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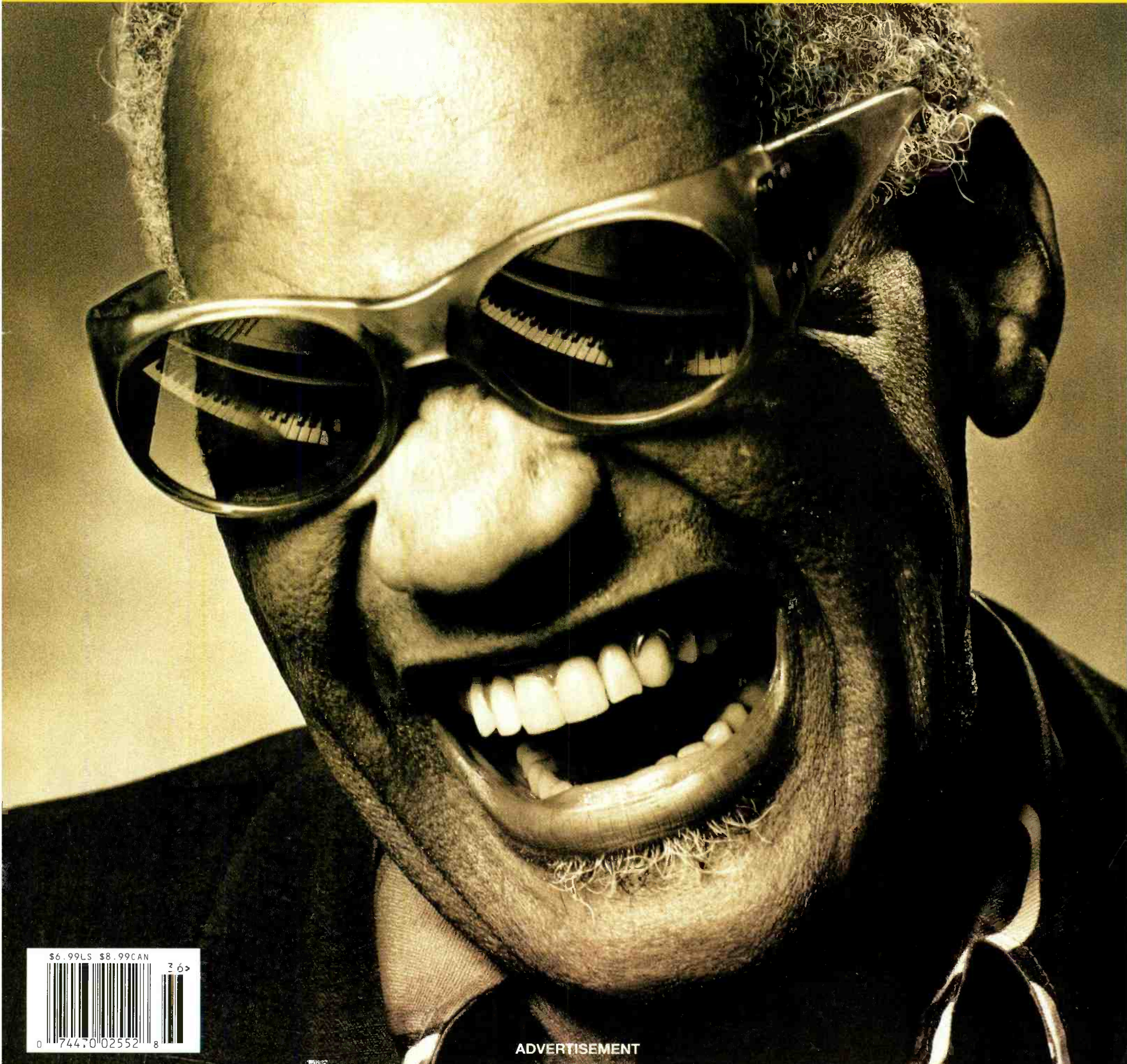
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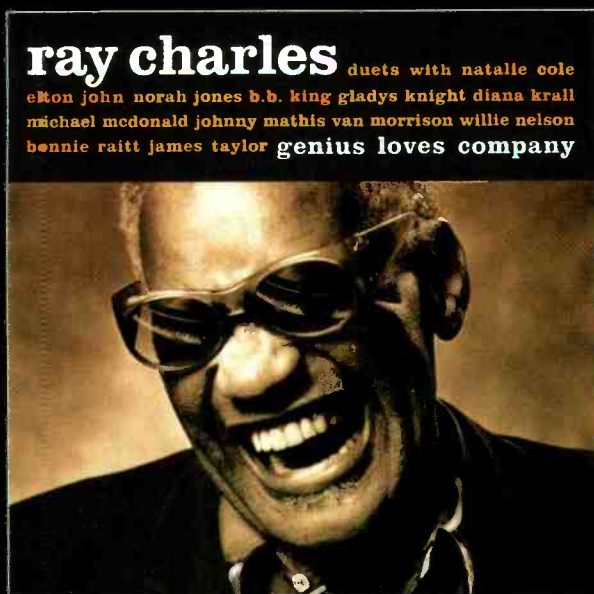
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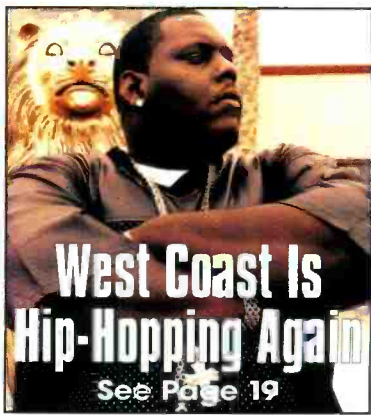
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West Coast Is Hip-Hopping Again
See Page 19

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HOT SPOTS



8 OutRage Over Lyrics

The OutRage organization wants EMI U.K. to void Beenie Man's contract because of his allegedly homophobic lyrics.



13 Everything For Baker

Blue Note is using a variety of marketing tools to expose fans to "My Everything," Anita Baker's first studio album in 10 years.



17 Summer Magic

The Pixies reunite for their first major trek in 12 years and find themselves playing sold-out shows.

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Davis Offers Challenge At NARM

BMG Chief: Retail Must Improve Customer Experience

BY ED CHRISTMAN and MARC SCHIFFMAN

SAN DIEGO—An optimistic audience of music retailers warmly received admonishments from industry legend Clive Davis that their business is in dire need of a makeover.

Davis, the chairman of BMG North America, gave the keynote address at the National Assn. of Recording Merchandisers annual convention here. He said brick-and-mortar retail "has a very important, meaningful and substantial

future" and urged the sector to reinvest in stores to prepare for that future.

With all that is going on in the industry, including the growth of digital downloading, stores are really going to be tested, Davis predicted.

"So much of the stores are drab; you are sealing your own fate," he declared. "It's critical now that the standard of who is hired is raised. You are not going to get away with . . . unattended retail."

Many retailers said that Davis' comments (Continued on page 60)



From left, acting NARM president Jim Donio presents the Presidential Award to BMG's Clive Davis as Billboard's Geoff Mayfield looks on.

News from NARM
Pages 7, 34, 35, 60

Ray Charles Lives On

New 'Genius' Album Continues Icon's Legacy

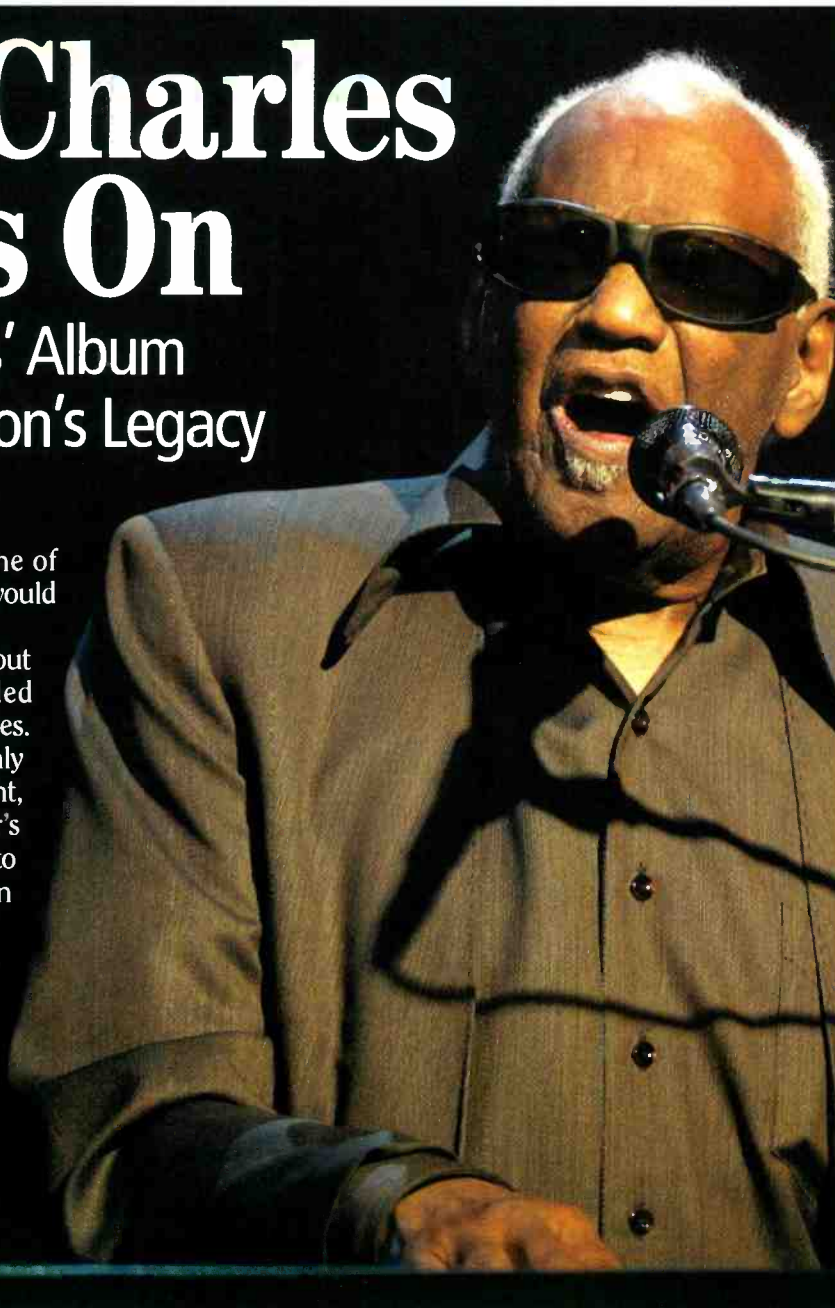
BY CHRIS MORRIS

LOS ANGELES—It's one of those situations no-label would wish for.

Concord Records is about to release a star-studded duets album by Ray Charles. While the project was highly anticipated in its own right, the legendary performer's June 10 death is expected to propel the title to even greater heights.

In fact, Concord GM Gene Rumsey believes that Charles' final album, "Genius Loves Company," could become the label's all-time best-seller.

Still, Concord resisted (Continued on page 59)



Portability Carries Questions

Biz Debates Model For Subscription Services

BY BRIAN GARRITY and SCOTT BANERJEE

As anticipation for portable subscription music builds, the plot details for this new chapter in the digital distribution saga remain unclear.

Record labels and digital music service providers are at odds over how much consumers should pay for the ability to move around with content they rent but do not own.

