happening now is we've really been able to concentrate on home video again," Nawrocki adds. "The last few shows we've done have been strong, and we have some great stuff coming up. We are really excited about the future."

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Sánchez Keeps Columbia In The Jazz Mainstream

As part of the Umbria Jazz Festival in Perugia, Italy, vocalist **Dee Dee Bridgewater** performed July 14 at the 5,000-seat outdoor Arena Santa Giuliana with a band that spotlighted tenor saxophonist **David Sánchez**. Her new work-in-progress was called "Latin Landscapes." She told the crowd, "This is a big departure for me, coming into David's world."

Earlier backstage, Bridgewater told me she was not only widening her song vocabulary but also wanted to draw attention to 35-year-old, Puerto Rico-born, New York-based Sánchez. She

said enthusiastically, "More people need to know how great David is."

JAZZ Notes
By Dan Ouellette
douellette@billboard.com



A prime example of Sánchez's talent is his lush new hybrid jazz/Latin/symphonic CD, "Coral," out Aug. 3 on **Columbia Records**. It is a tender, spirited collaboration between his sextet, featuring alto saxophonist **Miguel Zénon** and pianist **Edsel Gomez**, and the **City of Prague Philharmonic Orchestra**.

Sánchez and company cover relatively unknown classical works by Brazilians **Heitor Villa-Lobos** and **Antonio Carlos Jobim** and Argentine **Alberto Ginastera**. "My concept was to do works by Latin American composers who have been influenced by the French Impressionistic period," Sánchez says.

The tenor saxophonist delivers two originals, including the buoyant tune "The Elements II," and string arranger/conductor **Carlos Franzetti** contributes the balladic beauty "Vexilla Regis." Throughout the disc—

recorded during two years in Prague—Sánchez swings into lyrical tenor lines imaginatively embellished by woodwinds and strings.

"Coral" is Sánchez's seventh Columbia CD. "This could be a breakthrough record for him," Columbia VP of jazz marketing **Mark Feldman** says. "He's a mature veteran who is musically sophisticated and engaging."

Sánchez is the sole mainstream jazz artist on Columbia. The label has scaled back straight-ahead jazz artists while expanding the jazz-oriented styles represented in its roster. Under the jazz umbrella, the Columbia stable includes jazz-rock power trio **the Bad Plus** and banjo fusion star **Béla Fleck**, smooth jazz artists **Chris Botti** and **Peter White** and such beyond-jazz acts as Afro-pop vocalist **Angélique Kidjo** and jazz/blues/rock guitarist **Derek Trucks**. Saxophonist **James Carter**, who released his "Gardenias for Lady Day" album last year, is no longer with the label.

Carter, the Bad Plus and Trucks were brought to Columbia by **Yves Beauvais**, who until recently served as VP of A&R for **Columbia Jazz**. He no longer works for the label full time, but he is a consultant to Columbia Records and continues to work with artists he has signed.

Currently there aren't any A&R people at the label working exclusively on jazz. That doesn't mean Columbia has thrown in the towel on the genre, says **Jeff Jones**, senior VP of **Columbia Legacy** and **Columbia Jazz**. "If the

right artists come along and make sense, we'll sign them," he says. "We'll keep looking at trends in clubs and through managers and agents. I want to make it clear we're not out of the jazz business. We're just being very selective and focused and not wanting to be diluted with size."

In the meantime, the straight-

ahead jazz style will be serviced by Japanese label **88s**. Its next CD released in the United States by Columbia will be "Someday My Prince Will Come" by the **Great Jazz Trio**, featuring pianist **Hank Jones**, the late drummer **Elvin Jones** (his brother) and bassist **Richard Davis**. It streets Sept. 14.

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SÁNCHEZ: SOPHISTICATED AND ENGAGING

Vives

Continued from page 9

was released in the States in April 1994 on PolyGram Latino. The album peaked at No. 2 on the Billboard Top Latin Albums chart and remained on the list for 86 weeks.

Vives' two subsequent albums peaked at No. 5 and No. 12 on the chart, respectively. He returned to No. 2 in 2000 with "El Amor de Mi Tierra" (EMI Latin), which spawned the No. 1 radio hit "Fruta Fresca."

A year later, "Déjame Entrar" made it to No. 1 and won Vives a Grammy Award and two Latin Grammys.

"El Rock de Mi Pueblo" is his first set since then and the last album on his contract with Colombian label Sonolux (EMI has exclusive rights to Vives' recordings outside Colombia).

Vives has not announced if he plans to renew his deals with either Sonolux or EMI. However, EMI has already stated it will release a greatest-hits set on Vives following this project.

Expectations for the new album, which has been moved back from February, remain high, according to Alberto Uribe, head buyer for the Ritmo

Latino chain.

Despite the artist's Colombian roots, Uribe says, Vives sells equally well in the United States, and the new album may well be EMI's most important release this year.

Like "Déjame Entrar," "El Rock de Mi Pueblo" was produced by Vives in conjunction with Emilio Estefan, Andrés Castro and Sebastian Kryz, who is nominated for a Latin Grammy for producer of the year.

AN ARTISTIC EVOLUTION

More adventuresome and more colloquial than its predecessors, the album features a mix of rock, pop, vallenato and *cumbia*.

"I think it captures what he has been going after all this time, which is the fusion of all those elements and keeping the roots alive," Kryz says.

In order to capture the feel of Vives' shows, Kryz recorded all the instruments live, including Vives' vocals.

The first single, "Como Tú," went to radio the week of July 19 and debuted at No. 7 on the *Billboard* Hot Latin Tracks chart.

"It's an evolutionary track. I loved it," says Pío Ferro, national programming director for radio network Spanish Broadcasting System. He expects the track to play on pop and tropical sta-

tions, as Vives' prior songs have done.

"El Rock de Mi Pueblo" is the product of an evolution of a great artist," says Jorge Pino, president/CEO of EMI Music U.S. Latin.

Pino calls the new street date "ideal, since all the attention will be focused on Latin music during this time due to the Latin Grammy Awards." The ceremony takes place Sept. 1.

EMI is preparing for the release with a series of promotions with key online partners, from iTunes and AOL to univision.com and Yahoo's Launch en Español. Two remixes of "Como Tú"—by Paul Oakenfold and Robbie Rivera—have been recorded and will "expand Carlos' fan base," according to David Alvarado, senior director of marketing for EMI Music U.S. Latin.

The remixes will be an added-value item for buyers in key outlets. Other offerings include such merchandise as Colombian bracelets, sandals and T-shirts whose design is similar to that of the album's artwork.

Vives says the clothes, instruments and music all come together as one package that blends traditional and modern elements. "People are worried that the album title will displace the genre. No, no, no. We're tropical. We haven't changed either the origin or the sense of the songs."

In Japan, Glut Of Acts On Tour Circuit

BY STEVE McCLURE

TOKYO—Ray Hearn, president of concert promotion company Beat Ink, is not one to mince words.

"There are too many artists coming to Japan and too many promoters—the market is completely glutted," the outspoken Australian says.

Massy Hayashi, president of concert



HAYASHI: 'OVERCAPACITY' NOT A PROBLEM

demographic. The market is also becoming more diverse, as Japanese music fans have developed a wider knowledge of non-Japanese music through the years.

Although precise statistics are hard to come by, industry sources estimate that shows by non-Japanese acts account for roughly 10% of the concert business in Japan. Despite that perhaps surprisingly low ratio, overseas artists performing in Japan enjoy a high profile in the mass media.

One reason for that is the increasing popularity of large-scale summer festivals featuring many big-name foreign acts. Since Smash launched the Fuji Rock festival in 1997, such events have become an essential part of the Japanese music scene.

This year includes plans for four such festivals: Fuji Rock, Creativeman's Summer Sonic, Udo Artists' Rock Odyssey and Rock in Japan, which is organized by Tokyo-based music magazine Rockin' On. (Unlike the other three festivals, Rock in Japan features only domestic acts.)

Big-name overseas acts playing festival dates in Japan this summer include the Chemical Brothers, the White Stripes and the Pixies at Fuji Rock; the Beastie Boys, Avril Lavigne and Green Day at Summer Sonic; and Aerosmith and Kiss at the Rock Odyssey.

"I don't think anybody [among the promoters] will make money from these festivals," Hayashi says.

Naoki Shimizu is president of Creativeman, a Tokyo-based promotion company that organizes the Summer Sonic events in Tokyo and Osaka during the first week of August. He notes that compared with other countries, the window for summer festivals in Japan is rather narrow.

"In Japan, the summer holiday season starts around July 20," Shimizu says. "And then the typhoon season starts in the middle of August. So there's a limited period for outdoor summer festivals."

Smash found out the hard way about the

risks involved in holding summer outdoor music festivals in Japan when a typhoon struck the inaugural Fuji Rock festival, shutting down the event.

But that didn't dampen Smash's determination to continue Fuji Rock, and since 1997's inauspicious start, the festival has become an institution, setting the template for outdoor summer music events in Japan.



HIDAKA: COMPETITION HELPS THE MUSIC MARKET

"I want kids to have a good experience at Fuji Rock," Smash president Masahiro Hidaka says. "They can experience different kinds of food, different cultures and ways of life, and of course music from overseas."

Smash's dedication to bringing foreign acts, especially British ones, to play at Fuji Rock as well as for regular Japan concert tours has brought significant recognition to Hidaka. He became a member of the Order of the British Empire at a ceremony in March

at the British Embassy in Tokyo.

"It's OK that there are so many summer music festivals," Hidaka says. "We need good competition, because that helps the overall music market. And it's good for the audiences."

There's more to the Japanese concert business than summer festivals, of course. In the past few years, an increasing number of venues designed for concerts have opened in Japan. One example is the nationwide network of midsize Zepp halls that a Sony subsidiary operates.

ADVICE FROM PROMOTERS

So what advice do Japanese promoters have for overseas acts hoping to tour Japan?

Shimizu says that timing is crucial. "The best time to tour is three to four months after an album release," he says.

He also points out that it's important to reserve venues well ahead of tour dates, since domestic acts often book halls as much as one year in advance.

Hidaka says a little homework on the part of foreign artists and their managers can help

mitigate the culture shock that many of them feel when touring Japan for the first time.

He recalls when one American act's manager expressed a desire to visit Hong Kong.

"I asked him if he had bought his plane ticket," Hidaka says with a grin, "and he said he hadn't because he was planning to go from Japan to Hong Kong by train."

Hayashi says that marketing is the most



SHIMIZU: TIMING IS CRUCIAL FOR OVERSEAS ACTS

important factor in whether an act's tour of Japan is successful. "You have to analyze the market," he says, offering as an example that because of a relative dearth of FM stations, radio is not as important a promotional medium in Japan as it is in the United States.

Shimizu says it's important for acts planning to tour Japan to work closely with their Japanese licensees in developing a promotional strategy.

"In Japan, there's less emphasis than in other countries in using billboards and posters to promote shows," he says, explaining that arranging in-store promotions is more important in building a buzz for a band about to tour.

There is one compensation for touring here that has nothing to do with venue size or CD sales.

Foreign acts can expect to be treated well during their jaunt. The country's concert promoters are known for their attention to detail and their genuine enthusiasm for music, and Japanese fans are known for their loyalty and well-mannered behavior.



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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	United Center, Chicago July 11-12, 14-15	\$7,894,105 \$300/\$45	59,591 four sellouts	Clear Channel Entertainment
MADONNA	Air Canada Centre, Toronto July 18-19, 21	\$5,322,703 (\$6,965,795 Canadian) \$229.24/\$37.82	52,167 three sellouts	Clear Channel Entertainment
ELTON JOHN	Radio City Music Hall, New York July 13-14, 16-18	\$5,290,740 \$250/\$175/\$95/\$65	28,984 five sellouts	Clear Channel Entertainment, Radio City Entertainment
PRINCE	Madison Square Garden, New York July 12-14	\$3,973,848 \$89.50/\$49.50	57,023 three sellouts	Concerts West/AEG Live
PRINCE	Allstate Arena, Rosemont, Ill. July 22-24	\$2,770,944 \$75/\$49.50	50,089 three sellouts	Concerts West/AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas July 14-18	\$2,603,548 \$225/\$175/\$127.50/\$87.50	19,465 19,490 five shows four sellouts	Concerts West/AEG Live
PRINCE	Continental Airlines Arena, East Rutherford, N.J. July 16, 18	\$2,567,168 \$87/\$49.50	40,502 two sellouts	Concerts West/AEG Live
PHISH	Alpine Valley Music Theatre, East Troy, Wis. June 25-26	\$2,543,022 \$42.50/\$39.50	64,969 70,093 two shows one sellout	Clear Channel Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Hollywood Bowl, Hollywood July 1	\$2,359,727 \$500/\$85	16,902 17,174	Bill Silva Presents, Andrew Hewitt Co.
DAVE MATTHEWS BAND, O.A.R. (OF A REVOLUTION . . .)	Verizon Wireless Music Center, Noblesville, Ind. June 20-21	\$1,994,157 \$53/\$35.50	46,906 49,744 two shows	Clear Channel Entertainment
PHISH	Verizon Wireless Music Center, Noblesville, Ind. June 23-24	\$1,902,574 \$39.50	48,607 two sellouts	Clear Channel Entertainment
JIMMY BUFFETT	Alpine Valley Music Theatre, East Troy, Wis. July 10	\$1,560,288 \$72/\$33.50	35,062 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, O.A.R. (OF A REVOLUTION . . .)	Germain Amphitheater, Columbus, Ohio June 23-24	\$1,525,440 \$53/\$35.50	36,020 40,318 two shows	Clear Channel Entertainment
VAN HALEN, SILVERTIDE	Joe Louis Arena, Detroit July 10	\$1,226,255 \$89.50/\$39.50	15,595 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, GALACTIC	Hersheypark Stadium, Hershey, Pa. July 10	\$1,190,758 \$53.25/\$40.25	27,840 30,950	Clear Channel Entertainment
VAN HALEN, SILVERTIDE	Palace of Auburn Hills, Auburn Hills, Mich. July 11	\$1,182,430 \$89.50/\$39.50	14,011 16,084	Clear Channel Entertainment
DAVE MATTHEWS BAND, GALACTIC	Nissan Pavilion at Stone Ridge, Bristow, Va. July 11	\$1,135,521 \$56.50/\$39	24,909 25,000	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	United Center, Chicago July 17	\$1,100,748 \$85/\$49.50	14,241 sellout	Jam Productions
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Xcel Energy Center, St. Paul, Minn. July 18	\$1,095,593 \$83.50/\$48	13,478 sellout	Jam Productions
AEROSMITH, CHEAP TRICK	Tweeter Center for the Performing Arts, Mansfield, Mass. June 24	\$1,060,681 \$75/\$35	20,024 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, JUDAS PRIEST, SLAYER, DIMMU BORGIR, BLACK LABEL SOCIETY, SUPERJOINT RITUAL & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. July 12	\$1,046,785 \$78.50/\$10	19,900 sellout	Clear Channel Entertainment
PRINCE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. July 20	\$1,007,320 \$88/\$49.50	16,661 sellout	Concerts West/AEG Live
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, BLACK LABEL SOCIETY, SUPERJOINT RITUAL & OTHERS	PNC Bank Arts Center, Holmdel, N.J. July 16	\$990,664 \$88/\$47.25	16,963 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Air Canada Centre, Toronto July 14	\$985,761 (\$1,299,825 Canadian) \$112.81/\$37.35	14,517 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Bell Centre, Montreal July 13	\$982,646 (\$1,294,932 Canadian) \$95.99/\$35.29	12,369 sellout	Clear Channel Entertainment, Gillett Entertainment Group
GEORGE STRAIT, DIERKS BENTLEY	Qwest Center, Omaha, Neb. July 24	\$969,910 \$61.50/\$51.50	16,321 sellout	Varnell Enterprises
STING, ANNIE LENNOX, DOMINIC MILLER	Nissan Pavilion at Stone Ridge, Bristow, Va. July 9	\$948,362 \$152/\$33.50	16,267 22,667	Clear Channel Entertainment
FLEETWOOD MAC	Verizon Wireless Amphitheater, Irvine, Calif. June 20	\$941,655 \$125/\$7.50	13,543 16,243	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Tweeter Center, Tinley Park, Ill. July 18	\$931,434 \$127/\$15	13,085 17,200	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Staples Center, Los Angeles June 23	\$905,928 \$83/\$47	16,547 17,515	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, JUDAS PRIEST, SLAYER, DIMMU BORGIR, BLACK LABEL SOCIETY, SUPERJOINT RITUAL & OTHERS	ctnow.com Meadows Music Centre, Hartford, Conn. July 10	\$904,261 \$82.75/\$12.50	20,338 24,482	Clear Channel Entertainment
RUSH	Hollywood Bowl, Hollywood July 6	\$903,275 \$99.50/\$43.50	14,100 17,602	Clear Channel Entertainment, Bill Silva Presents, Andrew Hewitt Co.
STING, ANNIE LENNOX, DOMINIC MILLER	Palace of Auburn Hills, Auburn Hills, Mich. July 16	\$887,637 \$127/\$20	11,330 14,560	Clear Channel Entertainment, in-house
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Palace of Auburn Hills, Auburn Hills, Mich. July 13	\$810,497 \$79.50/\$20	12,314 16,190	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. June 22	\$791,181 \$85/\$35	13,000 13,995	Clear Channel Entertainment

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Wide Net Is Cast In Station Suit

Attorneys for the Plaintiff Steering Committee that represents 226 victims and families of the Station club fire in West Warwick, R.I., cast a wide net in their 70-count civil lawsuit in Rhode Island state court last week (billboard.biz, July 22).

The Feb. 20, 2003, fire killed 100 people and injured some 200 others during a performance by the band **Great White**. In a clear quest for the deepest pockets, the suit names 46 defendants, including the band, singer **Jack Russell**, former manager **Paul Woolnough**, **Knight Records**, tour manager **Dan Biechele**, club owners **Michael** and **Jeffrey Derderian**, pyro firm **Luna Tech**, foam manufacturers **Leggett & Platt**, **Foamex International** and **American Foam**, speaker manufacturer **JBL**, Providence radio station **WHJY** and its owner **Clear Channel**, **Anheuser-Busch**, **Lloyd's of London**, bus company **Four Seasons**, state and local officials and a camera man.

Most charges cite negligence, as in the case of Anheuser-Busch, Clear Channel, the radio station and others—of whom the suit says “knew or should have known” that Great White “customarily utilized pyrotechnics” in its show and “had repeatedly, openly and illegally used” them on tours prior to the Station show. Four Seasons was named for leasing the bus hauling the band and gear, including the pyro.

capacity crowd of more than 22,000 and grossed more than \$1 million at the Gorge amphitheater in George, Wash., according to his agent, **Rod Essig** at **Creative Artists Agency**.

For the shed run, McGraw has averaged 14,000 per night in attendance and has grossed about \$600,000-\$700,000 per show, Essig says.



McGRAW: RACKING UP STRONG NUMBERS

McGraw wraps the outdoor leg Aug. 1 at Starwood Amphitheatre near Nashville and begins an indoor leg Aug. 19 at the Centroplex in Baton Rouge, La. Dates at the Resch Center in Green Bay, Wis., on Sept. 30 and Oct. 1 will be taped for an NBC TV special. **The Warren Brothers** and **Big & Rich** provide support on all dates.

Meanwhile, back at the ranch, **George Strait** is notching some impressive numbers of his own on a run through the western United States and Canada.

According to promoter **Ron Sakamoto**, Strait sold more than

80,000 tickets in Canada in just one day. In Alberta, the tour added an extra date at the Rexall Place in Edmonton and two extra shows at the Pengrowth Saddledome in Calgary to fill the demand.

Strait also sold out the Cheyenne (Wyo.) Frontier Days in less than a week for his July 23 performance, and he set a record at Omaha's Qwest Center for the most tickets sold during the on-sale for his July 24 show.

On The
Road™

By Ray Waddell
rwaddell@billboard.com



Some of the claims are questionable, but all will have to be addressed legally by those charged. No one would deny that victims and survivors of this horrific event definitely have something—a heck of a lot—coming to them. But creating a financial drain for those who were on the periphery of the incident only creates more victims of this tragedy.

NOT JUST KENNY: **Kenny Chesney** and **Toby Keith** are not the only country acts doing big business on the road this summer. **Tim McGraw & the Dancehall Doctors** are racking up some strong numbers on their summer Out Loud amphitheater tour, and more dates have been added for arenas heading into the fall.

On July 17 McGraw drew an over-

HONKY-TONK HERO: **Billy Joe Shaver** will celebrate his 65th birthday in Austin with a show at the Paramount Theater. Signed on to appear are **Guy Clark**, **Todd Snider**, **Bruce Robison**, **Jessi Colter**, **Jimmie Dale Gilmore**, **Joe Ely**, **Kinky Friedman**, **Robert Duvall**, **Jack Ingram** and **Dale Watson**.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	3 Wks At No. 1	25	17	Happy People	R. KELLY (JIVE/ZOMBA)	22	51	58	Hood Hop	J-KWON (ISO SO DEF/ZOMBA)
2	2	Slow Motion	JUVENILE (CASH MONEY/UMRG)		27	26	Whats Happnin!	YING YANG TWINS (COLLPARK/TVT)	14	52	56	Storm	LENNY KRAVITZ FEAT. JAY-Z (VIRGIN)
3	4	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		23	18	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)	34	53	55	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)
4	3	Confessions Part II	USHER (LAFACE/ZOMBA)		27	28	Move Ya Body	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)	21	54	54	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)
5	7	Diary	ALICIA KEYS (J/RMG)		33	25	Turn Me On	KEVIN LYTLE (ATLANTIC)	11	55	46	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)
6	8	If I Ain't Got You	ALICIA KEYS (J/RMG)		31	27	Welcome Back	MASE (BAD BOY/FO REEL/UMRG)	11	56	—	Flap Your Wings	NELLY (DERRITY/FC REEL/UMRG)
7	6	U Should've Known Better	MONICA (J/RMG)		35	11	Call My Name	PRINCE (NPG/COLUMBIA/SUM)	11	57	53	Diamond In The Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
8	11	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)		33	31	Still In Love	TEENA MARIE (CASH MDNEY CLASSICS/UMRG)	23	58	—	So Fly	NB RIDEAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
9	5	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)		34	32	Yeah!	USHER (LAFACE/ZOMBA)	32	59	66	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
10	12	Sunshine	LIL' FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)		35	38	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	5	60	65	The Closer I Get To You	LUTHER VANDROSS Duet With Beyoncé Knowles (J/RMG)
11	10	So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)		33	43	Got It Twisted	MOBB DEEP (INFAMOUS/JIVE/ZOMBA)	20	61	62	Dangerously In Love	BEYONCÉ (COLUMBIA/SUM)
12	9	Burn	USHER (LAFACE/ZOMBA)		37	34	Think About You	LUTHER VANDROSS (J/RMG)	38	62	69	For Real	AMEL LARRIEUX (BLISS/LIFE)
13	16	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)		38	37	You Don't Want Drama	8BALL & MJG FEAT. P. DIDDY (BAD BOY/UMRG)	18	63	—	Freaks	PLAY-N-SKILLZ (UNIVERSAL/UMRG)
14	13	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)		41	31	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)	31	64	68	Compton	GUERILLA BLACK FEAT. BEENIE MAN (VIRGIN)
15	20	My Place	NELLY FEAT. JAHHEIM (DERRITY/FO REEL/UMRG)		42	8	Golden	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	8	65	73	Groupie Luv	213 (TVT)
16	21	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)		41	40	I Don't Wanna Know	MARIO WINANS (BAD BOY/UMRG)	26	66	—	How Come	D12 (SHADY/INTERSCOPE)
17	19	Headsprung	LL COOL J (DEF JAM/IDJMG)		42	25	All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	25	67	3	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)
18	15	I Like That	HOUSTON (CAPITOL)		43	36	Jook Gal (Wine Wine)	ELEPHANT MAN (VPI/ATLANTIC)	17	68	59	Oh My God	TONY SUNSHINE (JIVE/ZOMBA)
19	22	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)		44	50	Nolia Clap	JUVENILE, WACKO & SKIP (UTP/ATLANTIC)	6	69	—	You Know My Style	NAS (ILL WILL/COLUMBIA/SUM)
20	24	U Saved Me	R. KELLY (JIVE/ZOMBA)		45	57	Shake That Sh**	SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	32	70	—	Higher	D.O.D. & KANYE WEST (LEGION)
21	29	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)		46	52	Confessions Part I	USHER (LAFACE/ZOMBA)	9	71	75	Tear It Up	YUNG WUN (FULL SURFACE/J/RMG)
22	14	Overnight Celebrity	TWISTA (ATLANTIC)		47	49	New Day	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	18	72	72	Priceless	JDE (JIVE/ZOMBA)
23	23	Selfish	SLUM VILLAGE (BARAK/CAPITOL)		48	48	Bring It Back	LIL' WAYNE (CASH MONEY/UMRG)	13	73	—	I Believe	FANTASIA (J/RMG)
24	33	Let's Get Away	T.I. (GRAND Hustle/ATLANTIC)		49	51	Tipsy	J-KWON (ISO SO DEF/ZOMBA)	31	74	63	99 Problems	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
25	30	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)		50	61	Charlene	ANTHONY HAMILTON (ISO SO DEF/ZOMBA)	8	75	—	Oye Mi Canto	N.O.R.E. (THUGED OUT MILITAINMENT/TOWNSOUNDZ)

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.

Knowles

Continued from page 5

Brown, Angie Stone and Floetry. Carter notes that while his and Erving's management roles have not changed, the move under the Sanctuary umbrella "gives us a bigger reach into the international market. It's also a great opportunity for us to learn from industry veterans like [Sanctuary Group CEO] Merc Mercuriadis and Mathew."

In other recent moves, SURG now lists Mary J. Blige's management company, MJB Management, under its banner.

While building SURG's artist and management arms, Knowles is concurrently developing several other departments. A new urban booking division is handling Blige and the majority of the Sanctuary urban management division's clients, and a book publishing division is in the works.

Another SURG division, URBANE, oversees merchandising for tours and corporate entities. Clients include Beyoncé and Destiny's Child. The MWM/Columbia trio, which Knowles manages, is set to

release its next studio album Nov. 16. All of these divisions fall under the Music World Music/Sanctuary Urban Group umbrella.

Sanctuary Group signaled its emergence in the urban arena with its purchase last year of Knowles' Houston-based management firm, Music World Entertainment, for \$10 million. MWE's roster at that time included Destiny's Child, Knowles' daughters Beyoncé and Solange, Williams, Kelly Rowland and Blaque.

In his various roles, Knowles divides his time between offices in New York, Houston and Los Angeles. But he will take time out to be the keynote at the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference, slated for Aug. 4-6 in Miami Beach.

Noting that he is almost at the limit on the management side, Knowles plans to continue "growing our label division. I'm particularly excited about the roster we have and launching our foray into hip-hop with veterans such as De La Soul.

"When I entered the music industry, I found this is one industry that's really based on relationships," he adds. "And that's what I'm trying to do: cultivate and grow professional relationships."

AUGUST 7 2004 Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	I Believe	FANTASIA (J/RMG) 5 Wks At No. 1
2	5	I Like That	HOUSTON (CAPITOL)
3	3	Thief's Theme	NAS (ILL WILL/COLUMBIA/SUM)
4	7	Naughty Girl	BEYONCÉ (COLUMBIA/SUM)
5	2	Move Ya Body	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
6	4	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
7	10	Headsprung	LL COOL J (DEF JAM/IDJMG)
8	9	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)
9	8	So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)
10	6	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)
11	29	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)
12	21	Bounce Back	JUVENILE FEAT. BABY (CASH MONEY/UMRG)
13	14	Baby Mama	HOLLA POINT (EPIC/SUM)
14	11	Don't Say Nuthin	THE ROOTS (GEPHEN/INTERSCOPE)
15	18	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
16	17	Scandalous	MIS TEEQ (556/REPRISE/WARNER BROS.)
17	12	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
18	41	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
19	60	Selfish	SLUM VILLAGE (BARAK/CAPITOL)
20	20	Tipsy	J-KWON (ISO SO DEF/ZOMBA)
21	23	All Nite (Don't Stop)	JANET JACKSON (VIRGIN)
22	52	You Don't Know	KIERRA 'KIKI' SHEARD (EMI GOSPEL)
23	26	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)
24	16	Make It Up With Love	ATL (MOON/TIME/EPIC/SUM)
25	13	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)

AUGUST 7 2004 Billboard® RHYTHMIC AIRPLAY™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Slow Motion	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG) 4 Wks At No. 1
2	3	Sunshine	LIL' FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
3	4	I Like That	HOUSTON (CAPITOL)
4	2	Confessions Part II	USHER (LAFACE/ZOMBA)
5	7	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)
6	6	Move Ya Body	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
7	10	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
8	5	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)
9	8	Whats Happnin!	YING YANG TWINS FEAT. TRICK DADDY (COLLPARK/TVT)
10	13	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)
11	15	Turn Me On	KEVIN LYTLE FEAT. SPRAGGA BENZ (ATLANTIC)
12	12	How Come	D12 (SHADY/INTERSCOPE)
13	9	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
14	20	My Place	NELLY FEAT. JAHHEIM (DERRITY/FO REEL/UMRG)
15	11	Burn	USHER (LAFACE/ZOMBA)
16	14	If I Ain't Got You	ALICIA KEYS (J/RMG)
17	18	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)
18	16	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
19	19	Yeah!	USHER (LAFACE/ZOMBA)
20	17	Culo	PITBULL FEAT. LIL JON (TVT)

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 inceptions. The rhythmic airplay chart runs at a deeper length 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.

HitPredictor™ DATA PROVIDED BY Monitor promosquad

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ BRANDY Who Is She 2 U ATLANTIC 84.5
- ★ D.O.D./KANYE WEST Higher LEGION 66.8
- ★ LENNY KRAVITZ/JAY-Z Storm VIRGIN 66.4

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- LUTHER VANDROSS/BEYONCÉ The Closer I Get To You RMG 92.4
- SHAWNNA/LUDACRIS Shake That Sh** IDJMG 89.9
- JADAKISS Why? INTERSCOPE 80.4
- NELLY/JAHEIM My Place UMRG 80.1
- R. KELLY U Saved Me ZOMBA 78.0

RHYTHMIC

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

- D12 How Come INTERSCOPE 77.5
- SHAWNNA/LUDACRIS Shake That Sh** IDJMG 76.6
- MONICA U Should've Known Better RMG 75.3
- BLACK EYED PEAS Let's Get It Started INTERSCOPE 74.0
- KANYE WEST New Workout Plan IDJMG 70.9
- NELLY/JAHEIM My Place UMRG 67.9
- JADAKISS Why? INTERSCOPE 67.7

Other radio formats and hitpredictor legend located in chart section.

VMAs

Continued from page 6

formers for the awards, including Usher, Jessica Simpson and Kanye West. Hoobastank, Yellowcard and Jet will team up for a rock performance. All have received VMA nominations this year.

Although Toffler said the awards show would "celebrate the sights and sounds" of Miami, the confirmed appearances did not include any Latin acts or Spanish-language performances.

MTV will make available 2,000 VMA tickets for sale to the public. The network also plans a series of activi-

ties in Miami during the week of the show, when both "Total Request Live" and "MTV News" will broadcast from the city.

In another first for the VMAs, the winner of the viewers' choice award will be decided in the VMAYhem Viewers' Choice Playoffs. Viewers can visit mtv.com to vote on the category's five finalists from a short-list of 40. Once the five finalists are chosen, viewers can cast votes for the winner until moments before the envelope is opened.

A group of approximately 500 viewers and members of the music industry voted electronically to choose the 2004 VMA nominees. Winners are chosen by viewers through mtv.com.

For a full list of nominees, visit billboard.com.

Buzz

Continued from page 7

momentum next month, now that her summer tour is cancelled.

The Black Eyed Peas also return to the 13-29 Buzz Chart, jumping 13 positions.

Rock acts Yellowcard and Switchfoot appear on the Buzz Chart for the first time this month. Each has recently seen their current single cross from modern rock to top 40 mainstream. Similarly, Nickelback's "Feelin' Way Too Damn Good" continues to climb multiple charts, and the band now

rates on both Buzz Charts.

There is some movement at the top of the 13-50 chart. A few of the monthly regulars have shifted positions.

Usher still enjoys the top spot on 13-29, but Maroon5 has bumped him from No. 1 on the 13-50 chart thanks to the continued strength of adults. Hoobastank has also taken a healthy jump on each chart.

Kelly Clarkson returns to the Buzz Chart in a big way, likely because of her new single, "Breakaway." A couple of months ago we saw Eminem and Avril Lavigne enjoy similar spikes in the buildup to the release of their respective new projects. Since then each has slipped a few spots.

Life Isn't A Beach For Son Latinos Fest

BY HOWELL LLEWELLYN

MADRID—The sun has gone down on this year's edition of Europe's biggest Latin music festival, Son Latinos.

Spanish officials banned this year's event, which was set for Aug. 28, because of alleged ecological harm suffered by the giant artificial beach where the 12-hour concert is held.

Organizer Martin Rivero of Guagua Producciones says 1.5 million people, or 250,000 each year, have enjoyed the events on the Las Vistas beach on the south side of Tenerife in the Canary Islands for the past six years.

Tickets are not sold for the concert; admission is free.

Last year's edition, which included several Latin jazz performances, had marked the beginning of what was supposed to be a heightened Latin jazz presence at future festivals.

International acts that have performed at Son Latinos include Maná, Paulina Rubio, Chayanne, Juanes, Los Van Van, José Feliciano, Carlos Vives, Manu Chao and Compay Segundo. Scores of Spanish acts have appeared,

among them Rosario, La Oreja de Van Gogh and Ketama.

"We have thrown in the towel for this year against the injustice and discriminatory decision of the all-powerful central administration, which has committed an outrage against the distant Canary Islands," Rivero says. "I cannot hide a sense of suppressed rage and impotence."

Calls to Spanish officials were not returned by press time.

Rivero says plans are already under way for next year's festival. Among the interested parties, he says, is Miami-based producer Emilio Estefan, who has expressed an interest in staging Son Latinos in Miami.

In addition, Rivero says, "we've had offers from [the capital city of] Las Palmas on the neighboring island of Gran Canaria."

The mega-concert is the culmination of a month of activities in southern Tenerife that include cultural debates, art and photographic exhibitions, digital technology presentations and associated events.

"Son Latinos had become in six

years a business and cultural project of great depth, recognized internationally and recorded for TV by the Galavision Network in the United States and supported by Latin music industry agents in Spain and elsewhere," Rivero says.

But the Tenerife coastal department, dependent on the environment ministry thousands of miles away in Madrid, agreed with ecology groups that said Son Latinos had a "negative environmental impact." It said 51 tons

of garbage had been cleared from the beach last year, compared with 35 tons the year before, "indicating the increase in waste."

The report said that in 2002 some 52,000 liters of disinfected water were necessary to clean the beach.

"Such a fragile space as this beach cannot put up with the intense pressure of a human agglomeration such as the Son Latinos macro-concert," the report concludes.

Rivero says the cleanup—which

used biodegradable products on the sand, the marine floor and surrounding areas—was successfully completed within hours of the concert each year. He adds that last year, Guagua Producciones had to pay a 400,000 euros (\$480,000) cleaning guarantee fee before the event was approved.

Artists had not been confirmed for this year's event, although talks had been under way with Alejandro Sanz, Marc Anthony and Juan Luis Guerra.



América Latina... NEWS FROM SOUTH OF THE BORDER

In Mexico: The third season of reality show "La Academia" has ended after 16 episodes. The TV Azteca program has been the most popular music reality show on Mexican TV, where it competed against the Mexican version of Spanish reality show "Operación Triunfo." This season's "La Academia" winners are Carlos Rivera, Dulce Rodríguez and Melissa Ibarra, who won first, second and third place, respectively. This season of "La Academia" was different from prior seasons in that record labels were not involved in the process and winners did not receive recording contracts. Instead, they won cash awards, with Rivera receiving \$300,000, Rodríguez \$150,000 and Ibarra \$50,000.

Mexican singer Yahir, an alumnus of "La Academia" who signed with Warner, recently celebrated the launch of his sophomore album by attempting to set a Guinness World Record for most consecutive albums signed in one session. Yahir signed 2,852 copies of "Otra Historia de Amor" during an eight-hour, five-minute session July 6 in Mexico City. The albums were numbered and certified by Guinness representatives, who will send the results to Guinness' London offices for evaluation. Yahir is also slated to sign albums at four in-stores in the United States this month. The first took place July 11 in San Diego.

TERESA AGUILERA

Versaly Puts The World In Wireless Hands

Content from the **Telemundo Network Group** will be available to cell phone users in the United States and Canada through an agreement with **Versaly Entertainment**.

On July 21, the Seattle-based new-media company signed a deal with **NBC Universal Television**

per, which will be made available within the next one to three months. **Sprint**, **T-Mobile** and **Nex-tel** will likely be the first carriers to offer the content, with **AT&T** and **Cingular** following. All have deals with Versaly.

Users will be able to download any piece of content for \$2, of which Telemundo will receive a percentage.

Versaly already has selected some 200 pieces of content that will be made available to carriers following final approval from Telemundo, Versaly president/CEO **Matthew Feldman** says.

Versaly's deal with Telemundo, Feldman says, is the company's latest foray into the Latin marketplace.

"We actually had the very first Spanish voice-mail ringtones available in the United States, through Sprint," Feldman says. "So we've been focused on the Latino market."

Telemundo and Versaly are not alone in bringing Spanish TV content to wireless devices. Earlier this year **AGmobile** signed a multiyear agreement with **Univision Mobile** to

develop and distribute content from the **Univision** network.

CACHAO SAYS 'FINALLY!': Latin jazz and Cuban music are not genres one usually associates with **Univision Records**, which is best-known for regional Mexican, pop and urban music. But the label now boasts legendary bass player **Cachao** as an exclusive artist.

Latin
Notas
By Leila Cobo
lcobo@billboard.com



The 85-year-old's latest release, "Ahora Sí!," came out June 15. It will be marketed and promoted to Latin audiences through traditional Latin channels, which include a campaign on the **Univision** network.

At the same time, Univision is working the project to mainstream audiences of noncommercial and

satellite radio and to the Internet.

The album was produced by actor **Andy Garcia**—Cachao's longtime friend and supporter—through his **CineSon Productions**. The release includes a 60-minute DVD with footage of the recording process.

"Ahora Sí!" was recorded in three days at **Capitol Studios** in Los Angeles, with Cachao joined by his longtime musicians, known as the **CineSon All-Stars**. They include sax player **Justo Almario**, trombonist **Jimmy Bosch** and flutist **Danilo Lozano**.

Many of the songs, Cachao says, were conceived on the spot. That impromptu feel not only translates into the music but beyond. The song "Aurora," for example—originally titled "Mercedes"—will likely be used for Garcia's upcoming film "The Lost City," in which the protagonist's name is Aurora.

The same goes for the title track, "Ahora Sí!" (which roughly translates to "Finally!"), which was written with Garcia in mind.

"Andy has four children, and the last one was a boy," Cachao says. "It was definitely a big deal."

Even the title, he says, was conceived at the moment of recording. "Music is like medicine," says

Cachao, who is touring in Europe. "Not because it's a science, but because you always discover something new."

ERRATA: Apologies to *paisanos Superlitio* for misspelling the name of its hometown, Cali, Colombia.



CACHAO: WORKED WITH ANDY GARCIA

Superlitio is nominated for a Latin Grammy Award in the best new artist category for "Tripping Tropicana," out on indie **Cielo Music**.

The group is being worked in the United States to mainstream and alternative outlets.



FELDMAN: FOCUSED ON LATINOS

Distribution and sister company Telemundo that allows it to create, produce and distribute music, images and sounds culled from Telemundo programs.

Initially, Versaly plans to concentrate on ringtones and wallpa-

AUGUST 7 2004

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				Airplay monitored by Nielsen Broadcast Data Systems		
				👑 NUMBER 1 👑		
				3 Weeks At Number 1		
1	1	1	9	QUE DE RARO TIENE A.A.A.L.B.A.R. PEREZ (M.URIBETA SOLANDI)	Los Temerarios FONOVISA	1
2	3	2	9	AHORA QUIEN ESTEFANO S. GEORGE (ESTEFANO J. REYES)	Marc Anthony SONY DISCOS	1
3	2	3	15	VIVO Y MUERO EN TU PIEL R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
				🎧 GREATEST GAINER 🎧		
4	5	4	8	DUELE EL AMOR A. BAQUEIRO, A. SYNTEK	Aleks Syntek With Ana Torroja EMI LATIN	4
5	4	6	9	SOY TU MUJER C. CK, MARTINEZ (A. VILLARREAL, C. CK, MARTINEZ)	Alicia Villarreal UNIVERSAL LATINO	4
6	7	7	13	NO ME QUIERO ENAMORAR M. DOMM (M. DOMM, E. CECERANSKY, M. BERNAL)	Kalimba SONY DISCOS	6
				🎵 HOT SHOT DEBUT 🎵		
7	NEW		1	COMO TU E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C.I. MEDINA)	Carlos Vives EMI LATIN	7
8	6	5	20	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopus De Durango PROCAN/DISA	3
9	10	13	13	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO J. REYES)	Chayanne SONY DISCOS	9
10	12	12	5	MIEDO PAGUIAR (FATO)	Pepe Aguilar SONY DISCOS/EMI LATIN	10
11	16	17	44	MAS QUE TU AMIGO M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	1
12	8	11	15	TU DE QUE VAS F.DE VITA, L. ROMERO (F.DE VITA)	Franco De Vita SONY DISCOS	3
13	18	15	8	TE PERDENE UNA VEZ LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte UNIVISION	13
14	9	8	11	EL ZA ZA ZA (MESA QUE MAS APLAUDA) O. FUENTES ATILANO (O. FUENTES ATILANO)	Grupo Climax MUSART/BALBOA	7
15	13	16	11	MIEDO PALOMO (FATO)	Palomo DISA	11
16	11	9	9	DAME TU AIRE J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	9
17	22	38	4	ALGO TIENES C. RODRIGUEZ (C. RODRIGUEZ, M. BENITO)	Paulina Rubio UNIVERSAL LATINO	17
18	14	10	22	TE QUISE OLVIDAR J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	7
19	19	23	27	TE QUISE TANTO E. ESTEFAN JR., A. PEÑA (C. SOROKIN, ANDAHII)	Paulina Rubio UNIVERSAL LATINO	1
20	21	19	9	DESESPERADO J.C. CALDERON (R. MONTANER)	Ricardo Montaner WARNER LATINA	11
21	33	—	2	ESTES DONDE ESTES A. BAQUEIRO (A. BAQUEIRO)	Ha*Ash SONY DISCOS	21
22	23	29	6	MAS MALA QUE TU L. LEVINO, WARNER (C. BRANT, G. FLORES)	Ednita Nazario SONY DISCOS	22
23	28	28	10	FIERA INQUIETA N. URIBE (N. URIBE)	Angela Maria Forero TELEUNION/LAGUNA/SONY DISCOS	23
24	15	14	18	A DONDE ESTABAS? R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	9
25	29	31	7	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	25
26	25	25	26	COMO PUDE ENAMORARME DE TI A. RAMIREZ CORRAL (R. LUGO)	Patruilla 81 DISA	8
27	17	18	15	PERO QUE TAL SI TE COMPRO P. RIVERA (C. REYNAL)	Lupillo Rivera UNIVISION	7
28	31	34	4	LA PRIMERA CON AGUA P. RAMIREZ (M.E. CASTRO)	Vicente Fernandez SONY DISCOS	28
29	34	30	17	AMAR COMO TE AME J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	26
30	30	24	26	QUE LLORO A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
31	24	22	12	NO TIENE LA CULPA EL INDIO LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte FONOVISA	17
32	41	—	2	POR TI PODRIA MORIR R. PEREZ (R. PEREZ)	Luis Fonsi UNIVERSAL LATINO	32
33	27	20	22	CREO EN EL AMOR J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	2
34	32	21	11	DESNUDATE MUJER K. SANTANDER, M. SALCEDO (D. BISBAL, J.M. VELASQUEZ)	David Bisbal VALE/UNIVERSAL LATINO	6
35	37	41	4	PREFIERO PARTIR M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	35
36	43	—	2	LA LOCURA E. RUFFINENGO, D. BALLO, B. BENDZZO (W. PAZ, R. VERGARA, A. JAEN)	Yahir WARNER LATINA	36
37	35	36	19	LUCHARE POR TU AMOR A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	19
38	NEW		1	SON DE AMORES A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	38
39	38	44	3	VUELVE CONMIGO J. GUILLEN (R. MONTANER)	Conjunto Primavera FONOVISA	38
40	45	42	13	TANTO LA QUERIA A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	19
41	39	—	5	IMPOSIBLE OLVIDARTE K-PAZ DE LA SIERRA (A. M. BRAMBILIA)	K-Paz De La Sierra PROCAN/DISA	39
42	40	33	12	MI PEOR ENEMIGO BRONCO (R. MARTINEZ)	Bronco: El Gigante De America FONOVISA	23
43	50	—	2	SI LA VES F.DE VITA, L. ROMERO (F.DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	43
44	36	37	12	CANTAR HASTA MORIR A. VERDE, D. TORRES (D. TORRES, A. BASTISTA CANA, D.A. CUMBA SANCHEZ)	Diego Torres ARIOLA/BMG LATIN	15
45	NEW		1	QUE NO ME FALTES TU A.A. ALBA (W. CASTILLO)	Mariana UNIVISION	45
46	48	45	3	LAGRIMAS Y LLUVIA BRAZeros MUSICAL (J. GABRIEL)	Brazeros Musical De Durango DISA	45
47	49	39	3	Y QUE VA A SER DE MI R. PEREZ, R. LVI (R. LVI, R. PEREZ)	Victoria MEGAMUSIC/UNIVERSAL LATINO	39
48	42	47	3	POBRE DIABLA H. EL BAMBINO, DELGADO (W.D. LANDRON)	Don Omar VI	42
49	47	46	4	PRENDA QUERIDA J. PRECIADO (F. VALDEZ LEAL)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG LATIN	46
50	RE-ENTRY		5	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	46

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 airplay over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. 📺 Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	21	25	LA LOCURA WARNER LATINA	YAHIR
2	3	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA	22	17	DESNUDATE MUJER VALE/UNIVERSAL LATINO	DAVID BISBAL
3	2	AHORA QUIEN SONY DISCOS	MARC ANTHONY	23	31	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS
4	6	SENTADA AQUI EN MI ALMA UNIVISION	CHAYANNE	24	22	LUCHARE POR TU AMOR SONY DISCOS	ALEJANDRO FERNANDEZ
5	4	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	25	26	TANTO LA QUERIA ARIOLA/BMG LATIN	ANDY & LUCAS
6	—	COMO TU EMI LATIN	CARLOS VIVES	26	23	AMAR COMO TE AME MUSART/BALBOA	JOAN SEBASTIAN
7	5	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	27	27	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA
8	7	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR	28	21	CANTAR HASTA MORIR ARIOLA/BMG LATIN	DIEGO TORRES
9	8	DAME TU AIRE WARNER LATINA	ALEX UBAGO	29	30	ANDAR CONMIGO ARIOLA/BMG LATIN	JULIETA VENEGAS
10	13	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO	30	34	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
11	10	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO	31	33	LAGRIMAS EMI LATIN	JO NATA SHA
12	9	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	32	29	TARDAS NEGRAS EMI LATIN	TIZIANO FERRO
13	12	DESESPERADO WARNER LATINA	RICARDO MONTANER	33	28	TENGO GANAS SONY DISCOS	VICTOR MANUELLE
14	18	ESTES DONDE ESTES SONY DISCOS	HA*ASH	34	37	DESDE QUE LLEGASTE SONY DISCOS	REYLI BARBA
15	15	FIERA INQUIETA TELEUNION/LAGUNA/SONY DISCOS	ANGELA MARIA FORERO	35	35	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART/BALBOA	GRUPO CLIMAX
16	14	MAS MALA QUE TU SONY DISCOS	EONITA NAZARIO	36	39	Y QUE VA A SER DE MI MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
17	11	AUNQUE NO TE PUEDA VER WARNER LATINA	ALEX UBAGO	37	40	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
18	16	QUE LLORO SONY DISCOS	SIN BANDERA	38	32	CREO EN EL AMOR SONY DISCOS	REY RUIZ
19	24	POR TI PODRIA MORIR UNIVERSAL LATINO	LUIS FONSI	39	36	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
20	20	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	40	—	LORA CORAZON OLE	CHARLIE ZAA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	AHORA QUIEN SONY DISCOS	MARC ANTHONY	21	20	HAY AMORES PIÑA/UNIVERSAL LATINO	JOSE ALBERTO 'EL CANARIO'
2	—	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	22	32	SI TU AMOR NO VUELVE J&N	EDDY HERRERA
3	3	LLORE LLORE SONY DISCOS	VICTOR MANUELLE	23	16	NADA DE NAOA J&N	FRANK REYES
4	—	COMO TU EMI LATIN	CARLOS VIVES	24	10	DAME TU AIRE WARNER LATINA	ALEX UBAGO
5	12	MIE NI	N. KLABE	25	25	LA SOSPECHA UNIVISION	SON DE CALI
6	4	CREO EN EL AMOR SONY DISCOS	REY RUIZ	26	22	PA' LA RUMBA VOY J&N	ZAFRA NEGRA
7	11	SI PERO NO SONY DISCOS	PUERTO RICAN POWER	27	28	EL DIABLO ANDA SUELTO SONY DISCOS	REY RUIZ
8	2	POBRE DIABLA VI	DON OMAR	28	29	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE
9	7	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	29	19	FLOR DORMIOA SONY DISCOS	EDDIE SANTIAGO
10	9	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	30	—	UN GRAN DIA EN EL BARRIO LIBERTAD	THE SPANISH HARLEM ORCHESTRA
11	6	AMANECE (BOMBA) EMI LATIN	LIMI-T 21	31	—	QUE NO ME FALTES TU UNIVISION	MARIANA
12	17	VOY A DEJARTE DE AMAR J&N	FRANK REYES	32	39	QUIERO SER TUYA SONY DISCOS	MELINA LEON
13	8	CULEBRA SONY DISCOS	GRUPO NICHE	33	34	7 DIAS OLE	ELVIS CRESPO
14	5	QUE DE RARO TIENE SONY DISCOS	LOS TEMERARIOS	34	26	Y QUE VA A SER DE MI MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
15	18	VALIO LA PEÑA SONY DISCOS	MARC ANTHONY	35	—	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA
16	14	LORAR PREMIUM LATIN	AVENTURA	36	40	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS
17	13	PEGATE CUTTING	FULANITO	37	35	LAGRIMAS EMI LATIN	JO NATA SHA
18	27	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	38	33	DILE A EL KARIN/UNIVERSAL LATINO	TONYNY TUN TUN
19	15	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	39	31	AMOR DE LEJOS EVER	POCHY FAMILIA Y SU COCDBAND
20	24	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO	40	—	HAZMELO OTRA VEZ M.P.	TITO ROJAS

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	21	16	NADIE ES ETERNO MOON/COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
2	2	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	22	24	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA
3	3	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL	23	28	CUANDO NADIE TE QUIERA EMI LATIN	LOS TRAILEROS DEL NORTE
4	7	TE PERDENE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE	24	21	SADES A CHOCOLATE EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
5	4	MIEDO DISA	PALOMO	25	—	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO
6	5	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	26	27	PARA TODA LA VIDA FONOVISA	BANDA EL RECOOD
7	6	A DONDE ESTABAS? EMI LATIN	INTOCABLE	27	32	SUAVITO MUSART/BALBOA	CUISILLOS
8	11	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	28	31	BUENO BYE FONOVISA	YOLANDA PEREZ Y ADAN CHALINO SANCHEZ
9	10	COMO PUDE ENAMORARME DE TI UNIVISION	PATRUILLA 81	29	25	Y QUE FONOVISA	LOS ANGELES DE CHARLY
10	8	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA	30	22	ANTES DE QUE TE VAYAS MUSIXEM/UNIVERSAL LATINO	CONJUNTO ATARDECER
11	12	LA PRIMERA CON AGUA SONY DISCOS	VICENTE FERNANDEZ	31	—	INVISIBLE SONY DISCOS	VICTOR GARCIA
12	9	NO TIENE LA CULPA EL INDIO FONOVISA	LOS TIGRES DEL NORTE	32	26	EL QUINTO TRAGO DISA	GRUPO BRYNDIS
13	15	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	33	38	DJALA QUE TE MUERAS WEA/MEX/WARNER LATINA	PESADO
14	13	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART/BALBOA	GRUPO CLIMAX	34	30	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
15	14	IMPOSIBLE OLVIDARTE PROCAN/DISA	K-PAZ DE LA SIERRA	35	29	MESA QUE MAS APLAUDA ZA ZA DISA	LIBERACION
16	17	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	36	33	MENTIA FONOVISA	ROGELIO MARTINEZ
17	19	LAGRIMAS Y LLUVIA DISA	BRAZEROS MUSICAL DE DURANGO	37	—	SI PUDIERA EMI LATIN	INTOCABLE
18	20	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	38	—	QUE ME LLEVE EL DIABLO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
19	18	PRENDA QUERIDA RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	39	—	A MI MEJOR	

Spotlight

Polito Vega

New York DJ Celebrates 45 Big Ones At La Mega

BY ROBERT DOMINGUEZ

Polito Vega loves to talk. Talk fast and talk loud.

Even when he's sitting in an empty conference room at the midtown Manhattan headquarters of WSKQ (La Mega 97.9) New York, Vega's unmistakable voice sounds just like it does when he's in front of a mic during his weekend radio programs.

It's a constant booming chatter often punctuated by a deep hearty laugh. All that's missing are the commercial announcements.

Vega has reason to be happy these days. At 66, he's enjoying his 45th year as a New York radio icon and his 15th with La Mega.

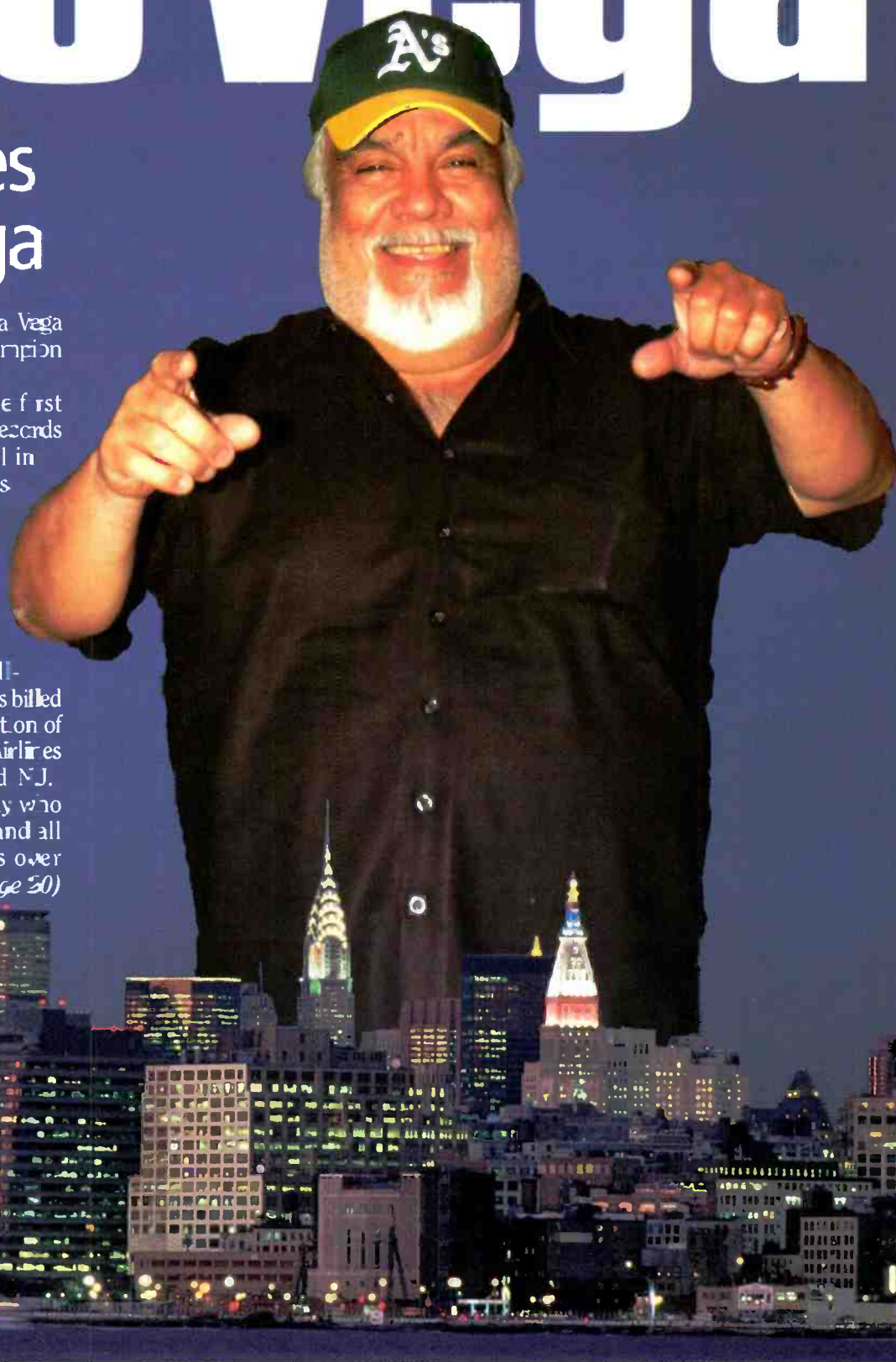
While his career began before the advent of what

would come to be known as salsa, Vega has long been considered a champion of the music.

By all accounts, he was the first Spanish-language DJ to spin records from the fledgling Fania label in the early 1960s. To this day, his "Salsa Con Polito" programs, particularly the Sunday edition from noon to 8 p.m., continue to be a nostalgic bridge to the music's glorious past.

On Aug. 7, the Fania All-Stars will perform in what is billed as an anniversary celebration of Vega at the Continental Airlines Arena in East Rutherford, N.J.

"He's a true salsa guy who has really helped me and all the other Fania guys over
(Continued on page 30)



Vega

Continued from page 1

the years.” says bandleader Larry Harlow, one of the original Fania All-Stars.

“If it weren’t for him, our music wouldn’t even be on the air now. He’s really the one who’s kept the old music alive all these years. He’s always been there for us.”

Speaking mostly in Spanish, Vega recently sat with *Billboard* to talk about his long career and his place in salsa history:

You are celebrating your 45th anniversary in radio this year. How did it all begin?

I started in 1959 officially, but I had my first radio show in 1960. All the radio I’ve done has been in New York. I’m Puerto Rican, I was born there, but I never spoke on the radio in Puerto Rico.

‘He’s really the one who’s kept the old music alive.’

—LARRY HARLOW, FANIA ALL-STARS

What was the show?

The program was called “Fiesta Time.” It was only half an hour long, on radio station WEVD-AM. From there I went to WWRL, spent a short time there, and then came a big break for me, a good opportunity, when I went to WBNX.

I was doing a radio show from 12 a.m. to 6 in the morning, the midnight shift. I spent two years there and they put me on the daytime shift, and I spent many years working alongside [Spanish Broadcasting System founder] Raul Alarcon [Sr.], who is now the owner of this place. At that time he was the senior program director [at WBNX]. We became good friends, and I learned a lot from him.

Weren’t you also on TV for a while?

In 1967, [Telemundo] gave me a contract to do a show on TV, like “American Bandstand,” called “Club de la Juventud.” I was there for three years, and then I went back to radio. I’ve been constantly on the radio all that time, and I’ve received lots of awards, so many that I forget.

I was the first DJ to be a godfather of the Puerto Rican Day parade, the mayor [Edward Koch] named a day after me and gave me a ceremony at Gracie Mansion, and people [in the Latin industry] gave me a huge event at Roseland and coronated me “king of the radio.”

I always had good ratings, and that’s the name of the game. Without ratings, you’re nothing on the radio. And after all these years, I’m very lucky that I still have good ratings.

You were born in Ponce, Puerto Rico. What was your upbringing like?

We were kind of poor. Actually, we were middle-class, more or less. What I really wanted to do was be a singer. That was my dream. In my town, I had a trio and sang on the radio, but never in my life did I think I would be an announcer on the radio. I never expected that to happen.

How did it happen?