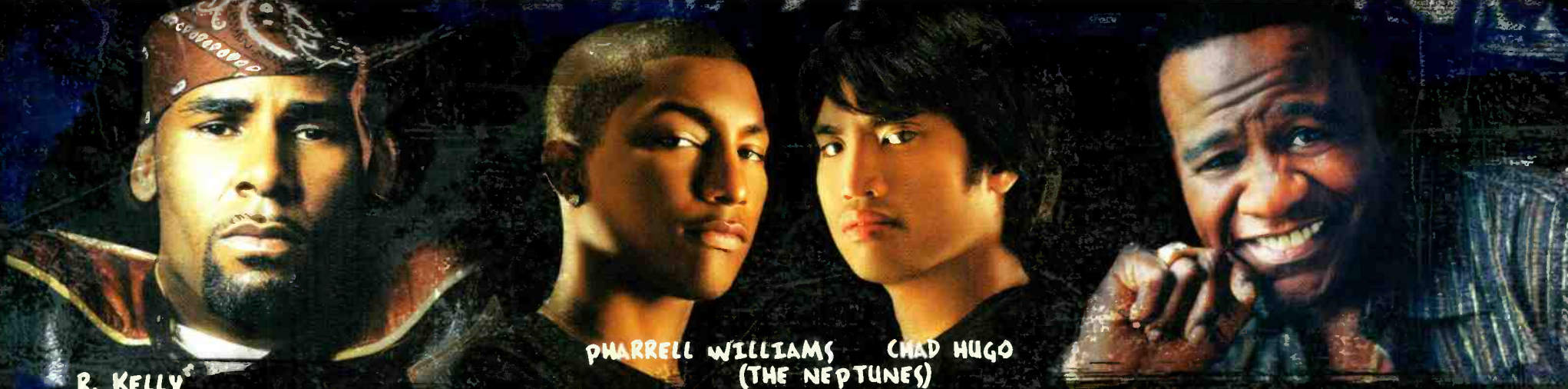
The labels fear that the new services will reduce revenue from their best customers. The service providers are concerned about how much margin they will have to sacrifice to gain access to content.

It is the latest wrinkle in the already complicated economics of music on-demand subscriptions.

Music subscription services—which have yet to offer portability—already are operating with publishing rates in limbo.

Further, they are causing controversy in some artist management circles regarding compensation and what constitutes a sale in the digital world.

Some services have grandfathered (Continued on page 47)



R. KELLY

PRODUCER OF THE YEAR
 SONG OF THE YEAR "IGNITION"
 Writer: R. Kelly
 Publishers: R. Kelly Publishing, Inc.
 Zomba Songs Inc.

PHARRELL WILLIAMS CHAD HUGO
 (THE NEPTUNES)
 SONGWRITERS OF THE YEAR
 Top Producers

BMI ICON AL GREEN

BMI URBAN AWARDS '04

MELVIN KENT
 INI KAMCZE
 RONALD BOWSER
 SOULTA SLIM
 RICKY ROUSE
 EUGENE RECORD
 MARY Y. BROWN
 HAROLD SPENCER LILLY, JR.
 MICHAEL BENNETT
 SMOKE AKA CHEVY P
 WILLIAM A. BLOOM

JENNEFER LOPEZ
 RICH HARRISON
 BO HAGON
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EMINEM
 DANIEL
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JA RULE
 SHAWN J
 SHAM
 CURTIS RICHARDSON
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 SMOKE AKA CHEVY P
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SNOOP DOGG
 GENE MCFADDEN
 Lenny Williams
 KEN WILLIAMS
 TONY "CD" KELLY
 DUANE LARUE COVERT
 STEVE KING

BOB ROBINSON
 Lenny Williams
 KEN WILLIAMS
 TONY "CD" KELLY
 DUANE LARUE COVERT
 STEVE KING

FAT JOE
 RALPH BAILEY
 KEN "DURO" IFILL
 TONEY RICARDO MOSLEY
 BOOKER T. JONES
 SID "UNCLE JAMZ" JOHNSON
 CHARLES STEPNEY
 ALFONSO J. CERVANTES
 TIM KELLEY

WILLIAM BELL
 ANTHONY HAMILTON
 PATRICK "J.QUE" SMITH
 CARLTON "CARL MO" MAHONE, JR.
 WILLIAM H. ALLEN

UNIVERSAL MUSIC PUBLISHING
 PUBLISHER OF THE YEAR

JOHN WHITEHEAD
 MIRI BEN ARI
 LINDA CREED

BILLBOARD AWARD SONGS

R&B #1 SONGS

BABY BOY
 CRAZY IN LOVE
 FRONTIN
 LEAN BACK
 SLOW JAMZ
 SO GONE
 STAND UP
 STEP IN THE NAME OF LOVE
 WORK IT
 YEAH!
 YOU DON'T KNOW MY NAME

* title not licensed by BMI.

RAP #1 SONGS

DAMN!
 GET LOW
 ONE CALL AWAY
 OVERNIGHT CELEBRITY
 RIGHT THURR
 SLOW JAMZ
 SLOW MOTION
 STAND UP
 THE WAY YOU MOVE
 WORK IT



VIRTUALLY INDISPENSABLE

BMI AWARD SONGS

03 BUNNIE & CLYDE
 ALL I ASK
 BABY BOY
 BEAUTIFUL
 BUMF BUMP BUMP
 CRAZY IN LOVE
 DAMN!
 DO THAT
 EXCUSE ME MISS
 FABULOUS
 FRONTIN
 GET LOW
 GOSSIP FOLKS
 HOLICAE III

BUSTA RHYMES

I CARE 4 U
 I KNOW WHAT YOU WANT
 IGNITION
 INTO YOU
 LIKE GLJE
 LOSE YOURSELF
 LOVE OF MY LIFE (AN ODE TO HIP HOP)
 LUV U BETTER
 MESMERIZE
 MISS YOU
 NO LETTING GO
 PUT THAT WOMAN FIRST

RIGHT THURR
 ROCK WIT U (AWWW BABY)
 SICK OF BEING LONELY
 SO GONE
 SUGA SUGA
 SUPERMAN
 THUGZ MANSION
 THE WAY YOU MOVE
 WHEN THE LAST TIME
 WORK IT

D-ROC & KAINÉ
 (YING YANG TWINS)

TOP PRODUCERS



IRV GOTTI

JAZZE PHA

LIL' JON

KANYE WEST

MARIO WINANS

MANNIE FRESH

NATE DOGG

Top Albums

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Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
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GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock
CHRISTIAN	
SWITCHFOOT	The Beautiful Letdown
GOSPEL	
FRED HAMMOND	Somethin' 'Bout Love
REGGAE	
KEVIN LYTTLE	Kevin Lyttle
WORLD MUSIC	
TWELVE GIRLS BAND	Eastern Energy
MUSIC VIDEO	
TWELVE GIRLS BAND	Eastern Energy
KID VIDEO	
BRATZ: STARRIN & STYLIN	
HEALTH & FITNESS VIDEO	
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8 The OutRage organization pushes EMI to cancel reggae artist Beenie Man's contract because of his allegedly homophobic lyrics.

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14 Higher Ground: Brothers Todd and Troy Collins continue working together on their new venture, Beatmart Recordings.

15 Legal Matters: Artists can now sell live concert CDs hours after a performance, but copyright law may present stumbling blocks.

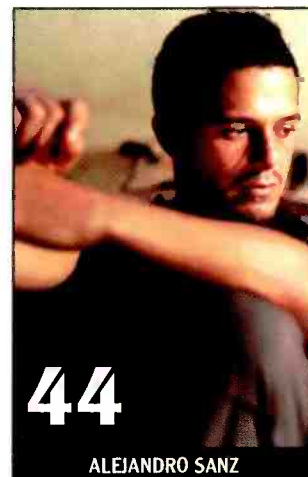
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MORY KANTE



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ALEJANDRO SANZ

and special events with artists like Aretha Franklin mark the 75th anniversary of the newly renovated Greek Theatre.

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MACY GRAY

QUOTE OF THE WEEK

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GARY STIFFELMAN
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MISSY ELLIOTT

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NASCAR



Robert Tercek
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Ted Cohen
EMI Recorded Music



Jay Cohen
Ubisoft



Julia Miller
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Ralph Simon
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Beenie Man raises ire of gay rights group and gets dropped by MTV



Upfront



Del Bryant rises to BMI president/CEO, succeeding Frances W. Preston

TOP OF THE NEWS



A SIMPLE PLAN: ITS NEW WARNER MUSIC ALBUM, 'STILL NOT GETTING ANY ...' WILL BE ON DUALDISC

Photo: Dimitrios Kambouris/WireImage.com

DualDisc Arrives In Fall

BY CHRISTOPHER WALSH

The major record labels and 5.1 Entertainment Group will release the first DualDisc titles Oct. 26.

The labels made the announcement Aug. 24 at the National Assn. of Recording Merchandisers Convention in San Diego.

The DualDisc launch follows what the group of labels calls an overwhelmingly positive response to testing of the two-sided CD/DVD hybrid in Boston and Seattle.

A DualDisc is a standard audio CD on one side. Flip it over, and it's a DVD that allows high-resolution, sur-

round sound audio; video; ROM capability; and such additional content as lyrics, still photos, biographies and discographies. Special playback equipment is not required to access the discs' content. The DVD side plays wherever a DVD plays, including a DVD player, gaming consoles and computers. The CD side plays on all but a limited number of CD and DVD players, according to a package insert.

While the introductions of the competing DVD-Audio and Super Audio CD formats have been marked by consumer confusion and generally modest sales, label

(Continued on page 61)

News
from
NARM

'Vote' Tour Tix Sales Are Rocking

BY RAY WADDELL

Organizers of the Vote for Change tour say they are pleased with initial ticket sales for the politically charged trek and expect shows to sell out by Labor Day.

The tour, first tipped in billboard.biz July 23, features superstar acts performing in nine swing states in October, with the ultimate goal of unseating President Bush come Election Day in November.

Tickets for most shows, including those for Bruce Springsteen/R.E.M., Pearl Jam, Dixie Chicks/James Taylor and Bonnie Raitt/Jackson Browne,

went on sale Aug. 21. Shows headlined by Dave Matthews Band and John Mellencamp go up Aug. 28.

Ticket prices range from \$40 to \$80.

"I was thrilled with the on-sale on a couple of levels," says Rob Light, partner and head of Creative Artists Agency's music division and a coordinating agent for the Vote for Change tour. Proceeds from the shows benefit America Coming Together.

The tour is presented in association with MoveOnPAC.

Light says the tour has three strikes against it: a difficult on-sale time period because kids are going back to school and earlier summer tours have depleted discretionary income, a politically charged message and a more restrictive sales process.

"We went up at the end of August, which is absolutely the worst time of the year to go on sale," Light tells *Billboard*.

"Consumers have to jump through hoops and can only purchase tickets

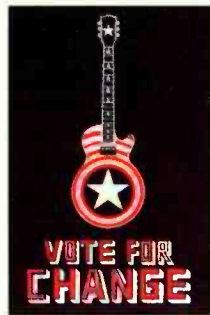
over the phone or the Internet. And forget the artist—this tour is about a cause."

Fans purchasing tickets must be of voting age, a naturalized citizen and provide other basic information before they can make a purchase.

"It's basically like making a campaign contribution," Light says. "The process is not so difficult as to stop someone from buying a ticket, but it's a little bit of a hurdle."

Whether patrons agree with the cause or not, they don't seem to have balked at purchasing tickets.

"Bruce sold out all of his shows, (Continued on page 59)



Grokster Ruling Fuels P2P Battle

BY BRIAN GARRITY
and SUSAN BUTLER

NEW YORK—The battle against Internet piracy could shift in earnest to Capitol Hill and further into the homes of individual consumers as the legal case against peer-to-peer networks is increasingly challenged.

The recording industry is promising that a U.S. Court of Appeals ruling that the operators of Grokster and StreamCast are not liable for copyright infringement is not the end of its litigation fight with the file-sharing services. The Aug. 19 decision by the Ninth Circuit Court only covers one part of the case, and an appeal to the U.S. Supreme Court to overturn the ruling may even be in the works.

But many legal and label sources predict that either way, the ruling solidifies the industry's conviction that it cannot hinge its fortunes on its success in court against the P2P networks.

A little more than a week following the decision, the Recording Industry Assn. of America expanded the scope of its litigation strategy against consumers who upload music to file-sharing services with the filing of 744 new lawsuits.

Meanwhile, label executives and artist groups are stepping up their

demand for federal anti-P2P legislation like the proposed "Induce Act."

"This ruling underscores the need for legislative solutions, and it points out the need for enforcement against individuals engaging in file sharing," says an executive on the corporate level at one major label.

In a shot across the bow of consumers, the RIAA in its latest round of lawsuits extended its list of targets to include users of a new generation of networks like eDonkey.

"Just as enforcement strategies for street piracy adapt with changing circumstances, the same goes for com-

(Continued on page 59)

DOJ's Got A Lock On Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—The record industry's anti-piracy czar has given a thumbs up to the Department of Justice's Operation Digital Gridlock. The program is the federal government's attempt to snare individuals who illegally distribute copyrighted material on peer-to-peer networks.