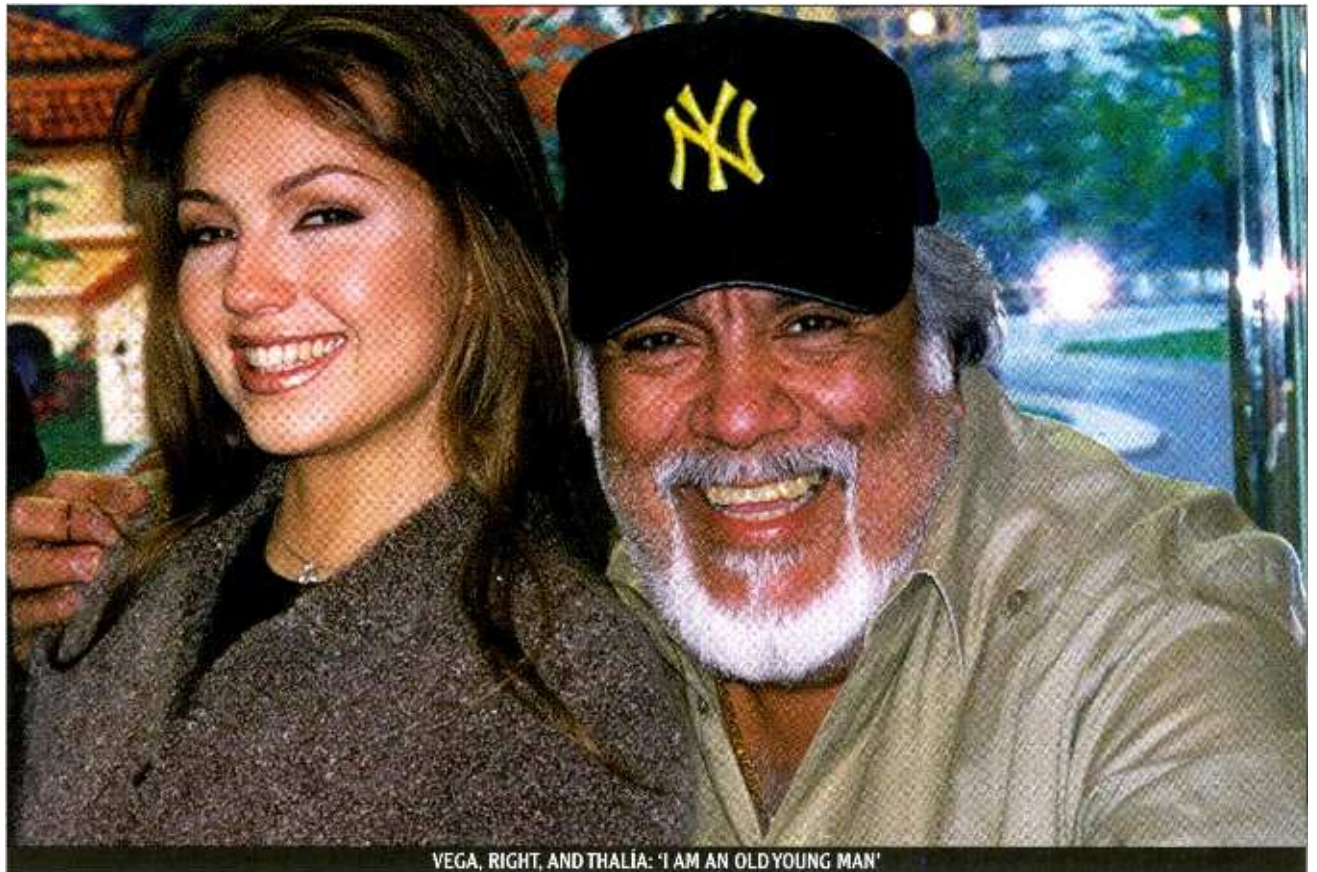
It was by pure chance. A friend who worked on “Fiesta Time” was from my town, and I came to New York from Puerto Rico and went to say hello to him at the station. He greeted me on the radio and then asked me to come on-air and answer calls from listeners. The producer heard me, asked who I was and told me I sounded good.

I went back the next day. I was working for them for free, because they didn’t pay me [anything]. But I knew that working as a musician was going to be very hard to do, so my enthusiasm for being on the radio was so big I started practicing and practicing.

Practicing how?

In those days I bought the newspaper every day and read it aloud to myself, and I listened to other DJs on the radio. When one begins a career, you don’t have your own style. You have to emulate someone.

On one occasion I was listening to WABC, and they had a disc jockey named Bob Lewis—“Babalu.” I borrowed a lot from his style.



VEGA, RIGHT, AND THALIA: ‘I AM AN OLD YOUNG MAN’

He would talk very fast, so I’d talk very fast. And I took some of his catchphrases and said them in Spanish. They were stupid things to do, but people listening to me didn’t realize it.

You have no choice when you’re just starting out. You’re young, and you don’t know better. One has to learn from a teacher, and he was my teacher without him even knowing it.

Did you ever meet him?

Oh, yeah, I was crazy to meet the guy. And one day I did, and he invited me to watch him work. And so I watched how he worked, listened to his style and I said, “Damn, someday I’d like to be like him.” And finally, thank God, I am.

He gave me a lot of support. He told me to keep on going, that I was young and I would [be successful]. Because at that time, there were only two Latin stations, WHOM and WBNX. That’s it. And the music they played wasn’t salsa, either.

What type of music was it?

It was guitar music, by people like Felipe Rodriguez. Tito Puente was around, Tito Rodriguez was around, and Machito, but the Latin stations didn’t play their music. They played trios, boleros. The only ones who played that music were [DJs] Dick “Ricardo” Sugar and Symphony Sid, who played it at night on the American stations. They bought the radio time. Salsa came later.

Were you around when salsa first became popular?

The first record ever played [on the radio] by a Fania artist, I played it. It was called “El Campeon,” by Johnny Pacheco.

[Fania Records owner] Jerry Masucci brought me the 45 one night. He brought coffee and doughnuts to the studio, and he told me, “Finally, I got my first single.” We were very good friends. From there he recorded Larry Harlow and the others, and it went on from there.

(Continued on page 32)

‘El Vacilon’ Keeps The Party Going

BY ROBERT DOMINGUEZ

Whenever the people at WSKQ (La Mega 97.9) New York want to relive a sweet moment in radio history, all they need do is look at their hands.



That’s because several employees still sport the gold and diamond rings they were given six years ago, when La Mega became the first Spanish-language station in New York to reach the No. 1 spot in the overall Arbitron ratings.

“A lot of us were given the rings as gifts when we hit No. 1 in the summer of 1998,” GM Carey Davis recalls. “It was a very big deal that a Spanish-language station was No. 1 for the first time. Population, strong marketing, hard work and luck all combined to make everyone sit up and notice the power of Spanish-language radio.”

Early this year, the celebration in the studio was considerably less expensive but no less subdued when “El Vacilon de la Mañana”—La Mega’s raucous, racy a.m. drive time show—became the first No. 1 Spanish-language morning program.

“El Vacilon” host Luis Jimenez, his sidekick Moonshadow and their boisterous bunch of supporting characters toasted their victory with bottles of champagne.

What made the bubbly taste even better is that “El Vacilon” handily beat Howard Stern’s show on WXRK (K-Rock), which dropped to No. 3 after leading in the ratings last summer. (All-news station WINS was second.)

For several years, “El Vacilon” and Stern have been locked in a seesaw battle for morning supremacy. The shows regularly trade places in the ratings, especially when broken down among different segments of the listening audience.

The win was such a big deal for the station, “El Vacilon” promptly extended its 6 a.m. to 10 a.m. show another hour in a move to keep their loyal listeners tuned in longer.

La Mega is owned by Miami-based Spanish Broadcasting System, the largest Hispanic-controlled radio broadcasting company in the United States. The fact that the station won the top spots in both the overall and morning ratings comes as no surprise to industry experts.

With more than 18% of New York’s 15 million radio listeners being of Hispanic origin, Spanish-language radio has mushroomed along with the city’s Latino population.

La Mega, one of four full-time Spanish stations on New York’s dial, has an estimated audience of more than 900,000 listening in at some point during the week, according to Arbitron.

“It’s a high-achieving station by any measure,” says Tom Taylor of daily trade magazine *Inside Radio*. “What the ratings show is the growing strength of Hispanics and Hispan-

(Continued on page 30)



mega
97.9 fm

45 YEARS IN RADIO
CONGRATULATIONS
POLITO VEGA
EL REY DE LA RADIO



SPANISH BROADCASTING SYSTEM



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Vega Tribute A Salsa Celebration

Fania All-Stars Concert Will Fete Veteran DJ And Genre He Trumpeted

BY KARL ROSS

When the Fania All-Stars gather Aug. 7 to perform in tribute to veteran DJ Polito Vega of WSQK (La Mega 97.9) New York, they will flash back to salsa's rich past as well as look ahead.

The concert at the Continental Airlines Arena in East Rutherford, N.J., will honor Vega and also introduce younger artists who have joined the Fania fraternity.

Promoter Ralph Mercado, the man who coined the Fania All-Stars name in the 1960s, says he is seeking to appeal to an audience that wasn't around for Fania's glory years.

"The idea is to do a recording that will bring some of the younger guys into the Fania tradition so they can give it some legs and keep it going," says Mercado, whose Cheetah Club served as the backdrop to Fania's first major event in 1971.

FROM CLUBS TO YANKEE STADIUM

Throughout the 1970s, the Fania All-Stars, the mainstays of Fania Records, propelled salsa music from clubs to Yankee Stadium.

"I consider the Fania All-Stars like a bottle of wine," says Johnny Pacheco, veteran band member and co-founder, with Jerry Masucci, of Fania Records, the dominant salsa label. "We get better with age. The secret is, there's no egos. We're very good friends."

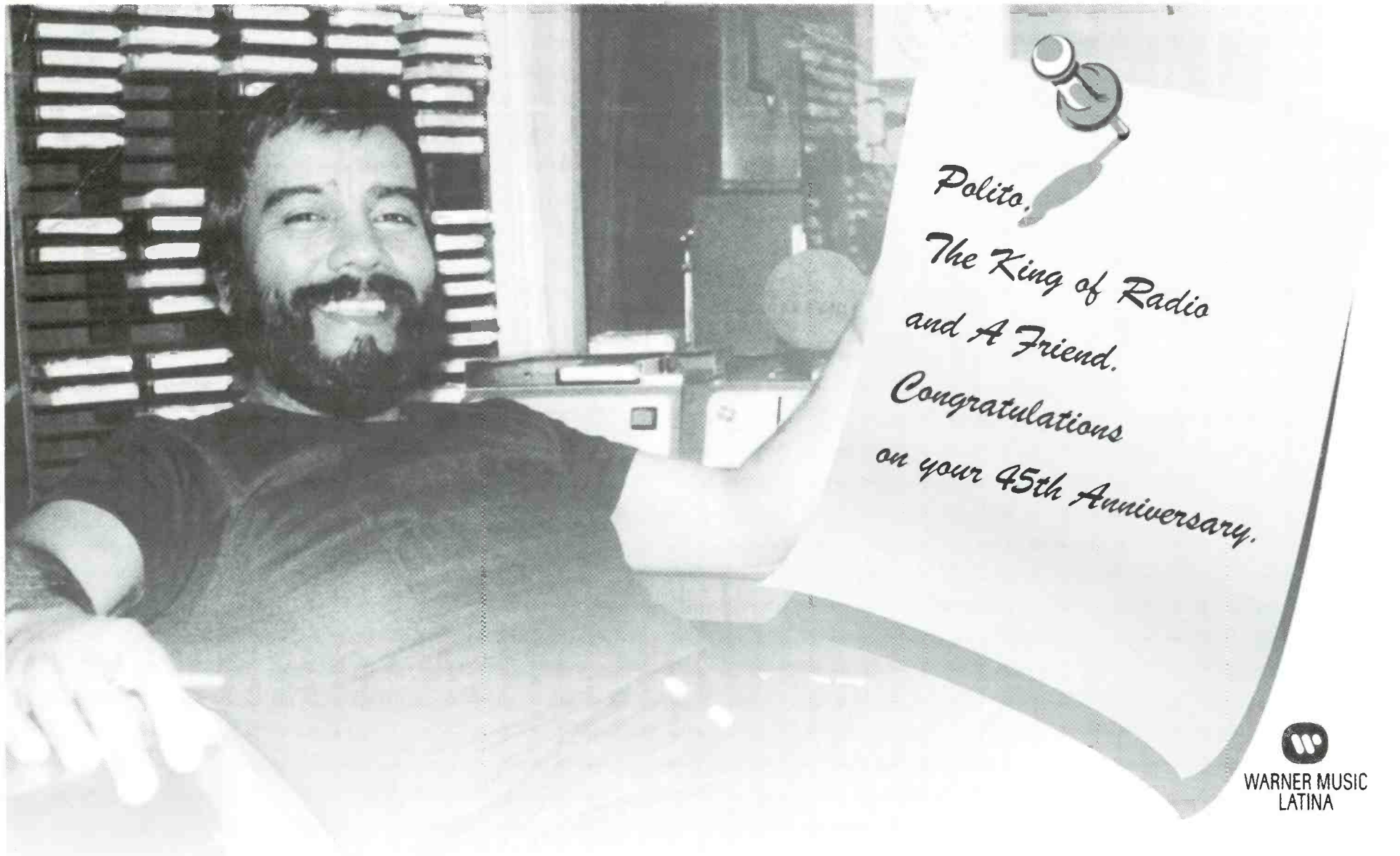
Pacheco is happy to pay tribute to Vega. "He's been supportive to salsa since we started," he says. "He always had the best music on the air, and from the beginning we always used him as an MC. When

(Continued on page 28)



THE FANIA ALL-STARS GATHER AT THE 2003 PREMIO LO NUESTRO AWARDS

Photo: Rodrigo Varela/WireImage.com



mega 97.9 fm

PRESENTS
POLITO VEGA'S
45TH ANNIVERSARY IN RADIO
IN CONCERT



**THE
KING
OF
RADIO**

LANA ALLSTARS

Johnny Pacheco • Cheo Feliciano • Bobby Valentín
Papo Lucca • Roberto Roena • Larry Harlow
Adaíberto Santiago • Ismael Miranda
Junior González • Alfredo De La Fe • Yomo Toro
Leopoldo Pineda • Rey Viera • Reynaldo Jorge
Jimmy Bosch • Héctor Casanova • Jerry Medina
Ismael Quintana • Wichie Camacho • Nicky Marrero
Eddie Montalvo • Bomberito Zarzuela
Piro Rodríguez • Jorge Torres
Ray Barretto • Richie Ray • Bobby Cruz
MC Izzy Sanabria



OSCAR D'LEON



INDIA



REY RUIZ



DOMINGO QUIÑONES



TEGO CALDERON

SATURDAY, AUGUST 7TH
CONTINENTAL AIRLINES ARENA

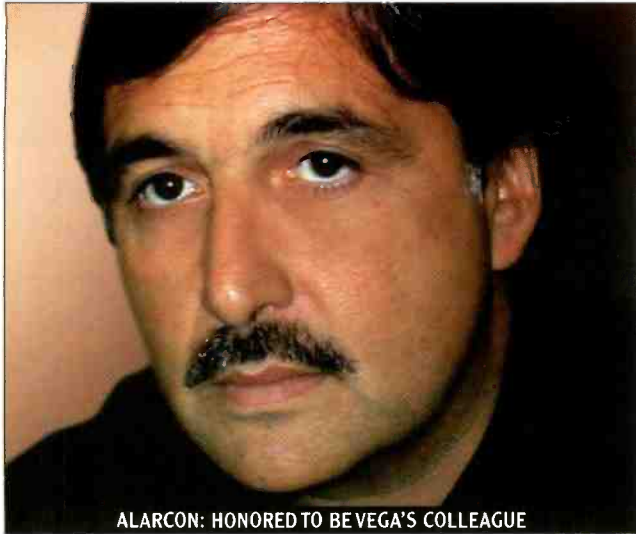


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Polito Vega: The First, The Best



ALARCON: HONORED TO BE VEGA'S COLLEAGUE

"Polito has every legitimate claim to the title 'the king of Spanish radio' for his service and dedication to the Hispanic radio audience of New York City during the last 45 years. On a personal level, Polito has enriched the lives of all of us lucky enough to know him.

"I am honored to be his colleague, and I join the entire Spanish radio and music industry in recognizing his various achievements throughout these many years. Most of all, in addition to his enormous contribution to SBS, I consider myself fortunate to be able to call Polito my friend."

Raul Alarcon Jr.
Chairman/CEO, Spanish Broadcasting System

"Polito has always been there for us. He was the pioneer of Latin music in the United States. People take it for granted now, but when he started out, it was a very small business. He had a lot passion. Few people believed Latin music would grow the way it has. Gloria and I love him and are proud of him. He is someone who will never be forgotten for what he has done for us. We're happy to still be playing and happy he's still promoting.

"I hope the new generation will learn a lot about him. Polito deserves to be recognized and thanked for everything he has done . . . He's close to a lot of famous people who love him. And he's still good-looking too!"

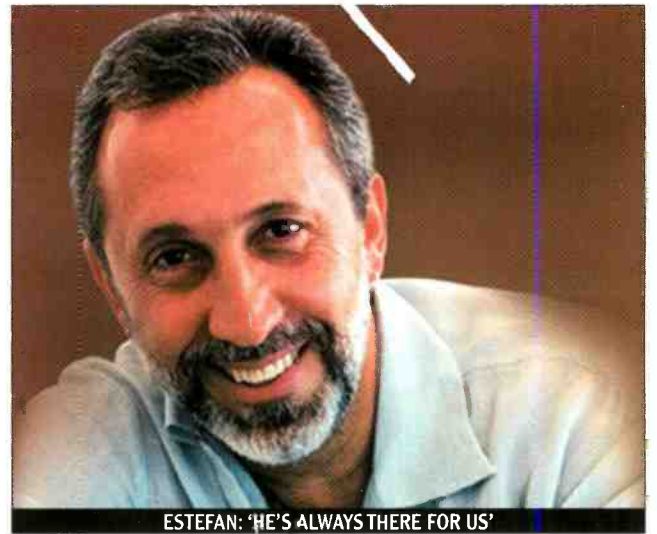
Emilio Estefan
Producer/Manager/Songwriter
CEO, Estefan Television Productions
Chairman, Crescent Moon Records

"Polito is a dear friend who also has the best repertoire there is in radio. He sets the trend.

"I started Fania Records in 1964, and he was just starting on radio. We grew together and have been friends for many years. The first time I met him was in a barbershop. He was telling the barbers that he could be a disc jockey with his voice. And they told him, 'With that voice, you're going to starve to death. You better change it.' Every time we have a Fania concert, we always use him as an announcer.

"Polito has always been a frustrated singer. So we gave him a chance. He recorded a bolero album. Not long after, a guy came over to him and said, 'I bought your record,' and he said, 'Ah . . . you were the one!' He wasn't a bad singer.

"But most of all, Polito has kept our music alive, even



ESTEFAN: 'HE'S ALWAYS THERE FOR US'

when salsa was under the weather because of *la salsa monga* [watered-down salsa]. He kept playing the music we do, which is the true salsa . . . not complicated but very danceable.

"I love Polito. He will be the first to play my new album. He always plays my music and he deserves to be first."

Johnny Pacheco
Fania All-Stars
Co-founder, Fania Records

Reporting by Debbie Galante Block.

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Sepulveda Just Doing His Job For Vega

BY KARL ROSS

The Spanish Broadcasting System may consider John Sepulveda its secret weapon.

Sepulveda, a longtime concert promoter, had been filling South American venues for 20 years when in 2001 SBS chairman Raul Alarcon Jr. recruited him to head the SBS Entertainment division and rev up the Latin radio chain's promotional machine.

Sepulveda's task: boost the profile of SBS properties in major markets including New York, Chicago, Los Angeles and Puerto Rico.

SBS "wanted to solidify the promotional value of events," Sepulveda says. "They wanted my experience to develop bigger events that will help promote the radio station."

As SBS-owned station WSKQ (La Mega 97.9) New York marks the 45th anniversary of its veteran DJ Polito Vega, Sepulveda worked with famed salsa promoter Ralph Mercado to stage a tribute concert Aug. 7 featuring the Fania All-Stars at Continental Airlines Arena in East Rutherford, N.J.

Vega "is the company's biggest personality—and, I think I can say,

[the biggest personality] in the Latin radio industry," Sepulveda says.

A low-key Colombia native, Sepulveda gets results by tapping his promotional experience, business savvy and ability to lure big-time talent. From U.S. rockers Metallica to Mexican crooner Luis Miguel, Sepulveda has covered the musical spectrum in South America.

PROMOTERS ALLY

Leading promoters in the targeted markets have come to see Sepulveda as an ally in furthering their own production goals.

"John is about hard work and hustle, and he understands this business very well because of all his years of experience," says Chicago promoter Luis Rossi, president of Ross Enterprises. "He's a great resource for us."

Rossi credits Sepulveda with helping him book two of Mexico's biggest acts: Juan Gabriel for a concert last year at the Allstate Arena and Paulina Rubio at the Aragon Ballroom this year. According to Rossi, both events were "smashing successes."

Miami-based tropical music pro-

ducer Luis Maria, president of LM Productions, says Sepulveda has made the airwaves at local radio station WXDJ-FM (95.7 El Zol) more accessible.

"They're giving more priority to our events at the station," Maria says. "They're promoting us by raffling tickets."

Maria says the new strategy worked for his Dominican Independence Day festival in Hialeah, Fla., in February. The event attracted a crowd of 18,000. He says SBS is also giving him a hand with a *bachata* festival, El Bachatazo, in August.

Sepulveda takes pride in the success of SBS' local partners. "I'm helping promoters think big and also to be a liaison with the whole entertainment industry—especially with record labels and artists."

SBS chairman Alarcon saw the advantages of having Sepulveda on staff when he asked him to help plan a post-Sept. 11, 2001, charity event in New York.

"Everybody was thinking on a small level, but I was thinking I wanted to put on the biggest benefit that would bring out the biggest artists," Alarcon says,

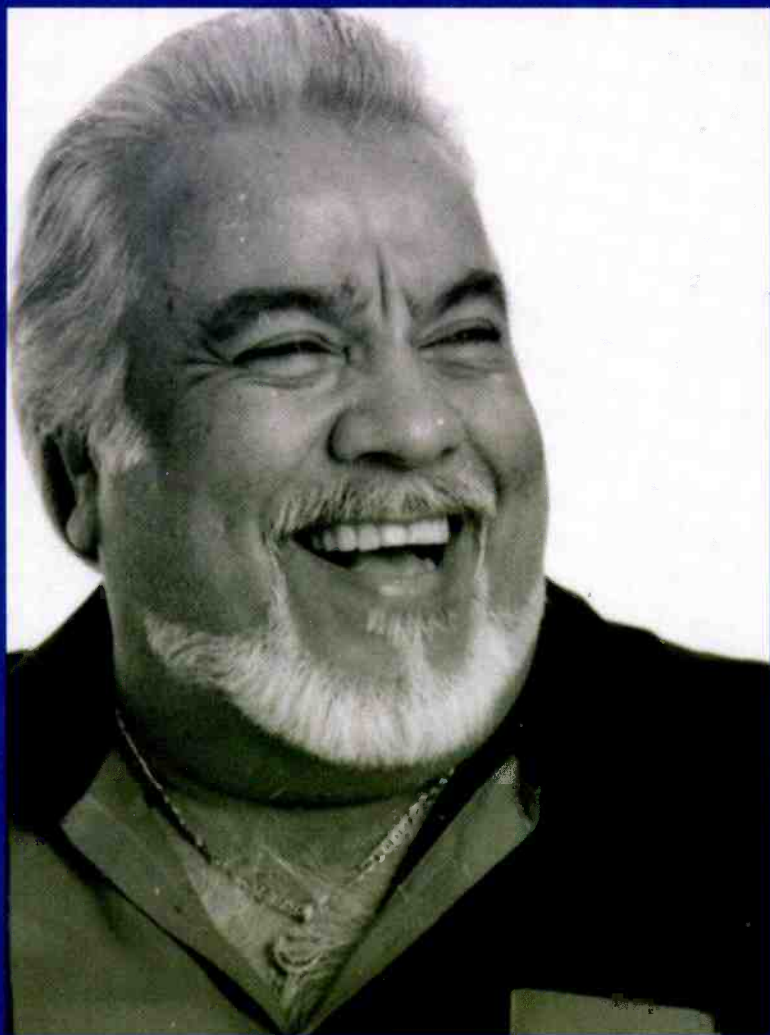
adding that Sepulveda was instrumental in the event's success. "We had the top 12 Latin artists, and we sold out in 10 days."

Among the headliners at the event were Marc Anthony, Juan Luis Guerra, Carlos Vives and Thalía.

Held at Madison Square Garden, the benefit concert yielded \$200,000 for the families of Hispanic victims of the terrorist attacks and an equal amount for families of those who perished on an American Airlines flight to the Dominican Republic that crashed after takeoff two months after Sept. 11.



SEPULVEDA HAS PRODUCED EVENTS WITH TOP LATIN STARS INCLUDING, FROM LEFT, JUAN GABRIEL, PAULINA RUBIO AND LUIS MIGUEL



POLITO VEGA

Thanks!!

For your outstanding professionalism, for your continuous dedication to the Hispanic radio industry in the USA, for your loyalty to the Latin Community.

We congratulate you and thank you for these 45 successful years! All the best!

Y SIGUE ANDANDO !!!

- Henry Cardenas & Jorge Naranjo

Por 45 Años

Andando...

Polito

LA MÚSICA LATINA HOY, TE DEBE ESTE TRIBUTO

*Admiramos tu espíritu que ha trascendido todas las generaciones.
Tu talento y tu calidad humana te hacen merecedor de este homenaje.*

Eres un orgullo para todos los Latinos.

*Con mucho cariño,
Emilio y Gloria*



estefan enterprises inc.

Tribute

Continued from page 22

you [say] Polito Vega, you're talking about salsa."

Headliners at the concert with Pacheco will include stalwart Fania vocalists Ismael Miranda, Cheo Feliciano and Adalberto Santiago. The supporting cast of musicians includes bass player Bobby Valentin, pianist Papo Lucca, cuatro player Yomo Toro and percussionists Ray Barretto and Roberto Rohená.

Contemporary salsa performers Victor Manuelle, Oscar de Leon and Gilberto Santa Rosa will round out the roster. At press time, promoters were still awaiting confirmation from Marc Anthony, La India and Tego Calderón.

Booking hot young talent to perform with the Fania All-Stars is easy, Mercado says. "This is sort of an all-time high because they get to play with their heroes. I don't get too much resistance when I ask these guys to play."

Mercado adds that Anthony, De Leon and La India have shared the stage with Fania legends at previous events. The addition of reggaetón artist Calderón represents a new foray for Fania into a musical genre that was until recently considered underground in Puerto Rico, despite its ardent following.

"I visualize bringing someone like Tego in, because he has that crossover reggaetón-salsa thing going," Mercado says. "A lot of people compare him to Ismael Rivera, the great sonero, because he reflects that tradition with his rhyming and improvisation."

The late Rivera was acclaimed by salsa faithful as "El Sonero Mayor" because of his commanding voice and crafty ad-libbing. Calderón says he is honored by the comparison but considers the late crooner "a genius [who] is beyond compare."

Calderón says he plans to perform "Plante Bandera" (Plant the Flag)—a remake of the defiant salsa anthem by famed composer "Titi" Curet Alonso, a frequent Fania collaborator.

"I've come to realize that while they might not be salsa fans, many young people have a reverence for old-school Fania salsa," Calderón says. "What I like is the swagger those guys had, the in-your-face attitude, like, 'I'm better than you.'"

Mercado, who is promoting the arena show in partnership with Spanish Broadcasting System, says Sony Discos will release a CD and DVD of the event for the holiday shopping season. It will mark the first live Fania release in many years.

Mercado understands the boost a DVD can provide. Fania's 1971 coming-out party at Mercado's Cheetah Club spawned the movie "Our Latin Thing," as well as a soundtrack album and two full-length discs ("Live at the Cheetah, Vols. 1 & 2").

BUST-OUT NIGHT FOR SALSA

"That night was the bust-out night for salsa," Mercado says of the seminal event, which many salsa scribes consider the beginning of the salsa explosion.

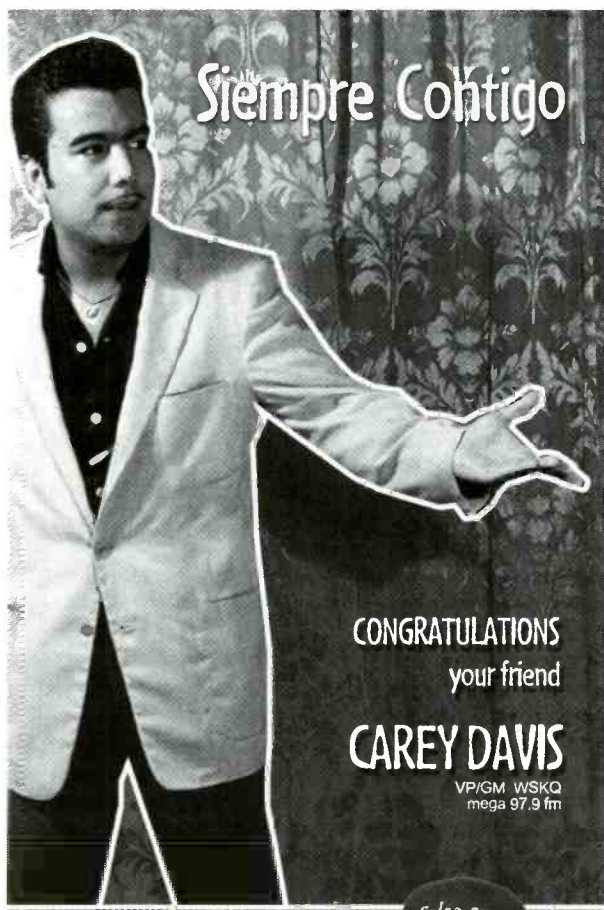
In August 1973, Fania soared to unforeseen heights with the All-Stars' performance before 40,000 riotous fans at New York's Yankee Stadium. That concert, also filmed, was cut short when audience members overran the playing field following a spirited conga display by Barretto.

Fania took its act to San Juan, Puerto Rico, the following year to the newly inaugurated Roberto Clemente Memorial Coliseum for a show that marked the Fania debut of Cuban salsa queen Celia Cruz.

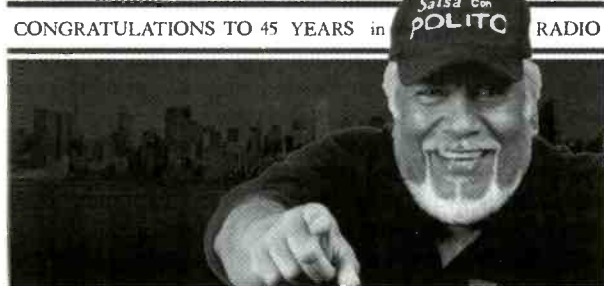
As the 1970s progressed, the Fania troupe would pack stadiums around the world, delivering salsa to converts in Spain, Germany and Japan.

Aside from its well-known live performances, Fania's format has served as a springboard for the genre's most renowned and enduring voices, including Hector Lavoe, Rubén Blades, Ricardo "Richie" Ray and Bobby Cruz.

But can Fania's cast of performers still heat up the stage? "They still cook," Mercado says. "You still have a lot of great players with a lot of energy. And because they don't play as much as they used to, when they do play, it really jumps."



VP/GM WSKQ
mega 97.9 fm



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Carlos Vives




Thalia



JD Natasha




Aleks Syntek



Obie Bermúdez



Soraya



Cabas



Vico C



Tiziano Ferro

EMI Music
U.S. Latin

'El Vacilon'

Continued from page 20

ic media. The Spanish-speaking population are avid consumers of radio. They tend to listen longer than other demographics, and when they find something they like, they remain loyal listeners."

Much of La Mega's success has certainly hinged on the popularity of its morning show—to the extent that an hour-long "Best of El Vacilon," consisting of highlights of that morning's program, is broadcast daily at 5 p.m. Another two-hour highlight program airs Saturday morning from 8 a.m. to 10 a.m.

But when Jimenez and company aren't up to their usual break-fast-time hijinks, the rest of the airtime is taken up by such DJ personalities as Raymond Reinoso (aka El Boy From Bonao), Janiero Matos, Alex Sensation and Rudy "Rudisimo," all spinning salsa, merengue and other types of Latin music.

On weekends, veteran DJ Polito Vega hosts day-long shows featuring a mix of new and classic salsa.

Keeping up with shifting tastes in Latin music has as much to do with the station's rise as the city's increasing Hispanic demographic, says Sean Ross, VP of music and programming at Edison Media Research.

"Given the diversity of New York, it makes sense that a Spanish-language station would become No. 1," Ross says. "It probably could have happened a lot sooner. But it wasn't until the early '90s—when Latin stations stopped being 'international ballad' stations and started playing the music that people wanted to hear—that Latin radio exploded."

Davis, who joined La Mega in 1997, credits the station with originating the salsa and merengue format common today on Spanish-language stations—and which consequently boosted the careers of such local Latin stars as Marc Anthony, Tito Nieves and La India, while offering early support to Jennifer Lopez.

(Continued on page 14)



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outstanding
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por su contribución
a la industria
y a nuestra familia
de artistas

en su **45^o**

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Polito Vega,

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the Aragon Entertainment Center & Juan Fernandez
is proud to salute you on your
many years of success.



Spotlight

'El Vacilon'

Continued from page 30

"We played Marc Anthony when no one else played his records," Davis says. "The format was in large part developed by Polito Vega and the records played by the station. We helped create the salsa and merengue format, because a lot of that music came from New York."

VEGA FIRST HIRED

La Mega traces its roots to 1989, when SBS founder Raul Alarcon Sr. bought WEVD-FM and changed the call letters to WSKQ. The new station, known then as FM 98, was the first Spanish-language station on the FM dial in New York.

Alarcon's first major hire was the popular Vega, who had known Alarcon since the early 1960s when both worked for AM station WBNX.

Headquartered in a nondescript brownstone on West 56th Street in Manhattan, WSKQ was soon the most listened to Spanish station in the market. But what helped put it on the mainstream map was the 1993 hiring of Jimenez, a little-known radio personality from Orlando, Fla.

As host of "El Vacilon" (which translates roughly to "the morning party"), the Puerto Rico-born Jimenez soon attracted plenty of attention by mixing a little music with a lot of humor—most of it bawdy and stretching the limits of good taste in any language.

By 1998, when Jimenez was partnered with the late Junior Hernandez, "El Vacilon" was consistently near the top of the ratings—and consistently in the crosshairs of watchdog groups like the National Hispanic Media Coalition for what the organization deemed indecent, crass and vulgar content.

Ironically, Jimenez notes that the show's recent ascent to No. 1 was the result of downplaying the sexually charged skits, song parodies and often raunchy phone calls from listeners.

"Toning it down is what helped us reach No. 1, and we've pretty much kept it at the same level," Jimenez says.

With so much of La Mega's fortunes riding on the success of "El Vacilon," the objective is for it to stay No. 1, Jimenez notes.

"We're just going to keep going with the flow, feeling what the vibe on the street is," he says. "Going with the rhythm of the city is what's kept the show on the air for almost 11 years."

Vega

Continued from page 20

Is that when salsa really started to grow?

Just a little. The music still wasn't played on the radio. After that, Masucci still didn't have one hit, and the guy was frustrated. He didn't know what to do.

He recorded big orchestras with tropical Cuban rhythms—Larry Harlow, Johnny Pacheco, Bobby Valentin, Ray Barretto—but none of them stuck until Willie Colón came around with his first hit, which was "Che Che Cole," with Hector Lavoe. After "Che Che Cole," that's when [salsa] started to stick.

How did you eventually get to WSKQ?

I stayed for a lot of years at WBNX, until 1989. That's when this station began. But at that time it was called FM 98. Raul Alarcon Jr. wanted to bring me here and we were talking, but WBNX didn't want to let me go. They offered me a new contract, but I wanted to try FM radio, so I've been here ever since.

Many Latin music fans and musicians say that if it weren't for you, classic salsa would never be heard on the radio anymore. Do you agree?

Well, I have a special show. I have my thing. But sometimes I play new music too. I combine them, because I don't want to seem too old if I just stay with oldies after oldies after oldies.

I am an old young man. My age is 66, but in my mind I'm 25, 26, and that's what has helped me stay on the radio. Because all the DJs who were around when I started either retired or they died. I'm still here because if you think "old," you're screwed.

How long are you planning to keep this up?

I would like to have at least five more years and then get out. I've been here so many years, so to do another five, it's like, what the hell?

AUGUST 7
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	2	1	4	NUMBER 1			3 Weeks At Number 1	1	49	65	47	3	BANDA LAMENTO SHOW DE DURANGO			Un Lamento Que Llego Para Quedarse	47	
				LOS TEMERARIOS			Veintisiete		50	61	53	40	SIN BANDERA			De Viaje	6	
2	3	3	5	MARCO ANTONIO SOLIS & JOAN SEBASTIAN			Dos Grandes	2	51	50	44	17	VICENTE FERNANDEZ			Se Me Hizo Tarde La Vida	5	
3	4	2	7	MARC ANTHONY			Amar Sin Mentiras	1	52	51	49	35	LOS TEMERARIOS			Tributo Al Amor	1	
4	1	—	2	DADDY YANKEE			Barrio Fino	1	53	44	38	4	TREBOL CLAN			Los Bacatranes	11	
5	7	5	7	VARIOUS ARTISTS			Agarron Duranguense	3	54	52	52	4	VARIOUS ARTISTS			Pasion Duranguense	52	
6	6	—	2	PATRULLA 81			En Vivo Desde: Dallas, Texas	6	55	53	48	25	VARIOUS ARTISTS			100% Duranguense	7	
7	5	4	6	AKWID			KOMP 104.9 Radio Compa	2	56	54	43	7	LOS REHENES			En Vivo	32	
8	8	6	6	GRUPO BRYNDIS			El Quinto Trago	4	57	60	56	43	GRUPO MONTEZ DE DURANGO			De Durango A Chicago	2	
9	13	10	6	GREATEST GAINER			Za Za Za	9	58	48	46	10	SOUNDTRACK			Pasion De Gavilanes	9	
10	9	8	5	GRUPO CLIMAX			La Trayectoria	7	59	66	55	12	CONJUNTO ATARDECER			Los Numero Uno Del Pasito Duranguense	8	
11	14	—	2	PACESETTER			Reunion Entre Amigos	11	61	56	70	22	PATRULLA 81			Como Pude Enamorarme De Ti	18	
12	10	7	5	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO			Street Signs	2	62	70	65	52	DON OMAR			The Last Don	2	
13	12	21	4	OZOMATLI			Tesoros De Coleccion	10	63	63	50	24	DAVID BISBAL			Buleria	5	
14	11	9	8	VICENTE FERNANDEZ			The Last Don: Live, Vol. 1	2	64	62	54	24	THALIA			Greatest Hits	2	
15	NEW	—	—	HOT SHOT DEBUT			Nuestras Consentidas	15	65	NEW	—	1	BEBO & CIGALA			Lagrimas Negras	65	
16	22	23	7	RAMON AYALA Y SUS BRAVOS DEL NORTE			Antologia De Un Rey	16	66	71	64	8	JULIETA VENEGAS			Si	51	
17	17	15	6	ANA BARBARA			Una Mujer, Un Sueno	15	67	RE-ENTRY	55	55	22	INTOCABLE			La Historia	3
18	NEW	—	—	PESADO			Rezare	18	68	57	57	22	ALEX UBAGO			Fantasia O Realidad	14	
19	24	26	17	LOS TIGRES DEL NORTE			Pacto De Sangre	1	69	64	74	3	LOS TERRIBLES DEL NORTE			Antologia De Jefes	64	
20	25	20	11	VARIOUS ARTISTS			Los 20 Sencillos Del Ano Y Sus Videos	5	70	RE-ENTRY	6	6	VARIOUS ARTISTS			Jamz TV Hits Vol. 2	63	
21	18	12	13	VARIOUS ARTISTS			El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	71	55	60	6	THE SPANISH HARLEM ORCHESTRA			Across 110th Street	43	
22	26	24	6	LA OREJA DE VAN GOGH			La Oreja De Van Gogh En Directo: Gira	22	72	RE-ENTRY	25	25	IVY QUEEN			Diva Platinum Edition	24	
23	27	27	12	FRANCO DE VITA			Stop	7	73	68	62	4	VARIOUS ARTISTS			70's Y 80's - Dos Decadas De Amor	62	
24	23	11	18	GRUPO MONTEZ DE DURANGO			En Vivo Desde Chicago	1	74	59	—	8	DIEGO TORRES			MTV Unplugged	45	
25	32	16	9	LOS HURACANES DEL NORTE			Con Experiencia Y Juventud	5	75	NEW	—	1	ALEKS SYNTEK			Mundo Lite	75	
26	21	14	15	LOS HOROSCOPOS DE DURANGO			Locos De Amor	3									LATIN POP ALBUMS	
27	19	13	11	CONJUNTO PRIMAVERA			Dejando Huella	1									TROPICAL ALBUMS	
28	28	19	6	LIBERACION			Las Mas Bailables De Liberacion	17									REGIONAL MEXICAN ALBUMS	
29	31	22	6	CARDENALES DE NUEVO LEON			En Concierto	16									1 LOS TEMERARIOS	
30	16	30	4	DUELO			Para Sobrevivir	12									2 MARCO ANTONIO SOLIS & JOAN SEBASTIAN	
31	33	28	57	LA OREJA DE VAN GOGH			Lo Que Te Conte Mientras Te Hacias La Dormida	9									3 VARIOS ARTISTS	
32	30	29	17	GIPSY KINGS			Roots	3									4 PATRULLA 81	
33	34	34	6	LILA DOWNS			Una Sangre: One Blood	28									5 AKWID	
34	41	40	8	JOSE ALFREDO JIMENEZ			Tesoros Musicales	24									6 GRUPO BRYNDIS	
35	20	17	7	VARIOUS ARTISTS			Diamantes De Coleccion	17									7 GRUPO CLIMAX	
36	29	18	9	LUPILLO RIVERA			Con Mis Propias Manos	1									8 LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	
37	43	—	2	VARIOUS ARTISTS			Parranda Tequilera 2004	37									9 VICENTE FERNANDEZ	
38	37	—	2	VARIOUS ARTISTS			100% Puro Zacatecas	37									10 LOS YONIC'S	
39	36	32	10	JENNIFER PENA			Seducion	1									11 NUESTRAS CONSENTIDAS	
40	42	39	24	PAULINA RUBIO			Pau-Latina	1									12 RAMON AYALA Y SUS BRAVOS DEL NORTE	
41	38	25	4	GRACIELA BELTRAN			Mi Otro Sentimiento	24									13 ANTOLOGIA DE UN REY	
42	39	42	39	MARCO ANTONIO SOLIS			La Historia Continua...	1									14 ANA BARBARA	
43	35	33	10	PALOMO			Yo Te Propongo	6									15 PESADO	
44	40	37	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			Los Remixes 2.0	11									16 LOS TIGRES DEL NORTE	
45	45	31	15	ADAN CHALINO SANCHEZ			Amor Y Lagrimas	1									17 PACTO DE SANGRE	
46	46	41	5	VARIOUS ARTISTS			Amor Gruperero	35									18 VARIOS ARTISTS	
47	49	51	66	JOAN SEBASTIAN			Coleccion De Oro	9									19 GRUPO MONTEZ DE DURANGO	
48	47	35	9	BANDA EL RECODO			Exitos Con Tradicion Sinaloense	7									20 EN VIVO DESDE CHICAGO	

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Postal Service Delivers 'Give Up'

BY MICHAEL PAOLETTA

The Postal Service's debut album, the ironically titled "Give Up," is doing anything but.

In the July 17 issue, the Sub Pop Records album reached the No. 1 spot on the *Billboard* Top Electronic Albums chart.

This issue, the album spends its fourth week in the top spot—68 weeks after debuting on the chart at No. 11.

Earlier this year, "Give Up" peaked at No. 4 and No. 5 on the Top Heatseekers and Top Independent Albums charts, respectively.

With scant radio, club or video exposure and minimal touring (no more than 30 live shows), the Postal Service has, with much positive word-of-mouth, delivered Seattle-based independent Sub Pop its second-best-selling album—after Nirvana's "Bleach."

Scratching your head? You are not alone.

"It has surpassed our expectations," says electronic producer Jimmy Tamborello who, along with Death Cab for Cutie's Ben Gibbard, is the Postal Service.

Tamborello records under such aliases as Dntel and Figurine. He says he and Gibbard worked on the album as they would any other project. "We had no ambition to make a crossover album," Tamborello says.

"We didn't even have a plan for an overall sound; we just wanted to make a fun record," he adds. "We just thought it would find a small audience for people that liked our other bands."

In its first four months of release, "Give Up" sold between 2,000 and 3,000 units per week.

During Christmas week 2003, because of increased radio play of the single "Such Great Heights," the album had its biggest sales week, with 9,000 copies sold. Since mid-December, the album has never sold less than 4,400 units in a week and has sold as many as 8,000.

Nearly 60% of the album's sales have come from music chains, while 30% are from indie retailers. The remaining 10% comes from mass merchants and nontraditional sources.

According to Nielsen SoundScan, "Give Up"

has sold 300,000 units. Nirvana's "Bleach" has sold 1.6 million copies, while Hot Hot Heat's "Make Up the Breakdown" is in third place among Sub Pop releases with 232,000 sold (*Billboard*, May 15).

"Sales of 'Give Up' have been consistently

iTunes store selling "thousands" of "Such Great Heights" downloads.

While the album sells well, Luke says the iTunes store has sold "thousands" of "Such Great Heights" downloads.

This is music to the ears of Sub Pop A&R direc-

the electronic world."

Also, when "Give Up" debuted, a revisionist look at '80s pop music was emerging. The ascendancy of Tamborello and Gibbard's separate careers—coinciding with the trendy macho guitar stylings of bands like the White Stripes and the Strokes—had many pining for less abrasive sounds.

In this way, "everything came together—it was like the perfect storm," Poneman says.

Gyger acknowledges that "Give Up" has resonated with the dance audience, but he says that sales have come mainly from the indie crowd and the "ever-growing Death Cab fan base."

MOVING UP ON MODERN ROCK RADIO

To be sure, "Such Great Heights" has received the bulk of its support from modern rock stations, including KROQ Los Angeles, XTRA San Diego and KNDD Seattle.

Two of the first stations to program the track were noncommercial KCRW Los Angeles and modern rock KITS San Francisco.

According to KCRW music director Nic Harcourt—who also hosts the influential daily show *Morning Becomes Eclectic*—the reaction from listeners was immediate.

"More than a year-and-a-half after we first played it, we still get calls for it," Harcourt says.

KITS music director Aaron Axelsen concurs, adding, "I began playing 'Such Great Heights' on my Sunday-night new-music show 'Soundcheck' in December of 2002. We added the record the following June."

According to Axelsen, 900 spins later, the song remains huge at the station.

"The fusion of Ben's indie rock and Jimmy's [electronic dance] beats continues to strike a chord with people," Harcourt says.

This is poised to continue, as a third single, "We Will Become Silhouettes" (with remixes), is being readied for release later this year. Also being discussed is a Postal Service tour, which would likely occur before Gibbard and Tamborello begin work on the next Postal Service album.

Ultimately, Poneman says, "if I could bottle this magic, I would."



high," says Andrew Gyger, pop/rock product manager/buyer for Virgin Entertainment Group North America.

The same is true of "Such Great Heights" and the album's other commercial single, "The District Sleeps Alone Tonight," which have sold 25,000 and 22,000 copies, respectively.

This issue, "District" spends its 55th week on the Hot Dance Singles Sales chart, where it peaked at No. 5 in the Aug. 2, 2003, issue. The CD single includes such non-album tracks as a DJ Downfall remix of "District," a John Tejada remix of "Such Great Heights" and a cover of the Flaming Lips' "Suddenly Everything Has Changed."

GREAT HEIGHTS ONLINE

At the iTunes Music Store, the Postal Service has consistently been in the top 100 albums and frequently hits the top 100 songs, notes Alex Luke, director of programming and label relations at iTunes.

The album and singles have topped iTunes' electronic albums and singles charts, with the

tor Tony Kiewel, especially since the label's Web site (subpop.com) has offered free downloads of the track since day one. The song has been downloaded more than 700,000 times.

"This proves the promotional value of a free track," Kiewel says.

TIMING IS ALMOST EVERYTHING

For Sub Pop president and founder Jonathan Poneman, the Postal Service delivered the right album at the right time. "The album has that certain quality that lends itself to a fascination with retro culture—from one generation to another."

Indeed, an older generation is responding to the Postal Service's fondness for such synth-pop bands as the Human League and Pet Shop Boys. Conversely, today's indie-centric youth, which vaguely remembers artists from the '80s, find the sounds fresh in a contemporary emo context.

"Ben has earned such good will with Death Cab for Cutie, and his voice is recognizable," Poneman notes. "And Jimmy is very accomplished in

Ming+FS = Seamless Mix Of Styles

New York DJ/production duo **Ming+FS** recently performed at the outdoor music series Hudson River Rocks at Pier 54. In the course of their hour-long DJ set, Ming+FS (Aaron Albano and Fred Sargolini) mashed up a variety of beats and rhythms to create a very cool, seamless, *Coldcut*-like journey.

Toward the end of their set, the two, wielding a guitar and bass, stepped in front of the DJ booth and played along to a progressive club track. It was as if **Ram Jam's** "Black Betty" had come to life.

This blending of musical styles is ubiquitous on the duo's new

album, "Back to One," which streets Aug. 3 from **Studio-distributed Feed Records**.

Ming+FS, by way of its **Manhattan Studios**—a label and recording com-

plex—is in the process of licensing the album to international labels (see story, page 1).

Though musically diverse, "Back to One" does find Ming+FS focusing on what they originally set out to do when they merged musical forces in the mid-'90s.

"Our last two albums were more dance-oriented," Ming says. "This time, we both wanted to get back to making progressive hip-hop, which is where we both come from."

Although Ming says this presented him and FS with "genre-specific challenges," it proved to be liberating.

When Ming+FS made this album—which features the MC skills of **Napoleon Solo**—they were without a label. (The duo parted ways with **Om Records** after three albums.)

"There was no label pressure to deliver a particular kind of record," Ming notes. "But the two of us had a clear vision of what we wanted—and

that was to get back to square one."

These days, Ming+FS are on a U.S. tour, which runs through November.



Coinciding with the trek is a **Brooklyn Industries** ad campaign that

shows Ming+FS wearing the company's fashions.

In their down time, the pair have produced music for movies ("Go"), TV ads (**Sierra Mist**, **AT&T**, **Nissan**) and TV shows ("Sex and the City," "The Real World").

The wearers of many hats—songwriters, producers, remixers—the duo has also worked with several other artists, including **P. Diddy** and **Toby Lightman** as well as newcomers **Tina Sugandh** (**Hollywood Records**) and unsigned act **Northern League**.

Hopefully, Ming+FS' fans—both old and new—will connect the dots between all this activity.

"Judging from the e-mails we get, people are realizing what we're doing," Ming says. "It is starting to sink in—slowly. It comes down to repetition."

Billboard **HOT DANCE SINGLES SALES**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	10	NUMBER 1	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
2	2	—	2	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE)	ATLANTIC 93299/AG	Brandy
3	3	4	3	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)	143/REPRISE 42740/WARNER BROS.	Michael Buble
4	RE-ENTRY	19	6	LIMBO ROCK (REMIXES)	TEEC 28206	Chubby C & OD Featuring Inner Circle
5	4	2	6	SCANDALOUS (REMIXES)	456/REPRISE 42723/WARNER BROS.	Mis-Teeq
6	5	3	14	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	DAYLIGHT/EPIC 76818/SONY MUSIC	Anastacia
7	6	—	2	ALL NITE (DON'T STOP) (S. KLEINENBERG REMIX)	VIRGIN 49832	Janet Jackson
8	9	5	15	DIP IT LOW (DANCE REMIXES)	ISLAND 002447/DJMG	Christina Milian
9	8	7	38	ME AGAINST THE MUSIC	JIVE 62497/ZOMBA	Britney Spears Featuring Madonna
10	7	8	11	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	INTERSCOPE 002701	Sugababes
11	14	10	4	IF I CLOSE MY EYES	ROBBINS 72111	Reina
12	10	6	17	8TH WORLD WONDER (THE REMIXES)	CURB 77103	Kimberley Locke
13	11	9	19	LOVE PROFUSION	MAVERICK 42682/WARNER BROS.	Madonna
14	13	14	4	STEPPIN' OUT	OM 456	Kaskade
15	12	11	55	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
16	15	—	2	BLACK CHERRY	MUTE 69253	Goldfrapp
17	21	21	6	PUSH THE FEELING ON (ROSABEL & JCA MIXES)	TOMMY BOY SILVER LABEL 2445/TOMMY BOY	Nightcrawlers
18	16	—	2	MAKE YOUR MOVE	TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong
19	RE-ENTRY	23	2	LOVE'S DIVINE (DEEPSY, MURK, & PASSENGERZ MIXES)	WARNER BROS. 42885	Seal
20	20	16	12	LOVE COMES AGAIN	BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
21	23	23	4	PLASTIC DREAMS	ROBBINS 72108	Jaydee
22	18	20	33	NOTHING FAILS/NOBODY KNOWS ME	MAVERICK 42682/WARNER BROS.	Madonna
23	17	13	10	STRICT MACHINE (REMIXES)	MUTE 9215	Goldfrapp
24	25	22	11	WHERE ARE YOU NOW?	ROBBINS 72107	Ian Van Dahl
25	19	24	18	CRUSH	MUTE 9240	Paul Van Dyk Featuring Second Sun

Billboard **HOT DANCE RADIO AIRPLAY**™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & PROMOTION LABEL	Artist
1	3	5	NUMBER 1	MOVE YA BODY	Nina Sky Featuring Jabba
2	2	4	TURN ME ON	ATLANTIC	Kevin Lyttle Featuring Spragga Benz
3	5	7	IF I CLOSE MY EYES	ROBBINS	Reina
4	1	10	AMAZING	AEGEAN/EPIC	George Michael
5	6	6	EVERYTIME	JIVE/ZOMBA	Britney Spears
6	4	34	AS THE RUSH COMES	ULTRA	Motorcycle
7	11	3	SCANDALOUS	456/REPRISE	Mis-Teeq
8	8	19	DIP IT LOW	ISLAND/DJMG	Christina Milian
9	10	7	EX EX GIRLFRIEND	ROBBINS	DND Featuring Angie Irons
10	9	11	ILLUSION	BENZ STREET/ZYX/WAAKO	Benassi Bros. Featuring Sandy
11	14	6	WHERE ARE YOU NOW?	ROBBINS	Ian Van Dahl
12	7	13	NAUGHTY GIRL	COLUMBIA	Beyonce
13	13	8	LET'S GET IT RIGHT	ROBBINS	Krystal K
14	15	2	MAKE YOUR MOVE	TOMMY BOY SILVER LABEL/TOMMY BOY	Dave Armstrong
15	17	13	WHITE FLAG	ARISTA/RMG	Dido
16	16	19	STRAIGHT AHEAD	KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
17	20	18	BURNED WITH DESIRE	ULTRA	Armin Van Buuren Featuring Justine Suissa
18	12	5	ALL NITE (DON'T STOP)	VIRGIN	Janet Jackson
19	21	19	BEAUTIFUL THINGS	ROBBINS	Andain
20	23	11	LOVE COMES AGAIN	BLACK HOLE/NETTWERK	Tiesto Featuring BT
21	NEW		FLAWLESS (GO TO THE CITY)	AEGEAN/EPIC	George Michael
22	8		EASY AS LIFE	WALT DISNEY	Deborah Cox
23	RE-ENTRY		DEJA VU (IT'S HARD TO BELIEVE)	TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak
24	24	23	LOVE'S DIVINE	WARNER BROS.	Seal
25	NEW		SATELLITE	ULTRA	Oceanlab

Billboard **TOP ELECTRONIC ALBUMS**™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	68	NUMBER 1	THE POSTAL SERVICE	Give Up
2	2	30	VARIOUS ARTISTS	RAZOR & TIE 89077	Fired Up!
3	3	4	THEIEVRY CORPORATION	EIGHTEENTH STREET LOUNGE 075	The Outernational Sound
4	4	10	THE STREETS	VICE 61534/ATLANTIC	A Grand Don't Come For Free
5	NEW		FAITHLESS	CHEEKY/ARISTA 63497/RMG	No Roots
6	6	8	TIESTO	BLACK HOLE 30364/NETTWERK	Just Be
7	8	2	THE HAPPY BOYS	ROBBINS 75047	Trance Party [Volume Four]
8	5	5	SASHA	GLOBAL UNDERGROUND 0001	Involver
9	7	14	VIC LATINO & DAVID WAXMAN	ULTRA 1190	Ultra.Dance 05
10	9	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	EMI LATIN 77055	Los Remixes 2.0
11	12	5	SOUNDTRACK	TOMMY BOY 1583	Queer As Folk: The Fourth Season
12	11	6	BAD BOY JOE	MEGAMIX 2004/MUSICRAMA	Best of NYC AfterHours... Feel the Drums
13	10	7	!!! (CHK CHK CHK)	TOUCH AND GO 20534	Louden Up Now
14	13	11	VARIOUS ARTISTS	ROBBINS 75045	Best Of Hits [Dance] Volume One
15	16	21	ZERO 7	ULTIMATE DILEMMA/ELEKTRA 61558/AG	When It Falls
16	14	4	MIKE RIZZO/DJ DREW	MINISTRY OF SOUND 1195/ULTRA	Trance Nation: America Three
17	19	26	AIR	SOURCE 96632/ASTRALWERKS	Talkie Walkie
18	15	2	DERRICK CARTER / MARK FARINA	OM 30458	Live At OM
19	17	32	SARAH MCLACHLAN	NETTWERK/ARISTA 58763/RMG	Remixed
20	18	10	DIESELBOY	HUMAN 8008/7/SYSTEM	The Dungeonmaster's Guide
21	21	28	THE CRYSTAL METHOD	V2 27176	Legion Of Boom
22	23	3	BEN SOWTON/VINCENT KWOK	SEAMLESS 001/KINKYSWEET	Bargrooves: Frosted
23	20	16	JUMPS	SPARROW 94175	Mix It Up: Remixed
24	22	2	THE ORB	SANCTUARY 84704	Bicycles And Tricycles
25	24	11	JOHNNY VICIOUS	ULTRA 1180	Ultra.Trance:3

● 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 VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] 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	8	NUMBER 1	PUSH THE FEELING ON (ROSABEL & JCA MIXES)	Nightcrawlers
2	2	3	10	TOOK MY LIFE	JVM 021	Vernessa Mitchell
3	6	7	7	STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES]	A&M PROMO/INTERSCOPE	Sting
4	1	2	9	LET THE SUN SHINE	RADIKAL 99199	Milk & Sugar Featuring Lizzy Pattinson
5	7	11	11	LUV 2 LUV	STAR 69 12711	Suzanne Palmer
6	4	1	8	ALL NITE (DON'T STOP) (S. KLEINENBERG & LOW END MIXES)	VIRGIN 49832	Janet Jackson
7	5	5	10	STEPPIN' OUT	OM 456	Kaskade
8	11	18	4	THAT PHONE TRACK	SUBMINIMAL 119	DJ Dan
9	14	20	6	WORLD ON FIRE (JXL & M. DE VRIES MIXES)	ARISTA PROMO/RMG	Sarah McLachlan
10	13	14	8	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES)	COLUMBIA 76969	Jessica Simpson
11	15	17	7	NEW DAY (DANCE MIXES)	DEF SOUL CLASSICS 002821/DJMG	Patti LaBelle
12	9	6	11	BAC N DA DAY	DEFINITY 022	Frankie Knuckles Featuring Jamie Principle
13	27	46	3	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES)	J PROMO/RMG	Angie Stone
14	20	33	5	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES)	NEBULA 9 2054	Debby Holiday
15	21	32	4	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES)	DEF JAM 002822/DJMG	Ghostface Featuring Missy Elliott
16	19	26	7	JUST WANNA DANCE	JA-TAIL PROMO	Toy
17	10	8	9	DESTINATION UNKNOWN	ROBBINS 72102	Gaudio Featuring Crystal Waters
18	17	25	5	EVERYTIME (REMIXES)	JIVE 62497/ZOMBA	Britney Spears
19	23	34	5	GOOD LUCK	XL PROMO/ASTRALWERKS	Basement Jaxx Featuring Lisa Kekaula
20	12	10	13	HEARTATTACK	STAR 69 1280	Jahkey B. Featuring Satta
21	8	9	12	DA HYPE	NETTWERK PROMO	Junior Jack Featuring Robert Smith
22	22	28	5	FOOLISH MIND GAMES	JVM 023	Jason Walker
23	16	16	9	I LIKE IT (P. LORIMER/D. COLEMAN MIXES)	YOSHITOSH 113/DIEP D/SH	Narcotic Thrust
24	38	—	2	POWER PICK	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK 'N RORY MIXES]	George Michael
25	29	35	5	BLOOD (JUNIOR REMIX)	ODYSSEY/SONY CLASSICAL 022/JVM	Casey Stratton
26	36	44	3	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES)	ATLANTIC 93299	Brandy
27	31	38	4	SECRET (E. BAEZ & ORANGE FACTORY MIXES)	WARNER BROS. PROMO	Adam Sandler
28	24	22	8	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES)	143 42740/REPRISE	Michael Buble
29	NEW		1	HOT SHOT DEBUT	TIME	Murk
30	28	19	11	MARRAKECH	RADIKAL 99204	ATB
31	18	12	12	HEAR MY NAME	TOMMY BOY SILVER LABEL 2442/TOMMY BOY	Armand Van Helden Featuring Spalding Rockwell
32	32	37	6	LIVIN' LARGE	OVERNIGHT SUPERSTAR PROMO	Tony Rhone
33	42	—	2	LOLA'S THEME	YOU 022/ULTRA	Shape: UK
34	45	—	2	MAKE YOUR MOVE	TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong
35	43	41	3	MAYBE (S. KLEINENBERG REMIXES)	STAR TRAK PROMO/VIRGIN	N*E*R*D
36	26	23	12	CHA CHA HEELS	TOMMY BOY SILVER LABEL 2443/TOMMY BOY	Rosabel With Jeanie Tracy
37	41	39	7	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES)	EPISODE/BENZ STREET PROMO/WAAKO	Seduction
38	35	36	7	SCANDALOUS (REMIXES)	456 42723/REPRISE	Mis-Teeq
39	48	—	2	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES)	ALYSONGROOVES.COM PROMO	Alyson
40	25	13	12	HELL IN PARADISE	MINOTRAIN 50038/TWISTED	Ono
41	47	—	2	FLASHDANCE	YOSHITOSH 011/DEEP DISH	Deep Dish
42	49	47	3	SHOCK	BENZ STREET/ZYX PROMO/WAAKO	In-Grid
43	37	30	13	STRICT MACHINE (REMIXES)	MUTE 9215	Goldfrapp
44	33	31	9	RED BLOODED WOMAN	CAPITOL PROMO	Kylie Minogue
45	46	45	4	SEARCHING	STAR 69 1275	Offer Nissim Featuring Maya
46	44	27	13	JUST FOR YOU (THE DANCE REMIXES)	ISLAND 002466/DJMG	Lionel Richie
47	34	21	13	FEELS GOOD	ACT 2 8005/MUSIC PLANT	Dolce
48	NEW		1	ALTERNATIVE 3	TRAX 505	Joe Smooth
49	30	29	10	AERODYNAMIK	ASTRALWERKS 48204	Kraftwerk
50	NEW		1	IF I CLOSE MY EYES	ROBBINS 72111	Reina

● 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.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group names **Paul Pontius** executive VP of A&R for Island Records in Los Angeles. He was VP of A&R for IDJMG.

IDJMG also elevates **Noah Sheer** to senior director of rhythm/crossover promotion in Los Angeles. He was regional manager of Internet marketing and promotion.

Virgin Records in New York names **Bill Carroll** VP of alternative promotion. He was VP of alternative promotion at Elektra Entertainment.

RADIO: Adult contemporary WNEW New York names **Frankie Blue** PD/music director. He was VP of operations/programming at rhythmic top 40 WKTU New York.

NewRadio Group in Cedar Rapids, Iowa, names **Chuck DuCoty** COO. He was GM of modern rock WKQX Chicago.

Classic rock/adult top 40 KJJK Dallas names **Chris Long** general sales manager. He was Kansas City, Mo., general sales manager at Infinity Broadcasting.

Mainstream top 40 WFLY Albany, N.Y., promotes **John Foxx** to PD. He was assistant PD/night-time host.

Mainstream top 40 WZEE Madison, Wis., appoints **Jon Reilly** PD. He was PD of adult top 40 WXXM Madison.

Regional Mexican KWOW Waco, Texas, promotes **Jose Jaime Martinez** to PD. He was programming assistant/evening host.

MUSIC VIDEO: MTV Networks Latin America in Miami promotes **Vicente Solis** to VP of VH1 programming and music programming. He was senior director of music and talent.

VH1 Classic and VH1 Digital Television elevate **Eric Sherman** to senior VP/GM. He was VP/GM at VH1 Classic and VP at MTV/VH1 Digital Television.

PRO AUDIO: Crown International in Elkhart, Ind., promotes **Brian Divine** to director of marketing, **Sue Livings** to director of customer service and **Amanda Divine** to manager of sales administration. They were, respectively, customer service manager, manager of sales administration and international sales agent.

RELATED FIELDS: MGM Music in Santa Monica, Calif., appoints **Julia Michels** senior VP of music. She was VP of soundtracks at EMI Music.

In addition, MGM Music promotes **Sally Papacharalambous** to VP of music finance, **Jane Holmes** to creative director of music, and **Chad Greer** to creative director of music catalog. They were, respectively, director of music finance, creative manager of music and creative manager of music catalog.

Online marketing company **MECA Communications** in Los Angeles names **Andrew Darrow** chief strategy officer. He was a VP at Broadway Video Enterprises.



PONTIUS



SHEER



SOLIS



SHERMAN

Gloria Salutes The Troops

Gloria Estefan, right, poses with an officer from the U.S.S. Hampton submarine stationed at the U.S. naval base in Norfolk, Va. Estefan was in Norfolk to tape a TV tribute special for U.S. troops and their families. **Telemundo** will air the special on a date to be announced.



Room To Breathe For LeAnn

LeAnn Rimes and **Oxygen** joined forces for "LeAnn Rimes Custom Concert," which aired on the network. The June 22 concert at New York's Crobar featured a set list of fans' requests. Pictured, from left, are Oxygen senior VP of talent and music **Julie Insogna**, **Goo Goo Dolls** frontman **Johnny Rzeznik**, Rimes, singer **Ronan Keating** and Rimes' manager **Scott Welch**.



The Pride Of SESAC

SESAC honored **Bryan-Michael Cox** (co-writer of such hits as Usher's "Bum" and "Confessions Part II") with the Pride of SESAC Award commemorating his 250th consecutive week on the *Billboard* charts. Cox received the award June 24 during a Black Music Month reception in Atlanta, where he also received a proclamation from the city for his contributions to the local music scene. Pictured, from left, are SESAC director of writer/publisher relations **James Leach**, SESAC VP of writer/publisher relations **Trevor Gale**, Cox and SESAC senior VP of corporate relations and artist development **Pat Rogers**.



Hoobastank On The Grass

Hoobastank played a special outdoor performance June 14 on NBC's "The Tonight Show With Jay Leno" at the show's Burbank, Calif., studios. The band played current hit "The Reason," the title track of its latest **Island Records** album. Pictured, from left, are guitarist **Dan Estrin**, lead singer **Doug Robb** and bassist **Markku Lappalainen**. (Photo: Paul Drinkwater/NBC)



Now, Hear This ... THE PONYS Artists to Watch

Garage rock? Check. Punk? Check. Pop, hardcore, psychedelia? Triple check. Welcome to the musically feisty world of **the Ponys**. In three short years, the Chicago-based band has become a fixture on the club circuit, touring with **the Unicorns**, **the Fall** and **the Fiery Furnaces**, among others. Along the way, it released three 7-inch singles (including "Wicked City") on Southern indie labels **Big Neck** and **Contaminated**. Earlier this year, Los Angeles-based **In the Red Records**, distributed by **Revolver**, issued the group's debut album, "Laced With Romance." Singer/guitarist **Jered Gummere**, singer/multi-instrumentalist **Ian Adams**, bassist/singer **Melissa Elias** and drummer **Nathan Jerde** effortlessly channel such seminal rockers as **Velvet Underground**, **Richard Hell** and **Joy Division**. On a track like "Fall Inn," the members seamlessly bridge the gap between **the Shangri-Las** and **the Byrds**. Forthcoming single "Looking Out a Mirror" is equal parts **English Beat** and **the Knack**; a video lensed by **Throwaway Productions** will soon be serviced to TV. The Ponys, who are currently in the midst of their first headlining tour, recently participated in the fourth annual Siren Music Festival at Coney Island in Brooklyn, N.Y. They shared the main stage with **TV on the Radio**, **Blonde Redhead**, **Death Cab for Cutie** and other acts.

MICHAEL PAOLETTA



Billboard®



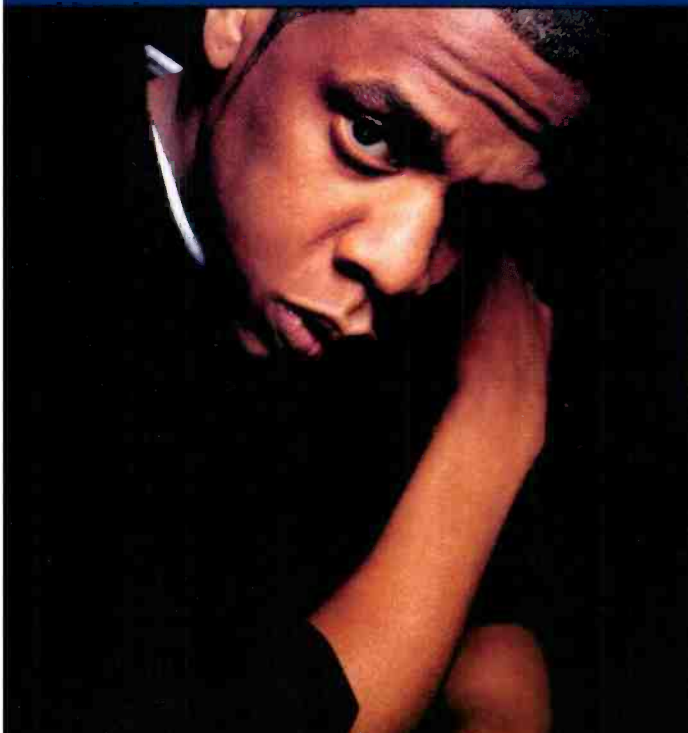
AMERICAN URBAN
RADIO NETWORKS

R&B hip hop

conference
awards

PROGRAM GUIDE

AUGUST 4 - 6, 2004 • MIAMI BEACH



AURN Has The Hottest Programs In Urban Radio

USA
MUSIC
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with John Monds



HIP HOP
THROWDOWN
with Skip Cheatham

HIP HOP WIRE
 NEWS FROM THE STREET
with Anji Corley



CRUNK
RADIO
 WITH LIL' JON & EMPEROR SEARCY

RUSS
Morning Show
PARR



ON THE DOWNLO
 WITH WENDY WILLIAMS

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Confab Grows On The Beach

New Sponsors Sign On To Sponsor Panels; Artist Performances Added To Business Sessions

BY GAIL MITCHELL

We've come a long way, baby.

That slogan from a once-popular advertising campaign aptly describes the steady growth the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference has achieved.

This year's confab runs Aug. 4-6 at the Eden Roc Resort in Miami Beach. Capping the festivities will be the Billboard/AURN R&B/Hip-Hop Awards at the club 1501 Barton St. (formerly Billboard Live), hosted by Free of BET's "106 & Park" and syndicated radio personality Russ Parr.

CMX Music will sponsor a cocktail party Aug. 4 with a special guest performance.

Appearances by 4mula 1, B2K, Bone Crusher, "American Idol" finalist Tamera Gray, Oovee, Marianela Perera, Pitbull and Lil' Scrappy are slated. Among the show's highlights will be the presentation of two Founder's Awards to Isaac Hayes (R&B) and KRS-One (hip-hop).

25 MILLION IN THE HOUSE

For the third consecutive year, *Billboard* has teamed with presenting sponsor AURN. The radio network will provide national coverage of the conference and awards to 475-plus stations.

More than 25 million listeners will experience the confab's events through commentary and vignettes broadcast live on AURN's enter-

tainment shows: "USA Music Magazine" with host John Monds, "Hip Hop Wire" with Anji Corley, "Hip Hop Throw Down" with Skip Cheatham and "Hollywood Live" with Tanya Hart.

Veteran personality Hart also will conduct red carpet interviews prior to the awards show.

Among the new sponsors this year are Diamond District, artistnow.com, Alliance WW Communications, Iced Records, SOBE Records, Walking News and SESAC.

As in past years, the conference will offer informative panels covering vital issues affecting all segments of the industry. This year's discussion lineup will touch on cutting-edge topics, from orchestrating survival in a steadily consolidating industry to understanding the ramifications of the digital revolution.

Sharing their insight on these subjects will be a cross-section of experts. For example, discussing survival techniques will be such executives as Dangerous Entertainment Group co-chairman Helen Little; Leo Gatewood III, senior director of finance and operations for BMG Strategic Partnerships; Bungalo/Universal senior VP of A&R John Ferguson; and Skyblaze Recordings head Namane Mohlabane.

Navigating today's marketing

Matrix will be the topic tackled by such panelists as Phillana Williams, VP of urban marketing for Zomba Label Group; Mastermind Group president Erin Patton; and Max Pierre, account manager at Opium Miami.

RADIO ACTIVE

Contemporary radio programming will be addressed by an AURN-presented panel, whose participants include some of the country's leading DJs and consultants, among them Eric Hollywood of WEDR Miami and Chuck Atkins of KMJM St. Louis.

Exploring gospel's increasing mainstream presence will be such noted practitioners as radio/cable personality Dr. Bobby Jones, EMI Gospel VP/GM Larry Blackwell, Sony Music Gospel executive VP/GM Tara Griggs-Magee and Verity senior VP/GM Jazzy Jordan.

The ever-expanding union between music and visual media will be discussed by Hollywood Reporter music editor Tamara Conniff, UrbanWorks Entertainment president Jeff Clanger, "106 & Park" producer Lee Harris and Creative License president/CEO Kevin McKiernan.

The digital revolution will be dissected by such executives as Yahoo head of artist and label relations Jay Frank, Consect CEO Mark Friesen and Sirius Satellite Radio director of R&B programming B.J. Stone.

One of the most entertaining sessions each year is the Super Producers

Panel, hosted this year by ASCAP. Due to offer their take on music trends and creative sounds are Cool & Dre, Souldiggaz and the Platinum Bros.

The panels, which are each presented by a participating sponsor, will open with an artist performance. These sponsor/performer alliances include EMI Gospel (Smokie Norful, Kierra "Eiki" Sheard), A&I Records (Aaron Hall), Azra Records (Crea), Dynasty Records (Mishon), Jolasiege Records (Neshay, Chris Matthew, PlayPat Featuring Playboy Click, Lucky & Tamika) and I.M. Records (EDUBB). Hasstyle of Hoodlum Entertainment will kick off the Superstar Q&A session featuring top music executive Mathew Knowles.

Recognizing that new artists are the lifeblood of the industry, *Billboard* will stage its annual New Artist Discovery Showcase. The afternoon event will feature Cojones, Gia, DDQ, Eel Will, Hannibal, Kera, Supreme aka Mr. Perfect and Ver-C-Tile.

Elsewhere on the music front, AURN will host a salute to the Billboard/AURN R&B/Hip-Hop Awards finalists, led this year by R. Kelly and Jay-Z. Singer Temmora will also perform. A poolside party sponsored by Bogard Music will follow.

Networking remains a principal ingredient in the conference mix. 290 PR is set to host its second annual 6 Degrees Urban Networking party at the Mansion in Miami Beach.



On the cover, clockwise from upper left: Alicia Keys, OutKast, Beyoncé, R. Kelly, Lil Jon and Jay-Z

From 'Shaft' To Chef, Hayes Blazes

Billboard Honors Musician, Songwriter, Actor With R&B Founders Award

BY GAIL MITCHELL

Mention the name Issac Hayes, and two associations spring to mind.

The first is the insistent, edgy riff of "Theme From Shaft," Hayes' R&B/pop crossover hit of 1971. The second is the colorful character Chef from the popular animated series "South Park."

But as serious students of R&B know, there's much more to this original soul man, who will receive the 2004 R&B Founders Award at the Billboard/American Urban Radio Networks R&B/Hip-Hop Awards show Aug. 6.

Upon learning about the Founders Award honor, Hayes noted, "I'm honored to have been selected. I've been involved with [Billboard] for over 40 years: from trendsetter awards to the breadth of my chart actions. Thank you for your validations."

Hayes ignited an influential movement in the '60s and '70s as R&B's self-appointed "Black Moses."

His sensual, throbbing rhythms, accented by mesmerizing interplay between singing and spoken word, proved a potent combination. Listen to his still-powerful take on Glen Campbell's classic "By the Time I Get to Phoenix."

Turning the song inside out, he incorporated a nearly nine-minute soliloquy. The end result gave the industry and music fans alike aural whiplash. After all, this was 1969—six years before disco diva Donna Summer erotically charged the charts with her extended track "Love to Love You Baby." And it was 10 years before the Sugarhill Gang got rap rolling in 1979 with "Rapper's Delight."

But Hayes had been getting busy on the music scene prior to his one-man movement. With songwriter David Porter, he drafted a blueprint for Memphis' storied soul sound in the '60s. Dubbing themselves the Soul Children, Porter and Hayes countered Motown's R&B/pop smoothness with an earthier, grittier sound.

Their canvas: Stax Records. Their medium: the rich, pliant voices of such R&B icons as Carla Thomas, Sam & Dave and Johnnie Taylor. The Hayes/Porter union crafted such gems as "B-A-B-Y," "Soul Man," "Hold On, I'm Comin'" and "I Got to Love Somebody's Baby."

"Presenting Isaac Hayes," his Stax album debut, arrived in 1967. Set in motion by then-Stax executive VP Al Bell, the album was recorded in the wee-hours aftermath of a party at the label's studio.

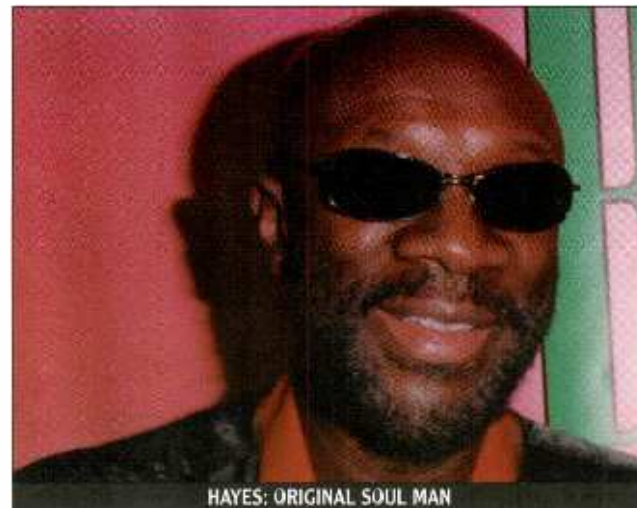
Two years later Hayes' commercially erupted with "Hot Buttered Soul," featuring the aforementioned "By the Time I Get to Phoenix." It was one of only four songs on the rule-breaking album.

After the 1970 releases of "The Isaac Hayes Movement" and "To Be Continued," he claimed mainstream success with the score to "Shaft." Hayes not only earned a No. 1 pop hit with the title song, but he became the first African-American to win an Academy Award for best score.

From there, Hayes recorded the critically acclaimed "Black Moses," followed by "Joy" in 1973. He also penned soundtracks ("Tough Guys," "Truck Turner"), established his own Hot Buttered Soul imprint and recorded projects with Dionne Warwick and Millie Jackson. Acting in such TV shows as "The Rockford Files," Hayes returned to recording in 1986 ("U Turn") after a five-year hiatus.

Hayes connected with a new generation of fans by supplying the voice of Chef in "South Park" and contributing the cheeky "Chocolate Salty Balls" to the show's album offshoot, "Chef Aid." His mellifluous tones landed the artist an on-air gig with adult R&B station WRKS New York.

Retired from radio, Hayes still keeps his hand in music. He worked as a musician/arranger on Alicia Keys' multiple Grammy Award-winning debut, "Songs in A Minor." Last year, he was on the road touring and promoting three projects: the documentary "Only the Strong Survive," the revamped concert film "Wattstax" and the PBS



HAYES: ORIGINAL SOUL MAN

concert special "Soul Comes Home," which celebrated the Stax Museum's grand opening in Memphis. At the 2003 Billboard/AURN R&B/Hip-Hop Conference he was named BMI's 2003 Icon honoree.

He recently worked with Virgin newcomer Ricky Fanté and is prepping for a new album. In the meantime, he is further exercising his acting chops. Hayes has been cast as a club owner in John Singleton's independent film set in the hip-hop world, "Hustle and Flow." He has done a pilot for the Sci Fi channel, "Anonymous Rex," with Faye Dunaway that will air later this year. And he began shooting a film with Jonathan Carpenter at the end of July.

Hayes is also dedicated to improving literacy. Having already built a school in Ghana, he is actively securing funding for various education programs through the Isaac Hayes Foundation.

KRS-One Helped Create Hip-Hop Culture

BY RASHAUN HALL

The roots of hip-hop are firmly planted in the Bronx, N.Y., so it is fitting that KRS-One, one of the borough's most-revered MCs, will receive the Hip-Hop Founders Awards at this year's Billboard/American Urban Radio Networks R&B/Hip-Hop Awards.

Born Lawrence Krisna Parker, KRS-One—an acronym for Knowledge Reigns Supreme Over Nearly Everyone—rose to fame in the mid-'80s and quickly became one of hip-hop's most influential voices.

As the founding members of Boogie Down Productions, KRS-One and DJ Scott LaRock (born Scott Sterling) made their full-length debut with 1987's "Criminal Minded." That album produced hard-hitting classics like "The Bridge Is Over," "South Bronx" and the title track.

"Criminal Minded" is often described as a precursor to hardcore hip-hop. KRS-One's uncompromising portrayal of the inner city and its many dangers—violence, drugs and teenage sex—over LaRock's sparse production was not for the faint of heart.

The album also chronicled one

of hip-hop's most legendary beefs—KRS-One and BDP vs. MC Shan and the Queens, N.Y.-based Juice Crew. The two factions waged a war of words that served to be about neighborhood loyalty and mutual respect.

All of these factors played a role in the success of "Criminal Minded." The album even caught the attention of Jive Records, who signed the group in 1987. Later that year, LaRock was shot to death trying to break up an argument at a party.

A CHANGE IN TONE

Moved by his partner's death, KRS-One forged ahead to craft the 1988 classic album "By All Means Necessary." The title served as a play on the famous Malcolm X quote, "By any means necessary."

On the album, he adopted a more progressive and conscious tone. The result was more thought-provoking tracks like "My Philosophy" and "Stop the Violence."

That same year, KRS-One founded the Stop the Violence Movement. The organization orchestrated the recording of "Self Destruction," an all-star charity single. The song, which benefited

the National Urban League, featured a host of then-A-list artists, including Heavy D, MC Lyte, Kool Moe Dee and Doug E. Fresh.

"By All Means Necessary" put BDP on par with groups like Public Enemy and X-Clan, who led the conscious



KRS-ONE: HIP-HOP VISIONARY

hip-hop movement in the early '90s.

KRS-One went on to record 1990's "Edutainment" and 1992's "Sex & Violence" under the BDP banner before disbanding the group, which had included his brother, Kenny Parker; D-Nice; and Ms. Melodie.

In 1993, the rapper made his solo debut with "Return of the

Boom Bap" (Jive). KRS-One continued to carry the mantle for conscious hip-hop with tracks like the anti-police-brutality anthem "Sound of Da Police," "Brown Skin Woman" and "Black Cop."

After releasing a self-titled set in 1995 and 1997's "I Got Next," KRS-One severed ties with Jive Records.

He briefly served as head of A&R at Warner Bros. Records before launching his own Front Page imprint through Koch Records. Front Page's releases include 2001's "The Sneak Attack" and 2002's inspirational "Spiritual Minded."

KRS-One severed ties with Koch in 2003 after the label released his seventh solo set, "Kristyles," with unauthorized and unmastered material. The rapper later rereleased the album independently in its intended form.

Following the rerelease, KRS-One guested on the "Saturday Night Agenda" compilation from Boston-based Grit Recordings. His affiliation with Grit led to him headlining the inaugural Peace & Unity Festival in Boston and a new album, "Keep Right," independently released earlier this year.

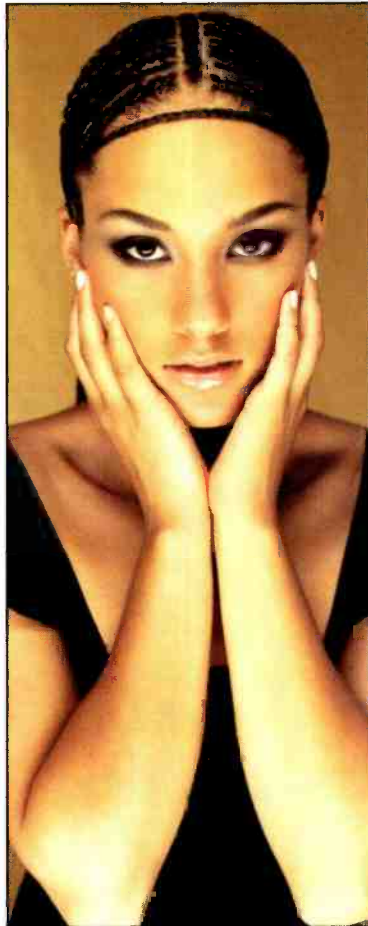
In addition to his music, KRS-One also founded the Temple of

Hiphop, a nonprofit organization whose manifesto states that its purpose is to "continue decriminalizing Hip-hop's public image and promote the unity of the Hiphop Kulture."

"I presented the idea of hip-hop being a culture 10 years ago in pieces for Fresh, Source, XXL [and] even when I was ethics editor at Blaze," the MC told *Billboard* last year. "Now the mainstream has accepted hip-hop as a culture. Harvard University is doing a hip-hop archive. For the next five years, it will collect all of the hip-hop artifacts and knowledge it can to begin teaching a legitimate cultural studies course."

"What we're moving toward is self-government," he added. "That's very scary to the entertainment industry, which just wants to use us as slaves: 'Give me your talent, and I can fling you whatever bone I think you're worth.'"

"So this is the struggle," he continued. "Are we product to be bought and sold? Or are we a free, self-governing people who happen to have this resource that includes breakin', MC-ing, graffiti art, DJ-ing, beatboxing, fashion and language as our intellectual property?"



Contenders, clockwise from upper left: R. Kelly, Alicia Keys, Lil Jon & the East Side Boyz, Beyoncé and Ashanti

Kelly, Jay-Z Lead Finalists

BY JOHN LANNERT

Two household names dominate the list of finalists for this year's Billboard/American Urban Radio Networks R&B/Hip-Hop Awards: R. Kelly, a finalist in eight categories, and Jay-Z, who is up for an award in seven categories.

Other well-known stars are not too far behind, however. Tied as finalists in five categories are Beyoncé, Alicia Keys, OutKast, and Lil Jon. Ludacris and Chingy are finalists in four categories.

Atlanta and New York natives rule the finalists list, with seven finalists hailing from Atlanta and five coming from New York.

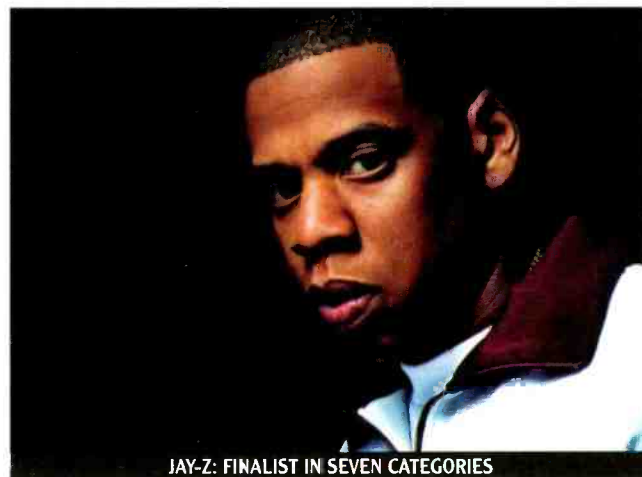
At this year's awards ceremony, the distinction between the artist, songwriter and producer categories is blurred as each of the finalists in the songwriter and producer categories are also up for awards in various artist categories. Kelly and Kanye West are finalists in songwriter and producer categories.

The finalists were determined by their performances on the *Billboard* radio and retail charts from the May 31, 2003, issue up to the May 22, 2004, issue. Here are capsule profiles of the artists, songwriter and producer finalists. The number of categories in which each is a finalist is shown in parentheses.

R. KELLY (eight)—Embroided in several legal cases and plagued by bootlegs of his work, 35-year-old Robert Kelly seemed unfazed as his hits kept coming in waves. They included "Step in the Name of Love," a sensuously bouncing stomp that reached the apex of the Top R&B/Hip-Hop Singles & Tracks chart in its 44th week.

"Step in the Name of Love," which lasted a mammoth 70 weeks on the chart, is from the Jive/Zomba CD "Chocolate Factory," a chart-topping title that logged 21 straight weeks in the top 10, while yielding another No. 1 single, "Ignition." Chicago's nonpareil songwriter/producer, who for

nearly 10 years has been a vital presence on the R&B/hip-hop charts, is also nominated in the songwriter and producer of the year categories. Kelly charted 29 songs as a songwriter, 28 as a producer.



JAY-Z: FINALIST IN SEVEN CATEGORIES

JAY-Z (seven)—As he mulled over retirement and marriage to Beyoncé at the ripe old age of 34, Brooklyn, N.Y.'s high-flying hip-hop entrepreneur continued to be a force on the radio and retail charts. "The Black Album," Jay-Z's ostensible final CD on his famed Roc-a-Fella imprint, bowed atop the Top R&B/Hip-Hop Albums chart, where it stayed for three straight weeks.

"The Black Album" remained in the top 10 for 19 consecutive weeks, yielding two top 10 hits on the Top R&B/Hip-Hop Singles & Tracks chart: "Dirt Off My Shoulder," which reached No. 3, and "Change Clothes," which peaked at No. 6.

In August 2003, Jay-Z was so hot at radio, he finished a three-week run at No. 1 with Beyoncé (appearing on her song "Crazy in Love") by succeeding himself on the chart throne the next week as a featured performer on Pharrell Williams' smash "Frontin'." Jay-Z and Williams tallied six straight weeks at No. 1 before getting knocked out by none other than Beyoncé, who reached the top of the chart with "Baby Boy," her duet with Sean Paul. A co-writer of "Frontin'" and "Crazy in Love," along with credits for six of his own hits, Jay-Z is up for songwriter of the year under his birth name—Shawn Carter.

BEYONCÉ (five)—Recording CDs might be taking a back seat these days to her fashion, film and romantic aspirations, but Houston's most famous chanteuse, who turns 23 Sept. 4, is still rolling at R&B radio and retail. During the past year, Beyoncé reached the pinnacle of the charts with "Crazy in Love," as well as scoring three top five hits: "Me, Myself & I," "Naughty Girl" and "Baby Boy." Her smash CD on Columbia/Sony Music, "Dangerously in Love," was a chart-topper remaining in the top 10 of the Top R&B/Hip-Hop Albums chart for 14 consecutive weeks.

ALICIA KEYS (five)—Powered by the monster singles "You Don't Know My Name" and "If I Ain't Got You," Alicia Keys' latest J/RMG disc, "The Diary of Alicia Keys," has been a top 10 staple nearly nine months after its release. "Diary," Keys' second hip-hop and soul album, reigned over the Top R&B/Hip-Hop Albums chart for six straight weeks, while its leadoff single, "You Don't Know My Name," held the No. 1 spot for nine weeks. It also was the first R&B song to score 90 million audience impressions. And in this era when second singles rarely scale a chart, "If I Ain't Got You" scored a four-week run at No. 1 for this 24-year-old New York native, who is also a budding author and actress.

(Continued on page R-8)



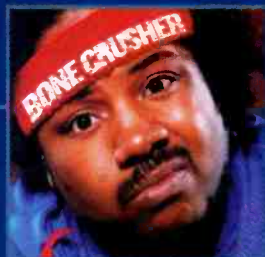
R&B hip hop awards

FIFTEEN ONE BARTON G • MIAMI BEACH

HONORING THE TOP URBAN ARTISTS OF THE YEAR!



4MULA 1



BONE CRUSHER



TAMYRA GRAY

TOP R&B/HIP-HOP SINGLE

Step In The Name Of Love	R. Kelly	Jive/Zomba
Get Low	Lil Jon & The East Side Boyz Feat. Ying Yang Twins	BME/TVT
The Way You Move	Outkast Featuring Sleepy Brown	LaFace/Zomba
Damn!	YoungbloodZ Feat. Lil Jon	So So Def/Zomba

TOP R&B/HIP-HOP ALBUM

Dangerously In Love	Beyonce	Columbia/Sony Music
The Black Album	Jay-Z	Roc-A-Fella/Def Jam/IDJMG
The Diary Of Alicia Keys	Alicia Keys	J/RMG
Speakerboxx/ The Love Below	Outkast	LaFace/Zomba

TOP R&B/HIP-HOP SINGLES ARTIST

Beyonce	Columbia/Sony Urban Music
Jay-Z	Roc-A-Fella/Def Jam/IDJMG
R. Kelly	Jive/Zomba
Ludacris	Disturbing Tha Peace/ Def Jam South/IDJMG

R&B/HIP-HOP ALBUM ARTIST

Jay-Z	Roc-A-Fella/Def Jam/IDJMG
R. Kelly	Jive/Zomba
Alicia Keys	J/RMG
Outkast	LaFace/Zomba

PERFORMANCES BY

TOP R&B/HIP-HOP ARTIST

Beyonce	Columbia/Sony Music
Jay-Z	Roc-A-Fella/Def Jam/IDJMG
R. Kelly	Jive/Zomba
Alicia Keys	J/RMG

TOP R&B/HIP-HOP ARTIST - MALE

Chingy	Disturbing Tha Peace/Capitol
Jay-Z	Roc-A-Fella/Def Jam/IDJMG
R. Kelly	Jive/Zomba
Ludacris	Disturbing Tha Peace/Def Jam South/IDJMG

TOP R&B/HIP-HOP ARTIST - FEMALE

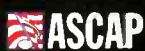
Ashanti	The Inc./Def Jam/IDJMG
Beyonce	Columbia/Sony Music
Alicia Keys	J/RMG
Monica	J/RMG

TOP R&B/HIP-HOP ARTIST - DUO OR GROUP

G-Unit	G-Unit/Interscope
Jagged Edge	Columbia/Sony Music
Lil Jon & The East Side Boyz	BME/TVT
Outkast	LaFace/Zomba

TOP R&B/HIP-HOP ARTIST - NEW

Beyonce	Columbia/Sony Music
Chingy	Disturbing Tha Peace/Capitol
Ruben Studdard	J/RMG
Kanye West	Roc-A-Fella/Def Jam/IDJMG



HOSTED BY

FREE



BET'S "106 & PARK"

RUSS PARR



THE RUSS PARR MORNING SHOW

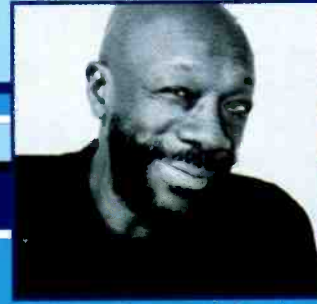
BILLBOARD FOUNDER'S AWARDS*

KRS-ONE



HIP-HOP FOUNDER'S AWARD

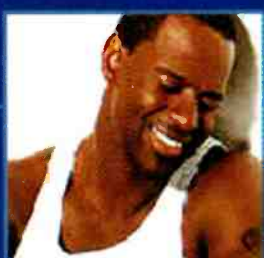
ISAAC HAYES



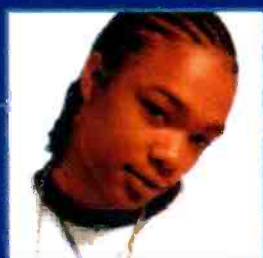
R&B FOUNDER'S AWARD



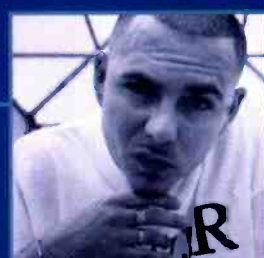
LIL' SCRAPPY



BR AN MCKNIGHT



OOWEE



PITBULL

APPEARANCES BY



PETEY PABLO



DALLAS AUSTIN



MARIANEELA PEREYRA



DJ IRIE

TOP R&B/HIP-HOP SINGLE – AIRPLAY

Step In The Name Of Love	R. Kelly	Jive/Zomba
You Don't Even Know My Name	Alicia Keys	J/RMG
Get Low	Lil Jon & The East Side Boyz Feat. Ying Yang Twins	BME/TVT
Damn!	YoungbloodZ Feat. Lil Jon	So So Def/Zomba

R&B/HIP-HOP SONGWRITER OF THE YEAR

Christopher "Ludacris" Bridges
Shawn "Jay-Z" Carter
Robert Kelly
Kanye West

TOP R&B/HIP-HOP SINGLE – SALES

Superstar/Flying Without Wings	Roben Studdard	J/RMG
Walker Outta Heaven	Jagged Edge	Columbia/SUM
Let's Get Down	Bow Wow Feat. Baby	Columbia/SUM
F**k It (I Don't Want You Back)	Eamon	Jive/Zomba

R&B/HIP-HOP PRODUCER OF THE YEAR

Robert Kelly
The Neptunes
Jonathan "Lil Jon" Smith
Kanye West

TOP RAP ALBUM

Jackpot	Chingy	Disturbing Tha Peace/Capitol
Beg For Mercy	G-Unit	G-Unit/Interscope
The Black Album	Jay-Z	Roc-A-Fella/Def Jam/DJMG
Speakerboxxx/The Love Below	Outkast	LaFace/Zomba

R&B/HIP-HOP MAJOR LABEL OF THE YEAR

Interscope
Island Def Jam Music Group
Sony Urban Music
Universal Motown Records Group

HOT RAP TRACK OF THE YEAR

Right Thurr	Chingy	Disturbing Tha Peace/Capitol
Get Low	Lil Jon & The East Side Boyz Feat. Ying Yang Twins	BME/TVT
Stand Up	Ludacris Feat. Shawna	Disturbing Tha Peace/ Def Jam South/DJMG
Damn!	YoungbloodZ Feat. Lil Jon	So So Def/Zomba

R&B/HIP-HOP INDEPENDENT LABEL OF THE YEAR

D.P.G.
Koch
TVT
VP

*BILLBOARD'S FOUNDER'S AWARDS RECOGNIZE AN ARTIST FOR THEIR ACHIEVEMENTS AND INFLUENCE IN THE R&B AND HIP-HOP GENRES, AS CHOSEN BY BILLBOARD'S EDITORS.

PLUS



Finalists

Continued from page R-5

LIL JON & THE EAST SIDE BOYZ (five)—Atlanta-based crunk overlords Lil Jon and his two East Side Boyz sidekicks, Lil Bo and Big Sam, took the raucous Dirty South vibe to new chart heights in 2003 with the mammoth hit “Get Low.” It got as high as No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 1 on the Hot Rap Tracks chart.

“Get Low” eventually logged 56 weeks on the chart. It featured the Ying Yang Twins (Kaine and D-Roc), who returned the favor by putting Lil Jon and crew on their top 10 hit “Salt Shaker.”

As if he were not ubiquitous enough, Lil Jon was a featured performer on Youngbloodz’s finalist qualifier “Damn!” and on Usher’s mega-hit “Yeah!” In the Dec. 13, 2003, issue of *Billboard*, the BME/TVT act notched three discs on the Top R&B/Hip-Hop Albums chart. Lil Jon, who co-produced “Yeah!” and “Damn!,” is also a finalist in the producer category as Jonathan Smith.

OUTKAST (five)—As members of OutKast, André 3000 (André

Benjamin) and Big Boi (Antwan Patton) are arguably the most popular cultural influence to come out of Atlanta since Coca-Cola. They proved it with the instant global anthems “Hey Ya!” and “The Way You Move,” the latter of which featured OutKast’s smooth-singing cohort Sleepy Brown.

Both songs, which simultaneously occupied the top 10 of the Hot R&B/Hip-Hop Singles and Tracks chart, were taken from the superstar pair’s blockbuster “Speakerboxxx/The Love Below.” Despite being a double-CD, the chart-topping set remained in the top 10 of the Top R&B/Hip-Hop Albums chart for six straight months. Nearly one year after its release, the multimillion seller on La Face/Zomba was still entrenched in the top 20 of the chart.

LUDACRIS (four)—Born Christopher Bridges in Atlanta, flamboyant 24-year-old MC/composer Ludacris returned to the zenith of the Top R&B/Hip-Hop Albums chart in 2003 with his Disturbing Tha Peace/Def Jam South set “Chicken’N’Beer.”

At radio, Bill O’Reilly’s favorite hip-hop target stood eight consecutive weeks atop the Hot Rap Tracks chart with his smash duet with sultry protégé Shawna, “Stand Up.” In the Nov. 15, 2003, issue of *Billboard*,

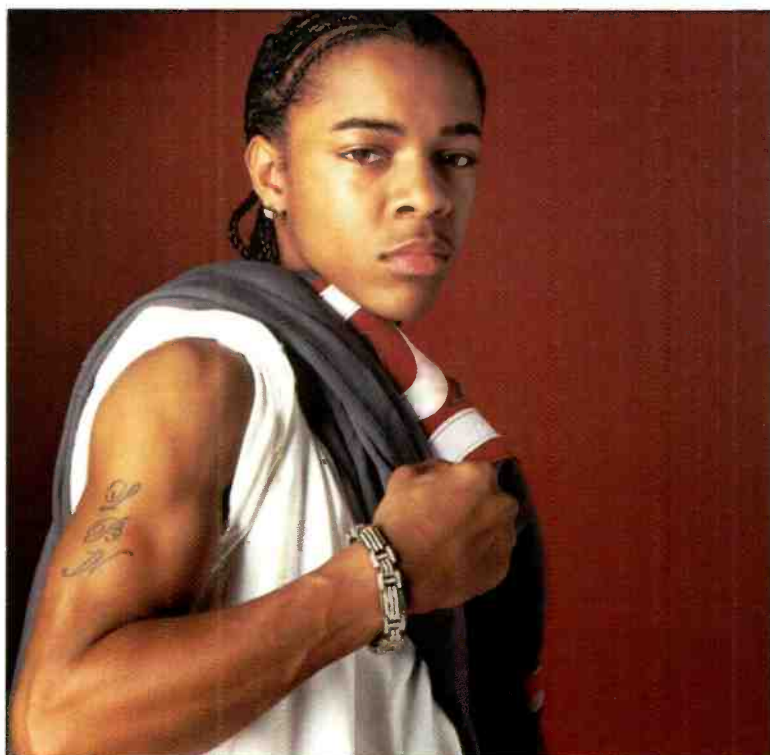
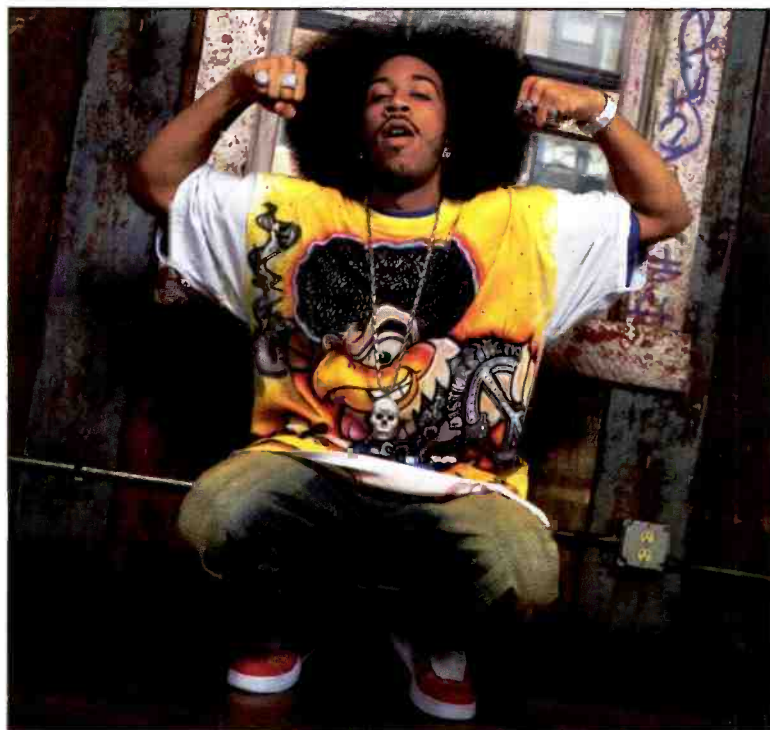
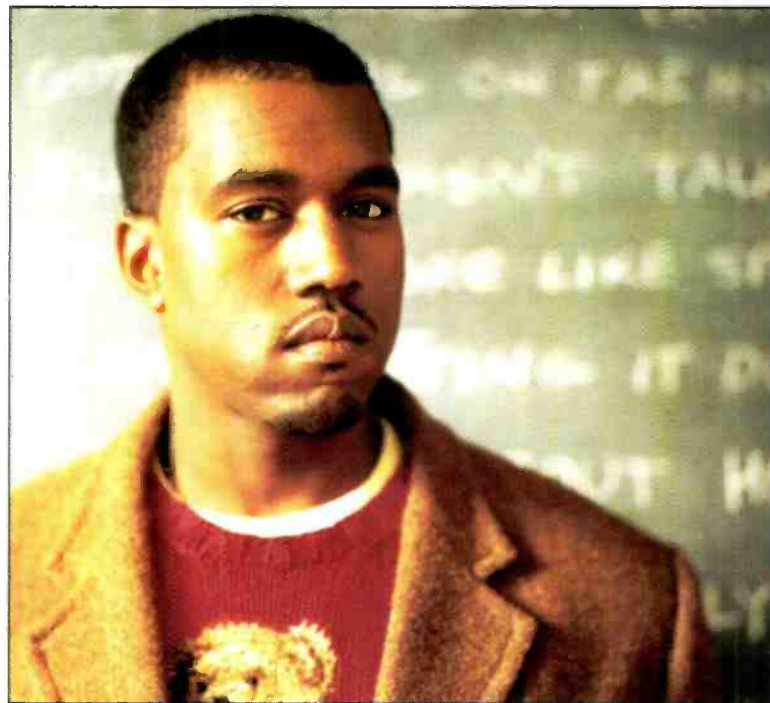
Ludacris found himself at No. 1 and No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart, as “Stand Up” held the No. 1 spot while Chingy’s “Holidae In,” which sported Ludacris as a featured performer, moved to No. 2.

A co-writer of “Stand Up,” “Holidae In” and Usher’s massive chart-topper “Yeah!,” Ludacris also is a finalist for songwriter of the year under his birth name, Christopher Briggs.

KANYE WEST (three)—Already known as a beat-savvy hitmaking producer for the likes of fellow finalists Alicia Keys (“You Don’t Know My Name”) and Ludacris (“Stand Up”), the 27-year-old songwriter/producer came of age as a recording star when his Rock-a-Fella/Def Jam debut, “The College Dropout,” premiered at No. 1 on the Top R&B/Hip-Hop Albums chart.

Five months later, West’s album was still camped out in the top 10 of the chart, thanks to top 10 hit singles “All Falls Down,” featuring Syleena Johnson; “Jesus Walks”; and “Through the Wire,” on which he rhymed through a wired jaw after a head-on auto accident in Los Angeles.

Like fellow Chicago native R. (Continued on page R-9)



Finalists, from top: Kanye West, Ludacris and Bow Wow

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Finalists

Continued from page R-8

Kelly, West is a finalist in the songwriter and producer categories. West produced and even chipped in a featured performance on "Slow Jamz," a chart-topping hit for Twista that also featured Jamie Foxx.

YOUNGBLOODZ FEATURING LIL JON (three)—Youngbloodz members J-Bo and Sean Paul brought their own brand of crunk to the hip-hop scene in 2003 with

"Damn!" The slamming hit featuring Lil Jon ended the second trip to No. 1 on the Hot Rap Tracks chart by Lil Jon & the East Side Boyz and their runaway smash "Get Low."

"Damn!" reached No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart, and it also showed staying power by spending 46 weeks on the chart. "Drankin' Patnaz," the Atlanta pair's sophomore disc for So So Def/Zomba, hit No. 1 on the Top R&B/Hip-Hop Albums chart.

CHINGY (two)—"Jackpot" was a most appropriate title for the debut disc by this 24-year-old rap star from

St. Louis, as his Disturbing Tha Peace/Capitol CD debuted at No. 2 on the Top R&B/Hip-Hop Albums chart in August 2003.

Propelled by smash singles "Right Thurr," which topped the Hot Rap Tracks chart for four straight weeks; "One Call Away," a three-week chart-topper; and the No. 2 hit "Holidae In," "Jackpot" spend 20 straight weeks in the top 10 of the Top R&B/Hip-Hop Albums chart, where it still was residing nearly one year after release. Chingy, whose birth name is Howard Bailey Jr., is the only artist listed as a finalist in the hot rap track of the year and top rap album categories.

G-UNIT (two)—50 Cent, the top winner at last year's awards show, is not up for any individual *Billboard* awards this year. But the 27-year-old Queens, N.Y.-bred superstar (whose given name is Curtis Jackson) is threatening to snag more statuettes as the frontman of G-Unit.

In 2003, 50 Cent and the G-Unit crew of Lloyd Banks and Young Buck bowed at No. 2 on the Top R&B/Hip-Hop Albums chart with their G-Unit/Interscope debut, "Beg for Mercy." G-Unit's maiden effort tallied three straight months in the top 10 of the chart while generating four radio hits, includ-

ing leadoff single "Stunt 101."

ASHANTI (two)—Long Island, N.Y.-born Ashanti dislodged fellow finalist Beyoncé from the high seat of the Top R&B/Hip-Hop Albums chart last year with her sophomore set, "Chapter II," which stayed perched astride the chart for one more week. Ashanti's third full-length Murder Inc./Def Jam CD yielded "Rain On Me," which peaked at No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart, and "Rock Wit You (Awww Baby)," which reached No. 4 on the chart. The 24-year-old singer/actress took turns as a featured artist with Tamia on Fabolous' top 10 smash "Into You."

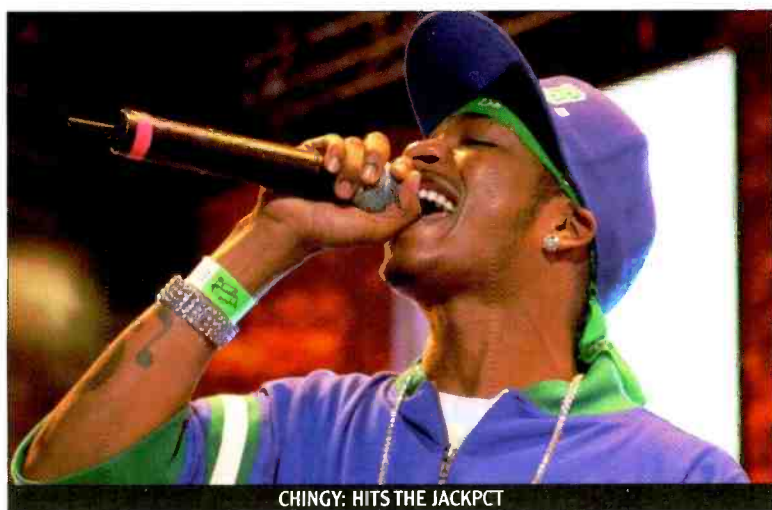
JAGGED EDGE (two)—This consistent hit-making vocal quartet from Atlanta scored again last year with its Columbia/SUM single "Walked Outta Heaven," a radio smash that proved to be a stronger retail performer. It spent 11 consecutive weeks atop the Hot R&B/Hip-Hop Singles Sales chart and 34 weeks on the list altogether. "Hard," Jagged Edge's fourth CD, reached the pinnacle of the Top R&B/Hip-Hop Albums chart in its second week of release. "Hard" would go on to tally 32 weeks on the chart.



STUDDARD: VELVET BEAR

RUBEN STUDDARD (two)—The pride of Birmingham, Ala., won the "American Idol" talent show last year, and the 28-year-old crooner has also been making his mark on the *Billboard* R&B charts.

Studdard, dubbed by guest "Idol" judge Gladys Knight as the "Velvet Teddy Bear," rose to the apex of the Top R&B/Hip-Hop Albums chart with his J/RMG debut, "Soulful." The album yielded a pair of No. 2 radio hits, "Superstar/Flying Without Wings" and "Sorry 2004." "Superstar/Flying Without Wings" (Continued on page R-11)



CHINGY: HITS THE JACKPCT

Photo: Kevin Mazur/WireImage.com

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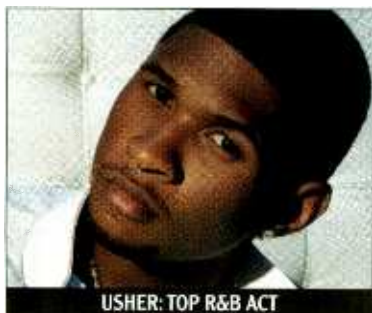
R&B/Hip-Hop Chart Leaders

The chart recaps for the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards program cover the charts published in the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the July 10, 2004, issue.

Recaps for Top R&B/Hip-Hop Albums are based on sales information that Nielsen SoundScan compiles. Recaps for Hot R&B/Hip-Hop Singles & Tracks are based on a combination of Nielsen SoundScan sales information and gross radio audience impressions that Nielsen Broadcast Data Systems monitors, while recaps for Hot Rap Tracks are compiled using radio audience information from Nielsen BDS.

Titles receive credit for sales and/or airplay accumulated during each week they appear on the pertinent chart.

Rock charts manager Anthony Colombo compiled this recap with assistance from R&B/hip-hop charts manager Minal Patel.



USHER: TOP R&B ACT

Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CONFESSIONS**—Usher—LaFace/Zomba
- 2 **THE DIARY OF ALICIA KEYS**—Alicia Keys—J/RMG
- 3 **THE BLACK ALBUM**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 4 **THE COLLEGE DROPOUT**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 5 **SPEAKERBOXXX/THE LOVE BELOW**—OutKast—LaFace/Zomba
- 6 **SOULFUL**—Ruben Studdard—J/RMG
- 7 **KAMIKAZE**—Twista—Atlantic/AG
- 8 **BEG FOR MERCY**—G-Unit—G-Unit/Interscope
- 9 **JUVE THE GREAT**—Juvenile—Cash Money/UMRG
- 10 **CHICKEN*N*BEER**—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG

Top R&B/Hip-Hop Album Artists

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

- 1 **USHER** (1) LaFace/Zomba
- 2 **ALICIA KEYS** (1) J/RMG
- 3 **JAY-Z** (2) Roc-A-Fella/Def Jam/IDJMG
- 4 **KANYE WEST** (1) Roc-A-Fella/Def Jam/IDJMG
- 5 **OUTKAST** (1) LaFace/Zomba

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **J** (8)
- 2 **DEF JAM** (15)
- 3 **ARISTA** (7)
- 4 **COLUMBIA** (19)
- 5 **JIVE** (12)

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (24)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (37)
- 3 **ZOMBA** (23)
- 4 **INTERSCOPE** (20)
- 5 **RCA MUSIC GROUP** (10)

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **J** (18)
- 2 **COLUMBIA** (17)
- 3 **JIVE** (13)
- 4 **ARISTA** (12)
- 5 **LAFACE** (9)

Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (39)
- 2 **RCA MUSIC GROUP** (19)
- 3 **ZOMBA** (25)
- 4 **SONY URBAN MUSIC** (27)
- 5 **UNIVERSAL MOTOWN RECORDS**

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **YEAH!**—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 2 **YOU DON'T KNOW MY NAME**—Alicia Keys—J/RMG
- 3 **IF I AIN'T GOT YOU**—Alicia Keys—J/RMG
- 4 **ME, MYSELF AND I**—Beyoncé—Columbia/SUM
- 5 **SLOW JAMZ**—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 6 **THE WAY YOU MOVE**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 7 **SORRY 2004**—Ruben Studdard—J/RMG
- 8 **DIRT OFF YOUR SHOULDER**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 9 **BURN**—Usher—LaFace/Zomba
- 10 **SPLASH WATERFALLS**—Ludacris—Disturbing Tha Peace/Def Jam

Hot Rap Artists

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

- 1 **TWISTA** (3) Atlantic
- 2 **KANYE WEST** (3) Roc-A-Fella/Def Jam/IDJMG
- 3 **JAY-Z** (4) Roc-A-Fella/Def Jam/IDJMG
- 4 **LUDACRIS** (2) Disturbing Tha Peace/Def Jam South/IDJMG
- 5 **J-KWON** (1) So So Def/Zomba



TWISTA: TOP RAPPER

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **DISTURBING THA PEACE** (5)
- 2 **ATLANTIC** (3)
- 3 **DEF JAM** (11)
- 4 **ROC-A-FELLA** (10)
- 5 **SO SO DEF** (2)

Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (13)
- 2 **ATLANTIC** (7)
- 3 **ZOMBA** (6)
- 4 **INTERSCOPE** (9)
- 5 **CAPITOL** (7)

Note: Here is the weekly Hot Rap Tracks chart reflecting airplay for the week ending August 7, 2004

AUGUST 7 2004		Billboard HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		Artist
1	1	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	SLOW MOTION CASH MONEY/UMRG	NUMBER 1	6 Weeks At Number 1 Juvenile Featuring Soulja Slim
2	2	LEAN BACK SRC/UNIVERSAL/UMRG		Terror Squad
3	4	JESUS WALKS ROC-A-FELLA/DEF JAM/IDJMG		Kanye West
4	5	SUNSHINE SUCKA FREE/COLUMBIA		Lil' Flip Featuring Lea
5	3	ON FIRE G-UNIT/INTERSCOPE		Lloyd Banks
6	6	I LIKE THAT CAPITOL		Houston Featuring Chingy, Nate Dogg & I-20
7	11	WHY? RUFF RYDERS/INTERSCOPE		Jadakiss Featuring Anthony Hamilton
8	8	SO SEXY ATLANTIC		Twista Featuring R. Kelly
9	12	MY PLACE DERRTY/FO' REE/UMRG		Nelly Featuring Jaheim
10	7	FREEK-A-LEEK JIVE/ZOMBA		Petey Pablo
11	10	WHATS HAPPNIN! COLLIPARK/TVT		Ying Yang Twins Featuring Trick Daddy
12	9	OVERNIGHT CELEBRITY ATLANTIC		Twista
13	13	HEADSPRUNG DEF JAM/IDJMG		LL Cool J
14	14	LET ME IN G-UNIT/INTERSCOPE		Young Buck
15	16	SELFISH BARAK/CAPITOL		Slum Village Featuring Kanye West & John Legend
16	22	LET'S GET AWAY GRAND HUSTLE/ATLANTIC		T.I.
17	15	WELCOME BACK BAD BOY/FO' REE/UMRG		Mase
18	19	HOW COME SHAOV/INTERSCOPE		D12
19	24	NO PROBLEM BME/REPRISE/WARNER BRDS		Lil Scrappy
20	17	TIPSY SO SO DEF/ZOMBA		J-Kwon
21	18	CULO TVT		Pitbull Featuring Lil Jon
22	21	GOT IT TWISTED INFAMOUS/JIVE/ZOMBA		Mobb Deep
23	20	ALL FALLS DOWN ROC-A-FELLA/DEF JAM/IDJMG		Kanye West Featuring Syleena Johnson
24	25	YOU DON'T WANT DRAMA BAD BOY/UMRG		8Ball & MJG Featuring P. Diddy
25	25	FREAKS UNIVERSAL/UMRG		Play-N-Skillz Featuring Krayzie Bone & Adina Howard

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 94 R&B/Hip-Hop and 61 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. * Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

Funds In The Sun

BY JOHN LANNERT

It may be a narrow strip of land that runs just 88 blocks north to south and six blocks east to west, but Miami Beach has long been touted as "the sun and fun capital of the world."