Attorney General John Ashcroft announced the initiative Aug. 25. Congress passed the "Pirate" law earlier this year to allow the filing of criminal charges in piracy cases.

The announcement follows Federal Bureau of Investigation raids and seizures of computers, software and equipment in Texas, New York and Wisconsin as part of the FBI's investigation into the piracy of copyrighted movies, music and games through P2P networks.

A search was also conducted at Dallas-based Internet service provider Daily Planet, which was (Continued on page 59)

Beenie Man Spurs 'OutRage'

Reggae Singer's Lyrics Offend Gay Rights Group

BY PAUL SEXTON

LONDON—A prominent gay rights group in Britain is stepping up its campaign against what it views as homophobic lyrics by a number of reggae acts.

The OutRage organization has attracted widespread media coverage in the United Kingdom in recent days, first by calling on EMI Records U.K. to cancel its contract with controversial Virgin Records reggae artist Beenie Man, even though he is signed to its U.S. company.

EMI Music U.K. declined comment. But Virgin said in a statement, "The Beenie Man lyrics in question are from songs released on independent labels not affiliated with Virgin Records. We do not condone violence."

In the United States, MTV has taken action against Beenie Man. On Aug. 24, the channel yanked him from an Aug. 28 concert it is presenting in Miami the night before the Video Music Awards after gay groups announced plans to protest his inclusion, according to MTV.

Following its complaints to EMI, OutRage accused the Music of Black Origin Awards of condoning homophobia by its alleged refusal to refrain from nominating artists who express anti-gay sentiments in their music.

An open letter from OutRage head Peter Tatchell to MOBO chief executive Kanya King asked that this year's award nominations, which were announced Aug. 24, exclude "any singer or group who incites or glorifies—either in the past or the present—the murder of lesbians and gay men (or anyone else)."



The letter cited Beenie Man, Buju Banton, Bounty Killer, Elephant Man, Vybz Kartel, Capleton, TOK and Sizzla. However, this year's MOBO nominees include Elephant Man and Vybz Kartel in the best reggae artist category. The awards take place Sept. 30 at London's Royal Albert Hall.

MOBO responded to OutRage's allegations with a statement that said the organization "strongly emphasized to voters . . . that the MOBOs don't support music that clearly incites violence toward gay people."

The statement continued, "People obviously did keep this in mind when voting, because the controversial Beenie Man . . . has not been nominated."

Nominations for the MOBO Awards are determined by 2,000 members of the British record industry.

In reference to Elephant Man, the MOBO statement conceded that he "had previously recorded material that could be deemed homophobic . . . nearly four

years ago. Elephant Man [emphasizes] that his current material is a positive celebration of Jamaican culture and has no references to the issue in question."

The new action is just the latest protest from OutRage. In September 2003, the group complained to police about lyrics on records by Beenie Man, Elephant Man and Bounty Killer and delivered a dossier on the subject to Scotland Yard's Race and Violent Crime Taskforce.

The U.K. Crown Prosecution Service is investigating whether charges should be brought against the three artists.

In early August, Beenie Man said in a statement that "certain lyrics and recordings I have made in the past may have caused distress and outrage among people whose identities and lifestyles are different from my own . . . I offer my sincerest apologies to those who might have been offended, threatened or hurt by my songs."

A LOOK AHEAD

'Dying' Will Be Alive & Kicking

BY GEOFF MAYFIELD

new one to bow early on the country chart (No. 54).

A career-best week for Tim McGraw should net the country king his third No. 1 on The Billboard 200 next issue. McGraw's set leads a thick Aug. 24 slate that is also heavy on hip-hop.

Retailers' first-day numbers have chart hawks estimating an opening round of 675,000-700,000 copies for McGraw's "Live Like You Were Dying" (Curb).

With the ceiling of this issue's Billboard 200 falling shy of 210,000 (see Over the Counter, page 49), McGraw is destined to dominate this chart and Top Country Albums.

All but one of his previous seven charting albums have reached No. 1 on the latter list. Street-date violations cause the

McGraw's previous weekly high was 601,000 for "Tim McGraw and the Dancehall Doctors," which entered the big chart at No. 2 in 2002.

After McGraw, look for a start of 375,000 for R. Kelly's "Happy People/ U Saved Me" (Jive/Zomba), almost 300,000 for Young Buck's "Straight Outta Ca\$hville" (Interscope) and perhaps as much as 200,000 for Mase's comeback set, "Welcome Back" (Bad Boy/Universal).

Should those projections hold, it is likely each of the top four rungs will belong to a new release.

Kelly placed three titles on The Billboard 200 in 2003. Young Buck is a member of G-Unit. Mase's album is his first since 1999 and his announcement that he was retiring from rap to become a minister.

Biz Sees Campus Progress

BY SCOTT BANERJEE and BILL HOLLAND

MusicNet, Napster and Rhapsody have discounted subscription deals to appeal to college students. The deals were created in collaboration with another record industry initiative, the Campus Action Network.

MusicNet's subscription service will be available to students at Marietta College, Ohio University, Rochester Institute of Technology and University of Denver.

The service is bundled with video-on-demand and educational media services from Denver-based Cdigix (formerly Cflix). Students pay a \$2.99

students, faculty and staff also can purchase downloads for 99 cents per song or \$9.95 per album.

Napster has similar distribution deals with Cornell University, George Washington University, Middlebury College, University of Miami, University of Southern California, Wright State University and University of Rochester.

Rhapsody inked its first college partnerships with University of California at Berkeley and University of Minnesota. Students at both schools can subscribe to Rhapsody at a discount of at least 66% from the normal price of \$9.95 per month. Individual tracks will run 79 cents.

APPLE'S APPROACH

Digital music leader Apple has an iTunes on Campus program at 55 schools that permits distribution of free iTunes software and volume discounts on song purchases. The company also struck a deal in June to distribute iPods to incoming Duke University freshman.

Apple has been the subject of campus buzz for another reason as well. Savvy programmers have been unraveling the copyright protections built into iTunes and converting its ability to stream music between computers on a local network into a download function. The result is akin to P2P on a local network.

Apple has had some success thwarting this activity with software upgrades. In April, it blocked MyTunes, a program created by a Trinity College student. However, students then started circumventing iTunes upgrades with OurTunes, which was created by a Stanford University programmer, and Get Tunes.

Billboard Music Awards Set December Date

The 2004 Billboard Music Awards will take place Dec. 8 at Las Vegas' MGM Grand Garden Arena.

The show, which will air on Fox at 8 p.m. ET, will honor the No. 1 artists, songs and albums as determined by the 2004 year-end charts, which will reflect the weekly Billboard charts published December 2003 through November 2004.

The Billboard Century Award, given to an artist for creative achievement in a career that is still unfolding, will also be presented.

Last year's BMAs drew a 6.2/10 share or 6.7 million U.S. households. That was up nearly 1 million house-

holds from the 5.9 million households who viewed the 2002 show, according to Nielsen Media Research.

For the ninth year, Bob Bain will return as executive producer. He tells Billboard work on the BMA show has already begun.

"In our never-ending quest to reinvent ourselves, we are completely redesigning the presentational aspects of this year's show," he says, "including literally turning the Grand Garden Arena on its side."

Bruce Gowers will direct, and Greg Sills will serve as supervising producer. Paul Flattery and Michael Levitt are producers, and Wylleen May is the executive in charge of production.



monthly subscription rate; song downloads are 89 cents each.

The schools join current Cdigix partners Wake Forest University and Yale University.

Napster has worked out a deal with Vanderbilt University to give students a discounted subscription rate of \$16 for the academic year. Napster allows Vanderbilt faculty and staff to subscribe for \$6.95 per month, \$3 less than its normal monthly fee. The school's

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Fernández Opens Up To Broader Audience

BY MICHAEL PAOLETTA

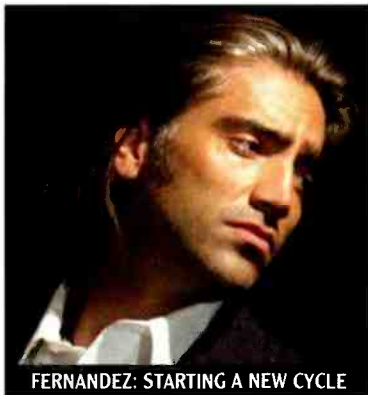
Alejandro Fernández, long considered one of the signature voices of traditional *ranchera* music, is making a bid for crossover appeal with the Sept. 7 release of his Sony Discos album "A Corazón Abierto" (With an Open Heart).

Earlier this year, the Mexican singer—who was awarded El Premio de Estrella at the *Billboard* Latin Music Awards in May—signed with Creative Artists Agency. He has since partnered with McDonald's and Cingular for upcoming projects.

"The CAA deal was a very good way to start Alejandro's new cycle in the U.S.," Fernández's manager Carlos de la Torre says. "It's not that his career hasn't been led properly, but we want to route it for the next 20 years. And this must be done in a manner that takes care of Alejandro as an artist—and in a way that Americans like."

It doesn't hurt that "A Corazón Abierto" is a decidedly Latin-pop affair, steeped in romance and passion. Although it is Fernández's third set of pop material in his 14-album catalog, the Kike Santander and Aureo Baqueiro-produced set is the first for which Sony has aggressively pursued the Latin mainstream audience.

Lead single "Me Dedicó a Perderte," penned by Sin Bandera's Leonel García, is ascending the *Billboard* Hot Latin



FERNANDEZ: STARTING A NEW CYCLE

Tracks and Latin Pop Airplay charts.

Wal-Mart's Web site has been offering a download of the single since Aug. 7.

"Because the music is broader sounding, we are making a bigger push throughout Latin America, Spain and North America," Sony Music Norte president Kevin Lawrie says. "At the same time, we have very smart partnerships surrounding this release. Properly coordinating these efforts is key."

And Fernández will do what it takes. "I could easily stay in Mexico and work all year if I wanted to," he says. "But I'm going to invest time in the United States, Latin America and Spain."

Fernández has sold more than 10 million albums globally, Sony says.

McDonald's is the presenting sponsor and Cingular the associated sponsor for Fernández's 15-city U.S.

November/December trek, promoted by Clear Channel Entertainment.

In June, Fernández became one of the first artists McDonald's spotlighted in its partnership with download service Sony Connect.

Fernández will appear in public service announcements for Ronald McDonald House Charities, which helps families of sick children, and Hacer, McDonald's college-scholarship program for Hispanics.

"The Hispanic community is one of our most important customer bases," McDonald's director of marketing Rick Marroquin says.

Cingular is also hoping to broaden its Hispanic reach by distributing 10,000 CD singles of "Me Dedicó a Perderte" to customers.

Cingular and McDonald's are co-sponsoring an album release party Sept. 14 at the Hard Rock Hotel & Casino in Las Vegas.

With all the marketing and promotional efforts surrounding the release of "A Corazón Abierto," retailers are cautiously optimistic.

"Because it is a pop album, our expectations are high," Tower Records buyer Monica Ricardez says, "especially after the sales history of 'Me Estoy Enamorando.'"

That 1997 title, Fernández's first Latin-pop effort, has sold 510,000 copies, according to Nielsen SoundScan.

NEWSLINE

THE WEEK IN BRIEF

The British recorded-music market registered a year-on-year rise in value of 4.1% during the second quarter, according to statistics from the British Phonographic Industry. Trade deliveries in the three months ended June 30 reached £230.93 million (\$420 million), up from £221.88 million (\$404 million) in the corresponding period last year. BPI's annualized totals for the past 12 months reveal market growth of 3%, for a value of £1.22 billion (\$2.22 billion). **LARS BRANDLE**

The Japanese government's Fair Trade Commission on Aug. 26 searched the offices of several record companies suspected of violating antitrust laws by refusing to allow other companies to use their repertoire for mobile-phone ringtone services. Among the companies whose offices were raided were the local affiliates of the five major label groups, as well as such leading Japanese labels as Avex and Victor Entertainment.