And the Miami Beach Visitor and Convention Authority, or VCA as it is better-known, works to maintain the city's enviable status quo as a tourist hot spot.

To that end, the VCA board, led by chairperson Elsie Sterling Howard, promotes Miami Beach through an assortment of events and festivals—many of which are music-related—to attract more tourists to the city.

Among the prestigious annual happenings are JVC Jazz Festival Miami Beach, Brazilian Film Festival, Art Deco Weekend, MTV Networks Latin America Video Music Awards and the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards.

The VCA receives funding from 5% of the annual resort tax collections of Miami Beach. So the 29-year-old organization aims to boost visitor traffic to increase, in turn, its own finan-

cial ability to promote the city.

Apart from increasing visitor count figures that boost the nearly \$1 million annual budget, Howard says the VCA also aims to bolster the image of Miami Beach through events that garner plenty of media coverage.

"Viewership impact and readership impact is also important," Howard says, "because we calibrate that in terms of future visitors."

The VCA bolsters the image of Miami Beach through events that gain media coverage.

Operating under the slogan "Enhancing and Enriching Tourism Partnerships," the VCA teams with brand-name organizations or outfits that the VCA board believes offer such potential. (The VCA provides financial support to the Billboard/AURN R&B/Hip-Hop Awards show.)

An individual or group seeking VCA support completes an application with

the organization. The VCA's administration determines eligibility, and its board sets funding.

Apart from the Billboard/AURN R&B/Hip-Hop Awards, set to take place Aug. 6, there are two other entertainment events slated to take place in the weeks ahead.

The first is Hot Wheels Cool Blues, a five-day festival held Aug. 11-15 throughout Miami Beach. The event features a Hot Wheels Expo, auto shows, a live blues fest and a drive-in movie festival.

The second is the International Ballet Festival of Miami, scheduled for Aug. 27-Sept. 12 at the Jackie Gleason Theatre of the Performing Arts. The festival boasts more than 90 dancers representing dance companies from 13 countries in Europe, North America and South America.

Howard confirms that a "major gay and lesbian event" will be held in July 2005.

Howard adds that the midsummer weather during these events should not be a problem. "I was in Philadelphia [recently]," she quips, "and it was more humid than here, and it was raining."

Finalists

Continued from page R-9

entered the Hot R&B/Singles Sales chart at No. 1 and remained there for eight consecutive weeks.

BOW WOW FEATURING BABY (one)—Shad Gregory Moss was a budding rapper at age 6 in his hometown of Columbus, Ohio, when Snoop Dogg gave him the name Lil Bow Wow. Now 17, the young artist has been rhyming ever since, even though he has become a multifaceted entrepreneur involved in film, TV and his own clothing line. He even squeezed in recording last year's Columbia/SUM CD "Unleashed." It contained "Let's Get Down," a top 20 radio hit featuring Cash Money honcho Baby that peaked at No. 2 on the Hot R&B/Hip-Hop Singles Sales chart. "Let's Get Down" spent an impressive 12 straight weeks in the top five of that chart.

EAMON (one)—Though it broke slowly out of the singles retail gate in the fall of 2003, by the end of the year, Eamon's "F**k It (I Don't Want You Back)" was sitting in the high chair on the Hot R&B/Hip-Hop Singles Sales chart. The Jive/Zomba

artist held his ground for nine consecutive weeks. A raw, adolescent confessional by the 20-year-old Staten Island, N.Y., native, "F**k It (I Don't Want You Back)" eventually spent 28 weeks on the chart.

MONICA (one)—After a five-year break, 23-year-old Monica returned to the upper echelon of the Top R&B/Hip-Hop chart in 2003 with her J Records hit "After the Storm," which debuted at No. 2. One year after its release, "After the Storm" was still riding high in the upper half of the chart, thanks to the Atlanta native's third hit single from the CD, "U Should Have Known Betta." Last year, the CD's leadoff single, "So Gone," logged straight five weeks atop the Hot R&B/Hip-Hop Tracks & Singles chart.

THE NEPTUNES (one)—Perhaps the most successful hip-hop producers in the past five years, Virginia Beach, Va., duo Pharrell Williams and Chad Hugo not only peaked atop the Top R&B/Hip-Hop Albums chart as a recording act, Williams made it to the summit of the Hot R&B/Hip-Hop Singles and Tracks chart as a solo artist. Still, the Neptunes remained active behind the board, helming hit singles by Kelis ("Milkshake") and Jay-Z ("Change Clothes").

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Oak Ridge Boys Unplug For New 'Journey'

BY DEBORAH EVANS PRICE

NASHVILLE—Even after more than three decades together, the Oak Ridge Boys still revel in trying something new. This is evidenced by "The Journey," the group's first acoustic album, which was released July 27 on Spring Hill Music Group.

"When we sing the hits, that shows our history, but new music shows growth," says the group's Duane Allen, who produced the project with Michael Sykes.

A DIFFERENT KIND OF ACOUSTIC

"The Journey" is the Oaks' fourth release on Spring Hill, a Nashville-based label known for Southern gospel and contemporary Christian music. "The Journey" is also something different for Spring Hill—it is the imprint's first exclusively country release.

The Oaks' first Spring Hill release was "From the Heart," a return to their Southern gospel roots. That was followed by "An Inconvenient Christmas" and then 2003's "Colors," a patriotic album that earned a

Grammy Award nomination.

"We have always wanted to do an acoustic album," says Allen, who thinks this one will defy expectations. "When people think of an acoustic album they think: 'They are going to sit on stools and get all laid-back.' This is the opposite of that."

The material for "The Journey" was culled from Nashville's top writers. The first single, "Bad Case of Missing You," was penned by Jeffrey Steele, Al Anderson and Bob DiPiero.

Lyricaly, the album covers a lot of emotional territory. "Saving Grace" is about an elderly couple's struggle with Alzheimer's disease. "My Girl Friday" is about a divorced father. "Someplace Green" conveys a longing for small-town life. Allen and fellow Oaks William Lee Golden, Richard Sterban and Joe Bonsall take turns singing leads on different tracks.

Unlike the Oaks' previous Spring Hill releases, which primarily targeted the Christian retail market, "The Journey" is being worked to the general market as a country release distributed by Word Distribution and WEA.

"We're going after country radio more aggressively than with any of our previous Oaks releases," Spring Hill director of marketing David Ecrement says. "We're initially focusing on secondary radio markets, establishing a base there, and with that momentum [plan to] move up."

During the Country Music Assn.'s CMA Music Festival in June, the label distributed 3,500 "Journey"-branded prepaid phone cards. Spring Hill also hired Internet marketing company Buzzplant to launch an online campaign, with advertising placed in various locations on the Web and hundreds of thousands of e-cards blasted to country fans.

Ecrement says: "We're using [the newly launched promotional site] orbthejourney.com as the 'hub' for all Internet/Web promotions, and we put together an advertising

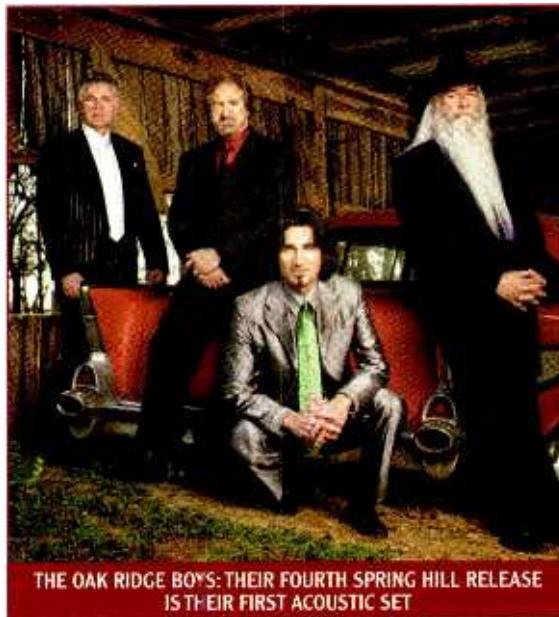
campaign with Jones Media Network involving TV and radio spots via GAC, as well as a Web presence at gactv.com."

The label is giving away several trips through radio, TV and the Web site to Branson, Mo., to see the Oaks perform live.

The album will be cross-promoted with a coffee-table book, "American Journey," which New Leaf Press will publish in October. The book includes stories and numerous photos from the Oaks' lengthy career.

Managed by Jim Halsey and booked by the William Morris Agency, the Oaks will play more than 150 dates this year, bolstered by the group's sponsorship deal with BluBlocker Sunglasses.

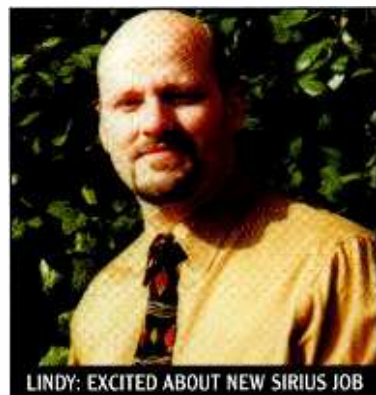
Allen says each show is custom-designed for a particular city. The group will take requests from fans on the Oaks' Web site, confer on a set list for that city, then e-mail the crew bus. The set list tailor-made for that city is printed out and posted for the musicians and crew each night.



Sirius, XM Beam In On Nashville

Signaling the importance with which they view their country channels, rival satcasters Sirius and XM each plan to ramp up their Nashville presence this year. Both companies have also made key hires from the terrestrial radio ranks.

Longtime WPOC Baltimore operations manager Scott Lindy



LINDY: EXCITED ABOUT NEW SIRIUS JOB

recently joined Sirius as director of country programming and has already relocated to Nashville. XM, meanwhile, has hired former WMZQ Washington, D.C., assistant PD/music director Jon Anthony as music director and air personality for its country channel, Highway 16. Anthony is currently working from XM's Washington, D.C., headquarters but will relocate to Nashville in early August.

Lindy has procured office space for Sirius on Music Row and is overseeing the building of two stu-

dios and the renovation of offices in that space. He is expected to hire more staffers to fill those offices and studios.

XM has had a presence in Nashville for nearly three years, with a studio prominently located in the Country Music Hall of Fame and Museum and a handful of staffers. But the company is also expected to expand its office space and have more key staffers join Anthony.

While he declines to cite specific plans, XM senior director of country music programming Ray Knight says, "The vision for the company is to have a larger presence in Nashville, [but] it's nothing we're going to rush into . . . We have a lot of great ideas and plans and things we want to do."

Both companies say that a bigger presence in Music City was a natural next step.

"That's where everything happens," Anthony says. "Unlike a lot of formats [with no hub], with country music everything radiates out of Nashville. It's the nerve center."

Lindy agrees. "No format has a Nashville except country. It's all right here. If we're serious about country and

we're not in Nashville, who's going to take us seriously?"

Lindy and Anthony, both of whom previously worked for Clear Channel, say they feel a renewed enthusiasm for radio thanks to their new positions and the freedom that comes with commercial-free programming.

Anthony says he noticed an immediate difference from terrestrial radio.

"The biggest thing is just the aura and atmosphere of this company that creativity rules," he says. "No idea is too crazy. We don't have to dumb it down so it appeals to the lowest common denominator. We don't have to appeal to a particular demographic. To me, that has been the biggest shot in the arm."

He also enthuses about "the ability to do anything we want—like, take an hour and devote it to a brand-new artist and not worry about running people off."

As a result, Anthony says, "from a country standpoint . . . we have a chance to expose new artists and break artists and get some immediate feedback on a national scale. That's what's going to be fun."

"One of the hardest parts about working in a major market is

that you just can't afford to take too many risks," he says of his previous job. "I took a pay cut to leave terrestrial radio to come to XM, because I wanted to do something I believed in. It's already catching fire. I'm just happy to be on this side where creativity rules again."

Lindy has had a similarly invigorating experience since starting at Sirius in May.

He describes his new job as "programming music, production imaging and DJs. It all boils down to that, [and] those are the three things I got into radio for. It's a more pure form of the things I love about this business."

At WPOC, Lindy dedicated 40% of his workday to the things to which he can now devote 100%. Among the tasks he doesn't miss are contesting, marketing, doing the weekend jock schedule and dealing with sales issues.

"The business of working at a radio station is the whole business of radio," he adds. "That has all been extracted from my life. It's the purity of radio programming now."

But there is one huge difference. Lindy is now overseeing eight channels, including the newly launched

all-Elvis channel, and he finds it challenging to segue from working on one to another without first taking a break to clear his mind.

In addition to four country channels, a bluegrass channel and Elvis, Lindy oversees Folktown, a folk music channel, and the Spirit, a contemporary Christian channel.

Nashville
Scene™
By Phyllis Stark
pstark@billboard.com



And while he says he is spread pretty thin, Lindy also says it's one of the most exciting times in his career.

"I've never been busier in my life, and I've never been more satisfied," he says.

ON THE ROW: Publicist Judy McDonough exits Compendia Music Group in Nashville to reactivate her independent publicity firm, JEMMedia. Compendia is her first client.

Capitol Records has signed Amber Dotson. Billy Joe Walker Jr. is producing her debut album.

AUGUST 7
2004

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				Sales data compiled by Nielsen SoundScan							Sales data compiled by Nielsen SoundScan			
				👑 NUMBER 1 👑							👑 PACESETTER 👑			
1	1	—	2	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	38	39	41	67	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
2	2	1	11	GRETCHEN WILSON ▲ EPIC 50903/SONY MUSIC (11.98 CD)	Here For The Party	1	39	41	37	74	JOHN MICHAEL MONTGOMERY WARNER BROS. 48729/WRN (11.98 CD)	Letters From Home	3	
3	3	2	12	BIG & RICH ● WARNER BROS. 48520/WRN (11.98 CD)	Horse Of A Different Color	2	40	47	50	55	TRACE ADKINS ● CAPITOL 81512 (10.98/11.98)	Greatest Hits Collection, Volume I	1	
4	4	3	25	KENNY CHESNEY ▲ BNA 58801/RLG (12.98/11.98)	When The Sun Goes Down	1	41	48	46	43	GARY ALLAN ● MCA NASHVILLE 00011/UMGN (8.98/12.98)	See If I Care	2	
5	5	5	53	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/11.98)	Mud On The Tires	1	42	45	42	12	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	
6	7	6	98	TOBY KEITH ▲ DREAMWORKS 450435/INTERSCOPE (12.98/11.98)	Shock'n Y'All	1	43	55	56	22	RODNEY CARRINGTON CAPITOL 94164 (11.98 CD)	Greatest Hits	11	
7	6	8	94	KEITH URBAN ▲ CAPITOL 32536 (10.98/11.98)	Golden Road	2	44	44	51	56	LEANN RIMES ● CURB 78829 (11.98 CD)	Greatest Hits	3	
8	10	11	32	ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	2	45	46	45	41	CLAY WALKER RCA 67068/RLG (11.98/11.98)	A Few Questions	3	
9	14	17	34	TRACE ADKINS ● CAPITOL 40517 (12.98/11.98)	Comin' On Strong	3	46	43	49	21	WYNNONNA CURB 78811 (12.98/11.98)	What The World Needs Now Is Love	1	
10	12	10	6	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	2	47	42	40	4	VARIOUS ARTISTS SPARROW 95556 (11.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28	
11	15	14	9	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	48	50	48	59	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	
12	11	9	4	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	49	51	57	38	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17	
13	13	16	91	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/11.98)	Melt	1	50	40	34	4	EMERSON DRIVE DREAMWORKS 000071/INTERSCOPE (13.98 CD) [M]	What If?	12	
14	8	4	3	BRAD COTTER EPIC 92559/SONY MUSIC (12.98 EQ CD)	Patient Man	4	51	49	44	56	BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/11.98)	Buddy Jewell	1	
15	9	7	3	JEFF FOXWORTHY WARNER BROS. 48772/WRN (11.98 CD)	Have Your Loved Ones Spayed Or Neutered	7	52	52	52	90	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	
16	16	15	10	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	2	53	53	54	57	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (11.98 CD)	Jimmy Wayne	7	
17	17	20	43	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/11.98)	Martina	1	54	58	58	20	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	
				💰 GREATEST GAINER 💰				55	54	47	13	MARY CHAPIN CARPENTER COLUMBIA 96619/SONY MUSIC (11.98 EQ CD)	Between Here And Gone	5
18	23	23	32	RON WHITE PARALLEL/HIP-O 001582/UME (12.98 CD) [M]	Drunk In Public	17	56	61	63	69	CHRIS CAGLE ● CAPITOL 40516 (11.98/11.98)	Chris Cagle	1	
19	18	19	49	SARA EVANS RCA 67074/RLG (12.98/11.98)	Restless	3	57	60	59	5	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	56	
20	21	24	49	DIERKS BENTLEY ● CAPITOL 39814 (12.98/11.98)	Dierks Bentley	4	58	63	64	37	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (11.98 CD)	Worship & Faith	9	
21	19	21	67	SOUNDTRACK WARNER BROS. 48424/WRN (11.98 CD)	Blue Collar Comedy Tour: The Movie	16	59	57	55	27	JEFF BATES RCA 67071/RLG (11.98/11.98) [M]	Rainbow Man	14	
22	20	18	88	SHANIA TWAIN ◆ MERCURY 170314/UMGN (12.98 CD)	Up!	1	60	59	62	51	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/11.98)	Greatest Hits Volume II And Some Other Stuff	1	
23	22	12	9	LONESTAR BNA 59751/RLG (11.98 CD)	Let's Be Us Again	2	61	64	60	18	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30	
24	25	22	7	SHEDAISSY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	2	62	65	65	—	JO DEE MESSINA CURB 78790 (11.98 CD)	Greatest Hits	1	
25	27	26	96	ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/11.98)	Elvis: 30 #1 Hits	1	63	71	66	—	JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WARN (11.98 CD)	The Very Best Of John Michael Montgomery	11	
26	24	13	6	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Patriotic Country	9	64	70	69	—	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/11.98)	For The Last Time: Live From The Astrodome	2	
27	28	27	87	TIM MCGRAW ▲ CURB 78746 (12.98/11.98)	Tim McGraw And The Dancehall Doctors	2	65	72	67	—	WILLIE NELSON LEGACY/COLUMBIA 96740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
28	32	30	36	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (11.98 EQ CD)	Top Of The World Tour Live	3	66	67	—	—	KEITH URBAN CAPITOL 97847 (9.98/11.98)	Keith Urban In The Ranch	34	
29	29	35	90	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (11.98 CD)	Live	9	67	62	61	—	DON WILLIAMS MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD)	The Definitive Collection	52	
30	31	28	41	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3	68	75	71	—	WILLIE NELSON SMITH MUSIC GROUP 5029 (11.98 CD)	Live At Billy Bob's Texas	27	
31	30	25	8	KENNY ROGERS CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	69	—	—	—	JOHNNY CASH AMERICAN 002382/LOST HIGHWAY (11.98 CD)	My Mother's Hymn Book	27	
32	38	36	—	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	70	68	68	—	DWIGHT YOAKAM VIA 9805/KOCH (17.98 CD)	Dwight's Used Records	57	
33	33	32	54	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/11.98)	Red Dirt Road	1	71	69	72	—	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (11.98 CD/OVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
34	34	39	100	MONTGOMERY GENTRY ▲ COLUMBIA 96520/SONY MUSIC (11.98 EQ/11.98)	My Town	3	72	—	—	—	ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6	
35	35	33	17	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (11.98 CD)	Strong	2	73	73	73	—	WAYLON JENNINGS RCA 57267/BMG HERITAGE (11.98 CD)	Ultimate Waylon Jennings	16	
36	37	38	60	LONESTAR ▲ BNA 67076/RLG (12.98/11.98)	From There To Here: Greatest Hits	1	74	—	—	—	DOLLY PARTON RCA 52008/BMG HERITAGE (11.98 CD)	Ultimate Dolly Parton	20	
37	36	31	13	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	75	—	—	—	RANDY TRAVIS ● WORD-CURB 86236/WARNER BROS. (11.98/11.98)	Rise And Shine	8	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent-age 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.

AUGUST 7
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		Sales data compiled by Nielsen SoundScan					Sales data compiled by Nielsen SoundScan		
		👑 NUMBER 1 👑					👑 NUMBER 1 👑		
1	1	LARRY THE CABLE GUY PARALLEL/HIP-O 001423/UME (11.98 CD)	Lord, I Apologize	58	13	13	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	516
2	2	TIM MCGRAW ▲ CURB 77978 (12.98/11.98)	Greatest Hits	192	14	12	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	182
3	3	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/11.98)	No Shoes, No Shirt, No Problems	118	15	14	SOUNDTRACK ▲ CURB 78703 (11.98/11.98)	Coyote Ugly	200
4	5	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170096/UMGN (8.98/12.98)	O Brother, Where Art Thou?	190	16	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/11.98)	The Greatest Hits Collection	358
5	—	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/11.98)	Unleashed	105	17	—	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	105
6	4	SHANIA TWAIN ◆ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	351	18	17	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	271
7	6	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/11.98)	Greatest Hits	200	19	20	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/11.98)	The Greatest Hits Collection	457
8	8	GEORGE STRAIT ● MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	122	20	16	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	215
9	7	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/11.98)	Greatest Hits	149	21	19	GARTH BROOKS ◆ CAPITOL 97424 (19.98/26.98)	Double Live	246
10	11	TIM MCGRAW ▲ CURB 78711 (12.98/11.98)	Set This Circus Down	149	22	18	KEITH URBAN ▲ CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	121
11	9	WILLIE NELSON ▲ LEGACY/COLUMBIA 63322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	306	23	25	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	298
12	10	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	277	24	22	GEORGE JONES ● LEGACY/EPIC 63319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	257
					25	21	TOBY KEITH ▲ MERCURY 559962/UMGN (11.98/11.98)	Greatest Hits Volume One	195

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies 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.

AUGUST 7
2004

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	Systems										
				NUMBER 1			1 Week At Number 1		31	34	36	17	WHAT IT AIN'T M. WRIGHT, F. ROGERS (T. MENSY, M. CRISWELL)	Josh Turner MCA NASHVILLE ALBUM CUT	31
1	3	3				SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)	Reba McEntire MCA NASHVILLE 001981	1	32	35	37	12	THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County ASYLUM-CURB ALBUM CUT	32
2	1	1	10			LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (I. NICHOLS, C. WISEMAN)	Tim McGraw CURB ALBUM CUT	1	33	38	43	5	COME HOME SOON D. HUFF, S. HEDDAISY (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	33
3	2	2	15			I GO BACK B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA ALBUM CUT	2	34	37	39	12	PUT YOUR BEST DRESS ON D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. DIXON, D. PFRIMMER)	Steve Holy CURB ALBUM CUT	34
4	4	4	13			WHISKEY LULLABY F. ROGERS (B. ANDERSON, J. RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	4	35	36	38	12	I MEANT TO S. BOGDARD, R. GILES (B. COTTER, S. BOGDARD, R. GILES)	Brad Cotter EPIC 76885/EMN	35
5	5	5	30			I GOT A FEELIN' C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 001983	5	36	39	40	6	THE BRIDE C. HOWARD (L. HENGBER, D. BURGESS, L. A. BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	36
6	6	12	22			I WANT TO LIVE M. WILLIAMS (R. RUTHERFORD, B. JAMES)	Josh Gracin LYRIC STREET 164083	6	37	44	57	3	YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	37
7	7	11	15			GIRLS LIE TOO B. GALLIMORE (C. HARRINGTON, K. LDVELACE, T. NICHOLS)	Terri Clark MERCURY ALBUM CUT	7	38	42	52	5	AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	38
8	10	16	5			DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban CAPITOL ALBUM CUT	8	39	41	42	7	IT'S ALL HOW YOU LOOK AT IT J. STROUD (R. RUTHERFORD, G. MIDDLEMAN, D. BERG)	Tracy Lawrence DREAMWORKS ALBUM CUT	39
9	8	10	11			HEY GOOD LOOKIN' M. UTLEY, M. MCANALLY (K. WILLIAMS)	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait RCA ALBUM CUT	8	40	46	46	3	MR. MOM D. HUFF (R. MCDONALD, R. HARBIN, D. PFRIMMER)	Lonestar BNA ALBUM CUT	40
10	14	15	24			SHE THINKS SHE NEEDS ME R. SCRUGGS (S. LEMMAIRE, C. MILLS, S. MINDR)	Andy Griggs RCA ALBUM CUT	10	41	40	41	9	ONE STEP AT A TIME C. BLACK (S. WIDELITZ, B. COLLINS)	Buddy Jewell COLUMBIA ALBUM CUT	40
11	16	17	6			SAVE A HORSE (RIDE A COWBOY) B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS. ALBUM CUT/WRN	11	42	43	44	6	THE LAST THING SHE SAID S. HENDRICKS (R. TYLER, M. J. CONES, S. SMITH)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	42
12	15	18	7			TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	12	43	48	58	3	FEEL MY WAY TO YOU K. LEHNING, M. MCANALLY (J. SCHOTT, D. ORTON)	Restless Heart KOCHI ALBUM CUT	43
13	12	14	17			HOW FAR M. MCBRIDE, P. WORLEY (J. D' NEAL, S. SMITH, E. HILL)	Martina McBride RCA ALBUM CUT	12	44	47	49	4	THE LORD LOVES THE DRINKIN' MAN J. RITCHEY (K. FOWLER)	Mark Chesnutt VIVATONI ALBUM CUT	44
14	17	21	8			HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson EPIC 76885/EMN	14	45	52	56	3	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. LESER)	Sugarland MERCURY ALBUM CUT	45
15	13	9	22			REDNECK WOMAN M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH)	Gretchen Wilson EPIC 76885/EMN	1	46	51	—	2	NO END IN SIGHT T. BROWN, J. L. SLOAS (K. ELAM, R. L. BRUCE, C. OANMILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	46
16	23	29	4			I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	16	47	45	48	4	JESUS WAS A COUNTRY BOY J. RITCHEY, C. WALKER (C. WALKER, R. RUTHERFORD)	Clay Walker RCA ALBUM CUT	45
17	21	24	14			SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENAI)	Sara Evans RCA ALBUM CUT	17	48	50	51	7	JUST LIKE A REDNECK S. LAWSON, S. DECKER (S. LAWSON, D. GRAY)	Shannon Lawson EQUITY ALBUM CUT	48
18	20	27	7			ME AND EMILY C. LINDSEY (R. PROCTOR, C. TOMPKINS)	Rachel Proctor BNA ALBUM CUT	18	49	49	—	2	MY IMAGINATION C. BLACK (C. BLACK, M. ROLLINGS)	Clint Black EQUITY ALBUM CUT	49
19	20	22	26			IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	19	50	53	53	8	SINGLE FATHER KID ROCK (D. A. COE, R. J. RITCHEY)	Kid Rock TOP OGG/WARNER BROS. ALBUM CUT/WRN	50
20	22	23	7			FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	20					HOT SHOT DEBUT		
21	24	25	25			BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts MERCURY 002162	21	51	NEW	1	SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	51	
22	25	26	15			IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	22	52	56	45	10	DANCE WITH MY FATHER D. HUFF (L. VANDROSS, R. MARK)	Kellie Coffey BNA ALBUM CUT	41
23	26	27	17			ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins CAPITOL ALBUM CUT	23	53	55	47	3	IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG THE NOTORIOUS CHERRY BOMBS (R. CROWELL, V. GILL)	The Notorious Cherry Bombs UNIVERSAL SOUTH ALBUM CUT	47
24	29	31	5			THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	24	54	58	—	3	RIDIN' WITH THE LEGEND B. QUINN, B. ALLEN (J. B. DETTERLINE, JR., G. L. GENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	54
25	27	28	24			MEN DON'T CHANGE L. MILLER (A. DALLEY, T. MILLER)	Amy Dalley CURB ALBUM CUT	25	55	RE-ENTRY	1	GOES GOOD WITH BEER B. GALLIMORE, J. M. MONTGOMERY (E. HILL, C. BEATHARD)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	55	
26	28	30	18			YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	26	56	RE-ENTRY	1	DIXIE ROSE DELUXE'S F. ROGERS (T. WILLMON, M. HEENEY)	Trent Willmon COLUMBIA ALBUM CUT	56	
27	31	33	13			HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	27	57	57	59	1	(I WANNA HEAR) A CHEATIN' SONG J. E. NORMAN, D. L. HUFF, A. COCHRAN (A. COCHRAN)	Anita Cochran Featuring Conway Twitty WARNER BROS. ALBUM CUT/WRN	57
28	30	32	14			THE GIRL'S GONE WILD B. J. WALKER, JR., T. TRITT (B. DIPIERO, R. RUTHERFORD)	Travis Tritt COLUMBIA ALBUM CUT	28	58	RE-ENTRY	2	AIN'T DRINKIN' ANYMORE B. J. WALKER, JR., K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	57	
29	33	35	7			NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	29	59	RE-ENTRY	18	BEER MAN F. ROGERS (T. WILLMON, C. BEATHARD)	Trent Willmon COLUMBIA ALBUM CUT	30	
30	32	34	15			LOOK AT US C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	30	60	NEW	1	MY LOVE WILL NOT CHANGE A. REYNOLDS (S. CAMPB, B. BURNETTE)	Hal Ketchum CURB ALBUM CUT	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

AUGUST 7 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SoundScan		
1	1	87			ALISON KRAUSS + UNION STATION	87 Weeks At Number 1 Live
2	4	18			STEVE IVEY	MADACY CHRISTIAN 50447/MADACY Best Of Bluegrass Gospel
3	2	24			OLD CROW MEDICINE SHOW	NETTWERK 30349 O.C.M.S.
4	3	34			VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	10	10			NICKEL CREEK	SUGAR HILL 3941 This Side
6	6	13			JERRY GARCIA & DAVID GRISMAN	ACQUSTIC DISC 57 Been All Around This World
7	7	14			VARIOUS ARTISTS	ROUNDER 610531 Bluegrass Number 1's : A Collection Of Chart Topping Songs
8	9	2			VARIOUS ARTISTS	CMH 8775 Pickin' On Toby Keith Volume II
9	15	6			RHONDA VINCENT	ROUNDER 610497 [H] One Step Ahead
10	12	3			VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 18953/TIME LIFE Pure Pickin': Classic Bluegrass Instrumentals
11	14	5			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526 The Three Pickers
12	11	6			THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [H] It's Just The Night
13	10	10			VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
14	15	10			VARIOUS ARTISTS	DAYWIND 71353/WARNER BROS. O Lord How Great Thou Art! - The Ultimate Bluegrass Gospel Collection
15	16	10			VARIOUS ARTISTS	CMH 8705 Pickin' On Toby Keith: Red, White And Bluegrass

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 7 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SoundScan		
					NUMBER 1	
1	1	9			I MEANT TO	EPIC 76885/SONY MUSIC Brad Cotter
2	2	17			BREAK DOWN HERE	MERCURY 002162/UMGN Julie Roberts
3	6	7			PHOTOGRAPH	ROUNDER 614616 Malibu Storm
4	3	10			BLAME IT ON MAMA	CAPITOL 48622 The Jenkins
5	4	24			WILD WEST SHOW	WARNER BROS. 16515/WRN Big & Rich
6	5	34			HURT	AMERICAN 009770/LOST HIGHWAY Johnny Cash
7	10	18			IF HEARTACHES HAD WINGS	ROUNDER 614615 Rhonda Vincent
8	7	40			I CAN'T TAKE YOU ANYWHERE	DREAMWORKS 001581/INTERSCOPE Scotty Emerick With Toby Keith
9	9	84			PICTURE	UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer
10	8	24			LAST ONE STANDING	DREAMWORKS 001894/INTERSCOPE Emerson Drive

ALBUMS

Edited by Michael Paoletta

POP

► GAVIN DeGRAW

Chariot Stripped
PRODUCER: James Diener
J 82876-63461
RELEASE DATE: July 27

At times, studio polish offers a mere pretty reflection of the spirit within a musician. Such is the case with Gavin DeGraw's original, Mark Endert-produced "Chariot"; that is, when compared with this new, unplugged version of the album, appropriately titled "Chariot Stripped." An acoustic live studio recording, like this one, captures the essence of what makes DeGraw's music move: raw passion. His vocals—a falsetto that would make any R&B singer jealous—come across loud and clear. From the honest intimacy of the track "Chariot" to his compelling rendition of Sam Cooke's "A Change Is Gonna Come," DeGraw makes every track worthwhile. And while his own lyrics can at times lack depth, they serve as a great function of his emotion. His words display the courage of what it means to be stripped, leaving nothing but truth. In this way, they point to a genuine artist.—**MDS**

► STRATA

Strata
PRODUCER: Strata
Wind-up 60150-13094
RELEASE DATE: July 27

Thus far, any act that has signed with Wind-up has achieved some degree of mainstream success. Campbell, Calif., quartet Strata should not be any different. The foursome produced its introductory album on its own, deftly proving the band does not lack confidence or chutzpah. It also has great chops. While "Piece by Piece" is heavily influenced by Tool, it is not any less enjoyable. In fact, the whole set is commendable. "When It's All Burning" has the brightest shine of the act's promise. Its anthemic framework and progressive accents elevate the spirit even though the lyrics contemplate mortality. The powerful dichotomy is uplifting instead of mournful because of the passion that fuels Strata's performance. Lead single "The Panic" will likely gain radio play.—**CLT**

★ KINGS OF CONVENIENCE

Riot on an Empty Street
PRODUCERS: Kings of Convenience, Davide Bertolini
Astralwerks ASW 71665
RELEASE DATE: July 27

Offering up one of the prettiest albums of the year, Norwegian folk-pop duo Kings of Convenience dabbles in everything from Simon & Garfunkel-style harmonizing ("Homesick") to acoustic disco ("I'd Rather Dance With You") to breezy tropicalia ("Know How"). "Riot" is another creative success for Kings member Erlend Oye, who in the wake of the act's 2001 album, "Quiet Is the

ESSENTIAL REVIEWS



ASHLEE SIMPSON

Autobiography
PRODUCER: John Shanks
Geffen B0002913
RELEASE DATE: July 20

In this issue, Ashlee Simpson's "Autobiography" debuts at No. 1 on The Billboard 200. By doing this, she one-ups big sister Jessica, who peaked at No. 2 with a special edition of her album "In This Skin." Considering the artists are targeting different audiences, this probably won't cause much strife between the siblings. Ashlee's sound—rock-tinged pop à la Hilary Duff—is attuned to what radio is playing these days. Lead single "Pieces of Me" is ascending The Billboard Hot 100. The album, produced by John Shanks (Sheryl Crow, Melissa Etheridge, Alanis Morissette), is chock-full of catchy songs, all co-written by Simpson. There's enough fodder—from frisky bad girl ("LaLa") to edgy naïf ("Love Me for Me")—to keep "Autobiography" on the charts in the foreseeable future. We hope she won't try to outdo her sister by taking her rough-around-the-edges persona to the extreme.—**KK**

New Loud," pursued a series of well-received dance/electronic side projects as a solo artist ("Unrest") and DJ ("DJ Kicks"); he also contributed vocals to Royksopp's album "Melody AM." Oye's signature chilled vocal aesthetic, which has been the calling card of all his work during this period, is a pleasure to experience. Here, with Kings partner Erik Glambek Boe, it is extra special. With hushed guitars and piano, "Riot" is one mellow gem.—**BG**

★ VARIOUS ARTISTS

Por Vida: A Tribute to the Songs of Alejandro Escovedo
PRODUCERS: various
Or Music 804022
RELEASE DATE: July 27

Great tunes for a worthy cause is a powerful combination, and "Por Vida" is just that. This double-CD was created to raise funds to help Alejandro Escovedo with his medical expenses: He has not been able to tour for the past year as a result of the affects of hepatitis C. Some very prominent friends have come to his aid, tracking favorite Escovedo originals to create this tribute. There are many beautiful rock'n'roll moments here, courtesy of acts like Lucinda Williams, Steve Earle, Caexico, Tres Chicas, Los

TERROR SQUAD

True Story
PRODUCERS: various
SRC/Universal B0002806
RELEASE DATE: July 27

Like many a successful MC, Fat Joe wasn't one to leave his crew behind. However, unlike most rap outfits, the other four members of Joe's Terror Squad—MCs Remy, Armageddon, Prospect and singer Tony Sunshine—are credible solo artists. "True Story," the group's SRC/Universal debut and second set overall, showcases their individual and collective talents. The latter is best-exemplified in lead single



"Lean Back." The Scott Storch-produced jam is on its way to becoming a crossover smash. Club anthem "Take Me Home" has similar potential. More than just hip-hop posturing, Sunshine represents the group's more romantic side on the doo-wop-inspired "Streets of NY." Fans who want something more hardcore need look no further than "Yeah Yeah Yeah" and "Bring'em Back," which features vocals from deceased MCs Big L and Big Pun.—**RH**

Lonely Boys, Vic Chesnutt, Rosie Flores and Sheila E. (Alejandro's cousin). The best thing about "Por Vida," however, is Escovedo's songs. He has penned everything from the languid mambo "Inside This Dance" to the pure rawk of "I Was Drunk." It's a sure sign of Escovedo's rock legacy that his friends can use his songs to create an album as powerful as this one.—**PVV**

SAHARA HOTNIGHTS

Kiss & Tell
PRODUCERS: Pelle Gunnerfeldt, Johan Gustafsson
RCA 82876 62689
RELEASE DATE: July 27

The four female Scandinavian rockers known as Sahara Hotnights are not reinventing the wheel with their major-label debut; they're just taking the car out for a spin with the top down. Like the band's two previous records, "Kiss & Tell" owes obvious debts to some high-quality creditors, including the Runaways, the Ramones and the Cars. The 11 tracks breeze by in a blaze of exuberant, pop-tinged glory, with standouts including opener "Who Do You Dance For?," new wave-flavored "Stay/Stay Away" and first single "Hot Night



K.D. LANG

Hymns of the 49th Parallel
PRODUCERS: Ben Mink, k.d. lang
Nonesuch 79847
RELEASE DATE: July 27

"Hymns of the 49th Parallel" is the kind of recording that demands repeated listens—not always easy to do in a culture that thrives on multitasking, moving on to the next big thing and blogging. But those that do spend time with this disc will be rewarded. For her first Nonesuch album, lang delivers a collection that pays homage to fellow Canadian artists. Like numerous contemporaries before her, she revisits songs others made famous. But every song becomes her own, with each one having just the right amount of torch and twang. Neil Young, Joni Mitchell, Jane Siberry, Leonard Cohen, Ron Sexsmith and Bruce Cockburn are the artists that receive some of her TLC. Highlights include "Helpless," "A Case of You," "One Day I Walk" and "Fallen." The disc's final two songs—Cohen's "Bird on a Wire" and Siberry's "Love Is Everything"—find lang saving the absolute best for last.—**MP**

Crash." Singer/guitarist/lyricist Maria Andersson's slightly accented delivery adds a note of charm to this short, fun set.—**JM**

DANCE/ELECTRONIC

► MARTINA TOPLEY-BIRD

Anything
PRODUCERS: various
Palm 2134
RELEASE DATE: July 27

Martina Topley-Bird first made her presence known by way of Tricky's now-classic, trip-hop-spiked 1995 album, "Maxinquaye," which spotlighted her bluesy, raspy and commanding voice. In 1998, after working on three more Tricky albums, Topley-Bird went her own musical way. Last year in the United Kingdom, the British artist delivered her solo debut, "Quixotic," which was nominated for a Mercury Music Prize. The album now arrives in the United States, completely redesigned and resequenced, and with a new title ("Anything"). Fortunately, nothing was lost in the process: The eclectic electronic-based music—penned and produced by Tricky, Amp 9, David Holmes, the artist herself and

others—remains as stunning as ever. The songs "Soul Food," "Need One," "I Still Feel," "Lullaby" and "Too Tough to Die" will surely resonate with fans of Björk, Sia Furler and Erykah Badu. Billie Holiday enthusiasts will find much to admire in Topley-Bird's voice. Fresh and imaginative, "Anything" is one intoxicating recording.—**MP**

GIOIA

Expose This
PRODUCERS: various
Koch 8698
RELEASE DATE: July 13

Dance-pop fans know Gioia from her work with female trio Exposé, of which she was an original member. "Expose This" is her solo debut album, and it finds her in familiar territory: radio-friendly club music steeped in energetic pop sensibilities. Its lead single, the hooky "Be Mine," perfectly fits alongside current jams by Ian Van Dahl and Motorcycle. The electro-smacked "Incredible" is well-suited for a Benny Benassi remix. The trite ballad "Until the End of Time" and an energized cover of Kiss' "I Was Made for Lovin' You" miss the mark. But other choice cuts—including the trance-laced "Again and Again" and soul-kissed "Every Little Thing"—make up for such generic missteps.—**MP**

LATIN

★ GIANMARCO

Resucitar
PRODUCERS: Sebastian Krysz, Andrés Castro, Gianmarco
Sony Discos LAK 93350
RELEASE DATE: July 20

Peruvian singer/songwriter Gianmarco has penned hits for countless Latin acts, from Gloria Estefan to Marc Anthony. So, what's left for his own albums? Judging from his sophomore disc, Gianmarco's supply of good songs is inexhaustible. Sporting edgier arrangements that are far more rock-oriented than when other acts handle his songs, Gianmarco displays a more alternative-leaning persona than on his first album; this is not an alternative album, but it's certainly not standard pop. Heavy on the Hammond B-3 organ—which lends the set a decidedly '60s feel—"Resucitar" also features traditional Peruvian instruments like *charango* and *cajón* for a fusion that at times is reminiscent of Carlos Vives ("Sin Querer"). The first single, the title track, has a Beatles-like feel, with organ and electric and acoustic guitars creating a lush, melodic sound. In contrast, "Ayer" is a sparsely arranged pop version of a Peruvian waltz.—**LC**

WORLD

★ ISSA BAGAYOGO

Tassoumakan
PRODUCERS: Philippe Berthier, Yves Wernert
Six Degrees 657036 1103
RELEASE DATE: Aug. 3

Malian artist Issa Bagayogo's third album is, without question, his most appealing and ambitious record to date. Bagayogo initially gained notice for his compelling synthesis of elec-

(Continued on next page)

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

(Continued from preceding page)

tronica and traditional Malian music, which, in his homeland, earned him the nickname "Techno Issa." With "Tassoumakani," Bagayogo and producers Philippe Berthier and Yves Wernert have further refined his sound. In the process, they created a classic of modern Malian music. Bagayogo's dusky voice, as beautifully understated as ever, weaves through a collection of tunes that feel supremely minimalistic, yet are anything but. Every element—be it the *n'goni* (six-stringed lute) or drum loops, *balafon* (a wooden xylophone) or Mama Sissoko's sublime electric guitar—merge into an uncanny, organic vibe that redefines ancient vs. modern as ancient is modern.—**PVV**

JAZZ

► VARIOUS ARTISTS

Forever, for Always, for Luther
PRODUCERS: Rex Rideout, Bud Harner, Boney James, Brian Culbertson
GRP/UMG B0002426
RELEASE DATE: July 27
 Still suffering from the after-effects of a diabetes-induced stroke, R&B icon Luther Vandross has been the focus of numerous tributes. The latest is this collection of Vandross tunes, interpreted by a who's who of the smooth-jazz world. The instrumental and vocal treatments here range from Vandross' first R&B No. 1 ("Never Too Much") to his most recent success ("Dance With My Father"). But too often, the 10 selections traverse the same ground as previous Vandross compilations. That said, saxophonist Boney James' John Klemmeresque take on "Wait for Love" and Mindi Abair's sassy horn moves on "Stop to Love" command attention. The set really soars, though, when singers are brought on board: Lalah Hathaway ("Forever, for Always, for Love") and Bay Area fave Ledisi ("My Sensitivity") definitely punch up the proceedings. A few more vocal tracks like these—as well as less of a reliance on chart hits—would have made for a stronger set.—**GM**

VITAL REISSUES

THE ROLLING STONES

Singles 1965-1967
PRODUCERS: Andrew Loog Oldham, the Rolling Stones
ABKCO OX01-1220
RELEASE DATE: July 27
 This box is as impractical as it is beautiful. There are 11 CD singles, pressed to look like 45 rpm singles (complete with "grooves"). Each is packed in a sleeve with a reproduction of the original art. That's a good thing, since the Stones were at their most wittily photogenic: as drag queens ("Have You Seen Your Mother, Baby, Standing in the Shadow?") and with Brian Jones looking stoned ("Let's Spend the Night Together"/"Ruby Tuesday"). (The latter was the same shot as the U.S. "Between the Buttons" LP cover.) The set begins with "I Can't Get No) Satisfaction" and ends with four tracks from "Their Satanic Majesties Request." Great music, but how should fans use it? They could import each disc to a computer, then burn a CD. Or it

would make a lovely gift.—**WR**

X

The Best: Make the Music Go Bang!
COMPILATION PRODUCERS: Gary Stewart, John Doe
ORIGINAL PRODUCERS: various
Elektra/Rhino R2 78919
RELEASE DATE: July 27
 This two-disc, 46-track collection is a welcome document of Los Angeles' punk progenitors. The band's initial burst of energy, following the "Adult Books"/"We're Desperate" debut single (included), coincided with X's unlikely pairing with Doors keyboardist Ray Manzarek, who produced the band's first four albums. Despite Manzarek's occasionally inappropriate keyboards or otherwise turbo-charged punk workouts, these early songs document X's unique and hugely influential punk/rockabilly/pop sound. Though John Doe and Exene Cervenka's quirky yet complementary vocals are X's most distinguishing characteristics, this compilation really showcases under-appreciated guitarist Billy Zoom. His solos on the Doors' "Soul Kitchen," "The Once Over Twice" and "Beyond and Back"—wherein Zoom's rockabilly influence is taken to extremes—are lightning-fast and muscular. X's rockabilly leanings are also featured in two tracks from offshoot band the Knitters. Later tracks show X settling into a more melodic pop/rock sound, with mixed success: Disc one is the essential X, but later gems like "See How We Are" demonstrate the band's musicality, versatility and longevity.—**CW**

DVD

THE DOORS

Live in Europe 1968
Eagle Vision EV 30072
RELEASE DATE: July 27
 Those who grew up thinking that Jim Morrison was a character that Val Kilmer played in Oliver Stone's "The Doors" should give a look and listen to "Live in Europe 1968." Morrison was the real deal as far as 1960s rock stars go: He was beautiful, shameless and completely irresponsible. "I don't know another band where the lead singer was so erratic," says Ray Manzarek, the keyboardist who embodied the Doors' musical essence. The group's music is on fine display in these performances shot in Germany, Denmark and England. The 5.1 Dolby surround sound is top-notch considering the age of the source material, and the black-and-white camera work is crisp and clear. The nine songs ("Light My Fire" is performed twice) include a frightening version of "Back Door Man" and a rendition of "When the Music's Over" in which Morrison appears to be in a deep trance. The DVD gives a sure sense of what the Doors mystique was about: a roiling blend of literary reach, musical daring and animal magnetism.—**WR**

Billboard.com

- Pearl Jam, "Live at Benaroya Hall" (Ten Club/BMG)
- Tommy Stinson, "Village Gorilla Head" (Sanctuary)
- The Good Life, "Album of the Year" (Saddle Creek)

SINGLES

Edited by Michael Paoletta

MODERN ROCK

► **SNOW PATROL Run (4:15)**
PRODUCER: Garret Lee
WRITER: Snow Patrol
PUBLISHER: not listed
A&M/UMVD AMRR 11197-2 (CD promo)
 It's easy to peg Snow Patrol as a grimmer Coldplay or a warmer Radiohead, but the Scotland-based quartet deserves to be judged on its own merits. With third album "Final Straw," the band should gain U.S. success beyond the cult formed around 2001's epic angst-fest, "When It's All Over We Still Have to Clear Up." Lead single "Spitting Games" was a false start, however, stalling at No. 39 on the *Billboard* Modern Rock Tracks chart. Worse, it made Snow Patrol sound disappointingly generic. But "Run" showcases the band's strengths with a lush melody, soaring chorus and frontman Gary Lightbody's brooding vocals. His Heathcliff-in-an-anorak persona is hard to resist, and it makes "Run" instantly memorable. This is the kind of song that makes you stop flipping the radio dial in hopes that the DJ will tell you what you just heard.—**JM**

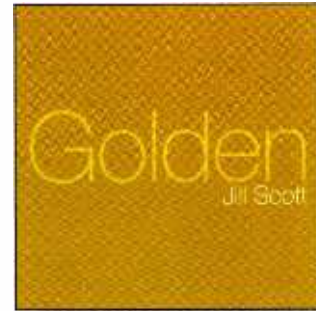
R&B/HIP-HOP

★ **NAS Thief's Theme (3:10)**
PRODUCERS: Nas, Salaam Remi
WRITERS: N. Jones, S. Gibbs, D. Ingle
PUBLISHERS: not listed
Sony Urban Music/Columbia 38K 76922 (CD promo)
 Nasir Jones is one of hip-hop's most enigmatic MCs. From one album to the next, he has proved himself to be a great but inconsistent rapper. Fortunately, "Thief's Theme" showcases the Queens, N.Y., MC's better side. The single's dark, guitar-thumped track, which Nas produced with Salaam Remi, is driven by a sample of Iron Butterfly's "In-a-Gadda-Da-Vida." Lyrically, Nas is as ferocious as ever as he spins tales of street life with an eloquence that few other MCs can muster. R&B/hip-hop programmers should be quick to champion this hardcore gem. If "Thief's Theme" truly reflects the tone and mood of the artist's forthcoming two-disc set, "Streets Disciple," hip-hop heads will really have something to look forward to this fall.—**RH**

POP

★ **HANSON Lost Without Each Other (3:44)**
PRODUCER: Hanson
WRITERS: I. Hanson, T. Hanson, Z. Hanson, G. Alexander
PUBLISHER: Jam 'N' Bread Music (ASCAP)
3CG Records 10410 (CD promo)
 Considering the audience's fervor during "Lost Without Each Other" at a recent concert in New York, it is no wonder that Hanson has made it the second single from its self-released album, "Underneath." But will that live enthusiasm translate into radio spins? At the very least, it should help the track hit the ground run-

ESSENTIAL REVIEWS



JILL SCOTT Golden (3:53)
PRODUCER: Anthony Bell
WRITERS: J. Scott, A. Bell
PUBLISHERS: Universal Music (ASCAP); Jat Cat Music Publishing (ASCAP); Blue's Baby Music (ASCAP); Ablackants Music (BMI)
Hidden Beach Recordings/Epic ESK 56429 (CD promo)
 It has been four years since the release of Jill Scott's critically acclaimed debut album, "Who Is Jill Scott? Words and Sounds, Vol. 1." The golden "Golden" picks up right where that collection left off—with a midtempo groove that perfectly melds Scott's R&B, jazz and gospel influences. The sparkling arrangement—presented in an "Original West Coast Mix" and an "East Coast 107 Mix"—is set off by her colorful, homegirl lyrics: "I'm taking my freedom/Putting it in my stroll/I'll be high steppin' ya'll/Letting the joy unfold." This is a life-affirming anthem with a catchy hook ("I'm livin' my life like it's golden"). The track is the first single from Scott's long-anticipated second studio album, "Beautifully Human: Words and Sounds, Vol. 2."—**GM**



NELLY FEATURING JAHEIM My Place (4:32)
PRODUCER: Doe Mo' Beats
WRITERS: various
PUBLISHERS: various
Derry/Fo' Reel/Universal UNIR 21279 (CD promo)
 Nelly has had tremendous success with the lead singles from his first two albums. "Country Grammar" and "Hot in Herre" were smashes that made the St. Louis MC who he is today, so expectations are high for "My Place." As the first single from the "Suit" half of his forthcoming double album, "Sweat/Suit," "My Place" showcases Nelly's softer side. His sing-song rhyming style naturally complements the song's "baby I want you back" lyric. R&B crooner Jaheim turns up on the hook, which interpolates Teddy Pendergrass' "Come Go With Me." But when compared with the aforementioned hits, "My Place" falls flat. Still, top 40 and R&B programmers are snapping it up. For those in need of something a bit more upbeat from Nelly, check out "Flap Your Wings," the buzz-worthy single from the "Sweat" album.—**RH**

ning. Hanson—brothers Isaac, Taylor and Zac—has crafted a finely tuned, bittersweet romp about a couple on the verge of breaking up (the opposite theme of lead single "Penny & Me"). "Lost Without Each Other" is poised to build on the success of "Underneath," which debuted at No. 1 on the *Billboard* Top Independent Albums chart.—**KK**

COUNTRY

► **DIAMOND RIO Can't You Tell (3:23)**
PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: E. Silver, J. Belle
PUBLISHERS: Pickanbo Music/Wild Pink Music (ASCAP); Jobelle Music (ASCAP)
Arista 8287663397 (CD promo)
 The sultry Latin flavor of this track might have some listeners thinking that they've stumbled upon a Marc Anthony or Ricky Martin song—that is, until Rio lead vocalist Marty Roe's distinctive voice makes its presence known and takes charge on this spicy country number. Produced by Mike Clute and the group, "Can't You Tell" is the first peek into the group's forthcoming Arista set. It deftly demonstrates the band's stellar musicianship and ability to blend and bend musical styles into its own special vision. The song, penned by Eric Silver and Joleen Belle, focuses on undying love and desire. Throughout, Roe's vocals capture the emotional

yearning inherent in the lyrics. An adventurous departure for one of the genre's veteran bands, "Can't You Tell" should remind country radio programmers just how much talent, energy and class Diamond Rio always brings to the party.—**DEP**

DANCE

► **FRANKIE KNUCKLES FEATURING NICKI RICHARDS Matter of Time (8:51)**
PRODUCERS: Frankie Knuckles, Danny Madden
WRITERS: F. Knuckles, D. Madden
PUBLISHERS: Baby Knuckles Music (ASCAP); Danvic Publishing (BMI)
REMIXERS: the Groove Junkies
Definity DF023 (CD promo)
 Frankie Knuckles knows a thing or two about soulful house music. And the brightly shining "Matter of Time" is precisely that. Arriving on the heels of "Bac N Da Day," which recently topped the *Billboard* Hot Dance Club Play chart, "Matter of Time" spotlights the incredible vocal stylings of Nicki Richards. The second single from Knuckles' third artist album ("A New Reality"), "Matter of Time" will be greeted with open arms by club DJs, who, depending on their musical preferences, will program Knuckles' own classic-sounding Chicago Style Mix and Organic Dub or the Groove Junkies' jazz-shaded Classic Mix and Soul Excursion.—**MP**

U.K. Publishing Returns To State Of Grace

BY NIGEL HUNTER

LONDON—After a nine-month hiatus, it is back to business for Bob Grace. The music industry veteran has launched Bay Songs and Bay Global Management.

Grace surprised the music industry last fall with his abrupt departure after 10 years at the U.K. helm of Windswept Music. He said nothing at the time, but it was surmised that the parent company, based in Japan, had found itself overstretched in the harsh economic climate.

"I don't want someone in Japan or anywhere else telling me when my music business career has ended," Grace now says. "I'll make that decision on my own terms."

His career trajectory has been unusual. He started as an office go-fer for Dusty Springfield and later became a song plugger for Pye Records and EMI Records.

His publishing activities began with United Artists Music, where he developed a Scottish band named the Scots of St. James, who became the Average White Band.

A chance meeting with Terry Ellis at a Françoise Hardy concert led to Grace founding Chrysalis Music in 1969 and signing David Bowie, among others. Chrysalis subpublished Rondor Music in the United Kingdom, and Rondor (Almo/Irving in the States) persuaded him to build up both Rondor Music (London) and Rondor Music International during a 12-year stint.

His Rondor signings included Supertramp, Dire Straits, Gallagher & Lyle, Joan Armatrading and Rod Temperton, the co-writer with Michael Jackson of "Thriller" and other mega-hits.

Grace left Rondor in 1985 to run Empire Music, the publishing arm of Derek Green's China Records, where he signed Albert Hammond, Labi Siffre, the Levellers and others during an eight-year period. He then set up the U.K. operation of Windswept Pacific (as it was then known), signing the Spice Girls and Craig David.

"It's time for me to be the sole proprietor of my own business,"

he says. "Essentially I shall be nurturing unknown talent, which is what I've always done through music publishing."

A major component of his new venture is Bay Songs, the publishing arm for the Agency Group, the international booking company with offices in London, New York, Toronto, Los Angeles, Nashville and Stockholm.

Despite the music industry's current problems, Grace remains optimistic.



GRACE: TIME TO GO IT ALONE

"People get confused by believing the music industry is merely the record industry," he says. "The latter has certainly changed dramatically and is experiencing major problems, which are largely its own fault. But there's still a lot of talent out there, a great live scene, and there's more specialist activity developing a niche market that can cross over into the big time."

Grace's reputation and track record have ensured that people traced him to make contact and send demos before he had even finished furnishing his office. His first Bay Songs signing is singer/songwriter Mike Silver, whose track "Not a Matter of Pride" from his debut album "Solid Silver" created a favorable stir last year.

Bay Songs will represent Silver's Fay Music Publishing, and all of Bay's administration will be handled by Iqbal, a longstanding friend and colleague of Grace, through his IQ Music.

Subpublishing overseas is also being organized, with a deal already set with Clippers in Spain. Others are in negotiation through

IQ Music's numerous international affiliates.

"The opportunities for getting songs covered have shrunk because of amalgamations among the major record companies and the formation of songwriting/production camps," Grace says. "I'm focusing on artists who write their own songs and getting them record deals. It's better to do it yourself in terms of A&R and artist development and then get distribution. If you're not a self-starter these days, you might as well give up."

MORE THAN A PUBLISHER

Seeking new songwriting and performing talent is not his only priority. Healthy, sustainable revenue flow is another.

"I want to represent a small amount of quality European and U.S. catalogs. I'm hoping to build up a strong select catalog dimension for the company. I can offer excellent administration facilities through Iqbal's IQ Music and hands-on personal creative service from myself."

On that score, Grace says his Bay Global Management venture will provide guidance for writers, including those who may be signed to other publishers but who feel the need for some extra personal attention and support.

"I'm particularly interested in working with highly talented, self-contained writers. Having previously signed such names as David Bowie and Joan Armatrading, my main strengths are probably in spotting and helping to develop up-and-coming singer/songwriters. I'm aiming for a steady flow of writers, some new and quite probably some not so new."

His protégés will need talent, determination, attitude and perseverance. Grace has always prided himself on spotting what it takes to achieve stardom and is immediately and ruthlessly frank if the necessary quality is not there.

"I'm networking around the clubs and gigs and concerts as many nights a week as is necessary," he says. "You've got to go where the heat is."

Lother And Stotts: Classics Meet Plasmatics

Yes, it is "a very odd pairing," **Carla Lother** says with a laugh. The Canadian-born adult contemporary singer/songwriter's current **Chesky Records** album "100 Lovers" features four songs written with **Richie Stotts**.

Yes, the one-time mohawk-topped Richie Stotts who played lead guitar and wrote such immortal titles as "Butcher Baby" for punk rock's infamous **Plasmatics**.

"I knew about Richie and the Plasmatics from my brother," says Lother, who had accompanied her brother to Friday-night screenings of the

Ramones' movie classic "Rock 'n' Roll High School" back home in Winnipeg. "He listened to all the Plasmatics stuff, so I knew who Richie was—but I didn't recognize him without the mohawk."

Indeed, Stotts' hair has grown out since the Plasmatics broke up in 1983 and his ensuing ventures fronting his own bands and collaborating with the late **Joey Ramone**. "But you can still see little tattoos on his head if you look closely enough," Lother observes.

A classically trained pianist who

launched a jazz program at her alma mater, **Mannes College of Music** in New York, Lother recorded for **CRI Records** and sang on a **Bang-on-a-Can** release, as well as doing numerous jingles for the likes of **Maxwell House** and **MasterCard**. She met Stotts at a neighborhood pub in Brooklyn.

"She was hanging out there, and a friend from my old days at CBGB introduced me," recalls Stotts, who adds that Lother's music is much different from that of his previous musical partner, the Plasmatics' late, great **Wendy O. Williams**. "She invited me to a gig at the Bottom Line, and it was a great show, but her music was kind of 'worldly'—Celtic-influenced—and ethereal [and] not something I would usually go see."

Lother's classical training made collaborating "the last thing I thought I would do," Stotts adds. "But I had gone over to **Debbie Harry's** to write some songs, and Carla was looking for new material for her album that would be more guitar-oriented. So I played some guitar riffs that I had played for Debbie, and we ended up writing seven songs together."

Stotts thinks he "simplified" Lother's songs; she credits him for a "more guitar-based" direction. "I was writing as a pianist before—and music

comes out very different when you're writing on the piano," she explains, contrasting "100 Lovers" with her preceding album "Ephemera."

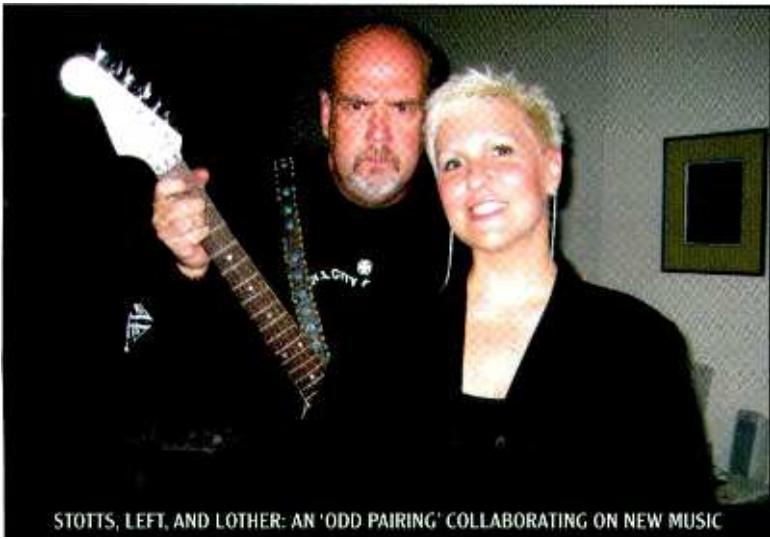
"On that one I didn't write lyrics but used a lot of public domain poetry and found myself naturally writing in a more classical style," she says. "But after taping Richie's guitar riffs, I wrote melodies and words and moved to a different place that's more mainstream-palatable."

People who liked the first album might not like "100 Lovers," **BMI** writer Lother says. "My life was [like] a ballad until I met Richie. Now it's mayhem—but a lot of fun. He keeps the riffs nice and simple and doesn't bury me in super-duper guitar noodling—and that suits my voice, which is not big and boomy."

The currently unaffiliated Stotts now looks to continue a modest comeback, writing and performing with Lother and perhaps starting a new band of his own. Severe music business burnout had led to Stotts' return to school in 1990 and a degree

in geology, followed by his current stint in the computer department of a Wall Street financial firm.

"I just did an **MTV** interview about being the first person in rock'n'roll with a mohawk, and the Plasmatics were listed in "The Top 100 Heavy Metal Moments" on **VH1**," Stotts says. "It's bittersweet to revisit some of this stuff, but I'm having a little fun—which is how it started."



STOTTS, LEFT, AND LOTHER: AN 'ODD PAIRING' COLLABORATING ON NEW MUSIC

Words & Music
By Jim Bessman
jbessman@billboard.com



REVOKE THAT LICENSE: The Viagra commercial showing men older than I am rejoicing in slo-mo to the tune of **Queen's** "We Are the Champions" is a total turnoff. So is a commercial using the tiresome **William Hung's** version—which prompted one Internet griper to tuck himself into fetal position and bawl for five minutes.



Retail



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Air Stream

New Wireless Networking Products Bring Digital Music Into The Living Room

BY SCOTT BANERJEE

SAN FRANCISCO—As consumers populate their PCs with digital music, the desire to stream these tracks on home stereo systems is growing. Thus far, however, linking PCs and home entertainment systems has been a slow and difficult process often reserved for tech-savvy early adopters.

"It hasn't been a nice, slick, all-in-one world where everything is connected and everything gets transmitted digitally," says John Barrett, analyst with market research firm Parks Associates. "It's been a patchwork."

But the "digital living room" is coveted real estate for top PC, chip and consumer electronics manufacturers. To date, simple solutions have included running wires and cables throughout the house, playing burned CDs (which, according to Parks Associates, is what the majority of people do) or connecting MP3 players straight into a stereo system.

Apple Computer, with its easy-to-use iTunes software and iPod portable music player, is a logical choice to simplify home networking. The company is trying to accomplish this with its new portable wireless networking station, the Airport Express.

The \$129 device plugs into any power outlet and allows PC and Mac users with existing home Wi-Fi networks to stream music from their iTunes library to their stereo. It can also act as a base station for creating a home Wi-Fi network, or it can extend to an existing one.

Barrett thinks Airport Express could be a steppingstone, allowing consumers to unlock the potential of PCs as multimedia "hubs" and living rooms as "digital entertainment dens." But the device lacks a user interface or remote control, so volume, song order and other variables can only be adjusted on the computer—an inconvenience if the Air-

port Express and computer are located in different rooms.

Apple is not the first company with a digital music service to offer networking solutions for the living room. In 2003, RealNetworks' Rhapsody, the leading subscription music service, integrated Intel's "Universal Plug and Play" standard into its software.

As a result, companies like Linksys, Netgear, SMC Networks, GoVideo and Rockford rolled out "Rhapsody Ready" set-top boxes, allowing users with a wireless network to stream Rhapsody or an MP3 music library into their home entertainment system. In contrast to Airport Express, these devices can be operated through a user interface and remote control.

Until recently, the cost of this extra hardware, coupled with the cost of in-home Wi-Fi could price most consumers out of the market.

But according to Sean Ryan, VP of music services at RealNetworks, the prices for these set-top devices have dropped considerably, to about \$150, making them more attractive to the consumer.

CAPABILITIES STILL NOT CLEAR

Despite these developments, Todd Board, analyst with Ipsos-Insight, a market research group, says consumers are still confused about the equipment, functionality and compatibility of home entertainment networking products. The "digital den" has lacked a catalyst, he says: namely a trusted consumer brand to take the reins.

"When consumers aren't sure how a new technology approach will work, they look to trusted brands as a proxy, a 'guarantor of performance,'" Board says.

Apple states its case as such a guarantor with its recent
(Continued on page 45)



Airport Express is an Apple networking solution that enables PC and Mac users to stream music from their iTunes library to their home stereos.

Spring Hill's New Slant: Christian Pop

BY DEBORAH EVANS PRICE

NASHVILLE—After a decade in the Southern gospel and inspirational fields, Spring Hill Music Group is expanding into the Christian pop/rock market with the launch of Slanted Records.

The new label's first signing is Charity Von. Her self-titled debut streets Sept. 28.

"We've talked about starting a new imprint for several years," Spring Hill Music president Scott Chancey tells *Billboard* in an exclusive interview. "With Charity, we have the right artist."

Slanted will be distributed by Word to the Christian market and by WEA to the mainstream.

Spring Hill built a name as one of the top labels in Southern gospel music with the Martins, Jeff & Sheri Easter, CrossWay and the Oak Ridge Boys.

It expanded into the inspirational/adult contemporary side of Christian music in 1996 with Scott Krippayne, Babbie Mason and Wayne

Watson. The label also has a worship product line, gift products and children's releases.

Slanted represents a radical departure for Spring Hill. When label execs heard Von, they knew she was their first artist. "She's a great talent, and her heart is so sincere," Chancey says. "We all look for talent, but if [an artist] has the ability to really communicate and has something to communicate, it makes all the difference in the world."

Christian music seems to be a natural step for Von, a 19-year-old Kansas City, Kan., resident whose pastor father was once a traveling evangelist. A cousin introduced her to writer/producer Billy Smiley (formerly with seminal Chris-

tian rock band Whiteheart). He brought her to Spring Hill.

"I was so impressed with their hearts, and how they were so willing to get out and do something new and different," Von says. "Other labels didn't know what to do with me. They liked [my music] but didn't know how they would be able to pull it off."

Von says she was influenced by Janis Joplin and Lauryn Hill and describes her style as "Sheryl Crow meets Lenny Kravitz."

Smiley produced Von's debut. She wrote or co-wrote eight of the 10 tracks on the album. The first single to Christian top 40 and rock stations is "Weight of the World."

Von is managed by Rick Cua of Rick Cua Entertainment and booked by the Breen Agency.

Spring Hill director of marketing David Ecrement says the label's staff is equipped to work the pop/rock market. "If you look at the experience of some of the people on our team here, cumulatively we probably have more experience working in other genres of music than we do Southern and [inspirational]," he says.

Spring Hill has hired Derek Bruner, who has a background in pop, as coordinator of radio and promotions. The label flew Christian rock and pop programmers to Nashville July 29 to introduce Slanted and showcase Von.

"We have the luxury of having a viable kind of mothership or parent company in Spring Hill," Ecrement says. "We don't have the pressures of a new label that would have to have five or six artists and have to turn a profit in six months or shut down."



VON: NEW LABEL'S FIRST SIGNING

Ryko Prez Readies Slate Of New Releases

The Indies caught up with new **Ryko Label Group** president **Bill Hein** on the eve of sister company **Ryko Distribution's** convention, which kicked off July 27 in New Orleans.

Hein, who previously headed Ryko's DVD operation, was brought in to replace **Joe Regis**, his former partner in **Restless Records**, which is now owned by Ryko (*Billboard*, July 10).

Hein has his work cut out for him. Though it remains a premier

name among indie labels, **Rykodisc** has hit some bumps in recent years. An uneasy and expensive alliance with **Chris Blackwell's Palm Pictures** was ultimately terminated, and **Restless**, acquired two years ago from **Regency**, was not integrated seamlessly.

But Hein says he has faith in the Ryko staff, which includes key A&R men **Rob Seidenberg** (former **Hollywood Records** president), **Steve Pross** of recently acquired **Emperor Norton** and label vet **Jeff Rougvie**, best-known for helming Ryko's celebrated reissue programs of the '90s.

Rykodisc and its sister labels have several significant releases on tap for the remainder of 2004 and the first half of 2005. Hein credits the label's previous administration for the pending titles.

"A lot of the stuff on the schedule was already in the pipeline," Hein says.

Due before the end of the year are albums from **Penalty Records** act **the Beatnuts**, ex-**Replacements** bassist **Tommy Stinson's** one-time band **Perfect** and Los Angeles band **Midnight Movies** (an Emperor Norton act). Ryko will also issue

early albums by Chicago's **Ministry** and a best-of compilation by recently reactivated Boston band **Mission of Burma**.

Due in early 2005 are sets from **Ladytron**, **Kelly Willis**, **the Juliana Theory**, **the Misfits**, **Josh Rouse**, **Big Star** and **the Posies** (whose **Jon Auer** and **Ken Stringfellow** are also current Big Star members).

During Regis' tenure, fresh signings were few and far between. But Hein says the label is now "actively chasing a couple of deals."

Hein has plans for the company's catalog as well. Ryko will probably release four to six Super Audio CD titles by the end of the year; it rolled out an SACD edition of **Richard & Linda Thompson's** "Shoot Out the Lights" in June.

"I really like the format," Hein says. "I wish it were getting more support from the industry."

Hannibal Records released the Thompsons' classic. Though the imprint has been relatively dormant since the departure of

founder **Joe Boyd** a few years ago, it issued **Robert Wyatt's** album "Cuckooland" last year. That title recently received a nomination for the United Kingdom's prestigious

The Indies
By Chris Morris
cmorris@billboard.com



edition of **John Heyn** and **Jeff Krulik's** hilarious 1986 documentary "Heavy Metal Parking Lot."

"I've been on that for two years," Hein says. "I think it's one of the best films ever made."

Ryko will also release a 5.1 remix of 1982 gospel documentary "Say Amen, Somebody," which features **Thomas Dorsey**, **Sallie Martin** and other sacred-music greats.

Looking further ahead, Hein says he would like to get more of the extensive **Restless** catalog onto CD, but he does not have a timetable.

Referring to one of **Restless's** most eccentric acts, Hein says, "I'd like to have a **John Trubee** record available."

IN THE MARKET: **Viastar Media** VP of distribution **Courtney Proffitt** has exited her post following a restructuring of the company.

Last fall, Proffitt left her post as executive director of now-defunct indie trade group **the Assn. for Independent Music** to join Phoenix-based **Viastar** (*Billboard*, Nov. 8, 2003).

She is seeking other opportunities and can be reached at 480-755-8812.



HEIN: GETTING RYKO BACK ON TRACK

The screenshot shows the Billboard.biz website with a navigation menu (Music, Business & Finance, Digital, Legal & Management, Sponsorship & Marketing, DVD/Video, Retailing & Marketing, Global) and a main content area. The main article is titled "Winans, Prince Can't Stop Usher" with a sub-headline "April 28, 2004" and a photo of Usher. Other sections include "Today's Top Retailing & Marketing Stories", "Hot Spot", "Latest Breaking Headlines", "Retail Track", and "Year In Music".

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On A Roll, Navarre Shoots For Record Year

With a record first quarter behind it, Navarre management expects the company to double its earnings during its current fiscal year.

In a July 22 conference call with analysts, VP/CFO **Jim Gilbertson** projected that earnings for this year would be 74 to 84 cents per diluted share on sales of \$575 million to \$590 million. If Navarre hits the low end of this projection, it will double the 37 cents per diluted share it earned last year on total sales of \$475.2 million.

In its fiscal first quarter, which ended June 30, the Minneapolis-based distributor/entertainment software publisher turned in a profit of \$4.5 million, or 16 cents per diluted share, on sales of \$126.7 million (billboard.biz, July 22). The sales figure represents a 73% increase compared with the \$73.1 million the company garnered in the first quarter of last year, when net income was only \$308,000, or 1 cent per share.

Gilbertson said a good portion of



GILBERTSON: HOPES TO HIT \$575 MILLION

Navarre's first-quarter growth came from the software and DVD/music label side with the acquisitions of **Encore Software** and **BCI Enterprises**. Last

from 13.4% of revenue in the first quarter of last year to 11.4% this year.

Navarre plans to open a new warehouse, which will provide greater efficiencies, by late August. As a result, it expects to generate an additional \$800,000 annually in savings, executives said.

During the current fiscal year, Navarre established a \$20 million revolving credit facility for acquisitions with **GE Commercial Finance**. Gilbertson said the company is in the market for more software and label concerns.

He also said Navarre is likely to use its war chest to buy something on the DVD side of the business, similar to BCI Enterprises.

The acquisition facility is in addition to a \$40 million revolving credit facility for operations. Navarre does not have any funds drawn from the revolver, since it has been funding operations with cash flow.

The day after its July 21 earnings announcement, Navarre's stock closed at \$14.99, down 46 cents from the previous day's close. Its July 28 closing price was \$15.06, seven times more

than its \$2.08 close one year ago.

ON THE DOTTED LINE: In a last-minute switch, **Concord Records** cut a U.S. distribution deal with **Universal Music & Video Distribution**.

The Los Angeles-based jazz label recently decided to exit its deal with **Innovative Distribution Network** and was believed to be heading to **WEA**. But late offers from **RED**, which had been pursuing the label all along, and **UMVD**, which only recently became aware that Concord was looking for a distributor, swayed the label into reconsidering its decision.

Concord began releasing albums through **UMVD** July 27. First up: a new set from **the Elektric Band** featuring **Chick Corea**. August will see the release of "Genius Loves Company," the last album from soul legend **Ray Charles**, who died June 9.

Also, Concord agreed to purchase **Fantasy Records** in June. Concord is said to have had global sales of about \$20 million last year, including \$13 million in the United States. Sources say Fantasy had sales of about \$22 million, half of that in the United States.

If Concord closes its deal to buy Fantasy, and the Charles or an upcom-

ing **Barry Manilow** album develops into a hit, the company could have U.S. revenue of about \$30 million and worldwide revenue of about \$50 million, including publishing.

Now that Concord has secured U.S. distribution, sources say it may begin looking for an international deal.

CONDOLENCES: Retail Track sends condolences to the family and friends of **Mark Kohler**, a 30-year music sales and retail veteran, who died July 10 of cancer. He was 53.

Kohler most recently worked as West Coast regional sales director for **Virgin Records**, but his career also included stints at **Trans World Entertainment**, **CBS Records** and **Sony Music**.

Kohler was well-regarded by retail accounts. "He was one of the top sales representative at CBS Records and Sony Music when I worked with him," friend **Ron Simms** says.

Mark is survived by his wife, **Ineta**, and children **James**, **Jennifer**, **Jason** and **Michelle**.

A college fund has been established in his name; donations can be made to the Mark Kohler Memorial Fund, c/o fund executor **Lydia Etman**, 2766 Ely Way, Simi Valley, Calif., 93065.

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Track™
By Ed Christman
echristman@billboard.com



year, Navarre's entertainment software volume was \$4.6 million. This year, it was \$30 million before the elimination of intercompany sales.

In addition, the distribution operation posted a 50% increase, with first-quarter sales growing to \$109 million, compared with \$73 million during the same period last year. The company said all distributed product lines contributed to the increase.

At the end of the first quarter, distribution accounted for 78% and software publishing for nearly 22% of sales; during the corresponding period last year, those figures were about 94% and 6%, respectively.

Navarre's overall sales growth and the software division's incremental profit allowed the company to post first-quarter gross profits of 14.9% of sales, compared with 13.7% during the same period last year. Meanwhile, the company's operating expenses dropped

Air Stream

Continued from page 43

waves in the music market and its "hands-on" retail presence. But a recent Ipsos-Insight survey revealed that only 3% of respondents regard Apple as the preferred brand to create a home media hub.

The survey also found that only 16% believe that Apple would "do a good job of providing products and services that help you connect these home electronic devices."

This compares with Microsoft, at 54%, and Sony, at 52%. Also ahead of Apple in the survey are Dell, HP, IBM, Panasonic, "your local cable company," MSN, Intel, Samsung, "your local phone provider," AOL and Yahoo.

Eddie Cue, VP of applications with Apple, believes Airport Express will benefit from iTunes' popularity and user-friendliness and provide an easy way to extend digital music into the living room.

Ipsos reports that nearly three out of four U.S. consumers (72%) say they are interested in a product that would

easily connect their home entertainment systems to the Internet. Yet 64% of U.S. consumers say they are not familiar with the products that act as a central hub for sharing music, movies, games and other digital content between home and electronic devices and the Internet.

"Technology firms need to start with the basics and raise awareness levels, improve consumer understanding and performance trust, then get consumers excited," Board says.

Microsoft is starting to get more aggressive, rolling out a new version of its Windows Media Center and its Windows Media Player. The forthcoming holiday-season launch of its Portable Media Center will allow high-quality audio and video playback on entertainment systems.

Additionally, Microsoft's Xbox videogame console is regarded as a formidable CD and DVD playing device. Meanwhile, manufacturers HP, Sony and Dell have each been beefing up their PCs to handle multimedia applications.

"When you have the capability for any media application to be built-in to whatever consumer-electronics product you buy," Ryan says, "that's when the market truly takes off."

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DVD Software, Players Continue Climb

DVD software shipments and player sales continued to surge in the first half of 2004, according to a new report from trade organization the **Digital Entertainment Group**.

The group presented its report at the **Video Software Dealers Assn.'s** Home Entertainment convention, held July 14-16 at the Venetian Hotel in Las Vegas.

A substantial 649 million DVDs shipped to retailers in the first six months of this year. This represents a 52% increase compared with the same period last year.

Players are also hot, with about 13 million sold in the first half of 2004, a 25% increase compared with the same period last year.

More than 3 billion DVDs and 103 million DVD players have shipped since the format launched in 1997. Now 62 million U.S. households have players, and about 25 million own more than one: an 8% increase compared with first-half 2003.

VSDA SHOW NEWS: Koch Lorber Films will release its first self-distributed theatrical title on DVD

Oct. 5. "The Five Obstructions" will retail for \$24.98.

The film follows director **Jørgen Leth** as he shoots five different remakes of **Lars von Trier's** 1967 short film "The Perfect Human." It was an official selection at the Sundance, Toronto and Venice film festivals.

Picture
This™

By Jill Kipnis
jkipnis@billboard.com



Koch Lorber will also issue the two-disc DVD of **Federico Fellini's** "La Dolce Vita." The Sept. 7 release carries a \$34.98 list price.

Koch Lorber is distributed by **Koch Entertainment Distribution**.

Funimation Productions will launch preschool-focused label **Our Time Family Entertainment** Sept. 7. Funimation president **Gen Fukinaga** says the new imprint marks a "diversification of the company's profile

into a robust market."

Funimation is best-known for animated series on DVD, including "Dragon Ball." The first wave of Our Time titles will include "Arthur Gets Along," "Connie and Friends" and "Connie's Adventures on the Farm."

Kultur is branching out into sports. The company, which mainly distributes performing arts DVDs, will release "The Wimbledon Collection—The 2004 Official Film" Aug. 31 for \$24.95. "There isn't a lot of tennis product out there, other than instructional videos," VP of sales **Sam Napolitano** says. "We are looking for niches where there is an opening." Other sports titles will focus on the sagas of the New York Yankees, New York Mets and Brooklyn Dodgers.

Synergy Media Group previewed its latest TouchStand media kiosk at the VSDA show. The company will roll out the kiosk to video retailers in September.

The existing kiosk, geared to music retailers, is a touch-screen machine that allows customers to search for artist information, preview songs and learn about in-store events. The new kiosk will contain a database of more than 180,000 movies and 6,000 previews. By scanning a DVD's bar code into the

machine, consumers can get more information about the title.

The kiosk, which carries a \$7,700 list price, leases for about \$300 per month, according to Synergy VP of sales and marketing **John Common**.

BACK AT THE REGISTER: Kevin Smith launched his filmmaking career in 1994 with "Clerks," which revolves around the mundane yet hilarious lives of several New Jersey slackers.

This fall, fans can revisit the story of convenience-store employees Dante and Randal with "Clerks X," the film's 10th-anniversary DVD edition. **Miramax Home Entertainment** will release the three-disc set Sept. 7 for \$34.99.

"Clerks X" includes audio commentaries, music videos, photo galleries and 90-minute documentary "The Snowball Effect." Smith says the documentary is his favorite bonus feature.

"It is chockablock full of information, interviews from everyone and footage from way back," he says. "For me personally, it's a real 'This Is Your Life' kind of thing."

Smith, whose subsequent films include "Mallrats," "Chasing Amy" and "Jay and Silent Bob Strike Back," says he never would have guessed 10 years ago that "Clerks"

would still have appeal in 2004. "I was always worried that it would just be a snapshot of that era, and that once the grunge era of the '90s was over, no one would think of it. But it holds up really, really well."



SMITH: DOES BETTER BUSINESS ON DVD

Smith also says that DVDs of his films are more valuable to him than theatrical releases. "'Mallrats' was a theatrical flop," he notes. "Now it's one of my most popular movies, and it's all because of video."

Smith's "Jersey Girl" also debuts on DVD Sept. 7 from Miramax (\$29.99).

Kiosks

Continued from page 6

that shakes up the home entertainment industry."

Plans to sell DVDs through the kiosks are in the works.

DO FRIES GO WITH THAT FLICK?

The company hopes to place about 30 more kiosks in office buildings, health clubs, colleges and coffee shops by the end of the year. Similar machines are also being tried by McDonald's and Virgin Megastore.

McDonald's is testing DVD rental kiosks (created by DVDPlay) at its Denver locations this summer. Rentals will cost consumers \$1 per day. Returns can be made to any McDonald's in that city.

At Virgin's San Francisco location, a kiosk offering new-release DVDs is located outside of the store to attract after-hours business.

"It's important to experiment," says Dave Alder, senior VP of marketing and strategic development for Virgin. "This adds a bit of theater to the overall experience."

Studios' reaction to kiosks is mixed.

"Vending machines have been tried over the last 15 years. It never worked with VHS," says Steve Beeks, president of Lions Gate Entertainment. "However, it is a way to get more products to consumers as their DVD appetites continue to grow. We all have to be careful that we do not devalue DVDs."

Despite some misgivings, some studios are dealing with kiosk companies.

"We are working with several studios already," says Olivier Delouis, co-founder of Moviebank



CUSTOMERS CAN PLACE ORDERS AT DVDSTATION KIOSKS

USA. "We've had meetings with major studios, such as MGM and Disney and Universal."

Moviebank USA is planning an aggressive kiosk rollout based on the success its machines have had in Europe. Video System Italia, Moviebank USA's European parent, sells DVDs and operates kiosks at more than 10,000 sites in Europe.

The company plans to debut its first stand-alone kiosk in Manhattan's Soho this month. Up to 30 kiosks are scheduled to be operating on the East Coast by the end of the year. Delouis says that a mix of 3,000 stand-alone and in-store kiosks will debut within the next four years.

Moviebank machines can carry between

800 and 5,000 DVDs, depending on size. Rentals cost 99 cents for six hours and \$2.50 per 24 hours.

Though VHS kiosks did not catch on, the DVD kiosk pioneers say their business plans will work.

San Francisco-based DVDStation, for example, claims that it has lower variable and fixed costs than other retailers.

"The video rental business traditionally has low variable costs but high fixed costs," says Bill Fischer, VP of corporate development for DVDStation. "Netflix has introduced a higher variable cost. We operate at higher margins than the other distribution platforms."

Some of the company's 11 kiosks are located at Grand Central Station in New York and at the Metreon Center in San Francisco. DVDStation is also testing kiosks with East Coast grocery chain Pathmark, with Gold's Gym locations and with a Barnes & Noble store at Ohio State University.

DVDStation kiosks, which include up to 4,500 titles for as low as \$1 per day, have a different model. Consumers place their order at the kiosk and pick up their DVDs at a customer service desk.

JOIN THE CLUB

DVD clubs, which send DVDs direct to consumers for a monthly fee, also are gaining attention.

Consumers do not get to choose which films they receive, as with the Netflix or walmart.com services. Instead, they get preselected materials related to a particular niche.

For example, the Santa Fe, N.M.-based Spiritual Cinema Circle sends its members up to five shorts, documentaries and films with a spiritual

theme each month for \$24.

Founder Stephen Simon, a film producer known for "What Dreams May Come," says that in just four months, SCC is up to 9,000 members in 57 countries.

"People are looking for this kind of entertainment, and they can't find it anywhere else," he says. "We will be very surprised if we don't have between 25,000 and 50,000 subscribers in two years."

Another direct-mail DVD club, Film Movement, provides its subscribers with independent films day and date with their theatrical release.

Studios seem warmer to the idea of niche-oriented film clubs than vending machines.

"There is a shelf-space issue at retail," says Richard Lorber, principal of Koch Lorber Films. "Subscription plans, such as Spiritual Cinema Circle and Film Movement, are positive developments. Consumers are demanding a wide array of programming."

Online subscription competitors, such as the walmart.com rental service, say they are not concerned about losing customers to the new services.

Walmart.com spokeswoman Amy Colella says that her company's focus is "not so much on the competition, but rather, that of our customers. In fact, we recently expanded our category to over 15,000 titles."

Rental chain Blockbuster plans to launch its own online rental service by the end of the year and will soon debut a movie trading program, according to spokesman Randy Hargrove.

Despite developing such alternatives, Hargrove says many customers still like trips to the store.

"They enjoy making decisions by picking up the cover boxes," Hargrove says. "We always think there will be a place for stores."

AUGUST 7 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
NUMBER 1 2 Weeks At Number 1					
1	1	BUTTERFLY EFFECT (DIRECTOR'S CUT) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07173	Ashton Kutcher Amy Smart	R	27.98
2	NEW	AGENT CODY BANKS 2: DESTINATION LONDON MGM HOME ENTERTAINMENT 06498	Frankie Muniz	PG	26.98
3		BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDEO 25457	Matt Damon	PG-13	29.98
4	2	COLD MOUNTAIN (COLLECTOR'S EDITION) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35793	Jude Law Nicole Kidman	R	29.98
5	5	NEVER DIE ALONE FOXVIDEO 22901	DMX David Arquette	R	27.98
6	4	BAD(DER) SANTA (UNRATED VERSION) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35515	Billy Bob Thornton Lauren Graham	NR	29.98
7	3	BARBERSHOP 2: BACK IN BUSINESS (SPECIAL EDITION) MGM HOME ENTERTAINMENT 06313	Ice Cube Cedric The Entertainer	R	27.98
8	NEW	BOURNE IDENTITY (PAN & SCAN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDEO 25458	Matt Damon	PG-13	29.98
9	5	SECRET WINDOW COLUMBIA TRISTAR HOME ENTERTAINMENT 60366	Johnny Depp John Turturro	PG-13	29.98
10	40	UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
11	38	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12090	Harvey Keitel Tim Roth	R	14.98
12	7	50 FIRST DATES (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01426	Adam Sandler Drew Barrymore	PG-13	28.98
13	RE-ENTRY	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 05761	Drew Barrymore Anjelica Huston	PG	14.98
14	8	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
15	11	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
16	34	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
17	36	SATURDAY NIGHT LIVE - BEST OF WILL FERRELL LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
18	RE-ENTRY	STAND BY ME (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05517	River Phoenix Wil Wheaton	R	19.98
19		AGAINST THE ROPES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 34924	Meg Ryan Omar Epps	PG-13	29.98
20	RE-ENTRY	LEGENDS OF THE FALL COLUMBIA TRISTAR HOME ENTERTAINMENT 78727	Brad Pitt Anthony Hopkins	R	14.98
21	NEW	AGAINST THE ROPES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56864	Meg Ryan Omar Epps	PG-13	29.98
22	RE-ENTRY	MY BEST FRIEND'S WEDDING (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05817	Julia Roberts Dermot Mulroney	PG-13	19.98
23	RE-ENTRY	CROUCHING TIGER, HIDDEN DRAGON COLUMBIA TRISTAR HOME ENTERTAINMENT 03990	Chow Yun-Fat Michelle Yeoh	PG-13	14.98
24	12	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
25	26	CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	Raven-Symone	NR	19.98
26	RE-ENTRY	A KNIGHT'S TALE COLUMBIA TRISTAR HOME ENTERTAINMENT 06143	Heath Ledger	PG-13	14.98
27	9	50 FIRST DATES (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 06950	Adam Sandler Drew Barrymore	PG-13	28.98
28	14	SIMPSONS: THE COMPLETE FORTH SEASON FOXVIDEO 21917	The Simpsons	NR	49.98
29	MEW	MANCHURIAN CANDIDATE (WIDESCREEN SPECIAL EDITION) MGM HOME ENTERTAINMENT 06975	Frank Sinatra Angela Lansbury	NR	14.98
30	RE-ENTRY	JAWS ANNIVERSARY COLLECTOR'S EDITION UNIVERSAL STUDIOS HOME VIDEO 20912	Roy Scheider Richard Dreyfuss	PG	14.98
31	18	SHREK/SHREK 3-D (2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
32	RE-ENTRY	NOTTING HILL UNIVERSAL STUDIOS HOME VIDEO 20640	Julia Roberts Hugh Grant	PG-13	14.98
33	RE-ENTRY	BIG LEBOWSKI UNIVERSAL STUDIOS HOME VIDEO 22866	Jeff Bridges John Goodman	R	14.98
34	NEW	DONNIE BRASCO (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05272	Al Pacino Johnny Depp	R	14.98
35	RE-ENTRY	MISSION IMPOSSIBLE PARAMOUNT HOME ENTERTAINMENT 54977	Tom Cruise	PG-13	14.98
36	MEW	THE DREAMERS FOXVIDEO 22808	Michael Pitt Louis Garrel	NC-17	27.98
37	RE-ENTRY	AS GOOD AS IT GETS COLUMBIA TRISTAR HOME ENTERTAINMENT 021709	Jack Nicholson Helen Hunt	PG-13	14.98
38	16	BLAZING SADDLES (30TH ANNIVERSARY SPECIAL EDITION) WARNER HOME VIDEO 89592	Gene Wilder Madeline Kahn	R	19.98
39	RE-ENTRY	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	14.98
40	27	MYSTIC RIVER (PAN & SCAN) WARNER HOME VIDEO 27720	Sean Penn Tim Robbins	R	27.98

AUGUST 7 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
NUMBER 1 3 Weeks At Number 1						
1	1	COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	2003	R	22.98
2	NEW	AGENT CODY BANKS 2: DESTINATION LONDON MGM HOME ENTERTAINMENT 06493	Frankie Muniz	2004	PG	22.98
3	3	THE CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	Raven-Symone	2004	NR	14.98
4	2	SCOOPY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02274	Scobby-Doo	2004	NR	14.98
5	4	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
6	6	SHREK DREAMWORKS HOME ENTERTAINMENT 62670	Mike Myers Eddie Murphy	2001	PG	14.98
7	5	SPIDERMAN VS. DOC OCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	Animated	2004	NR	14.98
8	8	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Dora The Explorer	2004	NR	9.98
9	12	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23981	Daniel Radcliffe Emma Watson	2002	PG	24.98
10	10	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
11	7	BUTTERFLY EFFECT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07171	Ashton Kutcher Amy Smart	2004	R	22.98
12	11	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823	Spongebob Squarepants	1840	NR	9.98
13	19	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01300	Jack Nicholson Diane Keaton	2003	PG-13	14.98
14	9	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 62198	Ben Stiller Jennifer Aniston	2004	PG-13	22.98
15	14	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
16	22	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
17	RE-ENTRY	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10072	Julia Roberts	2003	PG-13	14.98
18	17	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
19	20	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	14.98
20	16	MIRACLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164	Kurt Russell	2004	PG	24.98
21	18	SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	14.98
22	15	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	24	WHAT'S NEW SCOOPY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	Scobby-Doo	2004	NR	14.98
24	RE-ENTRY	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
25	RE-ENTRY	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

AUGUST 7 2004 Billboard TOP VIDEO RENTALS

Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
NUMBER 1 2 Weeks At Number 1				
1	1	BUTTERFLY EFFECT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07171	Ashton Kutcher Amy Smart	R
2	3	COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	R
3	2	SECRET WINDOW COLUMBIA TRISTAR HOME ENTERTAINMENT 60366	Johnny Depp John Turturro	PG-13
4	4	50 FIRST DATES COLUMBIA TRISTAR HOME ENTERTAINMENT 01462	Adam Sandler Drew Barrymore	PG-13
5	NEW	NEVER DIE ALONE FOXVIDEO 22901	DMX David Arquette	R
6	5	MYSTIC RIVER WARNER HOME VIDEO 27721	Sean Penn Tim Robbins	R
7	6	BAD SANTA DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35297	Billy Bob Thornton Lauren Graham	R
8	NEW	AGENT CODY BANKS 2: DESTINATION LONDON MGM HOME ENTERTAINMENT 06498	Frankie Muniz	PG
9	8	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 62843	Ben Stiller Jennifer Aniston	PG-13
10	NEW	AGAINST THE ROPES PARAMOUNT HOME ENTERTAINMENT 34924	Meg Ryan Omar Epps	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.

AUGUST 7 2004 Billboard TOP VIDEO GAME RENTALS

Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.		TITLE	Manufacturer	RATING
NUMBER 1 3 Weeks At Number 1				
1	1	PS2: SPIDERMAN 2	Activision	T
2	2	PS2-DRIV3R	Atari, Inc.	M
3	NEW	PS2-NCAA FOOTBALL 2005	Electronic Arts	E
4	3	XBOX-SPIDERMAN 2	Activision	T
5	4	XBOX-DRIV3R	Atari, Inc.	M
6	5	PS2: RED DEAD REVOLVER	Rockstar Games	M
7	NEW	XBOX-NCAA FOOTBALL 2005	Electronic Arts	E
8	6	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
9	7	PS2-NBA BALLERS	Midway Entertainment	NR
10	10	XBOX: RED DEAD REVOLVER	Rockstar Games	M

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New CDs Let Umix The Music

BY CHRISTOPHER WALSH

NEW YORK—Among the creative and novel ideas conceived to remedy slumping sales and rekindle passion for popular music, UmixIt Music Technologies may prove to be the most innovative and controversial.

Inspired by a 17-year-old musician's desire to isolate individual instruments on a CD—the better to learn parts—a UmixIt-enabled CD is a mixed-mode disc encoded with traditional two-channel mixes of songs and six individual tracks of one or more particular songs, along with Cakewalk Media Mixer software.

Boston-based music software developer Cakewalk is known for such digital audio workstation products as SONAR 3, the core technology for the Media Mixer.

Inserting a UmixIt-enabled CD into a Windows PC launches the Media Mixer, which includes a standard-type DAW mix window with various mixing and editing features including mute and solo.

Users can create their own mix of the six separate tracks loaded on the CD, as well as add their own instrumental or vocal parts to two additional tracks. Tracks are encoded with a proprietary Cakewalk tool that performs Windows Media 9 Series encoding and applies Microsoft-developed digital rights management.

THE IP QUESTION

UmixIt Music Technologies is a joint venture between Webster Hall Records and Enterprise Goldenhawk. The latter was co-founded by James DeVito—the 17-year-old musician—

and his sister Marissa with help from their father, producer (and longtime Columbia Records exec) Don DeVito. Webster Hall Records, like the popular New York nightclub of that name, is run by Lon Ballinger and his family.

"We can be the ambassadors of good news for the industry," Ballinger says. "Music isn't going to be done the way it used to be. The big stars might not use their hits [for UmixIt-enabled tracks] right off the bat, but they might use the No. 7 or 8 song, or something they've had in their library for a long time. Artists want to be out there with their fans."

Ballinger says that as a producer, DeVito is adamantly pro-artist and supportive of intellectual property rights, "and I come from the dance club arena and was more flexible with the [UmixIt] idea. He said, 'Why don't

you and the kids talk and think about this plan they've got about isolation [of discrete tracks], because I talked to some people, and it might be possible.'"

The first UmixIt-enabled releases are Webster Hall Records' "Tranzworld Vol. 8," compiled and produced by German duo the Warp Brothers, and sets by Man With Van and Unique.

Interactivity is a new feature for the prerecorded CD, apart from the limited features of enhanced CDs. Its future depends on acceptance by artists and labels at large. But six discrete tracks represent more bandwidth than can be downloaded, the technology's creators assert, so copyright holders are protected from online dissemination.



Further, DJ-created mix CDs, the popularity of mash-ups and the entrenched practice of sampling beats and musical phrases have fostered a culture in which the notion of intellectual property is, at least, flexible.

UmixIt's developers are confident in its acceptance. "I think the artist is really going to go for it," Ballinger says. "That's who *has* to go for it."

Remembering A 'Committed' Studio Master

David Baker, a Grammy Award-winning recording engineer and producer, died in his sleep July 14. He was 58.

During his 40-year career, Baker worked with such acts as **Al DiMeola; Art Farmer; Medeski, Martin & Wood; Maceo Parker; John**

Scofield; John Zorn; and Sun Ra. Baker recorded Shirley Horn's "I Remember Miles" (Verve), which picked up the best jazz vocal performance Grammy in 1998.

"He was definitely a master of the art of recording," says Kirk Imamura, president of Avatar Studios in New York. "He was also a very generous teacher and shared his knowledge, experience and opinions freely. Everybody he came into contact with here at Avatar was deeply influenced by him."

"David was absolutely committed to his work," adds Zoë Thrall, GM of Hit Factory, also in New York. "His intensity during sessions was legendary and he always kept us running, but the results were always magical. His contributions and dedication to the Audio Engineering Society—especially to the Historical Committee—will be greatly missed, as will his friendship."

Baker was born Oct. 12, 1945, in Mt. Vernon, N.Y. His grandfather was a salesman for Columbia Records in the 1920s. His father, Harry, founded Baker Audio in Atlanta, which performed sound system installation and also housed a radio station. Baker began to make recordings there and soon coordinated sound for the Atlanta Arts Festival.

Baker recorded sermons, rallies, meetings and demonstrations in Mississippi in 1963 and 1964, which were later chronicled on the "Movement Soul" release. In 1967, he joined Apostolic Studios in New York, then home to Frank Zappa & the Mothers of Invention.

From 1973 to 1975, Baker was chief engineer for Vanguard Records, after which time he worked as a freelance engineer. In 1986, he began remastering the Vanguard Classics catalog for CD release.

Most recently, he had performed archival work for Jazz at Lincoln Center in New York, and in May he was a panelist at AES' New York chapter's session "Does Quality Matter, Or Has the iPod Defeated the Listening Room?"

"David Baker was a true craftsman, and I was blessed to work with him on several projects," engineer Rich Tozzoli says. "The techniques and skills he taught

me were the kind only many years of experience reveal. He was a good friend of the recording community, and we will all miss him."

A memorial service will be held Aug. 16 from noon until 10 p.m. at Avatar Studios. The service will include performances that will be recorded and given to family members.

AUGUST 7 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JULY 31, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	CONFESSIONS PART II Usher/ J. Dupri, B. M. Cox (LaFace/Zomba)	LEAN BACK Terror Squad/ S. Storch (SRC/Universal/UMRG)	LIVE LIKE YOU WERE DYING Tim McGraw/ B. Gallimore, T. McGraw, D. Smith (Curb)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) RIGHT TRACK (New York) Brian Frye, John Horesco IV	JERUSALEM (Miami) Drop	ALLAIRE (Shokan, NY) Julian King
CONSOLE(S)/ DAW(S)	Mackie 08B, SSL 9000 J	Mackie • Bus Analog	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD	Pro Tools	Pro Tools HD
RECORDING MEDIA	Pro Tools HD	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) Phil Tan, Jermaine Dupri	HIT FACTORY CRITERIA (Miami) Supa Engineer Duro	ESSENTIAL (Nashville, Tenn.) Byron Gallimore
CONSOLE(S)/DAW(S)	SSL 4064 G+	SSL 9096 J	SSL 6000 E
MIXDOWN RECORDER(S)/MEDIA	Pro Tools HD	Pro Tools	Alesis Masterlink
MIX DOWN MEDIA	Pro Tools HD	Pro Tools	Alesis Masterlink
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	UMVD	WEA

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DAVID BAKER

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



THE TRANSFERS MUST GO ON:

New York-based pro audio rental company Dreamhire has constructed a dedicated format transfer suite at its facility, located at Right Track Recording's A509 complex at 509 W. 38th St. in Manhattan.

Mark Berger has joined the Dreamhire staff to oversee the transfer service. Berger served in the same capacity at rental company Toy Specialists' TransferMAT division from 1999 until the company's closing in February (billboard.biz, Feb. 20).

Founder Chris Dunn acquired Dreamhire's assets from Zomba Music Group and moved its comprehensive inventory to the current location in 2003.

Joss Stone's British soul stylings gain her a Mercury Music Prize nomination



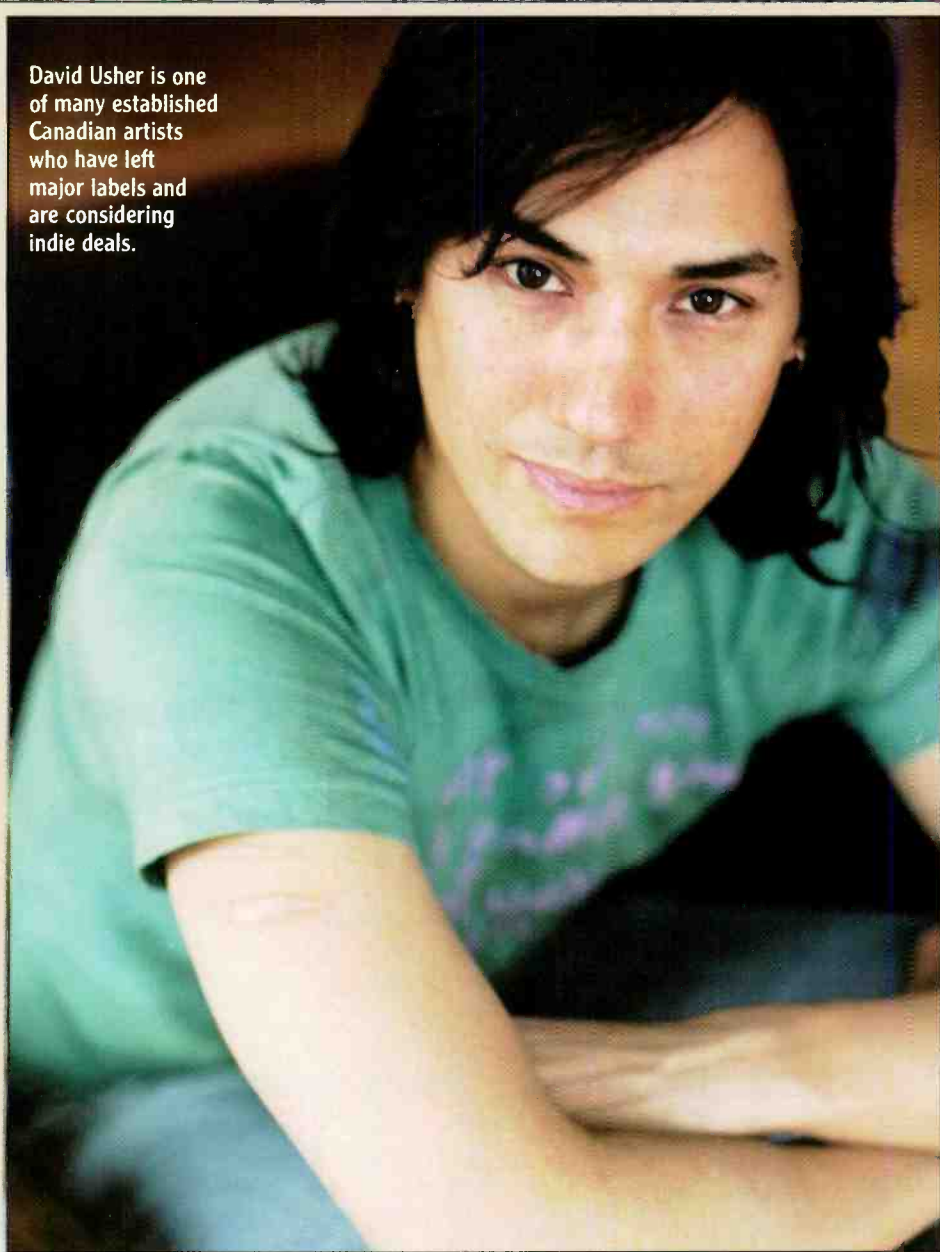
Global

Veteran Cuban bolero singer Ibrahim Ferrer's back catalog is about to gain new exposure



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

David Usher is one of many established Canadian artists who have left major labels and are considering indie deals.



Canadian Majors Drop Names Into Indie Laps

BY LARRY LeBLANC

TORONTO—The trimming of major-label rosters is creating A&R opportunities for Canada's independent-label sector.

According to sources, a wave of Canadian artists from major labels is available to independent labels here for direct signing, licensing or pressing-and-distribution deals. It includes mainstream artists Tom Cochrane, David Usher and Colin James; country singer Michelle Wright; alt-styled Andy Stocharsky; and Headstones frontman Hugh Dillon.

These are artists the multinationals originally developed. Many have reached gold

(50,000 units) or platinum (100,000 units) status in recent years but parted with their labels for varied reasons.

"Just about everybody is knocking on our door," Lirus Entertainment president Geoff Kulawick says. "The majors aren't signing, and their cutting of acts is incredible."

Steve Jordan, A&R director at True North Records, says he also has been receiving calls from "previously gold or platinum artists who no longer have homes at the majors."

He adds, "These are heritage acts, and they still have audiences."

Such acts will be the focus of Icon Records, a

(Continued on page 53)

Warner Nouveau Chassagne Revamps French Affiliate

BY EMMANUEL LEGRAND

LONDON—Thierry Chassagne has dramatically changed the shape and focus of Warner Music France since becoming its president in May.

"It has been a very busy time for me," the former managing director of V2 France and Epic Music Group France says. "I like to act fast, and I needed to make some radical changes. We now have smaller teams [than before], but with a commando spirit."

Chassagne arrived at the Paris-based Warner affiliate (billboard.biz, May 4) to fill a position that had been empty since the July 2003 death of president/CEO Yan-Philippe Blanc. Retired Warner Music Spain president Saul Tagarro stepped in as WMF acting president until Chassagne's appointment.

Prior to taking his new role, Chassagne was founder/president of Up Music. That label, a 50/50 joint venture with WMF, launched in October 2002, after Chassagne left Epic.

Chassagne says he was happy at Up Music and admits that he hesitated when Warner Music International chairman/CEO Paul-Rene Albertini offered him the WMF presidency. "What excited me is that Warner today is a

100% music company with the mentality of an indie," Chassagne says.

Chassagne's experience at V2, Epic and the successful Up imprint has made him a respected force in the French industry. "He has a great track record," one competitor says, "and he is going to be a dangerous challenger."

Chassagne, who reports to London-based Albertini, is bringing a new focus to WMF. He says the company's priority is no longer market share, but profitability. In 2003, WMF was France's fourth-largest record company, with a 14.2% market share.

Diversification of revenue sources is another goal. "E-commerce, online distribution and ringtones are becoming a business reality," Chassagne says. "We are going to be extremely active in this field. We are also going to start co-producing concerts and getting

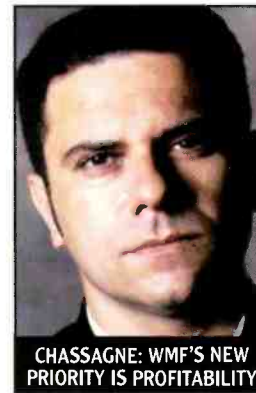
involved in merchandising."

LEANER STRUCTURE

Central to Chassagne's plan was the elimination of WMF's traditional dual-label structure (billboard.biz, July 14).

During the past decade, stand-alone

(Continued on page 52)



CHASSAGNE: WMF'S NEW PRIORITY IS PROFITABILITY

Oz Indies Make Noise

Online Fees, Overseas Alliances Focus Of Big Sound Confab

BY CHRISTIE ELIEZER

BRISBANE, Australia—The independent music sector Down Under wants to forge closer ties with its overseas counterparts.

"We are looking at various initiatives on how to share information with the European indie sector [and] with Canada's," David Vodicka, chairman of Australia's Assn. of Independent Record Labels (AIR), said after the annual Big Sound music industry conference. The event was held here July 6-9.

Vodicka said Aussie indies particularly want to learn how Britain's Assn. of Independent Music and European labels body Impala use their collective power to carve a sizable slice of the digital music pie.

"A massive and significant change in leveling the playing field is taking place," AIM

digital-rights manager and conference keynote Steve Johnston told Big Sound delegates. "It's going to be very, very good for the independent sector—and already is proving to be."

Johnston's prime message was that independent artists and labels should join forces to negotiate online terms equaling those of the majors.

Some indies perceive a two-tier fee system among online companies. They believe the fees they receive for their product are lower than what is paid to the majors.

"The new download companies know the major labels have the [top 40] product they want," Vodicka said. "Those labels have been strident about making deals on

their own terms. But independents are not in

(Continued on page 52)



VODICKA: INDIES WANT FAIR SHARE OF DIGITAL MUSIC PIE



Main chart table with columns for JAPAN, UNITED KINGDOM, FRANCE, GERMANY, CANADA, ITALY, SPAIN, AUSTRALIA, THE NETHERLANDS, SWEDEN, NORWAY, and SWITZERLAND. Each column contains weekly charts for singles and albums with artist names and song titles.

Mercury Prize List Reflects U.K. Top 10

The U.K. music industry launched the Mercury Music Prize in 1992 to boost album sales in the quiet summer months. But several entrants on this year's shortlist—announced July 20—don't need a lot of boosting, judging by the U.K. charts.

sophomore album, "Dead Cities, Red Seas & Lost Ghosts" (Goom Disques/France), has been picked up by EMI

Global Pulse™
Nigel Williamson, Editor
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Four of the 12 nominees were in the top 10 on the Official U.K. Charts Co. listing for the week ended July 24.

Two of these, the Streets' "A Grand Don't Come for Free" (Locked On/679) and Franz Ferdinand's self-titled debut (Domino), are joint favorites at 3-1 with bookmaker William Hill.

Another top 10 resident, Joss Stone's "The Soul Sessions" (Relentless/Virgin), also made the list. "It's great that Joss' own market has recognized her achievement," Relentless co-founder Shabs says.

The Mercury Music Prize is sponsored by building society Nationwide. A panel of media representatives and musicians will pick the winner, to be announced Sept. 7. TOM FERGUSON

BACK TO THE FUTURE: Many have dismissed British rap as an unconvincing imitation of American styles, but artists like the Streets and

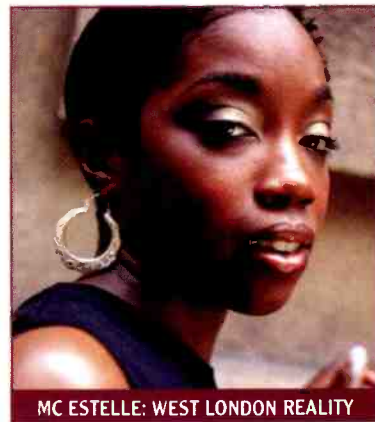
imprint Mute North America. The act combines catchy pop with a dash of melancholy and ambient electronics. "Dead Cities" dropped in Europe in April 2003 through Labels/EMI and has shipped 18,000 units globally.

The July 27 U.S. release, a double disc, adds B-sides and videos. Eclectic Seattle station KEXP and DJ Nic Harcourt of KCRW Santa Monica, Calif., played the album as an import. The resulting U.S. buzz drew Mute's attention.

Continuing its support, KEXP will host an M83 in-studio performance Sept. 20, following the band's brief U.S. tour. GARY SMITH

PANK SPANKERS: Polish rock band Lady Pank proved it is still a major force in the local rock market with its 15th studio album, "Teraz" (BMG). Released June 28, the set peaked at No. 3 on the Polish album chart for the week ended July 24. "Teraz" reunites the band with lyricist Andrzej Mogielnicki, who co-wrote its domestic hits in the early 1980s.

Lead guitarist Jan Borysewicz co-founded the band with Janusz Panasewicz in 1981. "The magic and fun of writing together is back big-time," he says. Formerly on Koch International, Lady Pank signed to BMG in 1998. ROMEK ROGOWIECKI



Dizzee Rascal are improving its credibility with rhymes relevant to their respective backgrounds.

Into their slipstream comes MC Estelle with her U.K. hit single, "1980" (J-Did/V2). Rather than create an imaginary Americanized lifestyle, the West London rapper rhymes about growing up listening to '80s British hitmakers Mel & Kim as part of her realistic tale of everyday life.

MC Estelle developed her skills at London clubs, then recorded with such acts as Social Misfits and Blak Twang. Debut album "The 18th Day" is due Oct. 18 in Britain. PAUL SEXTON

MUTED WELCOME: French duo M83's

ALBARN IN AFRICA: Blur lead singer Damon Albarn has two side projects in development.

A second album from his "cartoon band" Gorillaz is due this fall on Parlophone/EMI. But for now Albarn is in Lagos, Nigeria, recording an album with several West African musicians. Among them is Tony Allen, former drummer for Afrobeat legend Fela Kuti.

"It's shaping up to be the most exciting thing I've ever been involved in," Albarn says.

The album will appear on his own EMI-distributed Honest Jon's label. No release date is set. NIGEL WILLIAMSON

Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 07/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	3	BURN	USHER LaFACE/ZOMBA
3	NEW	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
4	6	EVERYTIME	BRITNEY SPEARS JIVE
5	7	FEMME LIKE U	K-MARO EAST WEST
6	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
7	2	DRAGOSTEA DIN TEI	HAIUDUCI UNIVERSO
8	5	LOLA'S THEME	SHAPESHIFTERS POSITIVA
9	9	TRICK ME	KELIS VIRGIN
10	29	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
11	15	MAMAE EU QUERO	T-RIO HEBAN MUSIC
12	10	SOME GIRLS	RACHEL STEVENS POLYDOR
13	8	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
14	12	THIS LOVE	MAROONS J/BMG
15	11	FACE A LA MER	CALOGERO & PASSI MERCURY
16	14	TIPSY	J. KWON SO SO DEF/ZOMBA
17	NEW	SICK & TIRED	ANASTACIA EPIC
18	19	LEBT DENN DR ALTE HOLZMICH	DE RANDFICHTEN CAPITOL
19	16	MOVE YA BODY	NINA SKY FT. JABBA UNIVERSAL
20	13	VEO VEO	HOT BANDIT0Z POLYDOR
ALBUM SALES			
1	1	ANASTACIA	ANASTACIA EPIC
2	4	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
3	2	USHER	CONFESSIONS LaFACE/ZOMBA
4	3	NIGHTWISH	ONCE SPINEFARM/NUCLEAR BLAST
5	11	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
6	9	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
7	13	KEANE	HOPES AND FEARS ISLAND
8	7	MAROONS	SONGS ABOUT JANE J/BMG
9	NEW	THE HIVES	TYRANNOSAURUS HIVES POLYDOR
10	6	NORAH JONES	FEELS LIKE HOME BLUE NOTE
11	5	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
12	12	ANDREA BERG	DU ARIOLA
13	15	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
14	10	THE CURE	THE CURE GEFEN
15	18	GUNS N' ROSES	GREATEST HITS GEFEN
16	17	NELLY FURTADO	FOLKLORE DREAMWORKS
17	26	SILBERMOND	VERSCHWENDE DEINE ZEIT MODULLE
18	20	SOUNDTRACK	LES CHORISTES WEA/MARC MUSIC
19	25	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
20	22	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
RADIO AIRPLAY			
1	1	THIS LOVE	MAROONS J/BMG
2	2	TRICK ME	KELIS VIRGIN
3	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
4	7	EVERYTIME	BRITNEY SPEARS JIVE
5	4	LEFT OUTSIDE ALONE	ANASTACIA EPIC
6	6	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
7	5	BURN	USHER ARISTA
8	9	THE REASON	HOOBASTANK MERCURY
9	14	MOVE YA BODY	NINA SKY FT. JABBA UNIVERSAL
10	11	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
11	10	FORÇA	NELLY FURTADO DREAMWORKS
12	8	DIP IT LOW	CHRISTINA MILLIAN DEF JAM
13	13	SUMMER SUNSHINE	THE CORRS 143/LAVA/WARNER BROS.
14	15	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
15	16	HERE WITHOUT YOU	3 DOORS DOWN REPUBLIC/UNIVERSAL
16	22	LOLA'S THEME	SHAPESHIFTERS CAPITOL
17	17	FACE A LA MER	CALOGERO & PASSI MERCURY
18	28	SICK AND TIRED	ANASTACIA EPIC
19	36	EVERYBODY'S CHANGING	KEANE ISLAND
20	18	EVERYTHING	ALANIS MORISSETTE MAVERICK/WARNER

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 07/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	CHOCOLATE (CHOCO CHOCO)	SOUL CONTROL NA KLAR
3	4	THIS LOVE	MAROONS J/BMG
4	10	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
5	3	DRAGOSTEA DIN TEI	HAIUDUCI UNIVERSO
ALBUMS			
1	1	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
2	4	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
3	3	ANDREA BERG	DU ARIOLA
4	5	ANASTACIA	ANASTACIA EPIC
5	2	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS

BELGIUM/WALLONIA

(IPROMU/VI) 07/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	FEMME LIKE U	K-MARO EAST WEST
2	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	3	SOBRI NOTRE DESTIN	LESLIE EPIC
4	4	FACE A LA MER	CALOGERO & PASSI MERCURY
5	5	MOURIR DEMAIN	NATASHA ST-PIER FT. PASCAL OBISPO COLUMBIA
ALBUMS			
1	1	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
2	2	CALOGERO	3 MERCURY
3	3	MICHEL SARDOU	DU PLAISIR ISLAND
4	4	THE CURE	THE CURE GEFEN
5	6	YANNICK NOAH	POKHARA COLUMBIA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 07/27/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
2	2	CITY OF DREAMS	THE LOFT UNIVERSAL
3	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	5	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
5	NEW	HOW COME	D12 INTERSCOPE
ALBUMS			
1	1	NEPHEW	USADSB COPENHAGEN
2	2	3 DOORS DOWN	AWAY FROM THE SUN UNIVERSAL
3	3	NIK & JAY	2 CAPITOL
4	6	JOHNNY DELUXE	JOHNNY DELUXE MBO
5	9	ANNE GADEGAARD	INI MINI MINI MY WAY MUSIC

PORTUGAL

(RIM) 07/27/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
2	2	RODRIGO LEAO	CINEMA COLUMBIA
3	3	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
4	6	XUTOS & PONTAPS	O MUNDO AO CONTRARIO MERCURY
5	4	NELLY FURTADO	FOLKLORE DREAMWORKS
6	5	DA WEASEL	RE-DEFINICOES CAPITOL
7	8	MARIZA	FADO CURVO VIRGIN
8	19	TORANJA	ESQUISSOS POLYDOR
9	12	MADREDEUS	UM AMOR INFINITO CAPITOL
10	10	AVRIL LAVIGNE	UNDER MY SKIN ARISTA

IRELAND

(IRMA/CHART TRACK) 07/23/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
2	1	EVERYTIME	BRITNEY SPEARS JIVE
3	4	BURN	USHER LaFACE/ZOMBA
4	16	THE LANGER	TIM O'RIORDAN HIGHFORT
5	2	THE MOON GOING HOME	GEORGE MURPHY COLUMBIA
ALBUMS			
1	1	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
2	2	USHER	CONFESSIONS LaFACE/ZOMBA
3	3	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
4	5	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
5	17	SIMON & GARFUNKEL	THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 07/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	FOOL'S LOVE	MISFITS OF SCIENCE HOOF
2	1	BURN	USHER LaFACE/ZOMBA
3	6	BROKEN	SEETHER FT. AMY LEE SDNY MUSIC
4	7	I GOT	FAST CREW FAST CREW/KING
5	3	TRICK ME	KELIS VIRGIN
ALBUMS			
1	1	USHER	CONFESSIONS LaFACE/ZOMBA
2	2	GOLDENHORSE	RIVERHEAD EMI
3	4	AMICI FOREVER	THE OPERA BAND ARISTA
4	7	GUNS N' ROSES	GREATEST HITS GEFEN
5	3	SOUNDTRACK	SHREK 2 UNIVERSAL

GREECE

(IFPI GREECE/DELOTTE & TOUCHE) 07/23/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	COME ALONG NOW	FIVOS FT. DESPINA VANOI HEAVEN
2	NEW	DEN MPRO NA PERIMENO	NIKITES MINOS
3	3	SHAKE IT	SAKIS ROUVAS MINDS
4	2	FAME STORY NO. 11	FAME STORY BAND HEAVEN
5	5	FAME STORY NO. 13	FAME STORY BAND HEAVEN
ALBUMS			
1	1	CELINE DION	A NEW DAY - LIVE IN LAS VEGAS COLUMBIA
2	3	THE CURE	THE CURE GEFEN
3	7	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
4	2	EVANESCENCE	FALLEN EPIC
5	6	ARCHIVE	NOISE EAST WEST

CZECH REPUBLIC

(IFPI) 07/23/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	VARIOUS ARTISTS	CESKO HLEDA SUPERSTAR BMG
2	2	O-ZONE	DISCO ZONE UNIVERSAL
3	4	TOUCH	TOUCH PARTY UNIVERSAL
4	3	DANIEL LANDA	VLAVA TOUR EMI
5	6	MICHAL DAVID	NEJVETSITALKS.HITY BONTON
6	9	KABAT	DOLE V DUCIE EMI
7	5	LUCIE	LUCIE V OPERE BONTON
8	111	KABAT	SUMA SUM RUM (BEST OF) EMI
9	14	TATA BOJS	NANDALBUM WARNER
10	7	JAROMR NOHAVICA	BABYLON BONTON

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)		1			1					10
AVRIL LAVIGNE Under My Skin (B)	7	2	10	9	5		1			
USHER Confessions (B)	4	3		4			3		9	

Japan's Victor Is Busy Multitasking

BY STEVE McCLURE

TOKYO—Leading Japanese independent label Victor Entertainment has spent much of this year developing a “multitasking” operation that it believes will redefine the role of a music company in Japan.