Also searched were the offices of Label Mobile, a Tokyo-based ringtones/tunes provider that has an estimated 80% share of the 10 billion yen (\$90.8 million) Japanese ringtone market. At press time, no charges had been filed in connection with the raids. **STEVE MCCLURE**

Del R. Bryant assumed the post of president/CEO of BMI Aug. 23, about a week earlier than had been expected. As previously reported, the 30-year BMI vet succeeds Frances W. Preston, who held the role for 18 years at the performing-rights body. Preston takes the post of president emeritus until the end of the year. She will then work as a consultant to BMI, focusing on international relationships and public policy. **CAROLYN HORWITZ**

Former Rhino Records senior VP of A&R Gary Stewart has been named chief musical officer for Cupertino, Calif.-based Apple Computer, according to sources. In the newly created position, Stewart will oversee music content on Apple's iTunes Music Store. He starts Sept. 7 and will report to Apple VP of applications Eddie Cue. Stewart, who lives in Los Angeles, will at least initially commute to Apple's corporate offices. **CHRIS MORRIS**

Fuse president Marc Juris has resigned to become GM at Court TV. His last day at Fuse will be Oct. 1, and he will officially join Court TV Oct. 4. Juris had held the Fuse post since January 2002. Fuse representatives had no comment on the network's plans to find Juris' successor. **CARLA HAY**

A federal judge in Chicago has found sufficient evidence to allow an antitrust suit against Clear Channel Entertainment to proceed.

U.S. District Court Judge Matthew F. Kennedy ruled Aug. 19 in a 46-page opinion that evidence may exist showing that CCE executives violated federal antitrust laws to prevent JamSports and Entertainment, a subsidiary of independent concert promoter Jam Productions of Chicago, from promoting supercross events.

JamSports filed the suit in April 2002 in the Northern District Court of Illinois. A court date is set for Nov. 15. **RAY WADDELL**

The Consumer Electronics Assn. and 10 other groups that oppose the pending Induce Act hammered out alternative language for the legislation and presented it to Senate leaders Aug. 25.

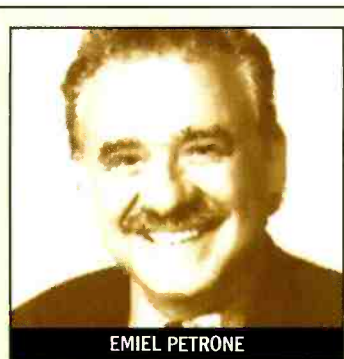
According to the opponents, the original draft of bill S. 2650, which the Recording Industry Assn. of America supports, is "sufficiently vague and overbroad that devices like the iPod might be judged to be illegal inducement."

The new proposal would impose liability on those who actively distribute a computer program or other tool that is specifically designed to cause or enable infringement but would also provide appropriate liability exemptions for Internet service providers, investors, credit card companies and others, even if an individual uses a tool or program that facilitates infringement.

The RIAA was still reviewing the new proposal at press time. **BILL HOLLAND**

Madonna has partnered with m-Qube in a deal that allows her North American fans to download licensed mobile content, including polyphonic ringtones and wallpaper, directly from her official Web site, madonna.com. The service works with most major carriers and bills users through their phone bill instead of a credit card. Available ringtones include "Beautiful Stranger," "Lucky Star" and "Live to Tell." **SCOTT BANERJEE**

A Viacom representative calls a published report that the company is interested in buying videogame companies Electronic Arts and Midway Games "completely untrue," adding, "in our last quarterly conference call, [Viacom chairman] Sumner Redstone said Viacom was not buying Electronic Arts because it's too expensive." **CARLA HAY**



EMIEL PETRONE

DVD/CD Advocate Petrone Dies

BY JILL KIPNIS

LOS ANGELES—Emiel N. Petrone, an integral player in introducing the DVD and CD formats in the United States, died here Aug. 23 after a brief illness. He was 61.

Petrone helped create the DVD Video Group—an alliance of 50 content providers, technology compa-

(Continued on page 59)

U.K. Downloads Get Own Chart

BY EMMANUEL LEGRAND and LARS BRANDLE

LONDON—The British music industry is—for the most part—confident that the launch of its first official download chart marks the coming of age for the digital business in Great Britain.

The new chart bows Sept. 1, after almost a year of testing. It is produced by the Official Charts Co., the joint venture between the United Kingdom's label organization BPI and retailer association BARD.

The initial Top 20 Official U.K. Digital Download Chart will coincide with the first weekly countdown show dedicated to the chart on top 40 station BBC Radio One.

"It's got to be an encouraging move for the industry to recognize that legal downloading is starting to ramp up and that there's starting to be a market," says Simon Wheeler, head of new media at leading British independent

record company Beggars Group.

Mike McMahon, EMI Music U.K. & Ireland commercial director, agrees. "The chart and the radio show will be a vehicle to promote download sales. There's demand from consumers; this can only help," he says.

EMI has created a sales position to handle online retailers and services. It is also committed to making tracks available for downloads as close as possible to their radio release dates.

"I think the download chart is fantastic," says Paul Myers, founder and CEO of London-based legal download service Wippit. "Downloads are the 45s of the next generation. And when the download data gets integrated into the singles chart, that's when it becomes really important."

The OCC and data compiler Millward Brown gather download information for the chart from iTunes, Napster U.K., OD2, 7 Digital Media,

(Continued on page 61)

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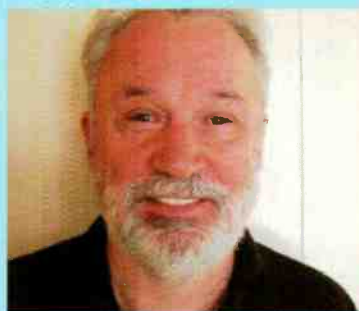
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Portable Platforms Are Pending, But Issues Remain Digital Music In Motion

When people think of digital music, they assume it is being listened to on a personal computer or an MP3 player like Apple Computer's iPod.

But as the PC, cable, telecom and consumer electronics industries take up the challenge of providing new products for our digital lifestyles, a multitude of new devices for playing digital music and even video will emerge. These products will come in many sizes and shapes, and they will expand the ways an individual will be able to consume digital content.

Two new mobile platforms hitting the market this year represent what will become a powerful new method to distribute and consume music and music videos. The devices have their roots in the personal digital assistants made popular by Palm.

Up to now, most PDAs have been used primarily as electronic organizers. But in the last two years, Palm and Pocket PC have given their PDAs more powerful processors. Many can handle images, music and, in some cases, video.

However, the market for PDAs has slowed in the past year. Although these devices will continue to be useful to many, the emerging product is what we refer to as a handheld communicator.

These units come in the form of either a PDA/phone combo like PalmOne's Treo 600 or Pocket PC's Samsung i600, or a SmartPhone, as defined by Microsoft and used in products like Motorola's MX200.

The big problem with the SmartPhone is that it is phone-centric and has a relatively small screen. It can be used to play music but is by no means optimal for those who want high-quality audio.

Worse, it is unlikely to be able to ever handle a 1-inch hard drive, thus making it incapable of storing the thousands of songs that many music buffs demand.

Music fans will prefer the PDA/phone combo devices. They play MP3 files and can use media players by Microsoft and Real Audio, among others. And by next year, many of these handheld communicators will sport a 1-inch hard drive, allowing them to

store thousands of songs.

The other emerging platform that holds promise for digital music is exemplified by Microsoft's Portable Media Player and Sony's PlayStation Portable, a handheld gaming system that will come to market next year. Both will be able to handle multiple forms of digital media.



By Ben Bajarin (left) and Tim Bajarin

In the case of the Portable Media Player, most content will be linked to a Media Center PC. The handheld player will have a minimum 4-inch color LCD screen and the capacity to record video. Microsoft will position it as a full-blown handheld entertainment system.

Sony's PSP will be more game-centric, but it clearly could evolve to become a serious handheld entertainment platform.

Price could slow broader adoption of music and video on these devices;

"Two new mobile platforms hitting the market this year represent what will become a powerful new way to distribute and consume music and music videos."

the first generation of Portable Media Players will cost at least \$399.

Ease of use is another likely problem for first-generation devices.

But there are bigger issues that will affect the reception of these new handheld entertainment systems and communicators: digital rights management, audio/video quality and compatibility between different programs and products.

The DRM question presents a new twist on the redistribution of music and video. With the Portable Media Player, music and video content enters the

Media Center but is then downloaded to the player for mobile consumption. In a sense, the content is redistributed, and this process could be of concern to rights owners.

In the case of the Portable Media Player, however, the content is personal and tied to the DRM solution of Windows Media 9. Companies behind portable entertainment devices argue that since some of the content comes from, for example, a TV feed via their cable company, users are already paying for that content. This is similar to a music subscription service like Napster and should come under the category of "fair play" distribution.

However, we fully expect Hollywood and the Recording Industry Assn. of America to challenge this interpretation.

When it comes to A/V quality, the problem will be the various types of components used in these new handhelds. Since these are consumer devices, and price is critical, the temptation to use low-cost and, in many cases, low-quality A/V components may cause a huge disparity among devices.

As for compatibility, we already see Balkanization in Apple's approach to iTunes, which initially worked only with iPods. Likewise, new content from Microsoft's Media Center will not work on any Apple products.

Other problems arise with various compression technologies needed to unpack this digital content when it is downloaded on disparate devices. And as multiple industries try to find rock-solid DRM solutions to protect their content, more incompatibilities will appear, as digital device plat-

forms may not accept DRM solutions from multiple vendors.

Despite such issues, the bottom line is that the market for selling and consuming digital music and video will soon expand dramatically as these new mobile communications and entertainment handheld devices become a key part of the modern lifestyle.

Ben Bajarin and Tim Bajarin are industry analysts and consultants at Creative Strategies, a Campbell, Calif.-based computer and consumer electronics research and consulting firm.

Billboard

Executive Editors
KEN SCHLAGER TAMARA CONNIF

BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
San Francisco: Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672
Nashville: Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454
Miami: Leila Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299
London: Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014
New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horwitz (Billboard.BIZ) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716
Senior Editors: Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284
Senior Writers: Scott Banerjee (Technology) 415-291-9999; Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Musical Instruments/Pro Audio) 646-654-4780
Staff Writers: Rashaun Hall (Rap) 646-654-4679; Jill Kipnis (Home Video) 323-525-2293
News/Reviews Editor: Jonathan Cohen (Billboard.com) 646-654-5582
Associate Editors: Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Margo Whitmore (L.A.) 323-525-2322
Copy Chief: Chris Woods; **Copy Editors:** Jackie McCarthy, Wayne Robins
Art Director: Jeff Nisbet
Editorial Assistant: Sarah Han (N.Y.) 646-654-4605
Contributors: Fred Bronson, Ramiro Burr, Susan Butler, Catherine Applefeld Olson, Dan Ouellette, Chuck Taylor, Christa Titus, Steve Traiman, Anastasia Tsoulkas

GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
Bureau Chiefs: Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

CHARTS

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Chart Production Manager: Michael Casson
Associate Chart Production Manager: Alex Vitell
Archive Research: 646-654-4633

RESEARCH SERVICES

Associate Publisher: MICHAEL ELLIS

INTEGRATED SALES, EVENTS & BRAND MARKETING

Vice President, Integrated Sales: JOSEPH GUERRIERO
Associate Publisher/International: GENE SMITH
Advertising Directors Europe/U.K.: Frederic Renard +44 (0) 207-420-6075
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PRODUCTION

Production Director: TERRENCE C. SANDERS
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The Pixies' first outing in 12 years posts strong sales during slow tour season



MUSIC

Warner Bros. Records signs 'Crunk-n-B' quartet Nia



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

Baker Gives 'Everything' She's Got

BY GAIL MITCHELL

It started with an itch. It ended with Anita Baker's first studio album in 10 years.

"My Everything," due Sept. 7 from Blue Note Records, shattered Baker's creative block.

"There are times when that creative door is just closed," Baker says. During her recording hiatus, the Detroit native raised her two sons and cared for her ill parents.

"My parents passed away a couple of years ago," she continues. "Then I looked up and found my boys doing their own things. And the itch started. I put my hand on that door; it cracked open a bit. Then I stuck my toe through and said, 'It's time to go.'"

"My Everything" is the latest in a series of new releases by veteran female R&B singers. That list includes such icons as Teena Marie, Patti LaBelle, Stephanie Mills and Regina Belle, all of whose recent albums have been well-received.