The new company, JVC Entertainment Networks, is a service and content provider dealing in virtually all aspects of the record business except distribution.

Victor is part of Japanese consumer-electronics giant JVC.

“We’ll be handling management, A&R, merchandising, marketing and advertising,” JEN COO Hiroshi Inami says. “Ideally, we want to be in control of the whole picture. This is the business model of the future.”

JEN CEO Teruo Saegusa was previously senior managing director of Victor’s A&R division. “Until now, record companies [in Japan] haven’t been that serious about copyrights or other businesses they had rights to, and [they] relegated these tasks to subsidiaries,” Saegusa says. “But we want to raise the status of these businesses and expand them.”

“Instead of downsizing and laying off people,” he adds, “we’re trying to develop this business so

that we can absorb people from the sector that isn’t making money.”

Inami and Saegusa report to JEN chairman/Victor president Toshiaki Shibuya.

NEW BUSINESSES

JEN is a wholly owned subsidiary of Victor. It originated from the Jan. 1 merger of three of the parent’s divisions: artist-management/production company Hit Vibe (a joint venture with Hiro Productions), music merchandise company Victor Creative Agency and record-import arm Victor Musical Trading.

Since the January launch, Victor Music Publishing has also been integrated into JEN. Victor Entertainment continues as a record company with no other changes in divisions or personnel.

Hiro Productions was part of the Hiro Group of artist management and production companies, of which

Inami was owner and president. The Hiro Group was bought out by Victor and merged into JEN Feb. 1. All Hiro Group staff and artists moved to JEN.

The new company’s 100 staffers are located in a separate Tokyo building from Victor. However, Inami says, “in essence, [Victor] and JEN are one company. VE will continue

to focus on the packaged-products business, and JEN will be responsible for searching for new businesses.”

The new company is “in a good position” to exploit Victor’s strengths, an industry source suggests, noting that Victor “is among the top [Japanese] indies and does well in a variety of music, Japanese and foreign.”

The source notes that JEN’s launch comes at a time when “the majors all over the world are looking more at merchandising rights, as it can be huge income that they in many cases—until now—have indirectly supported with CD advertising and tour support.”

Key acts JEN manages and publishes include pop/rock duo Love Psychedelico and pop duo Kiroro, both on the Victor Entertainment label, and pop/rock vocalist Miz, who is signed to Victor’s Aosis imprint.

JEN plans to work with a variety of companies in developing entertainment content, with music the primary—but not exclusive—focus. Victor will not automatically release content that JEN develops.

“This is not the kind of business model where the only things you have are the masters,” Saegusa says. “Even if you don’t own the masters, you have other rights, such as

merchandising and performance rights.”

Saegusa believes the use of the JVC brand will raise recognition of the new company outside Japan. The country’s record companies have “limited themselves to Japan by their thinking, and we want to show them that it is possible to succeed overseas,” he says. “[So] we decided to use the brand name of JVC. In Canada, for example, nobody has heard of Victor, but they’re familiar with JVC.”

Outside Japan, JEN is working on an artist-by-artist basis to strike deals with local labels and publishers for its acts and writers. It hopes to create a system of alliances with such companies. Saegusa and Inami are eager to license product from independent overseas labels.

“I’m sure there are many independent companies out there that are interested in this market,” Saegusa says. “As a respectable company, if we can handle it, we will. If we can’t, we’ll introduce others who can.”

JEN will also work with JVC to find sponsorship opportunities for music-related events.

In the first six months of 2004, Victor Entertainment claimed a 6.6% market share, compared with 8.62% for the same period in 2003.



INAMI: NEW COMPANY IS ‘THE BUSINESS MODEL OF THE FUTURE’



SAEGUSA: JVC BRAND WILL RAISE PROFILE OF COMPANY OUTSIDE OF JAPAN

Warner

Continued from page 49

divisions WEA Music and EastWest France each developed local acts and handled international repertoire. Chassagne scrapped that structure, putting all international repertoire (with an emphasis on U.S. product) through a new unit called WEA.

Local repertoire previously signed to WEA Music or EastWest, as well as

new local signings, are now handled by a new label simply called Warner. WEA and Warner each have their own marketing and promotion teams.

“Our goal is to develop our local roster and maximize our international repertoire,” Chassagne says. “By focusing on international repertoire on one side and domestic on the other, we can make the best of our strengths.”

WEA managing director Alain Veille, who previously held that role at WEA France, is also in charge of WMF’s special-marketing and

export units.

Rose-Helene Deplasse, previously promotions director at Epic France, has become Warner managing director.

“I am really happy that Rose-Helene joined,” says Chassagne, who knows her from his Epic days. “She is very experienced, likes artists and has amazing promo networks. And Veille is a great marketing expert.”

FEWER DOMINIONS

Overall, Chassagne says, WMF lost 48 jobs in the restructuring,

reducing its head count to 135.

Among those who departed were EastWest managing director Michael Wijnen and WMF co-directors-general Michel de Souza and Eric Viard.

Chassagne says the company has simplified its executive structure, with top management reporting directly to him.

“There were too many dominions in the company,” he says. “We needed a lean structure, reflecting what has happened in the company at a global level. I like to be

involved at all levels.”

Up Music is now a wholly owned Warner Music label, with a focus on urban music under new managing director Anthony Lamond, who was previously with Epic and Universal Music in France.

Tot ou Tard, a 50/50 joint venture between WMF and former WEA France artistic director Vincent Frerebeau, remains unaffected by the changes. It specializes in local repertoire with such artists as singer/songwriter Thomas Fersen.

The changes at WMF have led to some slimming of the local roster, but Chassagne says all major domestic acts remain signed to the company. They include pop singer Helene Segara (licensed from indie label Orlando) and rapper MC Solaar.

Forthcoming releases include new albums from *chanteur* Mano Solo, urban act Tragedie, instrumentalist Jean Michel Jarre, pop act Serena and R&B act Lynnsha; live sets from alternative rockers Têtes Raides and Fersen; and best-of sets from Segara and France Gall.

“The past two months have been pretty intense,” Chassagne says. “I have a good team, with strong releases this summer and later this year in both local and international repertoire. I am really looking forward to the rest of the year.”

Oz Indies

Continued from page 49

the position to make those calls.”

Vodicka said AIR held discussions with Johnston during the conference about establishing a dialogue with Europe’s independent sector. Among the topics Vodicka mentioned were blanket licensing of indies’ rights, voicing opposition to major-label mergers and sharing opportunities in international touring and marketing initiatives.

No industry-sanctioned data

exists on the market share of Australian independent labels. Leading retailers here estimate that indies accounted for 20% of market value in 2003. Acknowledged market leader Universal Music Group has 24%, with Sony Music close behind at 22%.

AIR claims that its 250 label members represent 80% of indie sales.

DIGITAL OPPORTUNITIES

The growing opportunities the legal digital music market offers were a key topic at the confab.

Another keynote speaker was Kevin Bermeister, Sydney-based CEO of online content supplier

Allnet. The company is a defendant in Australian labels’ ongoing copyright-infringement suit targeting Sharman Networks, which operates peer-to-peer file-sharing network Kazaa.

Bermeister spoke on “the new world order and what’s around the corner.” He told delegates that as litigation against P2P companies progresses, “there will be, in fact, a return of profit to artists.”

Bermeister also sat on the “Blanket Licenses, Downloads, Free Trade and the Indies” panel, alongside Michael Speck, GM of the Australian Record Industry Assn.’s piracy investigation unit.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



WONG

Sony Music Asia's Faye Wong was named Pan-Asian female artist of the year at the sixth annual CCTV-MTV Music Honors, held July 24 at the Beijing Olympic Indoor Stadium.

Seventeen awards were presented for acts from mainland China, nine for Hong Kong/Taiwan and two for South Korea. Two international awards and one other Pan-Asian honor were also handed out.

Whitney Houston received the accolade for international outstanding achievement. Houston held her first performance in China July 22 in Shanghai.

The gala will air Aug. 14 on MTV Asia and state-owned CCTV; excerpts will be shown on MTV channels globally. Honorees were selected by MTV and CCTV broadcast personalities. **KAISER KUO**

EMI Music Italy underwent a management restructuring, effective July 26.

EMI Music Italy president/CEO Riccardo Clary exited. Details on his plans were not available.

Capitol Italy GM Beppe Ciaraldi was promoted to managing director of EMI Music Italy. He will head the company's day-to-day operations and remain in charge of Capitol.

EMI Music Italy VP of A&R Fabrizio Giannini will take on additional responsibility as deputy managing director. Giampietro Paravella remains GM of Virgin Italy. EMI Continental Europe chairman/CEO Jean-Francois Cecillon remains chairman of the board of EMI Music Italy. **MARK WORDEN**

European venture capital firm Permira has dropped its plan to bid for British retail chain WH Smith.

Permira approached the retailer in April, but takeover talks stalled in June after the parties failed to reach an agreement over pension-fund arrangements. In a statement issued July 23, WH Smith said it will continue to pursue its turnaround strategy and will push to sell its Hodder Headline book publishing arm.

WH Smith's core business is magazine, stationery and book retailing. Its 545 stores also stock music, computer games and home video.

According to labels body the British Phonographic Industry, WH Smith had a 4.7% share of the British albums market and a 7.3% of the singles market in 2003. **LARS BRANDLE**

Sydney-based retailer Brazin has struck a deal to rebrand the CD and DVD departments of Australian retail chain Myer under the Virgin banner.

The move is part of a three-year pact between Brazin and the 67-store Myer that goes into effect Aug. 29. Brazin, owner of retailer Sanity Music, pays a royalty for the use of the Virgin brand in Australia, under a deal struck in October 2001 with London-based Virgin Entertainment Group.

Brazin says it will spend \$16 million Australian (\$11 million) to rebrand, restock and redesign the music and film sections of Myer's stores. Virgin staffers will take over the departments, and Myer employees will be deployed to other sections of the stores.

Melbourne-based Myer has about 4.5% of the Australian music retail market, according to local suppliers' estimates. **CHRISTIE ELIEZER**

Hamburg-based label Edel Music has restructured its executive team.

Director of business development Timo Steinberg has been promoted to COO, while director of accounting and taxes Gabi Grube is upped to CFO.

The pair are splitting the duties of former CFO/COO Michael Baur, who exited June 30. Baur will join the management board of business consultants AlixPartners Sept. 1.

Grube and Steinberg report to Edel CEO Michael Haentjes. Key managers of all Edel subsidiaries report to Haentjes and Steinberg. **LARS BRANDLE**

Universal Music U.K. has launched an initiative to celebrate the 45th anniversary of the Motown label. The "Summer of Motown" campaign revolves around the release of a series of 7-inch singles featuring Motown classics. Each of the 20 singles will be available in a run of 3,000 copies.

The first singles, released July 26, include titles by the Isley Brothers, the Temptations, the Four Tops, Smokey Robinson & the Miracles and Jimmy Ruffin. Further batches of five are scheduled for Aug. 2, Aug. 9 and Sept. 6. A boxed set of all 20 will be available Sept. 27 for a limited time.

Universal also established a Web site, motown45.co.uk, where fans can vote for their favorite Motown track. The winner will be featured in a three-hour special airing Aug. 30 on national network BBC Radio 2. **PAUL SEXTON**

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Egrem Ready For The World

Cuba's State-Owned Label Negotiating Global Distribution Deals

BY NIGEL WILLIAMSON

HAVANA—Cuban state-owned record company Egrem is getting an international launch for the first time in its 60-year history.

The label's catalog features major names in Cuban music, including the Grammy Award-winning members of the Buena Vista Social Club: Compay Segundo, Ruben Gonzalez, Omara Portuondo and Ibrahim Ferrer.

Egrem will enter the U.K. market Aug. 30 with 10 CDs to be released through a deal with Beckenham, England-based Proper Music Distribution. Similar independent deals are set for other European territories in coming months.

These are the first direct international distribution deals for Egrem; the label's repertoire was previously available outside Cuba only under licensing deals.

"We're looking forward to working with Egrem and Proper on this fantastic catalog and unearthing some previously unheard classic gems," says Simon Coe, London-based world and roots music buyer at Virgin Megastore.

The first batch of releases features recordings by such acts as Beny More, Chucho Valdes and Los Van Van alongside new material from some of the 33 acts on Egrem's current roster. Among those are pop group Buena Fe,

20-year-old singer Leticia and rap trio Triangulo Oscuro.

A second batch of U.K. releases—including a boxed set of early recordings by the Buena Vista members—



FERRER: ONE OF EGREM'S ARTISTS

will follow in November.

"Since the [Cuban] economic crisis of the early 1990s, we have had to learn to see music as a business and get to know how foreign markets work," Egrem international commercial division director Minerva Rodriguez says. "Now we are ready to compete."

LIVE EXPERIENCE

The choice of the United Kingdom as its first overseas territory coincides with Egrem striking a deal that will see its acts appear at a new London venue.

The artists will perform regularly

at the new Floridita bar/restaurant on Wardour Street in London's Soho district, under an agreement with London-based partners Havana Holdings and Conran Holdings.

Those companies are due to open the venue in October on a site previously used by the Marquee Club, one of London's key music venues in the 1960s and 1970s.

The Floridita, which will have music performances six nights per week, will feature Cuban artists brought in by Egrem.

Havana Holdings is the parent of Floridita Events, a production company behind Cuban-themed events in the United Kingdom. Conran Holdings is the parent company of architecture/design, restaurant and retail conglomerate the Conran Group.

The partnership also plans to present a Cuban music awards and festival early next summer in London. "It will be an entirely new way of presenting Cuban culture outside Cuba," Havana Holdings director Andrew Macdonald says.

Egrem employs 700 people in Cuba, although its CD manufacturing takes place in Mexico, Canada, Colombia and Spain.

The company has five recording studios and operates several live venues in Cuba under the name Casa de la Musica. It has franchised that brand in Germany, Italy, Spain and Brazil.

Majors

Continued from page 49

label launching this fall from Edmonton, Alberta-based entertainment conglomerate Da Silva Group Canada.

"It's mind-boggling what's available," president Rui Da Silva says. "I'm looking for artists that still have relevance to Canadian record fans. Surely Michelle Wright, for instance, has a strong fan base. [Country singer] Paul Brandt recently signed to [Toronto indie] Orange Records. He's still relevant."

While foreign-owned multinationals continue to hold a principal A&R position in Canada, their role has changed in recent years. The majors have been making fewer direct signings as numerous Canadian acts ink deals with U.S.-based labels. Industry watchers predict the Sony-BMG merger will bring even more opportunities to independents.

"With the merger, we're going to have more room to pick up unknowns and also pick up castaways," Jordan says.

Kim Cooke, GM of Maple Recordings, agrees that cutbacks "will likely trickle down to the artist-roster level. The next logical trickle is to the indies."

The majors have also been offering licensing or distribution deals for acts that were formerly directly signed.

"We're down to eight direct signings," Universal Music Canada senior VP of A&R Allan Reid says. "We were at 14 or 15."

INDIE OPPORTUNITIES

Canadian independent labels have traditionally been geared toward nurturing the types of artists that multinationals wouldn't pursue. Now they are in a position to give a voice to well-known Canadian artists like Cochrane, whose 1992 Capitol album, "Mad Mad World," is diamond-certified (1 million units sold) in Canada.

"Tom is a very attractive artist for an independent, and they are all interested," Cochrane's manager, Bernie Breen, says. "We're now deciding what is the best route for him to go, whether with a major, an independent or on our own."

James' manager, Vancouver-based Paul Mercs, adds that a label suitor must be able to take advantage of business opportunities internationally.

"We are in a position with Colin to pick the kind of deal we want," he says. "But the ultimate consideration is what we get on an international basis [in terms of] relationship or clout."

David Usher parted with EMI Music Canada earlier this year after a decade with the company, first as frontman with Moist and then as a platinum-level solo artist.

"I'm looking at different opportunities," he says. "It was good to be at a major for such a long time, but it's exciting being on my own. Maybe I will be shocked by what's out there for me."

Steve Blair, director of A&R for Warner Music Canada, says, "Often, doors get closed on you [internationally] because an artist has been around for a while. At some point financially a deal doesn't make sense."

It will be difficult, sources say, for these acts to repeat their previous success through a new deal with an independent label or a P&D deal with a major. They face more restrictive promotional budgets and lesser clout at retail and radio.

Indie sources, however, contend that many of these acts are capable of selling 5,000 to 30,000 units—enough to succeed on these smaller labels.

"We can still make a profit selling 5,000 or 10,000 records," says George Maniatis, A&R VP at Netwerk Productions in Vancouver.

Da Silva agrees. "With these acts, the brand has been built," he says, "and you don't have to go gold to make money."

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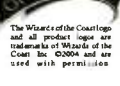
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Global

Continued from page 5

Just five weeks after that event, Warner Music International released the band's new set, "Live in Hyde Park," July 26 in Europe and Aug. 2 in other territories. It is the act's first live album. It is also the first major project handled by WMI's new global marketing team.

"When the [Hyde Park] shows were put together, we spoke to the band's manager [Peter Mensch of QPrime] about releasing a live album from the show," London-based WMI executive VP of marketing John Reid says. "It just happened that the shows were so successful that they broke all records. The album documents a fairly unique event."

New York-based Mensch says the album-release pattern follows the route of the tour.

"We're putting it out where they played," he says. "This is like a souvenir of the show, a record for the people who

went to see them. We thought it was a cool idea."

"Live in Hyde Park" will not be released in the United States or in Latin America because the group did not play there on this tour, Mensch says.

TAILORED APPROACH

Reid says WMI's new global marketing structure is tailored for such projects as the Peppers' album.

The company has always aimed to maximize the potential of its albums and catalog, he says. That attitude bore fruit in the week following the Hyde Park shows, when the band had no less than four titles in the Official Chart Co.'s top 75 albums chart.

"In the past, we were fairly effective, but I want to bring in speed and the ability to react quickly," Reid says. "We will work fewer records harder and increase the focus. We have a small priority list. We owe it to artists to give more than a shot, try harder, be smarter, quicker and deliver a better service."

Mensch says, "John is a good marketing guy. The changes are fine by me.

My feeling is that if we make good records, people will buy them."

WMI chairman/CEO Paul-Rene Albertini announced Reid's promotion in May. At that time, he said the role of the former WEA London Records U.K. managing director was to be "the champion of repertoire exploitation" internationally for U.S., British and non-Anglo-American product with the potential for global development. He is also responsible for introducing non-U.S. repertoire to Warner Music's U.S. labels.

British repertoire was previously worked internationally by a team directly attached to Warner Music U.K. The new WMI structure—recently moved west from central London to Warner House in the city's Kensington district—now incorporates international exploitation of British-signed

repertoire and the marketing of global priorities into one team.

Reid calls his team "lean and mean." It consists of 18 people, working front-line and back-catalog material. He has structured it by repertoire source, echoing Warner Music Group's setup with Atlantic and Warner in the United States.

The Atlantic team at WMI in London is headed by Dion Singer, who handles the U.S. product coming from Atlantic, as well as British repertoire. An executive responsible for the Warner stream will be appointed shortly.

Projects on the Warner Music global priority list are the major focus for WMI. Reid says his team is concentrating its efforts on releases by Muse, Jet, the Streets, Brandy and the Darkness. Upcoming key releases for fourth-quarter 2004 include albums from

R.E.M., Enya, Staind, Laura Pausini and Alejandro Sanz.

However, he is keen to point out that the emphasis on priority acts does not prevent other albums from enjoying international development throughout Warner companies around the globe.

"Some [currently successful] projects like Michael Bubl  started to exist outside the priority-list system," he says.

"We work with repertoire owners and look at the ways to build an environment for their artists," Reid adds. He says he aims to act as an interface between repertoire owners and the territories working the projects.

"We trust the territories, they know their markets; it is up to us to help them do their job better," Reid says. "Sometimes central functions can be bureaucratic, but when done properly, it can be helpful."

Agents

Continued from page 5

day is spent going back and forth with buyers, getting little details. The offer process is fairly simple, it's basically fill-in-the-blanks."

Shelide suggested arenas in secondary markets collaborate to offer agencies block booking opportunities. "I've seen some performing arts centers do this very well in regions like the upper Midwest, where travel and routing are tough," he said. "Also, some of the building management companies have formed these relations where they try to make block buys. Volume is power."

Arenas promoting or co-promoting in-house are still the exception, accord-

ing to Pang, but a building's willingness to accept some risk can help bring in the date.

If an agent contacts a building to see if the building is interested in promoting a date, "don't make the assumption that every promoter in the market has already passed," Pang said. "Sometimes the promoter is just stretched too thin. They may not have anyone to settle that show."

When asked about the discrepancies between box office results and an artist's going rate, Radoski said, "It's a game of straddling the fence. We do it all day. We may be guilty of shooting too high, and promoters may be guilty of offering too low."

Shelide added, "I tell buyers to make me your best mathematical offer based on your expenses and what you think the show will do. I won't be offended."

But as an exchange showed, a building can do everything right and still not get the show.

From the floor, Matt McDonnell, assistant director of the Mississippi Coast Coliseum in Biloxi, wondered how a secondary market can leverage a date on a major tour.

"If an artist passes my building by on the front end of a tour, what can we do to get a fair shake on the back end or the next time that artist goes out?" McDonnell asked.

Pang said it was simple. "There are 40 major markets, which translate into 45 play dates. If you're sitting in a secondary market, you can almost be assured we'll bypass you on the first round, because the money is in the majors. If everybody feels comfortable with extending the tour, that's when we hit secondaries. That's the food chain."

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Next IAAM Prez Looks Ahead

Earl Wants Budget, Membership To Increase

Although touring took center stage at the International Assn. of Assembly Managers conference, held July 23-27 in Reno, Nev., a number of other matters were discussed, including the overall health of the assembly managers' organization.

Jimmy Earl, assistant GM of the Frank Erwin Center in Austin and IAAM's incoming president, said one of his primary objectives is "continuing to move us forward, keeping our financial status where it is. This year was the first time since 1998 we improved our budget from the year before, and I want to keep that up."

Another Earl objective is soliciting more membership participation in the IAAM Foundation, which oversees the association's educational programs. Safety and security issues remain a priority for the association, Earl says, and IAAM will introduce a new school Aug. 22 in Dallas, the Academy for Venue Safety and Security.

"We thought we would get maybe 45 [registrations] in our inaugural year, and over 100 signed up," Earl said.

He said another important goal is to install an IAAM district in Europe: "We have identified a need in

Europe that we think IAAM could serve."

At the IAAM's business meeting, Earl presented financial information as of March 31. The organization has \$7.2 million in assets, \$5.1 million in liabilities and \$2.1 million in net assets.

Revenue for the past fiscal year, which ended March 31, was \$4.04 million, and expenses were \$3.8 million. Operating income is \$178,000, and the net surplus is \$258,000.

Earl succeeds Mike Kelley of New Zealand's Christchurch Town Hall.

IAAM executive director Dexter King discussed information pertaining to reorganization of IAAM and membership. The staff has been revamped into three teams: sales and marketing, professional development and business and finance.

IAAM membership totals 3,626. Out of that group, active member-

ship is 2,320.

Officials say 1,075 people attended this year's event, along with about 307 exhibitors, both on par with last year's figures.

Next year's show will be held July 14-19 in Washington, D.C.



EARL: STUMPING FOR IAAM FOUNDATION

RAY WADELLE and JILL KIPNIS

Tuneful 'Christmas Carol' Heads For TV

TV's love affair with musicals is heating up with a winter holiday favorite: NBC recently announced the all-star cast for "A Christmas Carol: The Musical," which the network will air Nov. 28.

Tuned In: The Tube
By Carla Hay
chay@billboard.com



Emmy Award-winning actor **Kelsey Grammer** will star as Ebenezer Scrooge. The cast includes **Jason Alexander** ("Seinfeld") as Jacob Marley, **Jesse L. Martin** ("Law & Order") as the Ghost of Christmas Present, **Jane Krakowski** ("Ally McBeal") as the Ghost of Christmas Past, **Geraldine Chaplin** as the Ghost of Christmas Future and **Jennifer Love Hewitt** as Emily, Scrooge's lost love.

Hallmark Entertainment will

present the musical, which is being produced in Budapest, Hungary.

The program is part of the booming trend of made-for-TV musicals (*Billboard*, Aug. 30, 2003).

This one will be based on the Madison Square Garden production of "A Christmas Carol," which features lyrics by Tony Award winner **Lynn Ahrens** (who wrote the teleplay) and the music of Academy Award and Grammy Award-winning composer **Alan Menken** ("Aladdin," "Beauty and the Beast").

EMMY NODS: A&E reigns supreme as the network to earn the most 2004 Emmy Award nominations for music specials.

"A&E in Concert: Paul McCartney in Red Square" garnered five nods, including best variety, music or comedy special. The program featured **McCartney's** first concerts in Russia.

The special was also nominated for multicamera picture editing for a miniseries, movie or special; technical direction, camerawork, video



GRAMMER: WILL PLAY EBENEZER SCROOGE

for a miniseries, movie or special; sound mixing for a variety or music series or special; and lighting direction (electronic, multicamera) for VMC programming.

Also nominated in those latter four categories is "A&E in Concert: Sting: Sacred Love," a documentary about the making of the artist's album.

"American Idol" received three nods: reality-competition program, lighting direction (electronic, multicamera) for VMC programming and technical direction, camerawork,

video for a series.

Earning two nominations each were **PBS'** "Martin Scorsese Presents the Blues," the 46th annual Grammy Awards telecast, "Harry Connick Jr.: 'Only You' in Concert" and composer **Alf Clausen** for his work on "The Simpsons."

The 2004 Emmy Awards will be presented Sept. 19 at the Shrine Auditorium in Los Angeles and will air live on **ABC**.

'AMERICAN IDOL,' PART FOUR: Audi-

tions for the fourth season of "American Idol" begin Aug. 4 in Cleveland. Although the minimum age requirement for contestants is still 16, this year the maximum age has been raised to 28, from 24.

Other dates and cities for auditions include Aug. 18 in Washington, D.C.; Aug. 28 in Orlando, Fla.; Aug. 31 in New Orleans; Sept. 12 in Las Vegas; Sept. 28 in Anchorage, Alaska; and Oct. 5 in San Francisco. The fourth season premieres on **Fox** in January 2005.

AUGUST 7 2004 Billboard VIDEO MONITOR			
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS			
"New Ons" are those clips with six or more plays for the first time in the chart week.			
BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 TERROR SQUAD, LEAN BACK	1 TRACE ADKINS, ROUGH & READY	1 USHER, CONFESSIONS PART II	1 MARDONS, SHE WILL BE LOVED
2 JADAKISS, WHY	2 JOSH GRACIN, I WANT TO LIVE	2 MODEST MOUSE, FLOAT ON	2 SWITCFOOT, MEANT TO LIVE
3 NELY, FLAP YOUR WINGS	3 BIG & RICH, SAVE A HORSE (RIDE A COWBOY)	3 LLOYD BANKS, WARRIOR	3 ALICIA KEYS, IF I AIN'T GOT YOU
4 LIL SCRAPPY, NO PROBLEM	4 TERRI CLARK, GIRLS LIE TOO	4 LLOYD BANKS, ON FIRE	4 BEASTIE BOYS, CH-CHECK IT OUT
5 LIL FLIP, SUNSHINE	5 JULIE ROBERTS, BREAK DOWN HERE	5 ASHLEE SIMPSON, PIECES OF ME	5 MOEST MOUSE, FLOAT ON
6 USHER, CONFESSIONS PART II	6 KENNY CHESNEY, I GO BACK	6 CHRISTINA MILIAN, DIP IT LOW	6 USHER, CONFESSIONS PART II
7 HOUSTON, I LIKE THAT	7 MARTINA MCBRIDE, HOW FAR	7 FRANZ FERDINAND, TAKE ME OUT	7 LOS LONELY BOYS, HEAVEN
8 SLUM VILLAGE, SELFISH	8 JOE NICHOLS, IF NOBODY BELIEVED IN YOU	8 LINKIN PARK, BREAKING THE HABIT	8 BRITNEY SPEARS, EVERYTIME
9 YOUNG GUNZ, LET ME IN	9 TIM MCGRAW, LIVE LIKE YOU WERE DYING	9 JUVENILE, SLOW MOTION	9 JAMIE CULLUM, ALL AT SEA
10 TWISTA, SO SEXY	10 JIMMY BUFFETT, HEY GOOD LOOKIN'	10 NELY, FLAP YOUR WINGS	10 AVRII LAVIGNE, MY HAPPY ENDING
11 KANYE WEST, JESUS WALKS	11 BRAD PAINLEY, WHISKEY LULLABY	11 KEVIN LYTTLE, TURN ME ON	11 FINGER ELEVEN, ONE THING
12 MASE, WELCOME BACK	12 LOS LONELY BOYS, HEAVEN	12 TERROR SQUAD, LEAN BACK	12 GAVIN DEGRAW, I DON'T WANT TO BE KEANE, SOMEWHERE ONLY WE KNOW
13 T.I., LET'S GET AWAY	13 GRETCHEN WILSON, HERE FOR THE PARTY	13 D12, HOW COME	13 OUTKAST, ROSES
14 LLOYD, SOUTHSIDE	14 RASCAL FLATTS, MY WORST FEAR	14 NINA SKY, MOVE YA BODY	14 NICKELBACK, FEELIN' WAY TOO DAMN GOOD
15 LL COOL J, HEADSPRUNG	15 GRETCHEN WILSON, REDNECK WOMAN	15 JESSICA SIMPSON, ANGELS	15 TRAIN, ORDINARY
16 KEVIN LYTTLE, TURN ME ON	16 REBA MCGENTIRE, SOMEBODY	16 KANYE WEST, JESUS WALKS	16 BLACK EYED PEAS, LET'S GET IT STARTED
17 LLOYD BANKS, WARRIOR	17 TOBY KEITH, WHISKEY GIRL	17 JADAKISS, WHY	17 CUNTER YEAH
18 LLOYD BANKS, ON FIRE	18 KEITH URBAN, YOU'LL THINK OF ME	18 AVRII LAVIGNE, MY HAPPY ENDING	18 COUNTING CROWS, ACCIDENTALLY IN LOVE
19 ALICIA KEYS, IF I AIN'T GOT YOU	19 LORETTA LYNN, MISS BEING MRS.	19 CHRONIC FUTURE, TIME AND TIME AGAIN	19 311, LOVE SDNG
20 YING YANG TWINS, WHAT'S HAPPENIN'	20 TRAVIS TRITT, THE GIRL'S GONE WILD	20 THE ROOTS, DON'T SAY NUTHIN'	20 MELISSA ETHERIDGE, THIS MOMENT
21 JAY-Z, 99 PROBLEMS	21 SARA EVANS, SUDS IN THE BUCKET	21 BLACK EYED PEAS, LET'S GET IT STARTED	21 NO DOUBT, IT'S MY LIFE
22 MONICA, U SHOULD'VE KNOWN BETTER	22 TOBY KEITH, AMERICAN SOLDIER	22 DASHBOARD CONFSSIONAL, VINDICATED	22 SCISSOR SISTERS, TAKE YOUR MAMA
23 R. KELLY, U SAVED ME	23 JEDD HUGHES, HIGH LONESOME	23 FAITHLESS, MASS DESTRUCTION	23 JESSICA SIMPSON, ANGELS
24 PRINCE, CALL MY NAME	24 DIERKS BENTLEY, HOW AM I DOIN'	24 BADLY DRAWN BOY, YEAR OF THE RAT	24 VELVET REVOLVER, SLITHER
25 JUVENILE, SLOW MOTION	25 MINDY SMITH, COME TO JESUS	25 LIL FLIP, SUNSHINE	25 TOBY LIGHTMAN, REAL LOVE
26 NINA SKY, MOVE YA BODY	26 JOSH TURNER, LONG BLACK TRAIN	26 AKON, LOCKED UP	26 BEYONCE, NAUGHTY GIRL
27 USHER, BURN	27 RACHEL PROCTOR, ME AND EMILY	27 KEVIN LYTTLE, TURN ME ON	27 NICKELBACK, SOMEDAY
28 CIARA, GOODIES	28 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	28 HOUSTON, I LIKE THAT	28 EVANESCENCE, MY IMMORTAL
29 TWISTA, OVERNIGHT CELEBRITY	29 CLEUDUS T. JUDD, I LOVE NASCAR	29 MASE, WELCOME BACK	29 3 DOORS DOWN, HERE WITHOUT YOU
30 AKON, LOCKED UP	30 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET ALONG IN GEORGIA	30 MIS-TEEO, SCANDALOUS	30 FRANZ FERDINAND, TAKE ME OUT
31 LIL WAYNE, BRING IT BACK	31 BILLY CURRINGTON, I GOT A FEELIN'	31 BLINK-182, DOWN	31 UNCLE KRACKER, RESCUE
32 D12, HOW COME	32 AMY DALLEY, MEN DON'T CHANGE	32 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC	32 MINDY SMITH, COME TO JESUS
33 BRANDY, TALK ABOUT OUR LOVE	33 BRAD COTTER, I MEANT TO	33 NELY, MY PLACE	33 JESS STONE, SUPER DUPEE LOVE
34 NAS, THIEF'S THEME	34 WARREN BROTHERS, SELL A LOT OF BEER	34 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY	34 JEM, THEY
35 LUAGCRIS, DIAMOND IN THE BACK	35 ALAN JACKSON & JIMMY, IT'S FIVE O'CLOCK SOMEWHERE	35 TWISTA, SO SEXY	35 BRANDY, TALK ABOUT OUR LOVE
36 JANET JACKSON, ALL NITE (DON'T STOP)	36 MONTGOMERY GENTRY, YOU DO YOUR THING	36 BEHIE MAN, DUDE	36 USHER, BURN
37 THE ROOTS, DON'T SAY NUTHIN'	37 SHANIA TWAIN, WHEN YOU KISS ME	36 KEVIN LYTTLE, TURN ME ON	37 MARDONS, SHE WILL BE LOVED
38 SBALL & MJB, STRAIGHT CADILLAC PIMPIN'	38 JOSH TURNER, WHAT IT AIN'T	37 KEVIN LYTTLE, TURN ME ON	37 TOBY LIGHTMAN, REAL LOVE
39 JIM JONES, CERTIFIED GANGSTAS	39 TRICK PONY, THE BRIDE	38 JADAKISS, WHY	
40 JUVENILE, SKIP & WACK, NOLA CLAP	40 BLUE COUNTRY, THAT'S COOL	38 NELY, MY PLACE	
NEW ONS	NEW ONS	NEW ONS	NEW ONS
LL COOL J, HEADSPRUNG	GRETCHEN WILSON, HERE FOR THE PARTY	NELY, MY PLACE	MARDONS, SHE WILL BE LOVED
KEVIN LYTTLE, TURN ME ON	CLEUDUS T. JUDD, I LOVE NASCAR	TWISTA, SO SEXY	TOBY LIGHTMAN, REAL LOVE
CIARA, GOODIES	MONTGOMERY GENTRY, YOU DO YOUR THING		
fuse	G-A-C	MUSIC TELEVISION	MUSIC TELEVISION
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 FRANZ FERDINAND, TAKE ME OUT	1 JIMMY BUFFETT, HEY GOOD LOOKIN'	1 USHER, CONFESSIONS PART II	1 TREVIS, TIRE OF WAITING
2 MODEST MOUSE, FLOAT ON	2 TERRI CLARK, GIRLS LIE TOO	2 JUVENILE, SLOW MOTION	2 KESHIA CHANTE, BAD BOY
3 DASHBOARD CONFSSIONAL, VINDICATED	3 BRAD PAINLEY, WHISKEY LULLABY	3 KANYE WEST, JESUS WALKS	3 USHER, CONFESSIONS PART II
4 THREE DAYS GRACE, JUST LIKE YOU	4 MARTINA MCBRIDE, HOW FAR	4 TWISTA, SO SEXY	4 BILLY TALENT, RIVER BELOW
5 D12, HOW COME	5 KENNY CHESNEY, I GO BACK	5 LLOYD BANKS, ON FIRE	5 LINKIN PARK, BREAKING THE HABIT
6 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY	6 TIM MCGRAW, LIVE LIKE YOU WERE DYING	6 TERROR SQUAD, LEAN BACK	6 FIFE DOBSON, DON'T GO (GIRLS & BOYS)
7 MUSE, TIME IS RUNNING OUT	7 REBA MCGENTIRE, SOMEBODY	7 SBALL & MJB, YOU DON'T WANT DRAMA	7 AVRII LAVIGNE, MY HAPPY ENDING
8 THE KILLERS, SOMEBODY TOLD ME	8 BILLY CURRINGTON, I GOT A FEELIN'	8 LLOYD BANKS, WARRIOR	8 K.O.S., B-BY STANCE
9 BLINK-182, DOWN	9 JOE NICHOLS, IF NOBODY BELIEVED IN YOU	9 SLUM VILLAGE, SELFISH	9 KANYE WEST, JESUS WALKS
10 YELLOWCARD, OCEAN AVENUE	10 DIERKS BENTLEY, HOW AM I DOIN'	10 PETEY PABLO, FREAK-A-LEEK	10 EVANESCENCE, EVERYBODY'S FOOL
11 LINKIN PARK, BREAKING THE HABIT	11 SHEDAVIS, COME HOME SOON	11 KEVIN LYTTLE, TURN ME ON	11 KILLERS, SOMEBODY TOLD ME
12 YELLOWCARD, ONLY ONE	12 JOSH TURNER, WHAT IT AIN'T	12 NINA SKY, MOVE YA BODY	12 BLACK EYED PEAS, LET'S GET IT STARTED
13 INCUBUS, TALK SHOWS ON MUTE	13 SARA EVANS, SUDS IN THE BUCKET	13 BLINK-182, DOWN	13 BEASTIE BOYS, CH-CHECK IT OUT
14 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE	14 JOSH GRACIN, I WANT TO LIVE	14 NELY, FLAP YOUR WINGS	14 CHRISTINA MILIAN, DIP IT LOW
15 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC	15 BRAD COTTER, I MEANT TO	15 HOUSTON, I LIKE THAT	15 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED
16 SWITCFOOT, DARE YOU TO MOVE	16 BIG & RICH, SAVE A HORSE (RIDE A COWBOY)	16 YELLOWCARD, OCEAN AVENUE	16 WAKING EYES, WATCH YOUR MONEY
17 VELVET REVOLVER, SLITHER	17 TRICK PONY, THE BRIDE	17 HOOBASTANK, THE REASON	17 YELLOWCARD, ONLY ONE
18 THE OFFSPRING, CAN'T GET MY HEAD AROUND YOU	18 TRACE ADKINS, ROUGH & READY	18 CHRISTINA MILIAN, DIP IT LOW	18 JESS STONE, SUPER DUPEE LOVE
19 LOSTPROPHETS, MAKE A MOVE	19 CLEUDUS T. JUDD, I LOVE NASCAR	19 ASHLEE SIMPSON, PIECES OF ME	19 JEM, THEY
20 MIDDOWN, GIVE IT UP	20 STEVE HOLY, PUT YOUR BEST DRESS ON	19 THE KILLERS, SOMEBODY TOLD ME	20 HIGH HOLIDAYS, THE GETAWAY
21 MARDONS, SHE WILL BE LOVED	21 RACHEL PROCTOR, ME AND EMILY	20 JADAKISS, WHY	20 VELVET REVOLVER, SLITHER
22 AVRII LAVIGNE, MY HAPPY ENDING	21 JEFF BATES, I WANNA MAKE YOU CRY	21 LIL FLIP, SUNSHINE	21 BRITNEY SPEARS, EVERYTIME
23 BLACK EYED PEAS, LET'S GET IT STARTED	22 TRACY LAWRENCE, IT'S ALL HOW YOU LOOK AT IT	22 FRANZ FERDINAND, TAKE ME OUT	22 JUVENILE, SLOW MOTION
24 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED	22 LORETTA LYNN, MISS BEING MRS.	23 LINKIN PARK, BREAKING THE HABIT	23 LLOYD BANKS, WARRIOR
25 JET, ROLL OVER D.J.	23 SHANIA TWAIN, WHEN YOU KISS ME	24 SUGARCULT, MEMORY	24 LLOYD BANKS, ON FIRE
26 USHER, BURN	24 AMY DALLEY, MEN DON'T CHANGE	24 SWITCFOOT, DARE YOU TO MOVE	25 FRANZ FERDINAND, TAKE ME OUT
27 SEETHER, BROKEN	25 TRAVIS TRITT, THE GIRL'S GONE WILD	25 NINA SKY, MOVE YA BODY	25 USHER, BURN
28 INCUBUS, MEGALOMANIC	26 BLUE COUNTRY, THAT'S COOL	26 THE ROOTS, DON'T SAY NUTHIN'	26 NINA SKY, MOVE YA BODY
29 KEVIN LYTTLE, TURN ME ON	26 JULIE ROBERTS, BREAK DOWN HERE	27 SEETHER, BROKEN	27 KYPRIOS, IGNORANCE IS BEAUTIFUL
30 CHRONIC FUTURE, TIME AND TIME AGAIN	27 GRETCHEN WILSON, REDNECK WOMAN	28 THREE DAYS GRACE, JUST LIKE YOU	28 DASHBOARD CONFSSIONAL, VINDICATED
NEW ONS	NEW ONS	NEW ONS	NEW ONS
YELLOWCARD, ONLY ONE	CLEUDUS T. JUDD, I LOVE NASCAR	BREAKING BENJAMIN, SO COLD	JUVENILE, SLOW MOTION
THURSDAY FOR THE WORKFORCE, DROWNING	MONTGOMERY GENTRY, YOU DO YOUR THING		KYPRIOS, IGNORANCE IS BEAUTIFUL
METALLICA, SOME KIND OF MONSTER	JOSH TURNER, TEARS OF GOD		MARDONS, SHE WILL BE LOVED
ALL THAT REMAINS, THE DEEPEST GRAY			THE STILL, LOLA STARS AND STRIPES
PILLAR, BRING ME DOWN			MIS-TEEO, SCANDALOUS
			JESSICA SIMPSON, ANGELS
			TRAGEDIE, HEY OH

REQUEST TV Advertisement
OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

HIP HOP/R&B	COUNTRY/ALT
84 Hours Weekly	NYC/Melbourne, FL TV 31
BEENIE MAN KING OF THE DANCEHALL 6-6	TOBY KEITH WHISKEY GIRL 6-6
JADAKISS WHY 6-6	ALAN JACKSON REMEMBER WHEN 6-6
KANYE WEST JESUS WALKS 6-6	SHANIA TWAIN FOREVER & FOR ALWAYS 6-6
VARIOUS ARTIST REGGAE GOLD 2004 5-6	MINDY SMITH COME TO JESUS 6-6
PRINCE CALL MY NAME 6-6	GARTH BROOKS IT'S YOUR SONG 6-6
SLUM VILLAGE SELFISH 5-6	TIM MCGRAW LIVE LIKE YOU WERE DYING 6-6
LUDACRIS DIAMOND IN THE BACK 6-6	LOANN RIMES BIG DEAL 6-6
REDMAN THE SAGA CONTINUES 5-6	JOE NICHOLS IF NOBODY BELIEVED IN YOU 6-6
JADAKISS TIMES UP 5-6	REBA MCGENTIRE SOMEBODY 6-6
LLOYD BANK FIRE 5-6	GRETCHEN WILSON REDNECK WOMAN 6-6
AKON F/ STYLES P LOCKED UP 5-6	TERRI CLARK GIRLS LIE TOO 6-6
D12 HOW COME 5-6	BIG & RICH SAVE A HORSE (RIDE A COWBOY) 6-6
WANYE WONDER BONCE ALONG 6-6	JULIE ROBERTS BREAK DOWN HERE 6-6
YOUNG GUNZ NO BETTER LOVE 6-6	AMY DALLEY MEN DON'T CHANGE 6-6
CAMRON LORD YOU KNOW 6-6	TRAVIS TRITT THE GIRLS GONE WILD 6-6
MASE WELCOME BACK 5-6	DIERKS BENTLEY HOW AM I DOIN' 6-6
BEENIE MAN F/ Ms. THING DUDE (REMIX) 6-6	BLUE COUNTRY THAT'S COOL 6-6
KANYE WEST IT ALL FALL DOWN 5-6	BILLY CURRINGTON I GOT A FEELIN' 6-6
LL COOL J HEADSPRUNG 6-6	SHANIA TWAIN WHEN YOU KISS ME 6-6
	THE JENKINS FATE'S RIGHT HAND 6-6
VJ TOP 20	LATIN
40 Hours Weekly	40 Hours Weekly
JADAKISS WHY 6-6	SHAKIRA THE ONE 6-6
KANYE WEST JESUS WALKS 6-6	SELENA AMOR PROBIBIDO 6-6
D12 HOW COME 6-6	CHAYANNE AUN SIGLO SIN TI 6-6
LUDACRIS DIAMOND IN THE BACK 6-6	PLASTILINA MOSH PELIGROSO POP 6-6
LLOYD F/ ASHANTI & SCAREFACE SOUTHSIDE 6-6	ALEXANDRE PIRES QUITEMOSOS LA ROPA 6-6
AKON F/ STYLES P LOCKED UP 5-6	LEONARDO FAVIO FOTO DE CARNET 6-6
MASE WELCOME BACK 5-6	BANDA BLANCA SOPA DE CARACOL 6-6
VARIOUS ARTIST REGGAE GOLD 2004 5-6	CABA'S LA CADERONA 6-6
ELEPHANT MAN & KIP RICK JOK GAL 5-6	JUANES FOTOGRAFIA 6-6
PRINCE CALL MY NAME 6-6	DIEGO TORRES QUE NO ME PIERDA 6-6
SLUM VILLAGE SELFISH 6-6	VIRGINIA LOPEZ CARMELO DI LIMON 6-6
REDMAN THE SAGA CONTINUES 5-6	TIGRES DEL NORTE REYNA DEL SUR 6-6
JESSICA SIMPSON WITH YOU 6-6	OBIE BERMUDEZ 4:30 AM 6-6
LLOYD BANKS FIRE 6-6	FABULOSOS CADILLAC MATADOR 6-6
BEENIE MAN F/ Ms. THING DUDE (REMIX) 5-6	LOS VISCONTIS VENENO 6-6
CAMRON LORD YOU KNOW 5-6	KUMBIA KINGS & OZOMATLI MI GENTE 6-6
NINA SKY MOVE YOUR BODY 5-6	CHRISTIAN VOLVER A AMAR 6-6
KANYE WEST IT ALL FALL DOWN 6-6	MANA PUERTO DE SAN BLAS 6-6
LL COOL J HEADSPRUNG 6-6	LLOS IRACUNDOS PUERTO MONT 6-6
YOUNG GUNZ NO BETTER LOVE 6-6	OS CHALCHALEROS DESPEDID 6-6

CONTACT: LENN COOPER 212-576-1446
WWW.TV26NEWYORK.COM

A visit to David Letterman helps Maria Mena lead Heatseekers



In Singles Minded: First Hot 100 No. 1 is in 'Motion' for Juvenile



SALES / AIRPLAY / TRENDS / ANALYSIS

Ashlee Breaks Huge

Ashlee Simpson more than doubles her famous sister's best sales week, and the scary thing is, it could have been even bigger. With a first-week splash of 398,000 copies, the younger sibling easily conquers The Billboard 200, leading last week's champ, Jimmy Buffett, by 250,000 units.



From the moment her debut album went on sale July 20 with an initial shipment of 440,000 copies, **Geffen, Interscope and Universal Music & Video Distribution** were playing catch-up. Reorders that day from just two chains bumped exposure by another 150,000.

A few years ago, a label needed to ship out about twice as many copies of an in-

demand title than it would scan during its first week to come up with a handsome opening sum. That Simpson could manage a Nielsen SoundScan week that almost equaled her initial shipment is a testament to how quickly replenishment happens in the new millennium, and that labels have learned to better manage lean stock spreads.

By the album's eighth day on the market, UMVD had gotten total shipments of 1.4 million into the market. Even with that quick recovery, some stores were out of stock for as many as five days while the one-stops that would have offered stop-gap relief also ran dry.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



These are the problems that can unravel when consumer demand completely outstrips merchants' expectations. MTV series "The Ashlee Simpson Show" obviously drove this train, but lead track "Pieces of Me" is a bona fide hit, too. It jumps 8-3 on Top 40 Mainstream and combined sales of downloads and retail-available singles surpass 100,000.

Pricing helped, too. "Autobiography" came to market with a developing-act price of \$13.98 and was sale-priced at \$9.98 in circulars at **Best Buy, Target and Circuit City**.

Big sister **Jessica Simpson**, despite her obvious fame, has yet to earn a No. 1 album. The highest chart peak and biggest SoundScan week of her three albums happened earlier this year when the DVD-enhanced special edition of "In This Skin" yielded a sales week of 159,500 and a 16-2 leap.

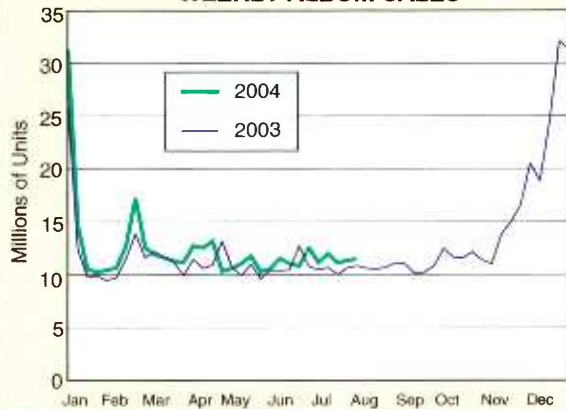
Although the consumer press may tweak the older sister for seeing the younger one reach greater numbers, it goes without saying that Jessica's considerable celebrity opened the door for Ashlee's opportunity.

SINGULAR SENSATIONS: Proof of Ashlee Simpson's popularity extends beyond her album sales. In fact, the arrival of "Autobiography" creates a confluence that has become rare: the coexistence
(Continued on page 60)

Market Watch

A Weekly National Music Sales Report

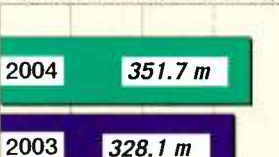
WEEKLY ALBUM SALES



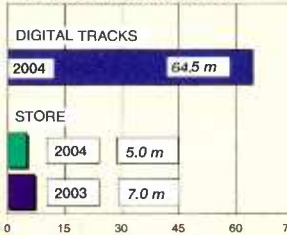
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,500,000	159,000	2,600,000
Last Week	11,387,000	185,000	2,712,000
Change	↔ 1.0%	↘ 14.1%	↘ 4.1%
This Week 2003	10,839,000	285,000	311,000
Change	↔ 6.1%	↘ 44.2%	↘ 736.01%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



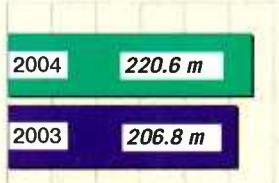
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	336,633,000	418,561,000	↘ 24.3%
Albums	328,086,000	351,721,000	↘ 7.2%
Store Singles	7,007,000	4,984,000	↘ 28.9%
Digital Tracks	1,540,000	64,456,000	↘ 4085.5%

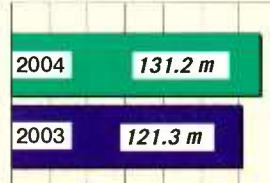
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	316,510,000	344,392,000	↘ 8.8%
Cassette	10,552,000	6,323,000	↘ 40.1%
Other	1,024,000	1,006,000	↘ 1.8%

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	206,800,000	220,571,000	↘ 6.7%
Catalog	121,286,000	131,150,000	↘ 8.1%
Deep Catalog	85,836,000	90,269,000	↘ 5.2%

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 7/25/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Reba's 22nd Trip To No. 1

Just six weeks after newcomer **Gretchen Wilson's** reign with "Redneck Woman" ended a two-year dry spell for solo female artists atop Hot Country Singles & Tracks, there's another solo woman sitting in pole position. Instead of a debut artist, like Wilson, this time it's one of the genre's most respected and beloved veterans.

Reba McEntire scores the 22nd No. 1 hit of her career with "Somebody" (MCA Nashville). It's her first chart-topper since she partnered with **Brooks & Dunn** on "If You See Him/If You See Her," a No. 1 song in June 1998.

McEntire now has the longest span of No. 1s by a solo female country artist. Counting back to January 1983, when she earned her first chart-topper with "Can't Even Get the Blues," her span of No. 1 hits is 21 years and seven months. That beats **Dolly Parton's** span of No. 1 tunes, which stretches over 20 years and three months, from "Joshua" in February 1971 to "Rockin' Years," recorded with **Ricky Van Shelton**, in May 1991. Parton is still ahead in sheer number of chart-toppers, with 24 to McEntire's 22.

"Somebody" ends the longest gap between No. 1 hits for McEntire. She topped the chart at least once a year every year from 1983 to 1993. She also had No. 1s in 1995, 1997 and 1998 before "Somebody" went all the way. But her latest success is not without controversy (see Singles Minded, page 64).

Chart Beat™

By Fred Bronson
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THE SIMPSONS: Let's hope **Jessica Simpson** is not the jealous type. Her highest position to date on The Billboard 200 is the No. 2 peak of "In This Skin" in March. This issue, she's eclipsed by her younger sister. **Ashlee Simpson** enters the chart at No. 1 with her debut effort, "Autobiography" (Geffen).

The younger Simpson is only the third solo female artist to have an album reach No. 1 in 2004. **Norah Jones** ruled for six weeks with "Feels Like Home," and **Avril Lavigne** had a lone week on top with "Under My Skin."

Ashlee is also doing well on the Top 40 Mainstream chart, where "Pieces of Me" rises 8-3, making Simpson part of an all-female top three. **JoJo** continues at No. 1 with "Leave (Get Out)" (Da Family/Blackground), and **Christina Milian** moves 3-2 with "Dip It Low" (Island).

It's the first time three solo female artists have taken command of the top three on this chart since the week of June 1, 2002, when **Vanessa Carlton's** "A Thousand Miles," **Ashanti's** "Foolish" and **Pink's** "Don't Let Me Get Me" were win, place and show.

If Ashlee secures the top spot on Top 40 Mainstream, she will equal her sister's best performance. Jessica's "With You" spent two weeks at No. 1 in March.

'MOTION' MOVING: "Slow Motion" (**Cash Money**) eases **Usher's** "Confessions Part II" (**LaFace**) out of the No. 1 position on The Billboard Hot 100, giving **Juvenile** his first week on top. It's Juvenile's ninth chart entry and his highest ranking by far. Previously, his best position was the No. 19 peak of "Back That Thang Up" in November 1999.