Baker is also poised to reap success with "My Everything." Lead single "You're My Everything" counts five weeks at No. 1 on the Airplay Monitor Adult R&B chart and resides at No. 27 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue.

"We've got a roll going with these kinds of artists," says Jheryl Busby, president of Def Soul Classics. The Def

Jam division released LaBelle's "Timeless Journey" in May. That album has sold 192,000 units, according to Nielsen SoundScan (see Rhythm & Blues, page 19).

Busby notes that the ancillary benefits of these projects are enormous—from pumping up the touring market to bringing baby boomers back into record stores.

"The Anitas and Pattis are the foundations for the Jill Scotts and others," he says. "They can look at an Anita or a Teena Marie and see they're still out there kicking. They see they don't have to give in to anything and can stick to who they are."

Baker, whose professional career dates back to the early '80s, does just that on "My Everything." Her warm alto reclaims the signature soul/jazz sound that earned her eight Grammy Awards and numerous hits, including two R&B No. 1s: "Giving You the Best That I Got" and "Just Because." The 10 tracks on "My Everything" range from a duet with Kenneth "Babyface" Edmonds ("Like You Used to Do") to a Yellowjackets cover ("I Can't Sleep").

Baker, who wrote or co-wrote seven of the album's cuts, arranged nine tracks with producer Barry Eastmond, who collaborated on her last major hit in 1994, "I Apologize." She also enlisted other long-time members of her
(Continued on page 47)

Anita Baker's promotional campaign included a meet-and-greet appearance at this year's National Assn. of Recording Merchandisers conference in San Diego.

Gray, Cole Sing A Song For Advertisers

Two former platinum-plus singers have switched from the radio to the TV.

Macy Gray's funky take on Aerosmith's "Walk This Way," featured in radio and TV commercials for Sony Electronics' Network Walkman, will appear on her greatest-hits set, which comes out Sept. 7 on Epic.

The Gray ads, which started running Aug. 16, are the first in a series of commercials that features Sony Music acts plugging the Network Walkman. The device, which interfaces with Sony Connect, is Sony Electronics' first hard-drive-equipped portable player.

"We're leveraging the full assets of Sony—from content and hardware to services—for a campaign that speaks to what the Walkman brand means today and drives people to download music, including exclusive content,"

says Mark Viken, senior VP of corporate marketing for Sony Electronics.

Sony Electronics worked with ad agency Young & Rubicam to develop the spots.

"We came up with lists and lists of songs with 'walk' in them," says Josh Rabinowitz, executive music producer at Y&R in New York.

There are no plans to release Gray's song as a single.

Furthermore, former Warner Bros. artist Paula Cole has teamed with producer Don Was to write original music for a new series of Lincoln Mercury spots.

The campaign, dubbed "New Doors Opened," will plug two new vehicles. Cole performs the songs but does

not appear in the TV spots, which will start airing in September. Y&R Detroit is the agency behind the ads.

The Beat
By Melinda Newman
mnewman@billboard.com



GROHL GOES UNIVERSAL: Universal Music Publishing Group has signed Dave Grohl to a worldwide deal for his future works. Grohl was formerly with EMI Music Publishing.

The first project under the new

deal is the Foo Fighters' next album, which Grohl told *Billboard* earlier this year could be a double disc.

"It's going to be 10 acoustic songs and then 10 tracks that are just cuckoo, really heavy," he said.

SHORTLISTED: The Killers will face off with Loretta Lynn for the 2004 Shortlist Music Prize. Albums from both artists were among the 73 nominated in the longlist portion of the prize by the 20-member selection panel.

The list will be winnowed down to 10 in late September by the judges, who include Perry Farrell, Norah Jones, John Mayer and Jack Black.

The winning album will be announced at a multiartist concert Nov. 10 at Los Angeles' Wilmet Theater.

Other finalists include releases from Dizzee Rascal, Wilco, Franz

Ferdinand, Fiery Furnaces, Dead Prez and Ghostface Killah.

STUFF: Lois Najarian has been named senior VP of publicity for Epic Records in New York. She replaces Michele Schweitzer, who is now consulting for the company.

Najarian, who starts Sept. 13, reports to Epic GM Steve Barnett. She was most recently executive VP at Dan Klores Communications.

Musicland subsidiary Sam Goody started carrying Jessica Simpson's Dessert fragrance and body care products in 100 of its 450 stores Aug. 24. It marks the first time that the line is available through an entertainment retailer. Samgoody.com will begin selling the products in September.

Additional reporting by Carla Hay in New York.

Collins Brothers Moving To A New Beat

For many years the names **Todd** and **Troy Collins** were synonymous with **Gotee Records**, the scrappy indie label launched in the mid-'90s by Todd Collins, **Toby McKeehan** and **Joey Elwood**.

Todd's production skills and creative moxie helped put the label on

the map. Brother Troy's sales and marketing savvy fueled projects by such Gotee acts as **Relient K**, the **Katinas**, **Jennifer Knapp** and **Grits**.

Never ones to rest on their laurels, the Collins siblings are busy with a new venture, **Beatmart Recordings**. After selling his por-

tion of Gotee (shortly before **EMI Christian Music Group** assumed part ownership), Todd intended to be an independent producer and develop new acts. He had carved a name for himself as a cutting-edge producer having worked with **Out of Eden**, **dc Talk**, **Greg Long** and

Audio Adrenaline, among others.

"I just really felt that it was my time to move on, and God was telling me to do other things," Todd tells *Billboard* about his departure from Gotee. "I never thought I'd be in a label situation again, nor did I want to. I just wanted to produce records and be creative.

"I started finding artists that I thought really deserved a shot in the market. So I thought: 'Rather than pawn them off on other labels, why [don't] I develop them? I know how to do this label thing with a few of the right people around me. Let's do another label.'"

Troy remained at Gotee for two years after Todd left and became senior director of retail, marketing and sales for Gotee and the EMI CMG-owned **Forefront** label. As Beatmart's production and publishing arms gained momentum and a new label seemed inevitable, Troy was faced with another proposition. Manager **Steve Thomas** approached him about becoming involved in a new rock label.

by such established names as **KJ52**, **Sev Stactic**, **Japhia Life** and **Manchild** from **Mars III**.

One interesting aspect of the project is that it offers record buyers a chance to be on the next installment of "Best of the Submissions." When



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the CD is placed in a computer, the listener is taken to a Web site—which can be unlocked only with the CD—where they can post their own material or vote for their favorite. At the end of the year, the monthly winners will compete, and the three with the most votes will be featured on next year's compilation.

"We wanted the Web site to be very much like a community," Troy says, "and we had to somehow create a way for the product that we create to be a calling card for the site. All roads have to point back to the Web site and start from there because we want to create a community."

"We found a piece of product that could primarily help brand the label part, which is what we did early on in the Gotee days," Todd adds. "Most successful labels have created a brand, and then the consumer pretty much knows what they are going to get from that brand."

Thus far the label has signed Philadelphia rapper **Japhia Life**, whose album is due this fall, and R&B act **Pee Wee Callins**. Todd says the label plans to sign three more acts by the end of the year. "That will give us enough soil to plow for a while," he says.

NEWS NOTES: The Christian format's biggest success story of the last two years, **Casting Crowns**, is set to release "Live From Atlanta" Sept. 14. The two-disc CD/DVD set was recorded last October at the band's home church in Atlanta.

The project includes a new concept video for "American Dream," a track off the band's 2003 debut CD, as well as interviews with the band, lead vocalist/principal songwriter **Mark Hall's** testimony and commentary on the group's songs. Casting Crowns hits the road this fall on **Steven Curtis Chapman's** All Things New tour.

In other news, **Rocketown** artist **Shaun Groves** has accepted a part-time position at the People's Church in Franklin, Tenn., as a co-minister for young adults in partnership with his brother-in-law **Brian Seay**.



COLLINS BROS.: TROY, LEFT, AND TODD

"Suddenly my heart and my head became torn, because there were advantages and disadvantages of doing both," Troy says. He told Todd about his options, and Todd told him to "do what's best for your family."

As events unfolded, Thomas wound up launching **BHT Entertainment** last December with industry vets **Mike Blanton** and **Dan Harrell**. Troy ended up with the best of all possible worlds, as Beatmart became a label under the BHT umbrella.

"It maintains its own funding and independence," Troy says of Beatmart, "but takes advantage of the alliance with BHT. They brought me in to be the GM of BHT, so now I get to work with Todd on a daily basis with Beatmart, and I also get to work with Dan, Mike and Steve."

Beatmart recently bowed with "Best of the Submissions," a collection of original songs by unsigned MCs in the Christian hip-hop scene. The project also includes appearances

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Copyright Hurdles Exist For New Live-CD Biz

Recent technology allows companies such as **Immediatek** (DiscLive) and **Clear Channel Entertainment** to sell concertgoers a recording of the show they just saw as they exit the venue.

However, offering live concert CDs to fans immediately afterward may result in some artists performing only preapproved set lists or employing live recording editors.

Guitarists who love to rip through their version of a **Jimi Hendrix** song, rappers who sample hit songs, artists who jam through a medley of old favorites or acts that alter lyrics substantially could end up facing copyright infringement claims.

To offer CDs legitimately after a show immediately concludes, many parties must give permission in advance, including the performing artist, the record label that controls rights in sound recordings, the venue owner and the music publishers that control rights in the songs recorded.

Artists who embrace this technology might perform songs they have not written. For live performances, the songwriters and music

publishers of these cover songs earn performance royalties through performing rights organizations (**ASCAP**, **BMI** or **SESAC** in the United States) that grant licenses to venue owners for the entire catalog of songs the organizations control.

Recording live performances of these songs, however, adds another layer of technicalities. Copyright law requires companies that record the performance of a song—and then create and distribute CDs to the public—to obtain mechanical licenses from the music publishers of every song *before* recording.

Performing and recording songs controlled by the more than 27,000 publishers represented by the **Harry Fox Agency** shouldn't pose a problem since HFA is setting up a program to streamline

licensing for this type of recording by this fall, says **Jacqueline Charlesworth**, senior VP/general counsel. HFA will request a list of the entire range of songs the artists might perform and license those songs before the show. Royalties are then paid by each company quarterly.

the concerts must locate the current publishers or copyright owners and obtain compulsory mechanical licenses before the recording occurs directly from the publishers or by following federal copyright law requirements.

More serious problems arise when an inspiration or a fan's request to play a cover prompts an artist to spontaneously perform a song that wasn't licensed before the show.

While companies may try to obtain mechanical licenses after the CDs were distributed, such action is risky. Music publishers do not have to grant the licenses after the recording has taken place.

For those songs already licensed, other hurdles arise if the artist's performance substantially changes the original version by adding or removing lyrics, amending the melody, combining parts of the song with others to form a medley or sampling a portion of a song. In such cases, the publisher may refuse to license the track.

Compulsory mechanical licenses under copyright law, as well as

HFA licenses under the new program, do not permit these changes without specific permission and approval from the music publisher before releasing the recording. Without a license for the change, recording and distributing CDs constitute copyright infringement.

As a rule, some publishing companies do not grant permission for songs altered in any way: "We don't license Hendrix songs for samples, and we don't grant mechanical licenses for any substantial changes to his songs unless we approve that version before release of the recording," says a representative for **Experience Hendrix**, which controls songs written by the artist.

"We believe it's important to protect the integrity of his songs, and we've rejected many requests." Experience Hendrix is not represented by HFA.

As technology advances, the law that protects artists may also inhibit them. It will be up to them to decide if they want to give fans a spontaneous show or a quick concert souvenir.

Legal Matters
By Susan Butler
sbutler@billboard.com



Even songs controlled by publishers not represented by HFA, which number as many as 10% to 20% of all American publishers by some estimates, won't be a problem if the songs were previously recorded and released commercially in the United States.

Still, the companies recording

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Festival Trumpets Versatility Of A Horn

With hand signals and a baton, conductor **Butch Morris** led an ensemble of 22 trumpeters in a captivating group improvisation Aug. 4 at the New York club Tonic. It was the opening night of the second annual monthlong Festival of New Trumpet Music (FONT), which features a national cast of jazz trumpeters experimenting with innovative musical concepts from electronics to contemporary classical.