AUGUST 7
2004

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										
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1											
1	NEW		1	ASHLEE SIMPSON Geffen 002913/Interscope (13.98 CD)	Autobiography	1	49	53	55	70		LINKIN PARK ▲ ⁴ Warner Bros. 48185* (19.98 CD)	Meteora	1	
2	1	—	2	JIMMY BUFFETT MCA/ATLANTIC 62270/RG (18.98 CD)	License To Chill	1	50	43	37	44		OUTKAST ▲ ⁹ Lafayette 50133*/Zomba (22.98 CD)	Speakerboxxx/The Love Below	1	
3	NEW		1	VAN HALEN Warner Bros. 78961 (25.98 CD)	The Best Of Both Worlds	3	51	41	59	94		KEITH URBAN ▲ ² Capitol (Nashville) 32936 (18.98/18.98)	Golden Road	11	
4	2	2	18	USHER ▲ ⁵ Lafayette 52141/Zomba (12.98/18.98)	Confessions	1	52	48	41	4		BREAKING BENJAMIN Hollywood 162428 (11.98 CD)	We Are Not Alone	20	
5	5	3	11	GRETCHEN WILSON ▲ ² Epic (Nashville) 90903/Sony Music (18.98 EQ CD)	Here For The Party	2	53	39	23	4		THE CURE I AM/Geffen 002870*/Interscope (13.98 CD)	The Cure	7	
6	3	1	4	LLOYD BANKS G-Unit 002826*/Interscope (8.98/13.98)	The Hunger For More	1	54	56	75	16		SHINEDOWN Atlantic 83729/AG (13.98 CD) [M]	Leave A Whisper	54	
7	6	5	9	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	55	52	43	7		311 Volcano 60009/Zomba (18.98 CD)	Greatest Hits '93-'03	7	
8	8	64	14	PRINCE ▲ NPG/Columbia 97560/Sony Music (18.98 EQ CD)	Musicology	3	56	50	32	4		DAVE MATTHEWS BAND BAMA RAGS/RCA 61633/RMG (25.98 CD/DVD)	The Gorge	10	
9	7	6	12	BIG & RICH ● Warner Bros. (Nashville) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	57	64	65	12		PETEY PABLO ● Jive 41824/Zomba (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	
10	9	—	2	SOUNDTRACK Hollywood 162453 (18.98 CD)	A Cinderella Story	9	58	59	53	42		JET ▲ Elektra 62892*/AG (12.98 CD)	Get Born	26	
11	NEW		1	LLOYD The Inc./Def Jam 002409*/DJMG (13.98 CD)	Southside	11	59	54	44	7		VARIOUS ARTISTS Side One Dummy 71248 (7.98 CD)	Vans Warped Tour 2004 Compilation	8	
12	10	10	22	LOS LONELY BOYS ▲ OR/Epic 92098/Sony Music (13.98 CD) [M]	Los Lonely Boys	9	60	40	14	3		ANGIE STONE J 56215*/RMG (18.98 CD)	Stone Love	14	
13	11	4	5	JADAKISS Ruff Ryders 002748*/Interscope (8.98/13.98)	Kiss Of Death	1	61	61	57	48	59	THE BEACH BOYS ▲ Capitol 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	
14	12	11	5	JOJO Da Family/Blackground 002672/UMRG (13.98 CD)	JoJo	4	62	51	—	2		BEENIE MAN Shocking Vibes 95173*/Virgin (12.98/18.98)	Back To Basics	51	
15	4	—	2	THE ROOTS Geffen 002573*/Interscope (13.98 CD)	The Tipping Point	4	63	70	76	6		THE KILLERS Island 002468/DJMG (13.98 CD)	Hot Fuss	59	
16	13	8	7	VELVET REVOLVER ● RCA 59794*/RMG (18.98 CD)	Contraband	1	64	62	54	36		BLINK-182 ▲ Geffen 001334*/Interscope (12.98 CD)	Blink-182	3	
17	15	12	13	D12 Shady 002404*/Interscope (8.98/12.98)	D12 World	1	65	65	72	48		HILARY DUFF ▲ ³ Buena Vista 961006/Hollywood (18.98 CD)	Metamorphosis	1	
18	14	7	5	SOUNDTRACK Columbia 92628/Sony Music (18.98 EQ CD)	Spider-Man 2	7	66	66	69	11		8BALL & MJG ● Bad Boy 002389*/UMRG (12.98 CD)	Living Legends	3	
19	18	18	70	SWITCHFOOT ▲ Columbia 96967/Sony Music (18.98 EQ CD)	The Beautiful Letdown	16	67	67	76	69	38	SHERYL CROW ▲ ² A&M 001521*/Interscope (12.98 CD)	The Very Best Of Sheryl Crow	2	
				GREATEST GAINER			68	71	71	57		BEYONCE ▲ ³ Columbia 96396*/Sony Music (12.98 EQ/18.98)	Dangerously In Love	1	
20	27	31	63	MAROONS ▲ DCTone/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	7	69	66	56	37		JAY-Z ▲ ² Roc-A-Fella/Def Jam 001528*/DJMG (8.98/12.98)	The Black Album	1	
21	16	9	6	BEASTIE BOYS ▲ Brooklyn Dust 84571*/Capitol (18.98 CD)	To The 5 Boroughs	1	70	79	92	4		AKON SRC/Universal 000860*/UMRG (13.98 CD)	Trouble	52	
22	23	24	49	JESSICA SIMPSON ▲ ² Columbia 96560/Sony Music (12.98 EQ CD)	In This Skin	2	71	81	83	6		SEETHER Wind-Up 13100 (18.98 CD)	Disclaimer II	53	
23	17	13	4	LIL WAYNE Cash Money 001537*/UMRG (13.98 CD)	Tha Carter	5	72	37	—	2		METALLICA Elektra 48835/Warner Bros. (9.98 CD)	Some Kind Of Monster (EP) [Soundtrack]	37	
24	24	16	57	BLACK EYED PEAS ▲ A&M 007854*/Interscope (12.98 CD)	Elephunk	14	73	80	52	4		NINA SKY Next Plateau/Universal 002739*/UMRG (13.98 CD)	Nina Sky	44	
25	19	17	33	HOOBASTANK ▲ Island 001488/DJMG (12.98 CD)	The Reason	3	74	74	79	80	26	TWISTA ▲ Atlantic 83998*/AG (10.98/13.98)	Kamikaze	1	
26	22	22	16	MODEST MOUSE ● Epic 87125*/Sony Music (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	75	84	77	126		NORAH JONES ▲ ³ Blue Note 32088* (17.98 CD) [M]	Come Away With Me	1	
27	21	19	25	KENNY CHESNEY ▲ ² BNA 58801/RG (12.98/18.98)	When The Sun Goes Down	1	76	86	95	42		THREE DAYS GRACE ● Jive 53479/Zomba (12.98 CD) [M]	Three Days Grace	72	
28	20	20	24	KANYE WEST ▲ ² Roc-A-Fella/Def Jam 002030*/DJMG (8.98/12.98)	The College Dropout	2	77	82	74	33		STORY OF THE YEAR ● Maverick 48438/Warner Bros. (12.98 CD) [M]	Page Avenue	51	
29	29	30	53	BRAD PAISLEY ▲ Arista Nashville 50605/RG (12.98/18.98)	Mud On The Tires	8	78	108	112	22		TRILLVILLE/LIL SCRAPPY BME/Reprise 48556*/Warner Bros. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	
30	28	28	11	JUVENILE ▲ Cash Money 001718*/UMRG (12.98 CD)	Juve The Great	28	79	74	57	6		CELINE DION Epic 92680/Sony Music (18.98 EQ CD)	A New Day...Live In Las Vegas	10	
31	26	26	19	EVANESCENCE ▲ ⁵ Wind-Up 13263 (18.98 CD)	Fallen	3	80	72	63	8		DEAN MARTIN Capitol 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	
32	32	36	50	YELLOWCARD ▲ Capitol 39844 (12.98 CD)	Ocean Avenue	23	81	68	49	4		VARIOUS ARTISTS Source 2522/Image (15.98 CD)	The Source Presents: Hip Hop Hits 8	45	
33	NEW		1	THE HIVES Interscope 002756* (13.98 CD)	Tyrannosaurus Hives	33	82	78	70	36		BRITNEY SPEARS ▲ ² Jive 53748/Zomba (12.98/18.98)	In The Zone	1	
34	36	34	34	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	83	83	75	66	13	DIANA KRALL ● Verve 001826/AG (12.98 CD)	The Girl In The Other Room	4	
35	25	21	18	GUNS N' ROSES Geffen 001714/Interscope (12.98 CD)	Greatest Hits	3	84	47	—	2		ADAM SANDLER Warner Bros. 48782 (18.98 CD)	Shhh...Don't Tell	47	
36	34	29	18	VARIOUS ARTISTS ▲ ² EMI/Universal/Sony Music/Zomba 76990/Capitol (18.98 CD)	Now 15	2	85	77	50	10		NEW FOUND GLORY Drive-Thru/Geffen 002833/Interscope (13.98 CD)	Catalyst	3	
37	30	25	11	SOUNDTRACK Geffen/DREAMWORKS 00255*/Interscope (18.98 CD)	Shrek 2	8	86	55	—	2		DEVIN THE DUDE J Prince 42038/RAP-A-Lot 4 Life (18.98 CD)	To Tha X-treme	55	
38	33	33	9	SLIPKNOT Roadrunner 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	87	91	97	43		ANTHONY HAMILTON ● SD SD DEF 52107/Zomba (12.98 CD)	Comin' From Where I'm From	33	
39	35	35	18	FRANZ FERDINAND Domino/Epic 92441*/Sony Music (14.98 EQ CD) [M]	Franz Ferdinand	32	88	85	84	50		SOUNDTRACK ▲ Walt Disney 860126 (6.98 CD)	The Cheetah Girls (EP)	33	
40	49	58		SOUNDTRACK Columbia 90640/Sony Music (18.98 EQ CD)	De-Lovely	40	89	88	86	32		ALAN JACKSON ▲ ³ Arista Nashville 54860/RG (18.98 CD)	Greatest Hits Volume II	19	
41	42	42	17	JOSH GROBAN ▲ ³ 143/Reprise 48450/Warner Bros. (18.98 CD)	Closer	1	90	100	103	9		COHEED AND CAMBRIA Equal Vision/Columbia 92686/Sony Music (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	
				PACESETTER			91	89	93	31		CASTING CROWNS ● Beach Street 10723/Reunion (18.98 CD) [M]	Casting Crowns	59	
42	63	51	4	MAROONS DCTone/J 62468/RMG (11.98 CD)	1.22.03. Acoustic (EP)	42	92	87	73	10		SOUNDTRACK Walt Disney 8601015 (18.98 CD)	That's So Raven	44	
43	31	15	4	BRANDY Atlantic 83633*/AG (12.98/18.98)	Afrodisiac	3	93	101	111	34		TRACE ADKINS ● Capitol (Nashville) 40517 (12.98/18.98)	Comin' On Strong	31	
44	38	40	24	NORAH JONES ▲ ⁴ Blue Note 84800* (18.98 CD)	Feels Like Home	1	94	73	46	5		WILCO Nonesuch 79809/AG (18.98 CD)	A Ghost Is Born	8	
45	46	45	44	NICKELBACK ▲ ² Roadrunner 618400/DJMG (12.98/18.98)	The Long Road	6	95	94	79	6		JOSH GRACIN Lyric Street 185045/Hollywood (18.98 CD)	Josh Gracin	11	
46	58	62	11	LIL' FLIP ● Sucka Free/Columbia 89143*/Sony Music (18.98 EQ CD)	U Gotta Feel Me	4	96	104	100	9		JULIE ROBERTS Mercury 001902/UMGN (18.98/13.98)	Julie Roberts	51	
47	44	39	1	CHRISTINA MILIAN Island 002223*/DJMG (13.98 CD)	It's About Time	14	97	93	68	4		JOE NICHOLS Universal South 002514 (13.98 CD)	Revelation	23	
48	45	38	1	TOBY KEITH ▲ ³ DreamWorks (Nashville) 450435/Interscope (12.98/18.98)	Shock'n Y'All	1	98	96	85	17		SOUNDTRACK Maverick 48675/Warner Bros. (18.98 CD)	50 First Dates	30	
							99	92	98	25		INCUBUS ▲ Immortal/Epic 90850*/Sony Music (18.98 EQ CD)	A Crow Left Of The Murder...	2	

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	97	107	91	RASCAL FLATTS ▲ ²	Melt	5	151	133	124	5	SOUNDTRACK	The Cheetah Girls: Special Edition	124
				LYRIC STREET 16503/HOLLYWOOD (12.98/18.98)							WALT DISNEY 861104 (18.98 CD)		
101	106	104	43	YING YANG TWINS ●	Me & My Brother	11	152	186	166	38	LIONEL RICHIE ●	The Definitive Collection	19
				COLLIPARK 2480*/TVT (17.98 CD)							MOTOWN/UTV 066140/UME (18.98 CD)		
102	NEW	1	1	MARIA MENA	White Turns Blue	102	153	145	123	43	DIDO ▲	Life For Rent	4
				COLUMBIA 92557/SONY MUSIC (12.98 EQ CD) [M]							ARISTA 501377/RMG (18.98 CD)		
103	61	27	3	BRAD COTTER	Patient Man	27	154	141	90	9	LONESTAR	Let's Be Us Again	14
				EPIC (NASHVILLE) 92559/SONY MUSIC (12.98 EQ CD)							BNA 59751/RLG (18.98 CD)		
104	114	113	23	LOSTPROPHETS ●	Start Something	33	155	132	108	6	VARIOUS ARTISTS	Reggae Gold 2004	64
				COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)							VP 93302*/AG (16.98 CD)		
105	99	88	14	MARIO WINANS	Hurt No More	2	156	174	—	2	CROSSFADE	Crossfade	156
				BAD BOY 002392*/UMRG (8.98/12.98)							FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]		
106	NEW	1	1	DILLINGER ESCAPE PLAN	Miss Machine	106	157	NEW	1	1	LESS THAN JAKE	B Is For B-Sides	157
				RELAPSE 6587 (16.98 CD) [M]							SIRE 48788/WARNER BROS. (13.98 CD)		
107	83	47	3	JEFF FOXWORTHY	Have Your Loved Ones Spayed Or Neutered	47	158	165	157	46	JOHN MAYER ▲	Heavier Things	1
				WARNER BROS. (NASHVILLE) 48772/WRN (18.98 CD)							AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)		
108	119	145	-1	JAMIE CULLUM	twentysomething	83	159	155	144	6	LED ZEPPELIN ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
				UNIVERSAL/VERVE 002273/VG (9.98 CD)							ATLANTIC 83519/AG (19.98 CD)		
109	112	106	10	MONTGOMERY GENTRY ●	You Do Your Thing	10	160	160	133	7	SHEDAISY	Sweet Right Here	16
				COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)							LYRIC STREET 16504/HOLLYWOOD (18.98 CD)		
110	113	110	11	3 DOORS DOWN ▲ ³	Away From The Sun	8	161	154	146	88	AUDIOSLAVE ▲ ²	Audioslave	7
				REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)							INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)		
111	124	115	7	FRED HAMMOND	Somethin' Bout Love	35	162	151	155	32	MONICA ●	After The Storm	1
				VERITY/JIVE 58744/ZD/MBA (11.98/17.98)							J 20031*/RMG (12.98/18.98)		
112	115	120	43	MARTINA MCBRIDE ▲	Martina	7	163	140	118	35	NO DOUBT ▲ ²	The Singles 1992-2003	2
				RCA NASHVILLE 54207/RLG (11.98/18.98)							INTERSCOPE 001495 (12.98 CD)		
113	98	81	4	UNCLE KRACKER	Seventy Two And Sunny	39	164	RE-ENTRY	7	7	SOUNDTRACK	Dirty Dancing: Havana Nights	46
				TOP DOG/LAVA 93195/AG (18.98 CD)							J 57758/RMG (18.98 CD)		
114	105	94	12	VARIOUS ARTISTS	Totally Hits 2004	14	165	162	159	12	THIRD DAY	Wire	12
				WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD)							ESSENTIAL 10728 (18.98 CD)		
115	144	137	19	RON WHITE	Drunk In Public	115	166	67	—	2	DADDY YANKEE	Barrio Fino	67
				PARALLEL/IMP-D 001582/UME (12.98 CD) [M]							VI 450633 (15.98 CD)		
116	122	117	20	SARA EVANS	Restless	20	167	153	131	17	ERIC CLAPTON ●	Me And Mr Johnson	6
				RCA NASHVILLE 67074/RLG (12.98/18.98)							DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)		
117	90	—	2	AMANDA PEREZ	I Pray	90	168	184	174	6	PILLAR	Where Do We Go From Here	74
				POWERHOUSE 78965/VIRGIN (18.98 CD)							FLICKER 82631 (12.98 CD)		
118	109	91	10	ALANIS MORISSETTE	So-Called Chaos	5	169	166	150	11	VARIOUS ARTISTS	Walt Disney Records Presents: Mega Movie Mix	139
				MAVERICK 48555/WARNER BROS. (18.98 CD)							WALT DISNEY 861099 (12.98 CD)		
119	117	96	15	SUGARCULT	Palm Trees And Power Lines	46	170	173	162	47	T.I. ●	Trap Muzik	4
				FEARLESS 51512/ARTEMIS (14.98 CD)							GRAND HUSTLE/ATLANTIC 83507/AG (9.98/14.98)		
120	120	102	17	J-KWON ●	Hood Hop	7	171	159	148	100	COLDPLAY ▲ ³	A Rush Of Blood To The Head	5
				SO SO DEF 57813*/ZD/MBA (18.98 CD)							CAPITOL 40504* (12.98/18.98)		
121	142	132	36	STEVIE WONDER	The Definitive Collection	35	172	171	149	11	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
				MOTOWN/UTV 066164/UME (18.98 CD)							RCA 68079*/RMG (12.98/19.98)		
122	110	89	16	METHOD MAN	Tical 0: The Prequel	2	173	177	180	11	JIMMY BUFFETT ▲ ²	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
				DEF JAM 548405*/DJMG (8.98/13.98)							MAILBOAT/MCA 067781/UME (25.98 CD)		
123	107	82	4	ATREYU	The Curse	32	174	175	143	32	DASHBOARD CONFESSIONAL ●	A Mark, A Mission, A Brand, A Scar	2
				VICTORY 218 (15.98 CD)							VAGRANT 0385 (18.98 CD)		
124	111	105	4	LOS TEMERARIOS	Veintisiete	91	175	168	151	77	50 CENT ▲ ⁶	Get Rich Or Die Tryin'	1
				FONOVISA 351342/UG (15.98 CD)							SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)		
125	NEW	1	1	MIS-TEEQ	Mis-Teeq	125	176	157	134	37	JOSS STONE ●	The Soul Sessions (EP)	39
				456/REPRISE 48804/WARNER BROS. (18.98 CD) [M]							S-CURVE 42234 (9.98 CD) [M]		
126	149	138	19	TRAPT ▲	Trapt	42	177	147	99	6	VARIOUS ARTISTS	Patriotic Country	65
				WARNER BROS. 48296 (18.98 CD) [M]							MUSIC FOR A CAUSE 80923/BMG STRATEGIC MARKETING GROUP (18.98 CD)		
127	116	87	1	TEENA MARIE	La Dona	6	178	161	141	54	CHINGY ▲ ²	Jackpot	2
				CASH MONEY CLASSICS 002552/UMRG (12.98 CD)							DISTURBING THE PEACE 92978*/CAPITOL (11.98/18.98)		
128	102	61	4	RUSH	Feedback (EP)	19	179	176	161	59	LUTHER VANDROSS ▲ ²	Dance With My Father	1
				ANTHEM/ATLANTIC 83728*/AG (11.98 CD)							J 51885/RMG (12.98/19.98)		
129	103	67	10	LENNY KRAVITZ	Baptism	14	180	RE-ENTRY	10	10	SOUNDTRACK	Confessions Of A Teenage Drama Queen	51
				VIRGIN 84145 (18.98 CD)							HOLLYWOOD 162442 (12.98 CD)		
130	128	127	4	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	Dos Grandes	125	181	178	163	85	TIM MCGRAW ▲ ³	Tim McGraw And The Dancehall Doctors	2
				FONOVISA 351401/UG (14.98 CD)							CURB 78746 (12.98/18.98)		
131	131	114	7	MARC ANTHONY	Amar Sin Mentiras	26	182	NEW	1	1	SOUNDTRACK	Stuck In The Suburbs	182
				SONY DISCOS 95194 (18.98 EQ CD)							WALT DISNEY 861106 (8.98 CD)		
132	139	128	25	FIVE FOR FIGHTING ●	The Battle For Everything	20	183	181	191	38	ROD STEWART ▲ ²	As Time Goes By ... The Great American Songbook Vol. II	2
				AWAR/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)							J 55710*/RMG (15.98/18.98)		
133	137	135	38	SARAH MCLACHLAN ▲ ²	Afterglow	2	184	190	169	30	DIXIE CHICKS ●	Top Of The World Tour Live	27
				ARISTA 50150/RMG (12.98/18.98)							MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)		
134	127	130	9	SELAH	Hiding Place	61	185	188	188	35	RED HOT CHILI PEPPERS ●	Greatest Hits	18
				CURB 78834 (18.98 CD)							WARNER BROS. 48545 (18.98 CD)		
135	135	136	14	MERCYME	Undone	12	186	172	153	10	GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock	55
				IND 82947/CURB (18.98 CD)							CAPITOL 98430 (18.98 CD)		
136	152	154	28	FINGER ELEVEN	Finger Eleven	114	187	195	165	19	GODSMACK ●	The Other Side (EP)	5
				WIND-UP 13058 (16.98 CD) [M]							REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)		
137	134	140	49	DIERKS BENTLEY ●	Dierks Bentley	26	188	180	198	65	ALISON KRAUSS + UNION STATION ▲	Live	36
				CAPITOL (NASHVILLE) 39814 (12.98/18.98)							ROUNDER 610515 (19.98 CD)		
138	118	78	4	SLUM VILLAGE	Detroit Deli (A Taste Of Detroit)	37	189	RE-ENTRY	34	34	LINKIN PARK ●	Live In Texas	23
				BARAK 63043*/CAPITOL (17.98 CD)							WARNER BROS. 48563 (21.98 CD/DVD)		
139	NEW	1	1	STATIC-X	Beneath... Between... Beyond...	139	190	RE-ENTRY	4	4	THE CORRS	Borrowed Heaven	51
				WARNER BROS. 48796 (13.98 CD)							ATLANTIC 83670/AG (18.98 CD)		
140	123	109	17	JANET JACKSON ▲	Damita Jo	2	191	RE-ENTRY	2	2	KEANE	Hopes And Fears	173
				VIRGIN 84404* (12.98/18.98)							INTERSCOPE 002507 (9.98 CD) [M]		
141	60	—	2	SPARTA	Porcelain	60	192	189	167	41	JOSH TURNER ●	Long Black Train	29
				GEFFEN 002818*/INTERSCOPE (13.98 CD)							MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]		
142	138	125	13	MUSE	Absolution	107	193	191	185	16	KIDZ BOP KIDS	Kidz Bop 5	34
				TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]							RAZOR & TIE 89079 (11.98/18.98)		
143	125	126	21	SOUNDTRACK	Blue Collar Comedy Tour: The Movie	125	194	NEW	1	1	LACUNA COIL	Comalies	194
				WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)							CENTURY MEDIA 8160 (16.98 CD) [M]		
144	126	101	13	GEORGE MICHAEL	Patience	12	195	RE-ENTRY	12	12	GAVIN DEGRAW	Chariot	103
				AEGEAN/EPIC 92080/SONY MUSIC (18.98 EQ CD)							J 20058/RMG (11.98 CD) [M]		
145	129	116	88	SHANIA TWAIN ▲ ¹⁰	Up!	1	196	197	173	40	EAGLES ▲ ²	The Very Best Of	3
				MERCURY 170314/UMGN (12.98 CD)							WARNER STRATEGIC MARKETING 73971 (25.98 CD)		
146	148	121	37	G-UNIT ▲ ²	Beg For Mercy	2	197	RE-ENTRY	8	8	THE POSTAL SERVICE	Give Up	149
				G-UNIT 001593*/INTERSCOPE (8.98/12.98)							SUB POP 595 (14.98 CD) [M]		
147	143	129	91	LIL JON & THE EAST SIDE BOYZ ▲ ²	Kings Of Crunk	14	198	194	190	53	MICHA		

AUGUST 7 2004 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG	License To Chill 2 Weeks At Number 1	2
2	3	VAN HALEN WARNER BROS. 78961	The Best Of Both Worlds	3
3	20	ASHLEE SIMPSON GEFEN 0029131/INTERSCOPE	Autobiography	1
4	3	NORAH JONES ▲ ⁴ BLUE NOTE 84800*	Feels Like Home	44
5	6	USHER ▲ ⁵ LAFACE 52141/ZOMBA	Confessions	4
6	16	SOUNDTRACK COLUMBIA 90640/SONY MUSIC	De-Lovely	40
7	11	LOS LONELY BOYS ▲ DR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys	12
8	NEW	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure	149
9	7	DAVE MATTHEWS BAND BAMA RAGS/RCA 61633/RMG	The Gorge	56
10	NEW	DILLINGER ESCAPE PLAN RELAPSE 6587 [M]	Miss Machine	106
11	9	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS.	Closer	41
12	10	VELVET REVOLVER ● RCA 59794*/RMG	Contraband	16
13	8	WILCO NONESUCH 79809/AG	A Ghost Is Born	94
14	15	Laurie Berkner TWO TOMATOES 2	Buzz Buzz	-
15	21	MODEST MOUSE ● EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News	26
16	14	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL	To The 5 Boroughs	21
17	22	EVANESCENCE ▲ ⁵ WIND-UP 13063	Fallen	31
18	23	DIANA KRALL ● VERVE 001826/VG	The Girl In The Other Room	83
19	NEW	LESS THAN JAKE SIRE 48788/WARNER BROS.	B Is For B-Sides	157
20	NEW	BY THE TREE FERVENT 30053	Hold You High	-
21	NEW	AVRIL LAVIGNE ▲ RCA 59774/RMG	Under My Skin	7
22	NEW	MAROON 5 ▲ OCTONE/J 50001*/RMG [M]	Songs About Jane	20
23	NEW	THE ROOTS GEFEN 002573*/INTERSCOPE	The Tipping Point	15
24	NEW	BEBEL GILBERTO ZIRIBU 1101/SIX DEGREES [M]	Bebel Gilberto	-
25	NEW	Laurie Berkner TWO TOMATOES 3	Victor Vito	-

AUGUST 7 2004 Billboard TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	A CINDERELLA STORY	HOLLYWOOD 162453
2	2	SPIDER-MAN 2	COLUMBIA 92628/SONY MUSIC
3	3	SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE
4	5	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
5	4	SOME KIND OF MONSTER (EP) [METALLICA]	ELEKTRA 48835/WARNER BROS.
6	6	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
7	7	THAT'S SO RAVEN	WALT DISNEY 861015
8	8	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
9	9	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
10	10	THE CHEETAH GIRLS: SPECIAL EDITION	WALT DISNEY 861104
11	11	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
12	11	O BROTHER, WHERE ART THOU? ▲²	LOST HIGHWAY/MERCURY 170068/IDJMG
13	25	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442
14	24	STUCK IN THE SUBURBS	WALT DISNEY 861106
15	12	THE PUNISHER: THE ALBUM	WIND-UP 13093
16	13	COLD MOUNTAIN	DMZ/COLUMBIA 86843/SONY MUSIC
17	15	THE NOTEBOOK	NEW LINE 39031
18	16	LOVE ACTUALLY ●	J 56750/RMG
19	14	ANCHORMAN: THE LEGEND OF RON BURGUNDY	REPUBLIC/UNIVERSAL 002864/UMRG
20	19	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
21	18	SHREK ▲²	DREAMWORKS 450305/INTERSCOPE
22	21	13 GOING ON 30	HOLLYWOOD 162454
23	20	CHICAGO ▲²	EPIC 87018/SONY MUSIC
24	17	HARRY POTTER AND THE PRISONER OF AZKABAN	WARNER SUNSET/ATLANTIC 83711/AG
25	22	FREAKY FRIDAY ●	HOLLYWOOD 162404

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 110	Coldplay 171	Josh Gracin 95	Lacuna Coil 194	Christina Milian 47	Adam Sandler 84	That's So Raven 92	VARIOUS ARTISTS
8Ball & MJG 66	The Corrs 190	Josh Groban 41	Avril Lavigne 7	Mis-Teeq 125	Seether 71	Sparta 141	Agarron Duranguense 199
50 Cent 175	Brad Cotter 103	G-Unit 146	Led Zeppelin 159	Modest Mouse 26	Selah 134	Britney Spears 82	Now 15 36
311 55	Counting Crows 148	Guns N' Roses 35	Less Than Jake 157	Monica 162	SheDaisy 160	Static-X 139	Patriotic Country 177
Trace Adkins 93	Crossfade 156	Anthony Hamilton 87	Lil' Flip 46	Montgomery Gentry 109	Shinedown 54	Rod Stewart 183	Reggae Gold 2004 155
Akon 70	Sheryl Crow 67	Fred Hammond 111	Lil' Jon & The East Side Boyz 147	Alanis Morissette 118	Alanis Morissette 22	Angie Stone 60	The Source Presents: Hip Hop Hits 8 81
Marc Anthony 131	Jamie Cullum 108	The Hives 33	Lil Wayne 23	Muse 150	Ashlee Simpson 1	Joss Stone 176	Story Of The Year 77
Atreyu 123	The Cure 53	Hoobastank 25	Linkin Park 49.189	New Found Glory 85	Slipknot 38	Story Of The Year 77	Sugarcoat 119
Audioslave 161	D12 17	Incubus 99	Lloyd 11	Joe Nichols 97	Slum Village 138	Switchfoot 19	Los Temerarios 124
Lloyd Banks 6	Daddy Yankee 166	Alan Jackson 89	Los Lonely Boys 12	Nickelback 45	Marco Antonio Solis & Joan Sebastian 130	Third Day 165	George Thorogood & The Destroyers 186
The Beach Boys 61	Dashboard Confessional 174	Janet Jackson 140	Lonestar 154	Nina Sky 73	SOUNDTRACK	Three Days Grace 76	George Thorogood & The Destroyers 186
Beastie Boys 21	Gavin Degraw 195	Jay-Z 69	Lostprophets 104	No Doubt 163	50 First Dates 98	T.I. 170	Three Days Grace 76
Beenie Man 62	Devin The Dude 86	Jet 58	Ludacris 150	OutKast 50	Blue Collar Comedy Tour: The Movie 143	Trillville/Lil Scrappy 78	Trillville/Lil Scrappy 78
Dierks Bentley 137	Dido 153	J-Kwon 120	Teena Marie 127	Pete Dinklage 57	The Cheetah Girls (EP) 88	Uncle Kracker 113	Trillville/Lil Scrappy 78
Beyonce 68	Dillinger Escape Plan 106	Jolo 14	Maroon 5 20.42	Brad Paisley 29	The Cheetah Girls: Special Edition 151	Keith Urban 51	Trillville/Lil Scrappy 78
Big & Rich 9	Celine Dion 79	Norah Jones 44.75	Dean Martin 80	Amanda Perez 117	A Cinderella Story 10	Usher 4	Trillville/Lil Scrappy 78
Black Eyed Peas 24	Dixie Chicks 184	Juvenile 30	Dave Matthews Band 56	Pillar 168	Confessions Of A Teenage Drama Queen 180	Luther Vandross 179	Trillville/Lil Scrappy 78
Blink-182 64	Hilary Duff 65	Keane 191	John Mayer 158	The Postal Service 197	De-Lovely 40	Van Halen 3	Trillville/Lil Scrappy 78
Brandy 43	Eagles 196	Toby Keith 48	Martina McBride 112	Elvis Presley 172	Dirty Dancing: Havana Nights 164		Trillville/Lil Scrappy 78
Breaking Benjamin 52	Evanescence 31	Alicia Keys 34	Michael McDonald 198	Prince 8	The Punisher: The Album 200		Trillville/Lil Scrappy 78
Jimmy Buffett 2, 173	Sara Evans 116	Kidz Bop Kids 193	Tim McGraw 181	Rascal Flatts 100	Shrek 2 37		Trillville/Lil Scrappy 78
Castling Crowns 91	Finger Eleven 136	The Killers 63	Sarah McLachlan 133	Red Hot Chili Peppers 185	Spider-Man 2 18		Trillville/Lil Scrappy 78
Kenny Chesney 27	Five For Fighting 132	Diana Krall 83	Maria Mena 102	Lionel Richie 152	Stuck In The Suburbs 182		Trillville/Lil Scrappy 78
Chingy 178	Jeff Foxworthy 107	Alison Krauss + Union Station 188	MercyMe 135	Julie Roberts 96			Trillville/Lil Scrappy 78
Eric Clapton 167	Jeff Foxworthy 107	Lenny Kravitz 129	Metallica 72	The Roots 15			Trillville/Lil Scrappy 78
Coheed And Cambria 90	Godsmack 187		Method Man 122	Rush 128			Trillville/Lil Scrappy 78

Over The Counter

Continued from page 57

of an album, a paid download and a store-available single.

If Simpson's lead track "Pieces of Me" is any indication, digital track sales seem to maintain the pace when an album hits stores but the physical single is more likely to decline, although in this case the retail single has been discontinued.

On Hot 100 Singles Sales, "Pieces" takes a 50% dip (selling almost 3,000 for the week) but rises 2-1 on Hot Digital Tracks with an increase of 3.5% to 13,500 transactions.

The digital version has sold 82,000 downloads in nine weeks. The "Pieces" single moved 22,500 in

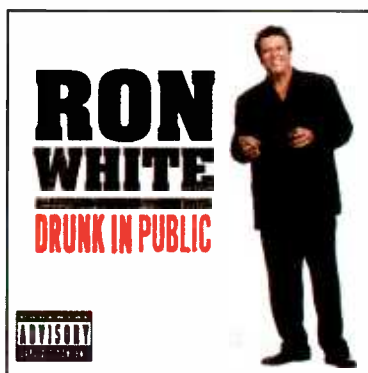
four weeks, selling less than 8,000 copies in its best frame.

Aside from "Pieces," Simpson places two other songs on Hot Digital Tracks. "Surrender" is No. 29 and the title track in No. 39.

GUFFAW: Aside from the Olympic Games and presidential politics, 2004 will be remembered for such watersheds as the growth of digitally distributed music, man's first privately financed space flight and the renaissance of red-neck humor.

The last mentioned of those is illustrated by this week's album charts. Featured prominently in promotional spots and press efforts on behalf of **Jeff Foxworthy's** new **WB** series "Blue Collar TV," **Ron White** realizes a 23% increase, good for Greatest Gainer tributes on Top Country Albums (23-18) and Top Heatseekers (No. 3).

Oddly, sales on Foxworthy's latest actually decline by 29% this frame,



falling six places to No. 15 on the country list. **Larry the Cable Guy**, who, like White, has benefited from **Comedy Central's** foray into "Blue Collar" programming, holds flat (No. 3 on Top Pop Catalog).

Another down-home comic, **Rodney Carrington**, is on the rise, and like White, he can thank TV. Promotion of his **ABC** series "Rodney" pushes a 19% gain for his latest, good for the country chart's Pacesetter award (55-43).

DOUBLE PLAY: For the first time since the band released its live EP, **Maroon 5** sees that set and its "Songs for Jane" album earn sales increases. And how.

Its original album returns to the top 20, earning The Billboard 200's Greatest Gainer (27-20, up 27%). The chart's largest percentage increase yields the Pacesetter award to "1.22.03.Acoustic" (63-42).

"Jane" benefits from that album's third hit single: "She Will Be Loved" grows 22-12 on Top 40 Mainstream and 19-13 on Adult Top 40 while picking up 28 plays at **VH1** and 18 views at **Fuse**.

The EP's first gain since it bowed four weeks ago comes thanks to a circular-touted sale price of \$7.98 at **Target**.

This marks the first time in more than a year that the same act has won the Greatest Gainer and Pacesetter in the same week. In the issue dated March 22, 2003, **Josh Groban** saw his self-titled album

win the former and "Josh Groban in Concert" win the latter after a rerun of his visit to "The Oprah Winfrey Show."

A GIANT'S FOOTPRINTS: The sales ripples stirred by news of an artist's death usually only cause a week or two of impact on our sales charts. Throw out the book when it comes to the beloved **Ray Charles**.

"Anthology" and "The Very Best of Ray Charles" have been fixtures for seven straight weeks on Top Pop Catalog. The former moves 24-16 with its first increase in a month (up 16%) while "Very Best" ranks No. 18. The two **Rhino** titles combined have surpassed 112,000 copies in that time.

Charles' posthumous duets album, "Genius Loves Company," will be released by **Concord** at the end of August.

Additional reporting by Ed Christman and Silvio Pietrolungo in New York.

AUGUST 7 2004
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 2 Weeks At Number 1	
1	1	—	98	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die
2	2	1	773	BOB MARLEY & THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/DJMG (8.98/12.98)	Legend
3	3	2	29	LARRY THE CABLE GUY PARALLEL/IMP-D 001423/UME (18.98 CD)	Lord, I Apologize
4	4	3	193	THE BEATLES ▲ ⁹ APPLE 29325/CAPITOL (12.98/18.98)	1
5	5	4	1408	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
6	9	12	135	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [H]	Room For Squares
7	8	14	467	METALLICA ◆ ¹⁴ ELEKTRA 61137*/AG (11.98/17.98)	Metallica
8	6	5	507	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30234 (10.98/15.98)	Greatest Hits
9	10	11	635	AC/DC ◆ ²⁰ LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD)	Back In Black
10	12	10	192	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits
				GREATEST GAINER \$	
11	22	21	98	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix 143/REPRISE 48154/WARNER BROS. (18.98 CD) [H]	Josh Groban
12	16	20	137	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [H]	Josh Groban
13	11	26	527	JIMMY BUFFETT ▲ ⁵ MCA 325633*/JME (12.98/18.98)	Songs You Know By Heart
14	7	6	118	KENNY CHESNEY ▲ ⁴ BNA 67976/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems
15	15	15	194	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
16	24	8	7	RAY CHARLES ● RHINO 75759 (18.98 CD)	Anthology
17	14	17	105	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740/RMG (17.98 CD)	Let Go
18	13	7	7	RAY CHARLES RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles
19	19	23	122	MERCYME ▲ IND 86133/CURB (16.98 CD) [H]	Almost There
20	18	9	171	SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170089/DJMG (8.98/12.98)	O Brother, Where Art Thou?
21	20	19	49	PRINCE ● WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
				HOT SHOT DEBUT 🎵	
22	NEW		105	TOBY KEITH ▲ ⁴ DREAMWORKS INASHVILLE 450254/INTERSCOPE (11.98/18.98)	Unleashed
23	23	16	490	BEASTIE BOYS ▲ ⁹ DEF JAM 52735/IDJMG (6.98/11.98)	Licensed To Ill
24	17	13	350	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003/UMGN (8.98/12.98)	Come On Over
25	21	22	200	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
26	25	24	140	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky
27	38	43	71	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [H]	Tell All Your Friends
28	39	41	479	TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰ MCA 11081/3/UME (12.98/18.98)	Greatest Hits
29	35	45	334	SUBLIME ▲ ⁵ GASOLINE ALLEY/GEFFEN 111413/INTERSCOPE (12.98/18.98)	Sublime
30	26	31	544	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
31	27	27	114	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show
32	47	—	23	LYNYRD SKYNYRD ● MCA 112229 (12.98/18.98)	All Time Greatest Hits
33	31	28	369	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
34	30	29	86	SIMPLE PLAN ▲ ⁴ LAVA 83534/AG (7.98/12.98) [H]	No Pads, No Helmets...Just Balls
35	RE-ENTRY		532	VAN MORRISON ▲ ⁴ POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
36	33	32	130	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
37	44	47	30	GEORGE STRAIT ● The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (9.98 CD)	Greatest Hits
38	28	18	116	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits
39	29	37	149	MARTINA MCBRIDE ▲ ³ RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
40	36	34	85	ROD STEWART ▲ WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
41	40	35	367	ABBA ▲ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
42	46	44	202	SIMON & GARFUNKEL ◆ ¹⁴ COLUMBIA 31350/SONY MUSIC (10.98 EQ/17.98)	Simon & Garfunkel's Greatest Hits
43	RE-ENTRY		89	ERIC CLAPTON ▲ POLYDOR 527116/UNIVERSAL (12.98/18.98)	The Cream Of Eric Clapton
44	37	36	199	AC/DC ▲ ³ LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
45	41	39	99	LYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UME (6.98/11.98)	Greatest Hits
46	32	25	75	FRANK SINATRA ▲ CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
47	43	48	218	MICHAEL JACKSON ◆ ²⁶ EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller
48	45	49	580	JOURNEY ◆ ¹⁰ COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
49	42	38	276	KID ROCK ◆ ¹¹ TOP DOG/LAVA 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
50	RE-ENTRY		103	BARRY WHITE ▲ MERCURY 522459/IDJMG (8.98/12.98)	All Time Greatest Hits

AUGUST 7 2004
Billboard® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 / HOT SHOT DEBUT 🎵 1 Week At Number 1	
1	NEW	1	1	MARIA MENA COLUMBIA 32557/SONY MUSIC (12.98 EQ CD)	White Turns Blue
2	NEW	1	1	DILLINGER ESCAPE PLAN RELAPE 6587 (16.98 CD)	Miss Machine
				GREATEST GAINER \$	
3	3	2	33	RON WHITE PARALLEL/IMP-D 001582/UME (12.98 CD)	Drunk In Public
4	NEW	1	1	MIS-TEEQ 496/REPRISE 48804/WARNER BROS. (18.98 CD)	Mis-Teeq
5	4	4	33	FINGER ELEVEN WIND-UP 13058 (16.98 CD)	Finger Eleven
6	2	1	18	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
7	6	11	9	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
8	19	13	9	KEANE INTERSCOPE 002507 (9.98 CD)	Hopes And Fears
9	11	25	6	LACUNA COIL CENTURY MEDIA 8150 (11.98 CD)	Comalies
10	16	10	13	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot
11	12	9	15	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
12	1	—	2	THE POLYPHONIC SPREE GOOD RECORDS 162455*/HOLLYWOOD (15.98 CD/DVD)	Together We're Heavy
13	9	—	2	PATRULLA 81 DISA 720378 (12.98 CD)	En Vivo Desde: Dallas, Texas
14	10	7	7	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
15	7	3	6	AKWID UNIVERSION 310201/UG (13.98 CD)	KOMP 104.9 Radio Compa
16	17	15	7	BEBEL GILBERTO ZIRIGUIBODM 1101/SIX DEGREES (17.98 CD)	Bebel Gilberto
17	23	16	26	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
18	22	12	6	GRUPO BRYNDIS DISA 720369 (12.98 CD)	El Quinto Trago
19	8	—	2	RICKY FANTE VIRGIN 84403 (12.98 CD)	Rewind
20	38	33	5	GRUPO CLIMAX MUSART 20539/BALBOA (9.98 CD)	Za Za Za
21	27	17	24	JEREMY CAMP BEC 39613 (18.98 CD)	Carried Me: The Worship Project
22	15	5	4	UNEARTH METAL BLADE 14479 (11.98 CD)	Oncoming Storm
23	25	21	9	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD)	La Trayectoria
24	28	24	10	JEM ATO 21519 (12.98 CD)	Finally Woken
25	29	22	7	CHRIS RICE ROCKETOWN 20011 (17.98 CD)	Short Term Memories
26	21	8	6	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98 CD)	They're Only Chasing Safety
27	33	35	17	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	Final Straw
28	39	—	2	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTEÑO FONOVISA 351371/UG (13.98 CD)	Reunion Entre Amigos
29	20	23	12	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
30	NEW	1	1	HAZEN STREET DC FLAG/EPIC 80892/SONY MUSIC (12.98 EQ CD)	Hazen Street
31	30	14	5	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD)	Street Signs
32	36	—	3	VICENTE FERNANDEZ SONY DISCS 95241 (9.98 EQ CD)	Tesoros De Coleccion
33	14	—	2	WAYMAN TISDALE RENDEZVUS 5104 (17.98 CD)	Hang Time
34	50	38	10	BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
35	32	18	4	THIEVEY CORPORATION EIGHTEENTH STREET LOUNGE 075* (16.98 CD)	The Outernational Sound
36	35	29	6	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CD)	Take This To Your Grave
37	43	28	6	YOUNG BUCK & D-TAY JOHN GALT 0010 (15.98 CD)	Da Underground Volume One
38	41	45	16	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98)	Billy Currington
39	42	26	7	RACHAEL YAMAGATA RCA VICTOR 50566 (11.98 CD)	Happenstance
40	37	20	6	PATTI SCIALFA COLUMBIA 9371/SONY MUSIC (18.98 EQ CD)	23rd Street Lullaby
41	NEW	1	1	LOS YONIC'S FONOVISA 351403/UG (13.98 CD)	Nuestras Consentidas
42	26	6	4	EMERSON DRIVE DREAMWORKS INASHVILLE 000071/INTERSCOPE (13.98 CD)	What If?
43	34	—	2	FUNERAL FOR A FRIEND FERRET 048 (14.98 CD)	Casually Dressed & In Deep Conversation
44	NEW	1	1	TODD SNIDER OH BOY 0031 (11.98 CD)	East Nashville Skyline
45	RE-ENTRY		1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD)	Antologia De Un Rey
46	RE-ENTRY		1	ROBERT RANDOLPH & THE FAMILY BAND DARE 48472/WARNER BROS. (18.98 CD)	Unclassified
47	RE-ENTRY		2	ANA BARBARA FONOVISA 351396/UG (14.98 CD)	Una Mujer, Un Sueno
48	44	30	4	GRITS GOTTE 72926 (12.98 CD)	Dichotomy A
49	RE-ENTRY		13	AVENGED SEVENFOLD HOPELESS 671 (14.98 CD)	Waking The Fallen
50	RE-ENTRY		1	PESADO WEAMEX 61772/WARNER LATINA (13.98 CD)	Rezare

AUGUST 7 2004
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 6 Weeks At Number 1	
1	1	1	7	VARIOUS ARTISTS SIDE ONE DUMMYY 71249 (17.98 CD)	Vans Warped Tour 2004 Compilation
2	2	2	4	VARIOUS ARTISTS SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8
3	3	5	45	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother
				HOT SHOT DEBUT 🎵	
4	NEW	1	1	DILLINGER ESCAPE PLAN RELAPE 6587 (16.98 CD) [H]	Miss Machine
5	5	4	15	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines
6	4	3	4	ATREYU VICTORY 218 (15.98 CD)	The Curse
7	6	6	92	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
8	7	8	30	DASHBOARD CONFESSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (11.98 CD)	A Mark, A Mission, A Brand, A Scar
9	10	23	18	LACUNA COIL CENTURY MEDIA 8160 (16.98 CD) [M]	Comalies
10	11	13	7	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up
11	14	11	7	BAD RELIGION EPITAPH 86694* (13.98 CD)	The Empire Strikes First
12	16	16	8	BEBEL GILBERTO ZIRIGUIBODM 1101/SIX DEGREES (17.98 CD) [M]	Bebel Gilberto
13	19	18	26	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More
14	12	12	6	SOUNDTRACK NEW LINE 39031 (16.98 CD)	The Notebook
15	18	15	7	VARIOUS ARTISTS EPITAPH 86716 (8.98 CD/DVD)	Punk-O-Rama Vol. 9
				GREATEST GAINER \$	
16	28	28	6	GRUPO CLIMAX MUSART 20539/BALBOA (9.98 CD) [M]	Za Za Za
17	15	9	4	UNEARTH METAL BLADE 14479 (11.98 CD) [M]	Oncoming Storm
18	8	10	5	HEART SOVEREIGN ARTISTS 1953 (17.98 CD)	Jupiter's Darling
19	9	7	4	GOODIE MOB ● GOODIE MOB 8480*/KOCH (17.98 CD)	One Monkey Don't Stop No Show
20	23	17	4	VARIOUS ARTISTS HOPELESS 675 (15.98 CD)	Hopelessly Devoted To You Vol. 5
21	21	14	5	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs
22	13	—	2	WAYMAN TISDALE RENDEZVUS 5104 (17.98 CD) [M]	Hang Time
23	24	20	4	THIEVEY CORPORATION EIGHTEENTH STREET LOUNGE 075* (16.98 CD) [M]	The Outernational Sound
24	27	26	24	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
25	29	25	6	YOUNG BUCK & D-TAY JOHN GALT 0010 (15.98 CD)	Da Underground Volume One

AUGUST 7 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	14	DIANA KRALL ●	VERVE 001899/VG	NUMBER 1 13 Weeks At Number 1 The Girl In The Other Room
2	2	25	HARRY CONNICK, JR. ▲	COLUMBIA 90551/SONY MUSIC	Only You
3	3	2	DR. JOHN	143/REPRISE 48704/WARNER BROS.	N'Awlinz: Dis Dat Or D'Udda
4	4	9	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
5	6	6	VARIOUS ARTISTS	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
6	7	6	VARIOUS ARTISTS	HIP-O 001780/UJME	The Very Best Of Cole Porter
7	5	95	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
8	9	5	COLE PORTER	BLUEBIRD 62180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
9	8	90	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
10	10	4	THE RAMSEY LEWIS TRIO	NARADA JAZZ 76895/NARADA	Time Flies
11	11	7	KARRIN ALLYSON	CONCORD JAZZ 2220/CONCORD	Wild For You
12	12	13	JOHN PIZZARELLI	TELARC 93591	Bossa Nova
13	14	12	ELIANE ELIAS	BLUEBIRD 58335/RCA VICTOR	Dreamer
14	15	5	QUINCY JONES AND BILL COSBY	CONCORD JAZZ 2257/CONCORD	The Original Jam Sessions 1969
15	16	16	PACO DE LUCIA	BLUE THUMB 001939/GRP	Cositas Buenas
16	21	39	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
17	17	6	JACKIE ALLEN	A440 4041	Love Is Blue
18	13	17	VARIOUS ARTISTS	CAPITOL 97582	Torch Songs
19	NEW		SUSIE ARIOLI BAND	JUSTIN TIME 195	That's For Me
20	23	68	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
21	24	10	HARVEY MASON	BLUEBIRD 52741/RCA VICTOR	With All My Heart
22	RE-ENTRY		NAT KING COLE	CAPITOL 81513	Love Songs
23	20	20	WYNTON MARSALIS QUARTET	BLUE NOTE 91717	Magic Hour
24	19	20	HENRY & MONICA MANCINI	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
25	RE-ENTRY		JOHN SCOFIELD TRIO	VERVE 001899/VG	EnRoute

AUGUST 7 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	126	NORAH JONES ▲ ●	BLUE NOTE 32088 [M]	NUMBER 1 126 Weeks At Number 1 Come Away With Me
2	2	11	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
3	3	2	VARIOUS ARTISTS	HIDDEN BEACH/EPIC 90950/WARNER BROS.	Hidden Beach Recordings Presents: Unwrapped Vol. 3
4	4	2	WAYMAN TISDALE	RENDEZVOUS 5104 [M]	Hang Time
5	7	59	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	5	7	GEORGE BENSON	GRP 000599/VG	Irreplaceable
7	6	5	FOURPLAY	BLUEBIRD 61358/RCA VICTOR	Journey
8	10	5	THE BENOIT/FREEMAN PROJECT	PEAK 8525/CONCORD	The Benoit/Freeman Project 2
9	11	7	KATIE MELUA	DRAMATIC/UNIVERSAL 002656/UMRG [M]	Call Off The Search
10	8	9	SPYRO GYRA	HEADS UP 3085	The Deep End
11	12	5	MATT DUSK	DECCA 002600/UNIVERSAL CLASSICS GROUP	Two Shots
12	9	7	GERALD ALBRIGHT	GRP 001631/VG [M]	Kickin' It Up
13	13	2	REGINA BELLE	PEAK 8524/CONCORD	Lazy Afternoon
14	NEW		EVERETTE HARP	A440 4042	All For You
15	14	42	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
16	15	13	KIM WATERS	SHANACHIE 5119 [M]	In The Name Of Love
17	19	18	PETER WHITE	COLUMBIA 89090/SONY MUSIC [M]	Confidential
18	RE-ENTRY		MARION MEADOWS	HEADS UP 3082	Player's Club
19	18	41	WILL DOWNING	GRP 000529/VG	Emotions
20	17	3	BEN TANKARD	VERITY 59994/ZDMBA	Piano Prophet
21	RE-ENTRY		KEIKO MATSUI	NARADA JAZZ 97304/NARADA	Wildflower
22	22	5	PAUL HARDCASTLE	TRIPPIN' IN RHYTHM 90516/V2	Jazzmasters: The Smooth Cuts
23	24	17	ANDRE WARD	AWARD 90934/DRPHEUS	Steppin' Up
24	23	43	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
25	20	9	PETE BELASCO	COMPENIA 5717	Deeper

AUGUST 7 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	17	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 89818/SONY MUSIC	NUMBER 1 17 Weeks At Number 1 Vivaldi's Cello
2	2	7	THE MORMON TABERNACLE CHOIR	DECCA 001574/UNIVERSAL CLASSICS GROUP	America's Choir: Favorite Songs, Hymns, & Anthems
3	3	37	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
4	4	39	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	5	24	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
6	6	8	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 6188	Peace Like A River
7	7	2	JOSHUA BELL	DECCA 002783/UNIVERSAL CLASSICS GROUP	The Romantic Violin
8	8	90	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
9	9	18	KLAZZ BROTHERS & CUBA PERCUSSION	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
10	12	51	VARIOUS ARTISTS	CIRCA/VIRGIN 86967/ANGEL	The Most Relaxing Classical Album...Ever! II
11	11	42	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
12	13	3	VARIOUS ARTISTS	DG 002480/UNIVERSAL CLASSICS GROUP	The Ultimate Baroque Album
13	14	9	LARA ST. JOHN	ODYSEY/SONY CLASSICAL 93022/SONY MUSIC	re: Bach
14	RE-ENTRY		JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
15	15	21	TIM JANIS	TIM JANIS ENSEMBLE 1106	Beautiful America

AUGUST 7 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	38	JOSH GROBAN ▲ ●	143/REPRISE 48450/WARNER BROS.	NUMBER 1 37 Weeks At Number 1 Closer
2	3	16	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
3	2	6	BOND	MBW/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
4	4	84	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
5	5	24	AMICI FOREVER	RCA VICTOR 92739 [M]	The Opera Band
6	13	8	DOMINIC MILLER	DECCA 002090/UNIVERSAL CLASSICS GROUP	Shapes
7	6	60	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
8	9	12	BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92108/SONY MUSIC	Music For Two
9	14	81	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
10	10	32	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
11	7	11	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
12	12	39	SISEL	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
13	11	45	BOND	MBW/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
14	RE-ENTRY		ANDRE RIEU	DENON 17348	At The Movies
15	RE-ENTRY		YO-YO MA	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert

AUGUST 7 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	12	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	NUMBER 1 12 Weeks At Number 1 Greatest Hits
2	2	79	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	97	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
4	5	2	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 19008/TIME LIFE	Peaceful Moods
5	4	22	VARIOUS ARTISTS	VIRGIN 96797	Pure Moods: Celestial Celebration
6	7	10	VARIOUS ARTISTS	WINDHAM HILL 60132/RCA VICTOR	Windham Hill America
7	11	44	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
8	8	11	VARIOUS ARTISTS	ST. CLAIR 1756	Wellness Music: Body & Soul
9	6	13	VARIOUS ARTISTS	ST. CLAIR 1578	Wellness Music: Quiet Times
10	10	74	YANNI	VIRGIN 81518	Ethnicity
11	13	10	ARMIK	BOLERO 7106	Piano Nights
12	9	25	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
13	14	7	KARUNESH	REAL MUSIC 4158	Call Of The Mystic
14	NEW		DR. JEFFREY THOMPSON	THE RELAXATION COMPANY 3178	Peaceful Music For Sleep
15	12	13	VARIOUS ARTISTS	ST. CLAIR 1757	Wellness Music: Spiritual Healing

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

AUGUST 7 2004 **Billboard** TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
6	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
7	CLASSICAL PIANO	VARIOUS ARTISTS
8	FOR COFFEE LOVERS	VARIOUS ARTISTS
9	MOONLIGHT CLASSICS	VARIOUS ARTISTS
10	ROMANTIC PIANO	VARIOUS ARTISTS
11	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
12	BEST OF GERSHWIN	VARIOUS ARTISTS
13	CLASSICAL VIOLIN	VARIOUS ARTISTS
14	GUITAR CLASSICS	VARIOUS ARTISTS
15	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS

AUGUST 7 2004 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
4	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS
5	RAVEL'S GREATEST HITS: THE ULTIMATE BOLERO	VARIOUS ARTISTS
6	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS
7	CHANI: THE ANNIVERSARY EDITION	THE BEHOLDING MINDS OF SANTA DOMINGO DE SILLES
8	ENCORE!	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA
9	GUITAR ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP
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	BABY VIVALDI	VARIOUS ARTISTS
14	BEETHOVEN: SYMPHONY NOS. 5 & 7	VIENNA PHILHARMONIC (KLEBER)
15	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

AUGUST 7 2004 **Billboard** TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	VARIOUS ARTISTS	THAT'S SO RAVEN
3	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
4	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
5	VARIOUS ARTISTS	STUCK IN THE SUBURBS
6	KIDZ BOP KIDS	KIDZ BOP 5
7	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
8	VARIOUS ARTISTS	RADIO DISNEY ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-4
9	VARIOUS ARTISTS	PIXEL PERFECT (EP)
10	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
11	KIDZ BOP KIDS	KIDZ BOP GOLD
12	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
13	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
14	THE WIGGLES	YUMMY YUMMY
15	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
16	VARIOUS ARTISTS	BABY EINSTEIN: LULLABY CLASSICS
17	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
18	VARIOUS ARTISTS	BARBIE HIT MIX
19	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
20	KIDZ BOP KIDS	KIDZ BOP 4
21	KIDZ BOP KIDS	KIDZ BOP
22	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
23	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6
24	VARIOUS ARTISTS	BABY MOZART
25	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: DISNEY PRINCESS

Children's recordings, original motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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 99
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/Animo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 76

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 43
AFTER PARTY (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Bloc Musik, ASCAP), RBH 88
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplanet, ASCAP/Sony/ATV Discos, ASCAP) LT 2
AIN'T DRINKIN' ANYMORE (Kevin Funderburg, BMI) CS 58
ALGO TIENES (C-Rod, ASCAP/Manben, ASCAP) LT 17
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 42
ALL NITE (DON'T STOP) (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP/Ella & Gene's Sons, ASCAP/Muriyn, ASCAP/Universal, ASCAP/Hancock, BMI/EMI Blackwood, BMI), HL, RBH 90
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 29
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI April, ASCAP) LT 50
AWAY FROM THE SUN (Escatwapa, BMI/Songs Of Universal, BMI), HL/WBM, H100 74
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 38

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BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 45
BABY MAMA (James Glasper, SESAC/Richard Getfield, BMI/Michellin Barnwell, BMI/Robert Getfield, BMI/Brockett Parson, BMI/Tefnoise, BMI) RBH 85
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 59
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 93
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 21; H100 93
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Keiji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 47
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 36
BRING IT BACK (Money Mack, BMI) RBH 47
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 8; RBH 12
CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, RBH 32
CANTAR HASTA MORIR (BMG Songs, ASCAP) LT 44
CERTIFIED GANGSTAS (Not Listed) RBH 87
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 51
CHOOSIN' (Zomba Songs, BMI/T. Shaw, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Them Damn Twins, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 82
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 62
COLD (Sugarstar, BMI) H100 95
COLD HARD BITCH (Get-Jet, BMI) H100 92
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 33
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 26
COMO TU (Gaira Bay, ASCAP) LT 7
COMPTON (Six July, BMI/Dollar Figg, ASCAP/Royneit, ASCAP/EMI Blackwood, BMI), HL, RBH 66
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 49
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 2; RBH 4
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 33
CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 67; RBH 79

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DAME TU AIRE (WB, ASCAP) LT 16
DANCE WITH MY FATHER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 52
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, RBH 63
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 8; H100 55
DESESPERADO (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 20
DESNUDATE MUJER (Warner-Tamerlane, BMI) LT 34
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Jemalex Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomage, ASCAP/Music Sales Corp., ASCAP), HL, RBH 58
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 20; RBH 5
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 7; RBH 21
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 56
A DONDE ESTABAS? (Ser-Ca, BMI) LT 24
DON'T SAY NUTHIN' (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 73
DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 58
DOS LOCOS (J&N, ASCAP) LT 8
DREAMS (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/Warner Chappell, PRS), WBM, H100 86
DUDE (EMI Blackwood, BMI), HL, RBH 37

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DUELE EL AMOR (Gente Normal, ASCAP) LT 4
- E -
ESTA LLORANDO MI CORAZON (Edimusa, ASCAP) LT 25
ESTES DONDE ESTES (Not Listed) LT 21
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 28
- F -
FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 51
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halthana, ASCAP), CLM/HL, CS 43
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 20
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 23
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raynchaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 57
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/EMI April, ASCAP), HL, RBH 64
FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP/EMI April, ASCAP), HL, H100 88; RBH 65
FREE (Franne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 81
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 21; RBH 27
- G -
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, RBH 100
THE GIRL'S GONE WILD (Soy/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL/WBM, CS 28
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 7; H100 53
GOES GOOD WITH BEER (Careers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 55
GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 40
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 15; RBH 13
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Man Music, ASCAP/Bienstock, ASCAP/Lost Top People Music, ASCAP), HL/WBM, H100 79; RBH 34
GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 67
- H -
HAPPY PEOPLE (R. Kelly, BMI/Zomba Songs, BMI), WBM, H100 77; RBH 28
HEADSPRUNG (L Cool J), ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 38; RBH 16
HEAVEN (Either Or Music, BMI) H100 19
HERE FOR THE PARTY (Soy/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 14; H100 69
HERE WITHOUT YOU (Escatwapa, BMI/Songs Of Universal, BMI), HL/WBM, H100 45
HEY GOOD LOOKIN' (Soy/ATV Acuff Rose, BMI/Hiri-am, BMI), HL, CS 9; H100 71
HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 81
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 72
HOOD HOP (Jerrrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 52
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 55
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 27
HOW COME (Eight Mile Style, BMI/Dirty Works, ASCAP/EMI April, ASCAP/Fullproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI/Swifty McVey, ASCAP), HL, H100 27; RBH 68
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 13; H100 68
- I -
I BELIEVE (Gray T, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 44; RBH 44
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 29; RBH 41
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 19
IF YOU EVER STOP LOVING ME (Soy/ATV Tree, BMI/Love Monkey, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, H100 80
I GO BACK (Soy/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 3; H100 33
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 50
I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 16
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Inving, BMI/Nate Dogg, BMI/2Xo Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 13; RBH 14
I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BP, BMI), WBM, CS 35
IMPOSSIBLE OLVIDARTE (Peermusic III, BMI) LT 41

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I'M RIDIN' BIG YO (Pastor Troy, BMI/Toompstone, BMI) RBH 96
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 27
IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), HL/WBM, CS 39
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 89
IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG (Soy/ATV Tunes, ASCAP/Vinnie Mae, BMI), HL/WBM, CS 53
(I WANNA HEAR) A CHEATIN' SONG (Warner-Tamerlane, BMI/Chenoweth, BMI), WBM, CS 57
I WANNA THANK YA (Soul Insurance, BMI/Melodies Of J, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 78
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 6; H100 54
- J -
JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 11; RBH 3
JESUS WAS A COUNTRY BOY (Espirito de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 47
LOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Ablood, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cal-Gene, BMI), HL, H100 94; RBH 43
JUST FOR YOU (LBR, ASCAP/Metrophonic, ASCAP) H100 96
JUST LIKE A REDNECK (Copyright Control/CDB, ASCAP/DBA Volunteer Jam, ASCAP) CS 48
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 72
- K -
KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 54
- L -
LAGRIMAS Y LLUVIA (BMG Songs, ASCAP) LT 46
LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 36
LA PRIMERA CON AGUA (Pacific LC, ASCAP) LT 28
THE LAST THING SHE SAID (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 42
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) H100 3; RBH 1
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godffy, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 12
LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, H100 41; RBH 19
LET'S BE US AGAIN (Soy/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, H100 89
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 61; RBH 26
LET'S GET IT STARTED (will.i.am, BMI/Jeepee, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI) H100 52
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 2; H100 31
LICKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 36; RBH 18
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, H100 87
LOOK AT US (Soy/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 30
THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 44
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 63
LUCIFER POR TU AMOR (Peermusic III, BMI) LT 37
- M -
MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 22
MAS QUE TU AMIGO (Crisma, SESAC) LT 11
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Creat Real, ASCAP), WBM, CS 18
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 18
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 25
MIEDO (Fato, ASCAP) LT 10
MIEDO (Vander, ASCAP) LT 15
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 42
MORE OR LESS (Solomon's Work, ASCAP/Please Gimme My Publishing, BMI/Copyright Control/Stone Diamond, BMI/Jobete, ASCAP) RBH 95
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 4; RBH 24
MR. MOM (Soy/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 40
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 46
MY IMAGINATION (Blackened, BMI/Zesty Zacks, BMI) CS 49
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), HL/WBM, H100 39
MY LOVE WILL NOT CHANGE (Soy/ATV Tree, BMI/Big Yellow Dog, BMI/Travelin' Arkansawyer, BMI/Still Working For The Man, BMI/ICG, BMI), HL, CS 60
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 17; RBH 17
- N -
NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyince, ASCAP/WB, ASCAP/Summer Night Music,

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BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Notting Dale, ASCAP), HL/WBM, H100 37
NEIGHBORHOOD MUSIC (Upstaris, ASCAP/Lil Rob, BMI/Mookwork Muziq, BMI) RBH 88
NEW DAY (Pattoniun, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Liesse's First Born Music, BMI/Peermusic III, BMI), HL, H100 98; RBH 48
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 97
NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 46
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) RBH 45
NO ME QUIERO ENAMORAR (Soy/ATV Latin, BMI) LT 6
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizlee, BMI) H100 76; RBH 25
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Heated Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 29
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 31
- O -
OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 60
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 70
THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/YaMajesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 86
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 41
ONE THING (Finger Eleven, SOCAN/Reinfield, ASCAP), WBM, H100 49
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 14; RBH 9
ON THE WAY DOWN (Rihop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mixx Music, ASCAP), HL, H100 83
OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/Je World Music, ASCAP/Miriodo, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 40; RBH 23
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) RBH 77
- P -
PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/Rightsong, BMI) LT 27
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 23
POBRE DIABLA (Crown P, BMI) LT 48
POR TI PODRIA MORIR (Rubet, ASCAP/Universal Musica, ASCAP) LT 32
PREFIERO PARTIR (Crisma, SESAC) LT 35
PRENDA QUERIDA (Peer Int'l., BMI) LT 49
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/Inving, BMI), HL, RBH 74
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 34
- Q -
QUE DE RARO TIENE (Geminis' Musical, SACM/Universal Musica, ASCAP) LT 1
QUE LORO (Soy/ATV Discos, ASCAP) LT 30
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 45
- R -
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 9
REDNECK WOMAN (Soy/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/EMI ASCAP), HL/WBM, CS 15; H100 65
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwriters, BMI), HL/WBM, CS 54
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 23
ROW DA BOAT (First N' Gold, BMI/World Hop, ASCAP/ColliPark, BMI/EMI Blackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, RBH 99
- S -
SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 11; H100 64
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 62
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhiif, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 59; RBH 22
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 9
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 91; RBH 46
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/APR 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 10; H100 73
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 32
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 43
SINGLE FATHER (EMI Full Nelson, BMI/Warner-Tamerlane, BMI/Thirty Two Mile, BMI/New Music For Me, BMI), HL/WBM, CS 50
SLITHER (Velvet Revolver, ASCAP) H100 56
SLOW MOTION (Money Mack, BMI) H100 1; RBH 2
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 9; RBH 59
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 51
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 1; H100 35
SON DE AMORES (Not Listed) LT 38
SO SEXY (R. Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 30; RBH 11
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Ling, ASCAP/Aragorn Songs, ASCAP/DJ Inv, BMI), HL, H100 25; RBH 15

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SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 5
STILL IN LOVE (Alairose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 84; RBH 33
STORM (Miss Bessie, ASCAP) RBH 53
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 17; H100 75
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 10; RBH 10
- T -
TAKE ME OUT (Universal-Island, PRS), HL, H100 85
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liweily, BMI/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 80
TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, H100 100; RBH 56
TANTO LA QUERIA (WB, ASCAP) LT 40
TEAR IT UP (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tght, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtron Tunes, BMI/Zomba Songs, BMI/TCC, ASCAP/Fox Film, BMI/Universal, ASCAP), HL/WBM, RBH 75
TE PERDONE UNA VEZ (Garmex, BMI) LT 13
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 18
TE QUISE OLVIDAR (Doble Acuarela Songs, ASCAP) LT 19
THAT'S COOL (Wrensong, ASCAP/Lugraccella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 32
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP) CS 24
THIEF'S THEME (Iron Butterflies, BMI/Ten East, BMI/Cotillon, BMI/Warner-Tamerlane, BMI/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WBM, RBH 60
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 38
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 16
THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL/WBM, RBH 83
TIME'S UP! (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 91
TIPSY (Jerrrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 48; RBH 50
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 12; H100 66
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 12
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C. Silts, ASCAP/EMI, PRS/Spragga Benz, BMI/K Lytle, ASCAP), HL, H100 6; RBH 30
- U -
U SAVED ME (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 57; RBH 20
U SHOULDN'T KNOW BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 24; RBH 7
- V -
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 3
VUELVE CONMIGO (EMI April, ASCAP) LT 39
- W -
WELCOME BACK (John Sebastian, BMI) H100 70; RBH 31
WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/E One, BMI/EMI April, ASCAP/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Brownville, BMI/E Two, ASCAP/EMI Blackwood, BMI/Antonio Nance Muzik, ASCAP), HL, RBH 84
WHAT IT AIN'T (Soy/ATV Cross Keys, ASCAP/Shimenonga, ASCAP/Sony/ATV Tree, BMI/Wenona, BMI), WBM, CS 31
WHATS HAPPIN!! (EMI Blackwood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/First And Goal, BMI/Trick N' Rick, BMI), HL, H100 34; RBH 29
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 69
WHISKEY GIRL (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 82
WHISKEY LULLABY (Soy/ATV Tree, BMI/Mr. Bubba, BMI/Reynsong, BMI/Wha Ya Say Music, BMI/Wrensong, BMI), HL, CS 4; H100 42
WHITE TEE'S (Tight 2 Def, ASCAP) RBH 61
WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Virgin, ASCAP), HL, H100 26; RBH 8
- Y -
YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 22; RBH 35
YEAH YEAH YEAH (Remynisce Music, ASCAP/Joey And Ryan Music, BMI/Scram Jones, ASCAP/EMI Hastings Catalog, BMI), HL, RBH 94
YOU ARE (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/Monkey Feet, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Warner-Tamerlane, BMI), CLM/HL/WBM, CS 26
YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins III, BMI/EMI April, ASCAP/Chrissals, ASCAP/Jazz Nixon, ASCAP/Famous, ASCAP) RBH 92
YOU DON'T WANT DRAMA (Le Vegas, ASCAP/All My Publishing, BMI/All My Own Publishing, BMI/EMI April, ASCAP), HL, RBH 39
YOU DO YOUR THING (Soy/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 37
YOU KNOW MY STYLE (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Rabasse, ASCAP/WB, ASCAP/Rush Groove, ASCAP), HL/WBM, RBH 71
YOU'RE MY EVERYTHING (Scootie Music, ASCAP/Ridgeway Sisters, ASCAP) RBH 36
Y QUE VA A SER DE MI (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 47
- Z -
EL ZA ZA ZA (MESA QUE MAS APLAUDA) (Edimusa, ASCAP/Vander, ASCAP) LT 14

-Y-

Billboard AUGUST 7, 2004

Plays For 'Somebody' Have Everybody Talking

With the most total detections that Hot Country Singles & Tracks has seen in any week since last fall, **Reba McEntire's** "Somebody" rises 3-1 with a gain of 1,150 detections after a lengthy 30-week trek to the top. The song's prior top gain was 465 detections in the July 17 issue.