Curated by trumpeters **Dave Douglas**, **Roy Campbell** and **Jon Nelson**, FONT presented 34 shows at four venues, including the 14th Street Y

and Makor. Bands led by trumpeters included **Wadada Leo Smith**, **Russ Johnson**, **Ingrid Jensen**, **Jeremy Pelt** and the legendary **Bill Dixon**, producer of New York's October Revolution in Jazz in 1964 and professor of music at Vermont's Bennington College. On Aug. 31, in his first appearance in the city since 1984, he will perform the festival finale at the Bahá'í Center.

New York-based FONT co-founder Douglas says he and Campbell cooked up the festival last year to encourage trumpeter esprit de corps.

"Guitarists hang out, drummers hang out, but trumpeters rarely have the opportunity unless they're in a big band," he explains. "Most trumpeter organizations focus on gear and chops, but we wanted to highlight the creativity facet of the instrument and help people take risks and forge new paths in their music."

The festival launch made for compelling music as Douglas, Campbell, Nelson and others including **Graham Haynes** and slide trumpeter **Steven Bernstein** followed Morris' lead on his impromptu "Conduction #142."

"I give a series of signs and gestures and the trumpeters interpret

and translate," says Morris, who leads conducted improvisation adventures around the world. "I try to steer musicians away from being too staid and stylistic and encourage them to take chances and be inventive."

In related news, Douglas and **Bluebird/RCA Victor** recently parted paths after his seven critically acclaimed CDs. He plans to start his own label. Also, Douglas was one of three recipients this year of **New York Foundation for the Arts'** Music Composition Fellowships. Other winners were trombonist **William Cepeda** and baritone saxophonist **Fred Ho**.

JUSTIN TIME DOUBLE PLAY: Earlier this summer Montreal-based **Justin Time Records** released two extraordinary CDs that deserve attention: Ukrainian-Canadian pianist **John Stetch's** exceptional "Exponentially Monk," the final installment of his solo trilogy, and Lebanese oud virtuoso **Rabih Abou-Khalil's** ebullient "Morton's Foot" (a joint release with

German label **Enja**).

In the liner notes of his tribute to the piano colossus, the New York-based Stetch explains, "I've always been drawn to **Thelonious Monk's** perfect short-story-like tunes." In a

conversation I had with him last year, Stetch said, "[Monk's] style was so distinct, but his pieces have plenty of room to take them in your own direction."

German label **Enja**. In the liner notes of his tribute to the piano colossus, the New York-based Stetch explains, "I've always been drawn to **Thelonious Monk's** perfect short-story-like tunes." In a

conversation I had with him last year, Stetch said, "[Monk's] style was so distinct, but his pieces have plenty of room to take them in your own direction."

Most Monk tributes smooth over his angular vision and forgo his sense of humor. Because Stetch pays attention to both attributes, his CD stands as an exemplary rendering of Monk's music. With his sextet, Abou-Khalil crafts a spirited collection of tunes steeped in Makam (Middle Eastern and Arab) influences and spiced with traditional Italian/Sardinian, klezmer and Roma flavors. Unusual instrumentation includes oud, tuba, accordion, clarinet and frame drums. Sardinian vocalist **Gavino Murgia** scats in a tone like a Tuvan throat singer. The music not only swings but slithers; the beat bounces and spirals. Remarkably, this is the 13th album by Abou-Khalil, a rare jazz talent virtually unknown in the United States.

JAZZ Notes
By Dan Ouellette
douellette@billboard.com

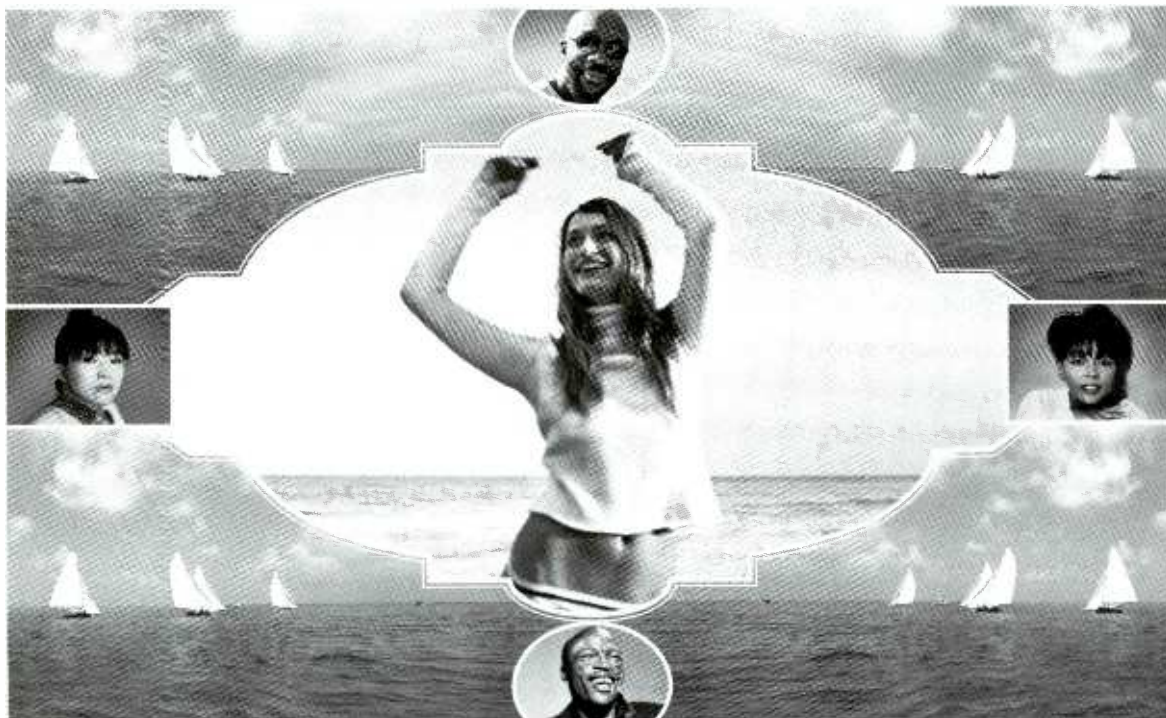


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The Greek Gets A Face-Lift

BY JILL KIPNIS

LOS ANGELES—The Greek Theatre is celebrating its anniversary in style.

In anticipation of its 75th concert season, the 6,162-seat outdoor amphitheater underwent an \$8 million renovation project, including a new JBL sound system and upgrades to the original facade.

The Greek—which has been managed, operated and promoted by the Nederlander organization for almost 30 years and is owned by the City of Los Angeles—has also lined up special events, such as the first Los Angeles concerts by Aretha Franklin in 21 years.

The Greek has continued to stand out among other Los Angeles venues during its storied history because of its intimate, outdoor setting, which has drawn a varied group of musical acts and concertgoers.

Additionally, the 2-year-old alliance between Nederlander and Los Angeles-based House of Blues (which operates the indoor, 6,251-seat Universal Amphitheatre in Universal City, Calif.) to jointly book and market the Greek and Universal concert seasons has eased competitive booking practices between the two venues while allowing each to focus on how best to serve customers.

SPECIAL ENVIRONMENT

Artists and concertgoers come to the Greek year after year because of its location in Los Angeles' tree-filled

Griffith Park.

"Outdoor amphitheaters were totally innovative when I first started booking shows 25 or 30 years ago," says James M. Nederlander, chairman of the company that bears his family's name. The organization owns and operates more than 25 theaters and amphitheaters worldwide.

"In the summer, I feel most of the acts would rather play outdoors in beautiful weather than indoors," he says. "People would rather go to the Greek because it is a gorgeous night out."

Ken Scher, senior VP of Nederlander Concerts, notes that many artists who could play larger venues in Los Angeles "choose to play the Greek because of its great ambience. It gives the artist great rapport with the fans."

Nederlander adds that big acts can make "more money in a shorter period of time with arenas. But, if they are thinking of keeping their longevity, they will play much better at the Greek."

Indeed, numerous acts, including Chicago and the Gipsy Kings, have returned to the Greek over the years. And artists are choosing to appear at the venue for special shows such as this season's sold-out Franklin performances (Sept. 17-18) and Carole King's first concert tour in more than a decade (Aug. 19).

Other highlights this year included Pepe Aguilar (July 14-15), Alanis Morissette and Barenaked Ladies (July 29-30), and Chicago and Earth, Wind & Fire (Aug. 10-11), all of which sold out.

The Greek is well-remembered as the site where Neil Diamond recorded his live double-album "Hot August Night" in 1972, and also where he played 14 nights in 1986 with his "Hot August Night" shows, which set an attendance record with 84,672 people.

Rock act the Who holds the record for the venue's highest-grossing one-night event, which was set Sept. 17, 2002, when the band raked in \$795,000.

Harry Belafonte, Chicago, Gipsy Kings, Johnny Mathis and Santana also have made it into the Greek's "Wall of Fame" for selling more than 100,000 tickets.

RENOVATION REWARDS

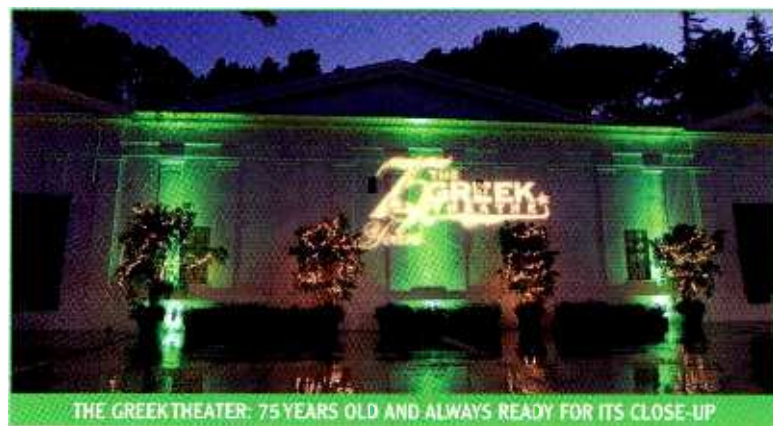
In addition to upgrades to the sound system and the facade at the Greek, a new plaza was added, and concession stands and the backstage were improved.

Mike Garcia, the Greek's GM, says the changes help augment the venue's "customer-oriented" management style.

"We added a plaza area so our customers don't feel jammed," he notes. "Artists this year have upgraded dressing room space and sound . . . Even though we are finished with major construction, we will continue to improve and add greenery."

The venue's renovations were completed in April.

Rod Essig, a Nashville-based agent at Creative Artists Agency, says, "The Greek is one of the best showcases for



THE GREEK THEATRE: 75 YEARS OLD AND ALWAYS READY FOR ITS CLOSE-UP

an act. They now have a kick-ass sound system. The renovations to the backstage and VIP areas are also really positive. My acts are always treated with respect and given what they need."

Two of Essig's acts, LeAnn Rimes and Heart, played the Greek this season. It was Rimes' first show at the venue, and it helped her "on her way to a higher ticket price and higher clientele," Essig says. "It's not the cheapest ticket in town, but there's a reason. It's a classier venue. Playing the Greek definitely adds to an artist's ticket sales on tour."

JOINT BENEFITS

The Greek's management says the joint promotion and booking deal between Nederlander and HOB has benefited artists and customers.

Under the terms of the 10-year contract, Nederlander/HOB has to pay rent to Los Angeles totaling \$1.2 million per year or 8% of gross receipts and 6% of ancillaries, whichever is greater. The two companies also book their respective venues cooperatively, though

buyers for each amphitheater negotiate their deals separately.

The Greek and Universal also combined their subscription series into the Premiere Marquee Club, which allows concertgoers to prepurchase shows at both venues. Members receive preferred seating locations, advance notice of upcoming shows and exclusive discounts.

"From a booking standpoint, it has been beneficial to artists because they get to choose among two 6,000-seat venues and whether they want to play indoors or outdoors," Nederlander's Scher says. "The Premiere Marquee Club also helps expose our artists to as many fans as possible."

Alex Hodges, executive VP for HOB, adds that comparing calendars avoids "fractionalizing the market. One of the key advantages is to avoid having similar artists playing on the same day at both venues. That's not fair to the artists. We're able to help them achieve the best circumstances in Los Angeles."

Pixies Prevail In Slow Touring Season

BY JONATHAN COHEN

Britney Spears, Lenny Kravitz and Christina Aguilera have scrapped tours. Lollapalooza crashed and burned. The U.S. touring market has been in dire straits all summer.

But a savior showed up in the very unlikely form of a band that hasn't hit the road or released a new studio album since 1992: the Pixies.

Even though the North American tour doesn't start until Sept. 4, the reunited act has quietly sold out venues ranging from clubs to arenas, everywhere from Saskatchewan to Chicago. The quartet is already eyeing more dates next year and may even record a new studio album. But you would barely discern the enormity of these feats from talking to vocalist/guitarist Frank Black.

"I'm very pleased," he says matter-of-factly. "Very happy. We're soaking it all up. We're just kind of observing this experience that's happening."

Black and his bandmates may be exceedingly modest, but fans certainly have not been shy about gobbling up tickets for the Pixies' first major road trip in 12 years. The 50-plus-date trek

kicks off Sept. 4 in Bend, Ore., and finishes with an unprecedented six-night run at New York's Hammerstein Ballroom in mid-December that is already sold out. Tickets range from \$30 to \$45 in most markets.

"It's a wonderful validation of quality that wasn't recognized when the band was [previously] active," says Marc Geiger, the Pixies' longtime



THE PIXIES: SIX SELLOUTS IN NEW YORK

booking agent at William Morris. "This is a summer-doldrums concert season, and they are a shining star."

The band eased back into live performance with a short, instantly sold-out April warm-up tour of small markets, culminating in a rapturously received appearance at California's Coachella Festival in May. The subsequent summer European festival/headlining tour was also a huge box-office draw. It included a host of London shows that sold out in minutes.

"I prefer slightly smaller audiences," Black admits. "Playing to 50,000 people is interesting, but after about 10,000 people they all just kind of fade into some other visual field."

To accommodate Black's preference as well as fan demand, the Pixies are playing a handful of multiple-night stands at medium-sized venues like Chicago's 4,500-capacity Aragon Ballroom.

"I'd be pulling your leg if I said we knew we would sell 18,000 tickets here," Jam Productions VP of concerts Andy Cirzan says of the Aragon's four sold-out November shows (a fifth is due to be added).

"I think it confirms what a lot of

music fans figured out for themselves—they are the architects of what we'd call contemporary pop music."

TARGET: 'EDUCATED CONSUMERS'

Because the Pixies have no new album to market, promoters targeted "educated music consumers" in their presale campaigns, Cirzan says.

"We're not buying spots on pop radio or anything like that. There's a lot of print and street promotion—everything from [advertising at] used record stores to [posting fliers in] hip areas in urban centers."

Black says set lists for the fall shows will vary each night and will draw from a pool of about 40 songs. That roster represents "more or less what we think the audience wants to hear, maybe with a little bit of what we wanted to play."

Immediately after most concerts, fans will be able to purchase a limited run of soundboard-sourced recordings via DiscLive. "The after-market value is amazing," Geiger says, noting that the first reunion show in Minneapolis is selling for \$100 on eBay. Shows promoted by Clear Channel Entertainment will not participate, because the company offers live recordings through

its proprietary Instant Live series.

With box-office business booming, Geiger says he is already cooking up a summer package next year with other A-list rock acts.

Black says with a chuckle, "I suppose we might try to nail something down for next year. We're not real good with the whole game-plan thing."

Of greater interest to fans is the spectre of a new Pixies studio album, but Black insists the band is in no hurry. He says he's comforted the Pixies are not under contract to a record label, and therefore are free to explore various opportunities for releasing new music.

The Pixies previously recorded for 4AD, which was distributed through Warner Bros. in the United States.

"I'm not saying we won't record, but I don't know if making an LP for a record company is the way to go, [considering] the way things are right now," Black says. "We've talked about that heavily. What can we do to keep recording and making music but not make an album, and see what opportunities come our way? It takes the pressure off of us to make our 'next grand statement' to the world."

Murphy's New Law: Bands, Brands, Fans

When it comes to creative marketing, **Brian Murphy** is fearless.

As president of marketing/event production firm **Fearless Entertainment**, Murphy oversees such events as Nokia Presents Hard Rock Live, a 20-date concert series filmed at Hard Rock Live Orlando (Fla.). Fearless also produced the Ford

Cruisin' Legends Charity concert, part of a weeklong event celebrating music and Ford automotive milestones in Birmingham, Mich.

Those in the music sponsorship world likely recall Murphy from his days with **Warner Music**, then **Warner Avalon** and later **Warner TBA**—which was purchased by the **Irving Azoff**-led group **TBA Entertainment**.

Then and now, Murphy has focused on marrying the artistic and corporate communities through dynamic events like Hard Rock Rock Fest.

"Our slogan is 'bands, brands and fans, and bringing them all together,'" he says.

branded entertainment.

"Today, 35% of their spending is in that 'other' category, and most of that is [on] live events like Grammy initiatives, the Tribeca Film Festival, the **Sting** concerts and these sort of things," Murphy says. "And he said that trend will continue."

On The Road
By Ray Waddell
rwaddell@billboard.com



Murphy says that when he was at Warner Music, "event marketing was a non-core function because they considered their core business to be producing and marketing records. Now I don't think there is anyone in the music business that doesn't factor in bringing in corporate partners to help promote and market artists."

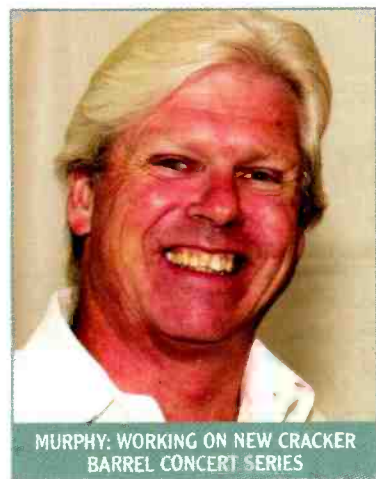
An upcoming project for Murphy and Fearless is a broadcast concert series for **Cracker Barrel**, produced for the restaurant chain with the company's chief marketing officer, **Chris Tomasso**.

Tomasso is known in the music business as former VP of worldwide marketing for **Hard Rock Cafe**. Murphy says the new Cracker Barrel programming will focus on "great American music," including roots, blues, creole, *conjunto* and Americana.

CAROLINA NOT SO FINE: Van Halen has canceled two concerts in the Carolinas—Sept. 12 in Columbia, S.C., at Colonial Center, and Sept. 14 at the Charlotte (N.C.) Coliseum. A third date, Sept. 15 at the Bi-Lo Center in Greenville, S.C., is going ahead as scheduled. **Jack Utsick Presents** was to promote all three shows.

While scheduling conflicts were cited for the cancellations, sources say neither date had been selling well. Van Halen may have saturated the Carolinas—the tour began June 11 in Greensboro, N.C.

"Our date is [selling] a little slow, but tickets are still moving with a month to go," says **Ed Rubenstein**, GM of the Bi-Lo Center. "We also believe that because Columbia and Charlotte are canceled, it should generate more sales for us, as we're only 90 miles from both [cities]."



MURPHY: WORKING ON NEW CRACKER BARREL CONCERT SERIES

Murphy started Fearless Entertainment in spring 2001, and he says the world of entertainment marketing has changed dramatically during the past decade.

"The music industry has gone through tremendous changes, as have the advertising and marketing industries," Murphy says. "We've gone from a simpler time to a very complex era in terms of marketing to individuals."

Murphy says he recalls last year when **American Express** chief marketing officer **John Hayes** noted that five years ago Amex spent 65% of its marketing budget on national network TV buys, with 5% dedicated to the vague "other" category that included events, integrated marketing and

SEPTEMBER 4 2004		Billboard BOXSCORE CONCERT GROSSES		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, GUSTER	Alpine Valley Music Theatre, East Troy, Wis. Aug. 7-8	\$2,718,227 \$53/\$35.50	69,761 two sellouts	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Mandalay Bay Events Center, Las Vegas Aug. 6-7	\$1,965,860 \$125/\$65	18,780 19,876 two shows	Clear Channel Entertainment
FAITH HILL	The Colosseum at Caesars Palace, Las Vegas Aug. 10-11, 13-14	\$1,901,900 \$175/\$150/\$127.50/\$87.50	14,442 four sellouts	Caesars Palace, Concerts West/AEG Live
PHISH	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 10-11	\$1,627,837 \$42.50	39,820 two sellouts	Clear Channel Entertainment
THE DEAD, ROBERT HUNTER	Tweeter Center at the Waterfront, Camden, N.J. Aug. 7-8	\$1,609,362 \$52.50/\$40.50	36,957 49,868 two shows	Clear Channel Entertainment
PHISH	Tweeter Center at the Waterfront, Camden, N.J. Aug. 12	\$1,052,810 \$42.50	25,150 sellout	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Arrowhead Pond, Anaheim, Calif. Aug. 16	\$1,004,035 \$95/\$60	12,069 13,400	AEG Live
THE DEAD, ROBERT HUNTER	PNC Bank Arts Center, Holmdel, N.J. Aug. 10-11	\$997,016 \$51.25/\$39.25	22,833 33,912 two shows	Clear Channel Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Nissan Pavilion at Stone Ridge, Bristol, Va. Aug. 13	\$947,419 \$65.25/\$43.25/\$31.25	22,074 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
USHER	Wachovia Center, Philadelphia Aug. 19	\$943,307 \$69.50/\$49.50	14,560 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Gund Arena, Cleveland Aug. 20	\$921,797 \$61.50/\$51.50/\$41.50	17,059 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
USHER	Continental Airlines Arena, East Rutherford, N.J. Aug. 21	\$918,219 \$69.50/\$49.50	14,383 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Joe Louis Arena, Detroit Aug. 21	\$911,945 \$62.50/\$42.50	16,044 sellout	The Messina Group/AEG Live
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Verizon Wireless Amphitheater, Selma, Texas Aug. 7	\$894,282 \$97/\$10	18,926 19,262	Clear Channel Entertainment
USHER	MCI Center, Washington, D.C. Aug. 20	\$883,562 \$78/\$49.50	13,271 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Dimensions Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Post-Gazette Pavilion at Star Line, Burgettstown, Pa. Aug. 22	\$882,307 \$59.75/\$27.75	25,610 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
REVENTON SUPER ESTRELLA: LA LEY, PAULINA RUBIO, CAFE TACUBA, LA OREJA DE VAN GOGH, ALEKS SYNTEK & OTHERS	Arrowhead Pond, Anaheim, Calif. July 24	\$870,335 \$125/\$100/\$85/\$40	11,833 14,333	Nederlander Organization
USHER	FleetCenter, Boston Aug. 22	\$870,305 \$69.50/\$49.50	13,870 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
BARENAKED LADIES & ALANIS MORISSETTE	DTE Energy Music Center, Clarkston, Mich. Aug. 12-13	\$806,985 \$49.50/\$27.50	20,425 30,258 two shows	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Coors Amphitheatre, Chula Vista, Calif. Aug. 17	\$796,916 \$95/\$47.50	13,516 15,000	House of Blues Concerts
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Verizon Wireless Amphitheater, Virginia Beach, Va. Aug. 14	\$793,186 \$65.25/\$43.25/\$31.25	20,254 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
THE WHO	Sydney Entertainment Centre, Sydney July 28-29	\$759,328 (\$1,085,324 Australian) \$121.65/\$58.76	9,743 14,922 two shows	Michael Chugg Entertainment, Jack Utsick Presents
CHICAGO; EARTH, WIND & FIRE	Greek Theatre, Los Angeles Aug. 10-11	\$758,516 \$89.75/\$49.75	10,732 11,562 two shows	Clear Channel Entertainment
THE WHO	Shoreline Amphitheatre, Mountain View, Calif. Aug. 7	\$735,600 \$194/\$20	15,304 22,000	Clear Channel Entertainment
RUSH	Bell Centre, Montreal Aug. 21	\$734,921 (\$954,295 Canadian) \$65.08/\$53.52/\$41.97/\$30.42	13,171 sellout	Gillett Entertainment Group, House of Blues Canada
USHER	New Orleans Arena, New Orleans Aug. 14	\$734,708 \$59.50/\$46	13,498 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
JOSH GROBAN	Tweeter Center, Tinley Park, Ill. Aug. 8	\$725,875 \$87/\$15	10,909 28,632	Clear Channel Entertainment
USHER	Toyota Center, Houston Aug. 13	\$695,100 \$65/\$45	11,950 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Pepsi Arena, Albany, N.Y. Aug. 12	\$691,708 \$63.25/\$31.25	13,230 sellout	The Messina Group/AEG Live
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Nissan Pavilion at Stone Ridge, Bristol, Va. Aug. 10	\$686,437 \$52.50/\$10.50	17,416 22,667	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Arrowhead Pond, Anaheim, Calif. Aug. 11	\$656,320 \$75/\$50/\$30	10,095 11,731	AEG Live
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Tweeter Center, Tinley Park, Ill. Aug. 7	\$654,806 \$48.50/\$15	19,244 28,584	Clear Channel Entertainment
USHER	American Airlines Center, Dallas Aug. 12	\$653,882 \$59.50/\$45	12,374 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, UNCLE KRACKER	Freedom Hall Coliseum, Louisville, Ky. Aug. 19	\$651,285 \$41	16,270 sellout	Triangle Talent, The Messina Group/AEG Live
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	The Pyramid, Memphis Aug. 20	\$651,000 \$59.50/\$49.50/\$39.50	12,574 13,800	Beaver Productions

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West Coast Hip-Hop Bounces Back

BY GAIL MITCHELL

LOS ANGELES—Hip-hop here is on the rebound.