Widespread industry buzz suggests that label-sponsored, back-announced spin programs at several station chains, like those described in the June 19 issue of *Billboard*, drove the title's rise to No. 1.

panel of monitored stations was trimmed from 147 to 129 stations with the revision of our minimum current-music-percentage criterion.

"Somebody" achieves this hefty total with spins at 121 monitored stations, eight fewer stations than "Real Good Man" needed to accumulate 4,817 in the Oct. 18, 2003, chart based on the smaller panel.

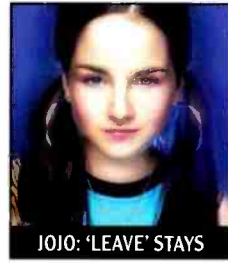
The gain for "Somebody" is the biggest increase on the country list for a No. 1 track since **Darryl Worley's** "Have You Forgotten?" gained 1,038 plays in the April 5, 2003, issue with airplay at 148 stations.

McEntire's rise marks only the fourth time since the beginning of 1993 that any No. 1 title has gained more than 1,000 detections in a week. The other three belong to Worley, **Mark Wills'** "19 Somethin'" in January 2003 and **Alan Jackson's** "Where Were You (When the World Stopped Turning)" in January 2002. Wills' single gained 1,224, spins, and Jackson's gained 1,149 plays.

While McEntire sits atop the detections chart, McGraw's "Live Like You Were Dying" enjoys a fourth week as the most-heard title with 39.9 million listener impressions. McEntire's No. 2

single gains 4.8 million for a total of 37.1 million.

'REASON' TO 'LEAVE': "The Reason" by **Hoobastank** sets the one-week detection record on the Adult Top 40 chart with 4,043 spins as it spends its fourth week at No. 1. It surpasses the mark set by recent chart-topper "This Love" from **Maroon 5**, which peaked at 4,001 detections in the July 3 issue.



JOJO: 'LEAVE' STAYS

Meanwhile, **JoJo's** "Leave (Get Out)" holds at No. 1 on the Top 40 Mainstream chart for a third week and shows no signs of letting up. The song's lead of 2,197 detections over **Christina Milian's** "Dip It Low" at No. 2 is the largest gap this chart has ever seen.

Prior to this issue, the largest spin differential between the top two tracks on the Top 40 Mainstream chart occurred in April 2000 when 1,989 detections separated 'N Sync's "Bye Bye Bye" at No. 1 from runner-up "Maria Maria" by **Santana** Featuring the **Product G&B**.

'MOTION' DETECTOR: "Slow Motion" by **Juvenile** Featuring **Soulja Slim** tops The *Billboard* Hot 100, knocking **Usher's** "Confessions Part II" out of

the top slot after a two-week run.

With "Lean Back" by **Terror Squad** at No. 3 on the Hot 100 and "Move Ya Body" by **Nina Sky** Featuring **Jabba** at No. 4, **Universal Motown Records**

Group has three of the chart's top four songs. That is a first for UMRG, which formed in 2000 when **Universal Music Group** absorbed **PolyGram's** labels.

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A playback from **Nielsen Broadcast Data Systems** verifies at least one of those stations, **WKCN** Columbus, Ga., participated: It had 39 detections for "Somebody" during the midnight-6 a.m. slot, compared with 20 spins in that daypart one week ago.

Other stations with significant jumps in overnight detections include **WNKT** Charleston, S.C. (8-39); **KUBL** Salt Lake City (10-39); **KDRK** Spokane, Wash. (8-34); **KATM** Modesto, Calif. (8-33); **WKDF** Nashville (11-33); and **KIIM** Tucson, Ariz. (9-30). Of McEntire's 1,150-spin gain, 485 were achieved in the overnight hours, roughly twice as much as the morning drive (278) and evening (211) hikes.

The huge increase in detections launched a fiery discussion about how it was achieved.

Universal Music Group Nashville senior VP of promotion and artist development **Scott Borchetta** disputes the accusations. "We are absolutely being falsely accused of buying a No. 1 record," he says. "This is a legitimate, big hit record. Did we identify some opportunities that are totally legal to maximize spins? Yes, we did. But that does not take away from how powerful this artist is and what a big hit record this is."

The industry's tongue-wagging included guessing the price tag attached to this achievement.

"There is a lot of misinformation out there. The competition is quoting stupid numbers that I would never spend on one record, let alone in one week," Borchetta says. "We are celebrating this No. 1. It is a huge victory. Shame on anyone for trying to take that away."

McEntire's 5,450 detections are the most spins in a single week since **Tim McGraw's** "Real Good Man" was detected 5,898 times in the Oct. 11, 2003, issue, one week before our

HitPredictor™		Monitor		DATA PROVIDED BY
MAINSTREAM TOP 40		ADULT CONTEMPORARY		PROMOSQUAD™
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
★	STORY OF THE YEAR	74.6	★	DIANA KRALL
	Anthem Of Our Dying Day MAVERICK			Narrow Daylight VERVE
★	FRANZ FERDINAND	65.9	★	CHERIE
	Take Me Out EPIC			Older Than My Years LAVA
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	LINKIN PARK	81.9	1	KEITH URBAN
	Breaking The Habit WARNER BROS.			You'll Think Of Me CAPITOL
2	SWITCHFOOT	77.1	2	THE CORRS
	Dare You To Move COLUMBIA			Summer Sunshine ATLANTIC
3	MAROONS	73.4	3	HOOBASTANK
	She Will Be Loved RMG			The Reason IDJMG
4	RYAN CABRERA	71.5	4	CELINE DION
	On The Way Down ATLANTIC			You And I EPIC
5	BOWLING FOR SOUP	71.4	5	EVANESCENCE
	1985 ZOMBA			My Immortal WIND-UP
6	COUNTING CROWS	71.2	6	SHERYL CROW
	Accidentally In Love GEFEN			Light In Your Eyes INTERSCOPE
7	AVRIL LAVIGNE	70.5	7	COUNTING CROWS
	My Happy Ending RMG			Accidentally In Love INTERSCOPE
ADULT TOP 40				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
★	SARAH MCLACHLAN	88.7	★	NEW FOUND GLORY
	World On Fire RMG			Failure Is Not Flattering GEFEN
★	PAPA ROACH	65.7	★	PAPA ROACH
	Getting Away With Murder GEFEN			Getting Away With Murder GEFEN
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	JOJO	81.8	1	CROSSFADE
	Leave (Get Out) UMRG			Gold COLUMBIA
2	AVION	78.1	2	SHINEDOWN
	Seven Days Without You CONSOLE			45 ATLANTIC
3	JEREMY CAMP	77.2	3	LOSTPROPHETS
	Right Here EMC			Wake Up (Make A Move) COLUMBIA
4	MAROONS	77.0	4	HOOBASTANK
	She Will Be Loved RMG			Same Direction IDJMG
5	BOWLING FOR SOUP	73.9	5	PUDDLE OF MUDD
	1985 ZOMBA			Spin You Around GEFEN
6	SEETHER	73.8	6	GODSMACK
	Broken WIND-UP			Touche URMG
7	THE CALLING	73.1	7	ALTER BRIDGE
	Our Lives RMG			Open Your Eyes WIND-UP

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 L.L.C.

AUGUST 7 2004		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Leave (Get Out) NUMBER 1
			JOJO (J&M/UMRG) 3 Wks At No. 1
2	3	14	Dip It Low
			CHRISTINA MILIAN (ISLAND/IDJMG)
3	8	9	Pieces Of Me
			ASHLEE SIMPSON (GEPHEN) ☆
4	2	21	The Reason
			HOOBASTANK (ISLAND/IDJMG) ☆
5	7	8	Turn Me On
			KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
6	4	17	Burn
			USHER (LAFACE/ZOMBA) ☆
7	6	23	Meant To Live
			SWITCHFOOT (RED INK/COLUMBIA) ☆
8	9	10	Confessions Part II
			USHER (LAFACE/ZOMBA) ☆
9	10	7	Move Ya Body
			NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
10	5	13	Everytime
			BRITNEY SPEARS (JIVE/ZOMBA) ☆
11	12	13	Heaven
			LOS LONELY BOYS (OR/EPIC) ☆
12	22	5	She Will Be Loved
			MAROONS (OCTONE/JRMG) ☆
13	19	10	If I Ain't Got You
			ALICIA KEYS (J/RMG)
14	11	27	Yeah!
			USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)
15	20	6	How Come
			D12 (SHADY/INTERSCOPE)
16	24	5	My Happy Ending
			AVRIL LAVIGNE (RCA/RMG) ☆
17	13	26	This Love
			MAROONS (OCTONE/JRMG) ☆
18	23	5	Slow Motion
			JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
19	16	18	Naughty Girl
			BEYONCÉ (COLUMBIA)
20	15	18	I Don't Wanna Know
			MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)

AUGUST 7 2004		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	The Reason NUMBER 1
			HOOBASTANK (ISLAND/IDJMG) 4 Wks At No. 1
2	3	19	Heaven
			LOS LONELY BOYS (OR/EPIC) ☆
3	2	24	This Love
			MAROONS (OCTONE/JRMG) ☆
4	4	12	Accidentally In Love
			COUNTING CROWS (DREAMWORKS/GEFFEN) ☆
5	6	17	Meant To Live
			SWITCHFOOT (RED INK/COLUMBIA)
6	5	24	Away From The Sun
			3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
7	8	15	Love Song
			311 (MAVERICK/VOLCANO/ZOMBA) ☆
8	7	46	Someday
			NICKELBACK (ROADRUNNER/IDJMG) ☆
9	9	37	My Immortal
			EVANESCENCE (WIND-UP) ☆
10	11	13	Light In Your Eyes
			SHERYL CROW (A&M/INTERSCOPE) ☆
11	13	19	I Don't Want To Be
			GAVIN DEGRAW (J/RMG)
12	10	37	100 Years
			FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	19	5	She Will Be Loved
			MAROONS (OCTONE/JRMG) ☆
14	15	12	One Thing
			FINGER ELEVEN (WIND-UP) ☆
15	14	9	Ordinary
			TRAIN (COLUMBIA)
16	17	14	Our Lives
			THE CALLING (RCA/RMG) ☆
17	16	18	Everything
			ALANIS MORISSETTE (MAVERICK/REPRISE)
18	18	20	Don't Tell Me
			AVRIL LAVIGNE (ARISTA/RMG)
19	20	8	Feelin' Way Too Damn Good
			NICKELBACK (ROADRUNNER/IDJMG) ☆
20	21		Rescue
			UNCLE KRACKER (LAVA)

AUGUST 7 2004		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	28	This One's For The Girls NUMBER 1
			MARTINA MCBRIDE (RCA NASHVILLE) 3 Wks At No. 1
2	1	32	100 Years
			FIVE FOR FIGHTING (AWARE/COLUMBIA)
3	3	48	White Flag
			DIDD (ARISTA/RMG) ☆
4	6	43	The First Cut Is The Deepest
			SHERYL CROW (A&M/INTERSCOPE) ☆
5	4	24	Love's Divine
			SEAL (WARNER BROS.)
6	5	40	Ain't No Mountain High Enough
			MICHAEL MCDONALD (MOTOWN/UMRG)
7	7	21	Just For The Night
			LIONEL RICHIE (ISLAND/IDJMG) ☆
8	10	16	This Love
			MAROONS (OCTONE/JRMG) ☆
9	12	56	Calling All Angels
			TRAIN (COLUMBIA)
10	8	73	Drift Away
			UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
11	11	63	Forever And For Always
			SHANIA TWAIN (MERCURY/IDJMG)
12	9	41	You Raise Me Up
			JOSH GROBAN (143/REPRISE)
13	13	64	Unwell
			MATCHBOX TWENTY (ATLANTIC)
14	14	31	Here Without You
			3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
15	17	18	Summer Breeze
			SEALS AND CROFTS (WARNER BROS.)
16	19	8	You And I
			CELINE DION (EPIC) ☆
17	16	17	8th World Wonder
			KIMBERLEY LOCKE (CURB)
18	15	14	Go Your Own Way
			WILSON PHILLIPS (COLUMBIA)
19	18	13	Here With Me
			MERCYME (INO/CURB)
20	21	7	Heaven
			LOS LONELY BOYS (OR/EPIC) ☆

AUGUST 7 2004		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	16	Just Like You NUMBER 1
			THREE DAYS GRACE (JIVE/ZOMBA) 1 Wk At No. 1
2	5	10	Vindicated
			DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)
3	1	19	Float On
			MODEST MOUSE (EPIC)
4	8	7	Breaking The Habit
			LINKIN PARK (WARNER BROS.) ☆
5	6	12	Take Me Out
			FRANZ FERDINAND (DOMINO/EPIC)
6	2	16	Slither
			VELVET REVOLVER (RCA/RMG) ☆
7	4	17	Talk Shows On Mute
			INCUBUS (IMMORTAL/EPIC) ☆
8	7	15	Broken
			SEETHER FEAT. AMY LEE (WIND-UP) ☆
9	9	11	Somebody Told Me
			THE KILLERS (ISLAND/IDJMG)
10	11	14	Anthem Of Our Dying Day
			STORY OF THE YEAR (MAVERICK/REPRISE) ☆
11	12	14	Duality
			SLIPKNOT (ROADRUNNER/IDJMG)
12	10	11	Down
			BLINK-182 (GEPHEN) ☆
13	15	16	45
			SHINEDOWN (ATLANTIC) ☆
14	14	9	First Straw
			311 (VOLCANO/ZOMBA)
15	16	11	So Cold
			BREAKING BENJAMIN (HOLLYWOOD)
16	20	7	Wake Up (Make A Move)
			LOSTPROPHETS (COLUMBIA) ☆
17	13	20	Dare You To Move
			SWITCHFOOT (COLUMBIA) ☆
18	17	25	Cold Hard Bitch
			JET (ELEKTRA/ATLANTIC)
19	21	4	Rollover D.J.
			JET (ELEKTRA/ATLANTIC)
20	18	24	Lying From You
			LINKIN PARK (WARNER BROS.) ☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 mainstream top 40, 89 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.

Dance

Continued from page 1

artists are signing give them complete creative freedom and allow them to retain ownership of all master recordings.

"I was able to make the record I wanted to make, without a label person telling me what or what not to do in the studio," French electronic dance music artist Miss Kittin says of her new-found freedom.

Such arrangements also are working for the labels, since less money has to be invested initially. There is no need for a huge advance to cover recording costs or to develop an artist's career.

Naturally, this new way of doing business is greatly affecting the A&R process.

Miss Kittin (aka Caroline Hervé) is a prime example. When it came time to release her solo debut, "I COM," she knew that she did not want to "sign my life away" to a label. So, she opened the doors to Nobody's Bizzness in Berlin, where she lives.

"It was an excuse to not sign with a label," she explains. "It was also a way for me to not give up my master recordings."

Miss Kittin licensed "I COM" to EMI's Labels imprint in France. Labels has since made deals for the album with other EMI-owned labels, including Novamute in the United Kingdom and Astralwerks, which issued the title June 1 in the United States.

Similarly, New York-based dance/pop artist Amber recently founded her own label, JMCA Enterprises. Formerly signed to Tommy Boy, Amber is in the process of licensing her new album, "My Kind of World," to various labels around the world. In North America,

Navarre will distribute the album.

"I now have the absolute final say in where my music should be," Amber says. "Each licensing deal must be handled individually—you want the right global partners."

LABEL ROLE CHANGES

Many in the industry acknowledge that the function of the label is shifting, and what worked yesterday is not working today.

"Except for international priority acts with huge crossover potential, worldwide deals are a thing of the past," says Kurosh Nasser, president of Nasser Music Business Solutions in Washington, D.C., who manages Van Dyk and DJ Rap.

Nasser sees labels as focusing more on marketing and distribution and less on artist development, likening today's label to a "big filing cabinet with lots of drawers, with artists selecting the drawers they need."

When given the choice, Nasser believes most dance/electronic artists would choose "the drawers labeled 'marketing' and 'distribution.'"

In this scenario, Nasser adds, "developing the artist's story rests on the shoulders of the artist, management and often an independent publicist."

Nasser's artist Van Dyk funded the recording of his most recent album, "Reflections." In addition, he covered the costs of all remixes and videos. He then licensed the finished product to 20 labels around the world.

Mute released "Reflections" in North America last year.

DO THE MATH

Traditionally, a dance/electronic artist would sign a six-figure deal with a label, with an option for additional albums. The details would depend on the artist's reputation and the number of territories covered in the agreement.



AMBER: 'I NOW HAVE THE FINAL SAY'

Today, artists who license their work directly to labels in various markets receive five-figure sums from each label. And, as many managers point out, the resulting amount is usually more than that of the traditional advance.

Artists like Van Dyk prefer such deals. "This gives him more freedom and allows him the opportunity to find the right label for each album," Nasser says.

George Maniatis, senior VP of A&R at Nettwerk Records, says, "Most managers are now going this route, especially when they are renegotiating deals of successful artists."

Because the labels do not end up owning the masters, these newer deals have the potential to be less lucrative for them. That is, unless the label works hard for the money.

"This new scenario almost makes the record label *have* to do its job," says New York-based Gary Salzman, founder of Big Management, who oversees the careers of Jason Nevins, Ray

Roc and Mike Rizzo, among others.

Nevins has licensed his new producer-driven project, the Funk Rocker, to Tommy Boy for North America, Southeast Asia, South Africa and Australia. Sanctuary has it for all of Europe. Additional deals are being worked on for Japan, China and South America.

FIND YOUR NICHE

"By going with specific—oftentimes niche—labels, you are ensured of working with a local player who knows its market," says Caliente Entertainment's Jorge Hinojosa, who manages Deep Dish.

Judy Weinstein, co-founder of Def Mix Productions & Industries—which oversees the careers of Grammy winners Frankie Knuckles and Morales, among others—adds, "Labels in specific markets know their retailers and radio stations. We want the charts, we want the sales, we want the radio."

And if things don't work out as planned, Hinojosa continues, "we can parachute out of these deals and go elsewhere with the next album."

DJ/producer Christopher Lawrence licensed his debut album "All or Nothing" to Los Angeles-based, Koch-distributed independent label Kinkybeat Recordings, which released the title last month.

Under the terms of the agreement, Lawrence says the label has rights to the album for North America and Mexico for a period of five to seven years, with the length dependent on sales.

Lawrence adds that Kinkybeat also has the right to sub-license the tracks to third parties for nonexclusive use throughout the world—provided that Lawrence approves the terms of any such sub-license.

"The label gave me an advance recoupable against sales," Lawrence says. "So, it makes sense for the label to work that much harder to sell that

many more copies of the album. It's like an incentive for the label to do good."

Still, Kinkybeat GM Randy Sills views the arrangement as a "traditional deal" in that the title still goes through the label system.

That said, Sills acknowledges that the deal represents a "new type of relationship that gives the artist a bit more power."

For example, Lawrence is taking out his own ads in consumer magazines. He also will release 12-inch vinyl singles from the album on his own Pharmacy label. And he can shop the album himself in international markets.

ADDITIONAL INCOME

In addition to benefitting from their own sub-licensing deals, artists who own their masters can generate additional income from synch licenses and other uses of their work in a variety of new media.

"In order for an artist to make the most of his copyright, he needs to be in as much control as possible," says Amsterdam-based artist manager Olga Heijns. She is president of Unmanageable Artists, which handles such talent as Roger Sanchez, Sander Kleinerberg and Tom Stephan.

She adds that deals for ancillary revenue can be done "without forsaking the support of what a great label can offer in various territories."

Basically, Mute founder Daniel Miller says, "you have to structure a way for interests to be mutual for both the artist and the label. It's the only way [the partnership] will work."

Miss Kittin says, "At the end of the day, you must figure out and know what you *don't* want. I knew that I did not want to be linked for life to a label."

Pausing for a moment, she adds, "If you wait for a label to make you famous, you may as well dream on. The artist must take matters into her own hands."

Taking Issue

Continued from page 8

with the Induce Act now pending in Congress.

And it is clear to us that protection from piracy will be needed on an ongoing basis. One area that illustrates this is high-definition digital radio. This new technology could be an exciting development for consumers—because it would give them an FM radio broadcast with CD-quality sound—but it does create a new set of challenges.

Specifically, HD radio gives rise to the possibility of capturing songs off of a digital broadcast and transferring them to virtually any digital device and even distributing them via file-sharing networks. What was intended to be a listening experience could easily be turned into a distribution channel that will displace legitimate sales.

This does raise the specter of digital piracy that is much more extensive than what we are currently facing. These concerns must be appropriately addressed as HD radio standards are being developed.

AGREEING ON RATES

The second issue is that record labels and publishers must come to an understanding with regard to the publishing rate structure for all digital exploitation.

A major roadblock to progress in the digital music world from the very beginning has been reaching an agreement on publishing rates for digital exploitation. Getting the digital downloading business up and running was severely delayed, because all the interested parties involved could not expeditiously work things out.

Copyright law in the U.S. is equipped to deal with the distribution of physical goods but does not at this stage provide an adequate framework for digital distribution.

Congress has addressed the area of digital downloads for now, but we need to establish a comprehensive and flexible system that will allow us to move quickly to exploit new opportunities instead of being caught up in lengthy negotiations every time a new digital avenue emerges. Our collective inability as an industry to resolve this issue quickly has contributed to illegal distribution models' flourishing.

The answer to this problem lies, I believe, in establishing a compensation system based on percentage of

net receipts instead of the current statutory penny-based mechanical rate methodology. This approach would be flexible enough to allow for steady progress as new technologies and formats emerge—which we know will be inevitable.

INTEROPERABILITY

The third issue is that of [digital rights management] uniformity and interoperability. As long as there are different standards in the market, digital exploitation will not be able to achieve its full potential. We have seen examples from time to time of how conflicting standards retard the growth of new technologies.

We as an industry have an unprecedented opportunity right now: the chance to create a world in which consumers can purchase music from virtually anywhere and play it on any device. This is a scenario that would encourage more purchases and would also be preferred by consumers.

In the traditional physical world, consumers are used to simplicity and consistency. This experience must follow them into the digital world.

We are facing a situation here that has a tremendous amount at stake. It is not about deciding whose format and technology should prevail—

interoperability will allow everyone to coexist in the market. It is about seizing the opportunity that full mobility has created for the distribution of music—to set up a seamless, consumer-friendly commercial infrastructure that will tremendously benefit not only the industry, but also our technology partners.

IN CONCLUSION

The last few years have been brutal for the industry, with many major labels being absorbed or disappearing. As an industry, we were unprepared for the illegal file-sharing onslaught. We took for granted that our copyrights would be protected. We were wrong.

When we did wake up to the reality, we had a deep hole to dig out of. When you lose 25% of your sales base in three years, the effect on the bottom line is exponentially greater than that. One hopes that the pain of downsizing will not last much longer, that the market has bottomed out and that going forward, the industry can operate in a more confident fashion.

One cannot underestimate the value of the investment inflow that is helping to shape the future music marketplace. It does mean that the collaborative effort must now involve

content companies, our technology and distribution partners, as well as the consumer, more consistently.

Consumer habits will play a much more important role going forward in dictating how business ultimately gets done. That is why forums like this one are so important, because they bring together all the various important constituents in today's music world at a time when the key players are as diverse as they have ever been and when we have more pressing issues to work through than ever.

While we have made progress in the last year, the future is still uncertain. Will current sales trends hold up? Will record labels be able to adequately invest in the artist development process as the market struggles? Will our efforts at controlling piracy be successful? Will we all take the proper steps necessary to secure vibrant and consumer-friendly digital markets?

These are some of the challenges that will ultimately determine how the marriage between music and technology progresses.

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Sony BMG

Continued from page 1

CEO. BMG COO Michael Smellie and Sony Music CFO Kevin Kelleher will have those same roles at Sony BMG.

Beyond that, who will emerge as major players in the new company and who will fall by the wayside remains unclear. The integration process is expected to run through 2005.

What is immediately certain is that the five major global music corporations will now be reduced to four.

Indeed, one of the primary areas the FTC examined was whether Sony BMG's size and scope would lessen competition, in violation of Section 7 of the Clayton Act or Section 5 of the FTC Act.

The FTC approved the deal without asking for any concessions. Although Commissioner Mozelle W. Thompson voted for approval, he said in a statement that the deal concerns him, particularly its impact on "prices and quantity of media as well as the diversity of content available to consumers."

But the statement continues that "evidence tends to show growing clout among retailers that may be enough to undermine a potential collective exercise of market power on the part of the major labels."

Both companies issued statements on the deal's approval and declined further comment.

BMG thanked the EC and U.S. regulatory agencies for their diligent review. "We now look forward to creating a global recorded-music company comprising many of the world's most successful artists as well as a vast catalog of recordings," its statement said.

Sony commented, "We look forward to establishing a dynamic new company that will be deeply dedicated to serving the needs of its artists, while at the same time enriching the lives of music lovers around the world."

BY THE NUMBERS

Last year, the combined revenue of the two companies totaled about \$9.1 billion, according to their financial statements. That includes an estimated \$3 billion in revenue from such operations as publishing, manufacturing and Sony Music Entertainment Japan that are not a part of the merger.

The new company anticipates annual revenue of about \$5.5 billion. Global leader Universal Music Group had revenue of \$6.1 billion in its most recently completed fiscal year.

Currently, BMG and Sony employ some 13,500 people. With the job cuts—and excluding the publishing and manufacturing head count—*Billboard* estimates the new company will have a staff of about 8,000.

BMG's staff has driven explosive growth this year, with total U.S. market share reaching 16.4% in the first half from 13.7% in the same period last year.

Sony's U.S. share is 13.8%, a

decrease from 14.2% for the same period last year.

In the United States, BMG and Sony's combined album market share at midyear stood at 30.2%, as compared with UMG's total of 27.1%, according to Nielsen SoundScan.

THE LABEL OPERATIONS

While layoffs are expected in most operating units, the U.S. labels at each company have already experienced significant cuts and consolidation. The hit at the mainstream label groups is expected to be light compared with other operations.

In the United States, Sony Music tapped Don Jenner as president of North American operations in April 2003. He oversees the Columbia and Epic labels, which share services in sales and in R&B operations. Major artists include Bruce Springsteen, Prince, Harry Connick Jr. and Aerosmith.

For BMG, Clive Davis, the senior statesman among label chiefs, heads up North American operations as chairman/CEO. Reporting to him are Barry Weiss, president/CEO of the Zomba group, and BMG North America president/COO Charles Goldstuck, who operates as Davis' No. 2 man in overseeing the RCA Music Group, which comprises J, RCA and Arista. Top-tier acts include Rod Stewart, Usher, R. Kelly, Britney Spears and OutKast.

Jenner, who formerly worked for Davis at Arista, has carved out his own legacy through the years with a long tenure at CBS and now Sony. It is unclear whether Jenner or Davis will head an overall label structure, or if the new structure will leave Jenner overseeing Sony's U.S. labels and Davis overseeing BMG's labels.

In R&B, BMG enjoys a substantial edge over Sony Music. At midyear, BMG held 23.7% of the U.S. market, compared with Sony's 13.9%, according to Nielsen SoundScan.

Sony's R&B operation is headed by Lisa Ellis, GM of Sony Urban Music. At BMG, the labels have a variety of key R&B execs.

Both companies have a large presence in Nashville. BMG's RCA Label Group comprises three imprints: Arista Nashville, BNA and RCA. Sony Music Nashville has the Epic and Columbia imprints as well as the nearly defunct Monument label, which is home only to the Dixie Chicks.

RLG is run by chairman Joe Galante, who is perennially one of the leading profit producers at BMG, according to sources. RLG's top acts are Brooks & Dunn, Kenny Chesney, Alan Jackson, Martina McBride and Lonestar. Its midyear market share of 25.4% was nearly twice that of Sony Nashville.

Sony Nashville is run by president John Grady, who is said to have reinvigorated the label in the 15 months he has been there. Its biggest acts are Rodney Crowell, Patty Loveless, Montgomery Gentry, Travis Tritt and breakthrough sensation Gretchen Wilson.

SONY'S LATIN STRENGTH

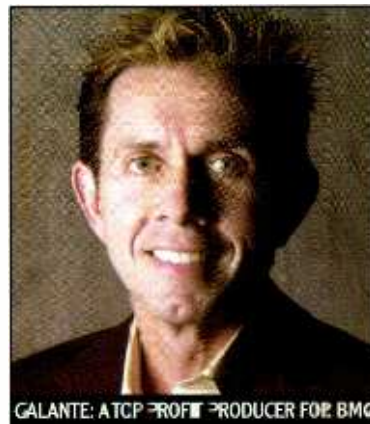
In Latin music, sources believe that many of BMG's operations will be absorbed into Sony, the bigger, stronger company in the genre, both in the United States and the Latin region.



WEISS: ZOMBA PRESIDENT/CEO



GELB: HELMS SONY'S LATIN DIVISION



FIRTH: ATCP PROFIT PRODUCER FOR BMG



GALANTE: REVIVED SONY NASHVILLE LABEL

Both companies said any comment on U.S. Latin operations would be "premature."

For now, Sony and BMG have their U.S. Latin operations headquartered in Miami.

Sony's operation falls under Sony Norte, which includes Mexico and Central America. All report to Frank Welzer, chairman/CEO for Latin America at Sony Music International.

At BMG, the Latin region and the U.S. Latin operation also reported to one regional head until last year, when the company dismantled its regional operations. Since then, Latin operations have reported directly to corporate headquarters.

BMG U.S. Latin has significantly reduced its operation, going from a major label to a marketing/promotion/distribution office that no longer signs

domestic acts. International signings continue through regional labels in Mexico, Brazil, Argentina and elsewhere.

Sony and BMG have each lost U.S. Latin market share in the past year, according to Nielsen SoundScan. Sony's total Latin market share for the first six months of 2004 was 17.1%, down from 19.9% the year before. BMG's market share for the period was 6.1%, down from 7.9%.

Even after the merger, the combined Sony and BMG would trail Universal's Univision Music Group, the leading U.S. Latin label. It had a Latin market share in the States of 46.1% at midyear. Sony and BMG together had 38.9%.

CLASSICAL & JAZZ

On the classical front, Sony and BMG have widely divergent rosters and aims.

Sony Classical's mandate and repertoire range is far wider than that of BMG Classics.

Helmed by president Peter Gelb, Sony has a roster that includes jazz vocalist Jane Monheit, banjoist Béla Fleck, bassist Edgar Meyer, cellist Yo-Yo Ma, violinist Joshua Bell, tenor Marcelo Alvarez and such crossover artists as violinist Vanessa-Mae and A.R. Rahman, composer of the Broadway show "Bombay Dreams." Sony Classical also has a strong emphasis on film scores.

Because of prior restructurings, BMG Classics' focus is far more tightly fixed on traditional classical music.

Since spring 2003, BMG Classics has been an international company, with Nicholas Firth as chairman. Its crossover activities were moved to a new division, RCA Victor Group (now headed by Jeb Hart, senior VP of worldwide marketing), which reports to RCA Music Group.

Artists signed to BMG Classics include pianist Evgeny Kissin, conductor Nikolaus Harnoncourt, early-music ensemble Sequentia, tenor Ramon Vargas and sibling pianists the Five Browns, whose debut is slated for next year.

Both companies have enormous classical archives; together, they will represent the richest single classical music vault.

Head-count reductions at Sony Classical and BMG Classics have left relatively small staffs. Executives privately assume that a merger of these divisions would use each label's strengths to advantage, playing up Sony Classical's current artist roster while emphasizing BMG Classics' savvy exploitation of its archives.

Although both companies have played home to many of the great names of jazz through the years, neither has an official jazz division anymore.

At Sony, Jeff Jones is senior VP of Columbia Legacy, a stand-alone reissue operation, and Columbia Jazz, which is part of the Columbia Records Group. At BMG, jazz is part of the RCA Victor Group.

BMG and Columbia have been working their deep jazz catalogs, but roster-wise have limited signings. In addition to Fleck and Monheit, major jazz artists at Sony include David Sánchez, Peter White and Chris Botti. RCA's roster includes Eliane Elias, Tom Harrell, Fourplay and Dave Douglas.

Jones also heads Sony's lean Legacy

division, which has much stronger catalog to work with than BMG. Sony Music Strategic is headed by executive VP Chris Hamer.

At BMG, Joe DiMuro is executive VP of BMG Strategic Marketing. His responsibilities include reissues, special products, digital licensing and off-roster catalog.

DISTRIBUTION ISSUES

The merger does not include the manufacturing and physical distribution operations of either company. However, the distribution sales operations, including both companies' field staffs, are part of the deal.

The Sony-owned manufacturing and physical distribution operations are expected to keep those functions for the merged company in the United States. Some suggest that BMG's facilities could pick up the international portion of the business.

The new entity will likely combine the distribution sales forces of both companies. Each is under relatively new distribution leaders. Jordan Katz, formerly head of sales at Arista, was recently named executive VP/GM of BMG Distribution. At Sony Music Distribution, Bill Frohlich has served as executive VP since March 2003.

The companies have different philosophies regarding sales and distribution. Sony Music in the States has gotten away from the branch structure; it maintains four regional sales offices. BMG has a traditional branch structure with 10 sales offices, and each label has its own sales team.

Sony last year went to a shared-services approach, with each label maintaining a one-person sales department reporting to Tom Donnarumma, executive VP of sales for Sony Music Label Group.

Donnarumma and Frohlich have forged a relationship that is unique in the industry, removing the traditional walls between sales and distribution.

In this day and age of shuttering sales offices, the betting is that the new company will adopt the leaner Sony approach. However, sources cannot foresee Davis and Weiss buying into the shared-services concept. Each likely will want to retain control of his own sales staff.

Meanwhile, RED Distribution, Sony's independent distribution arm, will likely benefit from the merger as BMG has no independent distribution solution, an ingredient highly sought-after by its labels.

Turning to legal and business affairs, Sony has those functions centralized at corporate in two distinct departments, while BMG has the corporate functions combined into one department. At the same time, each BMG label has its own legal and business affairs department.

So, for example, Julie Swidler, as senior VP of legal and business affairs for BMG North America, heads the legal department for RCA. But she reports to Goldstuck rather than Anne Chwat, the corporate general counsel and senior VP of legal and business affairs.

Additional reporting by Leila Cobo in Miami, Dan Ouellette and Anastasia Tsioulcas in New York and Phyllis Stark in Nashville.

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Plug.In

Continued from page 1

Instead, Card advised labels and service providers to look at digital sales—now forecast to total \$1.7 billion by 2009, or 12% of the U.S. recorded music market—as an incremental revenue stream comparable to the licensing business.

REAL SEEKS HARMONY

Such reduced expectations did not dim Plug.In attendees' interest in such hot topics as new business models for subscription offerings, marketing strategies for digital music services and the future of music on mobile phones.

Then there is the issue of interoperability among rival technology standards.

RealNetworks catalyzed the discussion when it announced the advent of Harmony. This technology solution is designed to make tracks from the RealPlayer Music Store compatible with Apple Computer's iPod, as well as with a number of portable music players that use Microsoft technology.

"Mass adoption of digital media services will [occur] when they are accessible off the PC," said Richard Wolpert, chief strategy officer for RealNetworks.

Similarly, the conference was buzzing about the pending release of Microsoft's new Janus technology, which is intended to allow subscription content to be transferred to portable devices.

To date, subscription service music can only be heard on a personal computer, a factor that is believed to have limited the con-

Apple's iTunes Calls Up Motorola

NEW YORK—The impact of iTunes has reached cell phones through a deal between Apple Computer and Motorola.

The partnership will introduce the iTunes music player on Motorola's next-generation phones and will mark the first U.S. mass-market attempt to merge an MP3 player with a cell phone. The deal also will allow iTunes users to export tracks to Motorola handsets.

"This is a big first step toward allowing the consumer to understand that the phone can be used as a music player," says Mark Frieser, CEO of New York-based Connect, a market research firm.

Apple VP of applications Eddie Cue says the new Motorola devices will hold up to 12 songs. While this is far less memory than Apple's market-leading iPod, which can hold up to 40 gigabytes of data, Cue says the device is not intended to replace the iPod. "It's a way for Apple to grow iTunes listeners and eventually have them upgrade to an iPod," he notes.

In such markets as Japan and Korea, sophisticated handsets with flash-based memory can store up to one

gigabyte of data, or 200 to 500 songs.

Frieser says Korean and Japanese markets for converged devices have progressed faster than the United States' for two reasons. Mobile carriers—SK Telecom, LG Telecom and KT Freetel in Korea and Vodafone Japan, KDDI and NTTDoCoMo in Japan—have elected to subsidize the cost of expensive flash-based memory functionality.

Additionally, he says that Korean and Japanese handset manufacturers have developed economies of scale that allow them to lower handset wholesale prices.

At the Jupiter Plug.In Conference & Expo held here July 26-27, Sony Electronics VP of portable audio products Todd Schrader said Apple's development will not spur an arms race for converged devices.

Sony's consumer electronics strategy, he said, focuses on delivering operability for the device's primary purpose, whether it's a PDA, MP3 player, CD or DVD player, digital camera or phone.

Motorola's devices are expected to bow in the first half of next year.

SCOTT BANERJEE

sumer appeal of these services.

While Microsoft is keeping details of the technology to a minimum—the feature will be included in the next version of the Windows Media DRM released this fall—anticipation for the solution among labels, device makers and subscription service providers is growing.

Rio, Napster and MusicNow, all supporters of the Windows Media format, are among the companies that have expressed tentative plans to support Janus.

BMG North America president/COO Charles Goldstuck predicted in the opening keynote of the conference that Microsoft's anticipated entry into the digital music market later this year will

be the next major "threshold event" for the industry. (For excerpts from Goldstuck's address, see page 8.)

However, analysts say the jury is out on how the portability proposition will change with the introduction of Janus.

Jupiter analyst Michael Gartenberg does not expect Apple to lose its position as the market leader for portable devices in the near term.

"Obviously the prospect of Microsoft entering the marketplace with Janus technology does have interesting implications," Gartenberg told *Billboard*. "[But] as long as the iPod can remain competitive in terms of functionality and feature differentiation, the walls won't come down that fast."

WELCOME TO THE BALKANS

Where and how commercial digital music can be moved off the personal computer is currently limited.

Subscription content cannot be moved to any handheld device, and U.S. phones are only starting to double as

playback devices for personal digital music collections (see story, above). Overall, competing technology standards are balkanizing consumer choice of music services and devices.

The compatibility debate is at the heart of Real's Harmony initiative.

Until now, music from the Real download store has been incompatible with the iPod and Windows Media-compatible devices because of competing digital rights management standards from Apple and Microsoft.

Real is looking to Harmony as a way to promote its RealPlayer Music Store in the face of competition from the likes of Napster and Apple iTunes.

"Users don't have to think about the format," says Sean Ryan, senior VP of music services at Real. "The proposition is: Buy it here; move it anywhere."

Real hopes to move the digital music business closer to fulfilling the recording industry's desire to have tech companies shake hands in the interest of promoting digital downloads.

Baird

Continued from page 6

ing that CAA will miss him, Rob Light, partner and head of the agency's music department, calls Baird "a gentleman, dignified, honest, a solid human being, and that permeated our office down there [in Nashville]. At the same time, I'm jealous. All that hard work has paid off for him."

Baird joined CAA in 1991 to open the company's Nashville office in his garage as a one-man operation that has now grown to 35 people.

His many CAA clients have included the Chicks, Twain, McBride, Clint Black, Alan Jackson and Reba McEntire.

Baird expects his duties to be spread out among CAA's Nashville staff, including senior agents Rod Essig and John Huie. "All the artists I have been responsible for [at CAA] are working with the rest of our agents, and nothing will change with their representa-

tion," Baird says.

He leaves on a high note: The agent's final major project was Twain's hugely successful 2003-2004 Up! tour, which grossed \$80 million and drew more than 1.2 million people to 86 shows. Baird oversaw both of Twain's headlining tours—the only ones she has done so far—which grossed a combined \$170 million.

A Montana native, Baird got his start at the Good Music Agency in Missoula, Mont. He came to Nashville via Tulsa, Okla., where at the Jim Halsey Co. he booked such acts as Merle Haggard, George Jones, the Judds, Oak Ridge Boys, Conway Twitty, Tammy Wynette and Dottie West.

Baird served as chairman of the board of the Country Music Assn. in 2003 and was CMA president in 2002.

He does not have a non-compete contract with CAA. But when asked if he planned to return to the music business, Baird says, "I have absolutely no plans of re-entering the business. I'm very appreciative to have taken this ride. It's someone else's turn."

Kobalt

Continued from page 7

ment. Earlier this year, the company signaled its intention to branch out its international creative activities with the appointment of Metcalfe and the creation of a film and TV synchronization position reporting to Lampcov.

Ahdritz says Kobalt is planning to revamp its portal in September to offer clients real-time access to their account data, with an extra layer of security.

Kobalt has built an administration portfolio of 40,000-plus copyrights. Its other key clients include Sanctuary division Air-Edel Music,

Integrated Copyright Group, Intrigue Music and the International Music Managers Forum.

The IMMF deal, struck in May, provides a framework agreement for the trade body and its chapters worldwide. The IMMF represents more than 2,000 managers through trade bodies in 12 countries.



Kobalt employs 16 full-time staffers and 10 agents worldwide. It has offices in London, Stockholm, New York and Nashville and is eyeing U.S. expansion with a Los Angeles office planned for early 2005.

"We see huge opportunities for the States," Lampcov says. "Not only is it

EMI's Cohen describes the move a "good first step." In a keynote session he noted that "there's no technology reason why services can't be interoperable."

However, Harmony does not allow tracks secured with Windows Media DRM to be directly transferred to the iPod or for iTunes tracks to be transferred to Windows-based devices from the likes of Creative and Rio. And portability of music purchased from Apple and Sony is still limited to those who buy company-controlled hardware.

What's more, the solution could prove to be a legal headache for Real. It does not have a license for Apple's FairPlay DRM technology. Instead, Real says it has engineered its own technology solution that allows RealPlayer Music Store tracks to work with FairPlay.

After the close of Plug.In, Apple issued a statement characterizing Real's action as that of a "hacker." It warned that it would explore the legal implications of Harmony.

Apple earlier rebuffed Real's overtures for a shared solution to interoperability.

Real says it is converting tracks into the Windows Media format under an existing licensing agreement with Microsoft.

"Harmony will be very important for Real, but they still have to convince iPod users to make the switch to their music store," Gartenberg said. "The key here is going after the mass market, knocking down technical barriers for the casual consumer, not just the tech enthusiast."

Alan McGlade, president/COO of MusicNet, said closed ecosystems will ultimately upset the casual music buyer who is regarded as integral to digital music growth.

For the time being, the MP3 remains the key portability solution for digital music.

Tracks "ripped" from CDs into MP3 format can play on any portable device and comprise about 90% of all music on portable devices, according to Card.

the biggest market in the world, but there's an enormous amount of business for us, because there [are] so many writers who are unexploited worldwide. America is the territory they often focus on, but when you look into it, half of their royalties are coming from abroad."

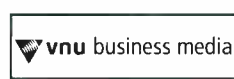
According to Ahdritz, the company is already trading profitably and has its sights set on being a top 10 player in its sector.

"We're the fastest-growing music publisher," he says. "We have a solid capital base, and I do believe we have the model for the future."

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'I'm Not Trying To Keep Up With Anyone; That's A Myth'

BY RASHAUN HALL

Career longevity has eluded many rappers. Many rock, R&B and country stars maintain their hitmaking status for 20-plus years, but that rarely happens in hip-hop.

Unless you are LL Cool J.

Born James Todd Smith, LL Cool J (an acronym for "Ladies Love Cool James") began his career in 1985, at the ripe age of 16, with the Def Jam release "Radio." One of the label's first artists, he has since released classics like "Bigger and Deffer" and "Mama Said Knock You Out."

After establishing himself as a force in hip-hop, LL became one of the first rappers to take on Hollywood. He starred in such films as "Any Given Sunday," "S.W.A.T." and "Deliver Us From Eva," as well as his own TV series, "In the House."

The Grammy Award-winning rapper returns Aug. 3 with his 11th album, "The DEFinition," on Def Jam/IDJMG. The album, his first since 2002, features production from Timbaland, N.O. Joe and Dame Grease, among others. Lead single "Headsprung" resides at No. 16 in its ninth week on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

"The beauty of LL's career is he has never had to have a comeback . . . he has never left," Island Def Jam Music Group chairman Antonio "L.A." Reid says. "After 20 years he is physically, mentally and spiritually in the greatest space of his entire career. To add to that, he also has an amazing new album with hit after hit. We expect nothing less than stellar success from the 'crown jewel' of Def Jam."

Q: What is the key to sustaining a career in hip-hop for as long as you have?

A: I'm not trying to keep up or adapt. I'm allowing myself to grow, evolve and create new music. Through the grace of God, I am a crusader. I'm not trying to maintain, because there is no one to keep up with; it's about creating. If I were a painter, as long as I could look out at different landscapes and different things in the world, I could continue to paint new paintings.

I'm an artist in the truest sense—from the heart. I'm not trying to keep up with anyone. That's a myth. Obviously, you have to work with the best people to make the best records, but it's not about trying to keep up or hanging on. I'm trying to push the envelope by creating new music, movements and points of view. Even in the landscape of what's out there now, I feel like "Headsprung" is new.

Q: You were one of the first MCs to diversify into film, TV and endorsements. Why was that important to you?

A: I don't want to be in a position where I have to depend on one thing. I want to be able to express myself as an artist in a lot of different ways and be able to do a lot of different things. I just don't want to limit myself.

Q: Many artists have also become entrepreneurs in the fashion and/or music worlds. Have you had any involvement in those realms?

A: As far as clothes are concerned, I own a piece of FUBU. After Karl Kani, that was one of the first [hip-hop] clothing lines, at that time, to bang out. Obviously, I've moved on since then. We're all still friends, but I don't endorse the brand anymore.

I do have my own clothing line, James Todd Smith. I am in the process of looking over three or four different distribution deals, and I will be putting that out soon. I'm sitting here talking to you with a James Todd Smith shirt on.

I also have a film production company, and I have acquired [the film rights to] a book. I am going to produce a film and create jobs for other young actors. So many actors feel like



The Last Word



A Q&A With LL Cool J

LL Cool J: Career Highlights

2004: Releases 11th Def Jam set, "The DEFinition"
 1997: Releases autobiography, "I Make My Own Rules"
 1995: Stars in TV series "In the House," which runs until 1999
 1992: Wins first Grammy Award for best rap solo performance with "Mama Said Knock You Out"
 1985: Releases debut album "Radio"
 1984: Records first single "I Need a Beat," which is also the first release from Def Jam Records

rappers and musicians are taking their jobs, so I want to produce movies and create jobs for them.

I am definitely in the process of diversifying, but I wanted to get myself on track musically first, and make sure that I was focused in that area. Now I'm in the process of spreading it out, and I'm going to be doing a few more things to create more jobs for more people. I want to create opportunities for people.

Q: What can we expect next from your acting career?

A: I just wrapped a movie with Morgan Freeman, Kevin

Spacey and Justin Timberlake called "Edison." It's a thriller and will probably be out next year.

Q: What is your favorite LL Cool J album?

A: I'm still in the moment. I love my new album so much I can't even tell you. It's like, if you heard "Radio" and "Bigger and Deffer" before "Mama Said Knock You Out" came out and you were asking me that, I would be telling you about this album called "Mama Said Knock You Out" but you probably wouldn't be hearing me, because you [wouldn't] know what I know about this record.

I love "The DEFinition," and that's what I feel good about. I try to let each album stand alone. As an artist, album by album, you can't judge them, because all you can put into it is what you know and who you are at that time. So it's not fair to judge one album [against] another, because every time [I record an album], I have grown a little more.

Q: Why did you decide to return to the studio after two years to record "The DEFinition"?

A: I love what I do. That's the easiest question to answer. I had no reason not to make music and not to continue to do what I love.

Q: Was there a particular moment that made it feel right for your return?

A: There wasn't that large of a space between this and my last album. My last album did very well. My deal was up, and I ended up re-signing with Def Jam. I wanted to get right back to work after that, so I went in to record the next record.

Q: Is there a specific concept for the new album?

A: I wanted to make a party record. Something that was real flavorful and new, that would be hot in the clubs. Something that was a lot of fun to listen to and people could enjoy any time. That was the kind of album I wanted to make.

When I got with Timbaland, us working together really set the tone for everything. He [produced] the majority of the record, and we went from there.

Q: What was the inspiration for "Headsprung"?

A: As a track, it has an exciting energy that just feels really right. When we were in the studio, Timbaland came in and we had the beat playing . . . and we decided to get our "heads" sprung.

As far as it being the first single, I wanted to come with something different. I didn't want to come with a ballad or a love song. I really wanted to approach this from the party point of view and really switch it up.

There was a minute there, when the record first came out, that a lot of people didn't even know it was me. The whole point was to do something new—and we accomplished that.

Q: How has the music industry changed since you first got into the game 20 years ago?

A: I don't think it has, really; it's just gotten bigger. Hip-hop has gotten bigger—that's the main thing.

Q: What's your main concern as an artist today?

A: I don't have any. I just have faith. You want people to enjoy the music, but that's not a concern—that's more of a hope and a belief. Either way, it is what it is. You can't live your life in fear.

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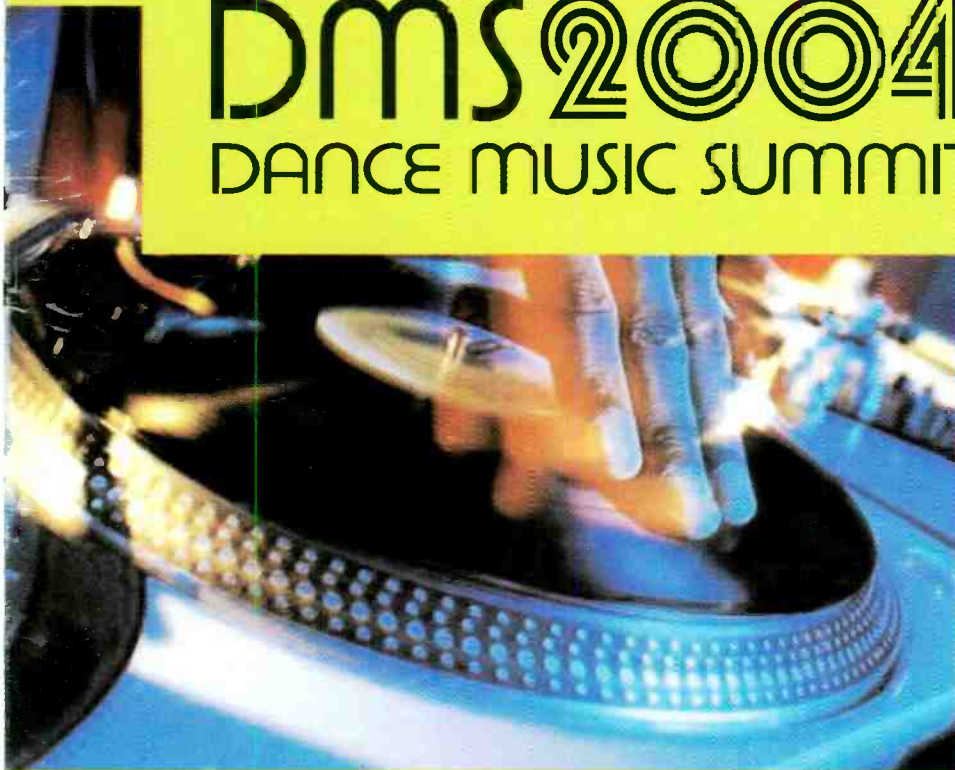
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