That's the prevailing belief in a city that claims such pioneering rap icons as Ice-T, N.W.A and Snoop Dogg. And it is borne out by a host of projects coming this year from veterans and some key debuts.

Among the latter is the hotly anticipated release by Dr. Dre protégé Game, who hails from Compton, a city neighboring Los Angeles. The 21-year-old's G-Unit/Interscope bow is slated for Oct. 26.

Stepping up to the plate before Game is another Compton resident, Virgin Records newcomer Guerilla Black.

As further proof the West Coast scene is thriving, 213—comprising Snoop Dogg, Nate Dogg and Warren G—debuts at No. 1 this issue on the Top R&B/Hip-Hop Albums chart and at No. 4 on The Billboard 200 with "The Hard Way" (TVT).

"There's a vibe you can feel in the city right now," Black says. "There's a sense of urgency; everyone is on fire: Compton, Watts . . . Everybody is linking up. The West Coast is back."

Billed by many as the West Coast version of



FROM LEFT, BLACK, YOUNG AND HOUSTON ARE AMONG THE ARTISTS AND PRODUCERS FUELING THE RESURGENCE OF L.A.'S HIP-HOP SCENE

the Notorious B.I.G., Black debuts Sept. 28 with "Guerilla City." His current single, "Compton," features Beenie Man. It stands at No. 39 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

Preceding Black on the chart scene is another rookie, Los Angeles native Houston. His Capitol debut, "It's Already Written," entered the Top R&B/Hip-Hop Albums chart at No. 8 and The Billboard 200 at No. 14 in the Aug. 28 issue. Early momentum came from lead single "I Like That," featuring hip-hop veteran Nate Dogg and Houston labelmates Chingy and I-20. The radio hit

became the musical foundation of a McDonald's commercial earlier this year.

"People hadn't been feeling us out here," Houston says. "But the West is next to be on top again."

The impetus for this resurgence stems from several new developments in the City of Angels, including musical cliques collaborating with each other, and mix tapes—a hot commodity in the East Coast and Southern scenes—finally taking root.

"It used to be that different cliques didn't fuck with other cliques. That tone is changing. We're

all working together," says artist/producer Damion Young, aka Damizza.

Young, who is also senior director of artist relations and programming for KPWR (Power 106) Los Angeles, owns Baby Ree Entertainment, which manages rapper Knoc-turnal and singer Butch Cassidy.

Young says he is partnering with fellow producers Mike City (Yolanda Adams, Carl Thomas) and up-and-comer L.T. Hutton on various projects.

"We're swapping beats," he says. "Why not work as a collective? We're all working for the same thing: building a West Coast coalition."

Aiding that cause is a busy underground scene fed by the local shows and mix tapes. Black, for example, is compiling his fourth mix tape featuring artists he is developing under his Dolla Figga banner. Young is promoting his Pamela Anderson-hosted "Baby Ree Mixtape," featuring signed and unsigned acts like Motown newcomer Conway, Jayo Felony and Stacey Adams. Game is also a fixture in the city's mix-tape scene.

All of this activity is making major labels and radio take notice.

(Continued on page 20)

Warner Bros. Gets Shot Of 'Crunk-n-B'

Warner Bros. Records ups its crunk/R&B quotient with the signing of "Crunk-n-B" quartet Nia. The group will release its debut CD through Artist Vision, a new division of Atlanta-based Crunk Inc. Serious Lord is CEO of both entities.

Nia's first song is "I Got It," set to the track "Knuck If You Buck" by fellow Crunk Inc./WB act Crime Mob. Nia wrote the song with Atlanta songwriter Kiesha Miles, whose credits include newcomer Ciara and Mario Winans.

Nia comprises rappers Dara Love and Rashida Porche and singers Tuere Smith and Aisha Porche. (The Porches are twins.) The group's first CD, "I'm Not the

One," was released in 2002 on Atlanta indie Koya Records.

Among possible producers for the upcoming project are Lil Jon, Emperor Searcy and Beats by the Pound. Managed by Akina Love, Nia expects to release the album by year's end.

VIRGIN RECRUIT: The latest addition to the Virgin Records roster is R&B/pop quartet N2U. The signing is in partnership with Chris Stokes' the Ultimate Group Entertainment. Stokes, as most know, is the guiding force behind B2K, IMx (formerly Immature) and Marques Houston.

N2U's members—Don Lee, Asa, Chris Buck and Mark Richard—

range in age from 19 to 25. The group's self-titled debut is slated for Nov. 2. "Issues" is the title of the first single.

MUSICAL NOTES: Lalah Hathaway's long-awaited new album, "Out-run the Sky," is due Sept. 28 from Mesa/Blue Moon through Universal . . . Capitol gears up its urban slate with *Disturbing the Peace* releases from I-20 ("Self-Explanatory," Sept. 21) and Chingy ("Powerballin'," Nov. 16). Capitol also plans untitled sets by Faith Evans (Dec. 14) and former Destiny's Child member LeToya (Jan. 1, 2005).

LABELLE RINGING: Jheryl Busby, president of Def Soul Classics, believes there's no reason why Patti LaBelle's duet with Ronald Isley, "Gotta Go Solo," shouldn't give her another No. 1 adult AC hit and a top 15 on the mainstream side.

"It's two classic artists together," Busby says, citing LaBelle's 1986 No. 1 crossover, "On My Own."

Aiding the cause is the reissue of LaBelle's "Timeless Journey" album with the duet added. And Busby just closed a deal with AARP to co-brand the album with Def Soul Classics. He alluded to the deal earlier this year (*Billboard*, May 8).

"Gotta Go Solo" bowed at No. 74

on the Hot R&B/Hip-Hop Singles & Tracks chart in the Aug. 28 issue. Troy Taylor produced the song.

"People are fiending for real R&B again," he says. "All the sampling has brought people's minds and ears back to real music."

COX ON COX: Deborah Cox's Broadway run with "Aida" has been extended to Sept. 5. Then, the R&B/dance singer's focus switches to film, with work on two independent projects: "Blood of a Champion" and "Friends and Lovers."

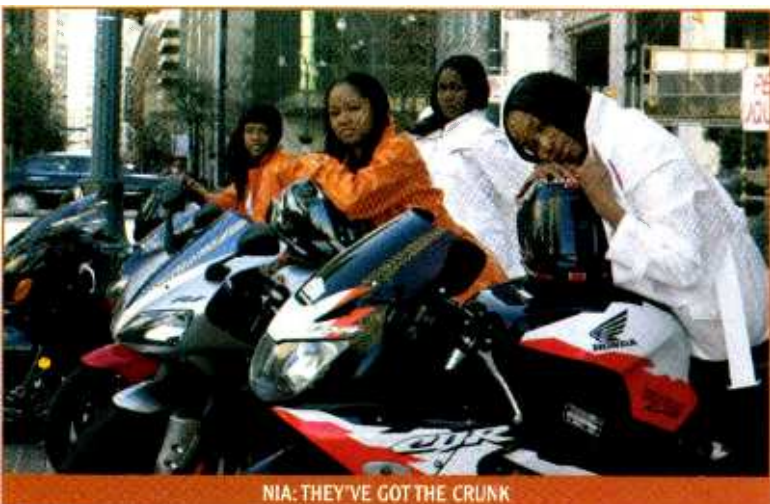
"I've been meeting with labels, looking for the right home," she says. "I'm not sure of the direction I'll go in musically. I'll let the songs be what drive the tone of the album, not whether the track is hot. There's definitely room on the airwaves for more contemporary R&B artists."

FESTIVITIES: LL Cool J, OutKast's Big Boi, Kem, Mos Def, Anthony Hamilton and Sleepy Brown are among the headliners at the inaugural Soulfest Atlanta 2004. The

event will take place Sept. 4-5 at the Green Lot at Turner Field. In addition to R&B/rap legends Maze featuring Frankie Beverly, Chaka Khan and Doug E. Fresh, a special gospel session will include Kierra

"Kiki" Sheard and Kurt Carr.

Meanwhile, in Inglewood, Calif., Eloise Laws, Bobby Lyle, Phil Perry and Marion Meadows will appear at the second annual Jazz in the Park festival, also Sept. 4-5, at Edward Vincent Jr. Park. The festival is presented by the South Bay Entertainment Group in conjunction with the City of Inglewood.



NIA: THEY'VE GOT THE CRUNK

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Cox tells *Billboard* she has also been approached about going back onstage for the Dinah Washington story and a new version of Tina Andrews' "Why Do Fools Fall in Love."

But the former Arista artist hasn't forsaken her music career. She's working with a rock/soul group, as well as on a solo project.

SEPTEMBER 4 2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	1	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	7 Wks At No. 1
2	2	Diary	ALICIA KEYS (J/RMG)	
3	4	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)	
4	3	Sunshine	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	
5	5	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)	
6	6	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
7	8	My Place	NELLY FEAT. JAHEIM (DERRTY/FO REEL/UMRG)	
8	7	Slow Motion	JUVENILE (CASH MONEY/UMRG)	
9	11	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	
10	13	Headsprung	LL COOL J (DEF JAM/IDJMG)	
11	12	So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)	
12	9	Confessions Part II	USHER (LAFACE/ZOMBA)	
13	10	U Should've Known Better	MONICA (J/RMG)	
14	14	If I Ain't Got You	ALICIA KEYS (J/RMG)	
15	17	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	
16	18	Let's Get Away	T.I. (GRAND HUSTLE/ATLANTIC)	
17	15	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)	
18	16	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)	
19	22	U Saved Me	R. KELLY (JIVE/ZOMBA)	
20	31	Breathe, Stretch, Shake	MASE FEAT. P. DIDDY (BAD BOY/FO REEL/UMRG)	
21	24	I Like That	HOUSTON (CAPITOL)	
22	19	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)	
23	29	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
24	21	Burn	USHER (LAFACE/ZOMBA)	
25	39	Flap Your Wings	NELLY (DERRTY/FO REEL/UMRG)	
25	20	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	
27	25	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	
23	28	Call My Name	PRINCE (WPG/COLUMBIA/SUM)	
23	27	Nolia Clap	JUVENILE, WACKO & SKIP (UTP/ATLANTIC)	
33	33	Think About You	LUTHER VANDROSS (J/RMG)	
31	23	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)	
32	32	Happy People	R. KELLY (JIVE/ZOMBA)	
33	34	Golden	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
34	37	Whats Happnin!	YING YANG TWINS (COLLIPARK/TVT)	
35	30	Shake That Sh**	SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	
35	35	Shin In Love	TEENA MARIE (CASH MONEY CLASSICS/UMRG)	
37	40	Dangerously In Love	BEYONCE (COLUMBIA/SUM)	
33	26	Selfish	SLUM VILLAGE (BARAK/CAPITOL)	
33	48	Compton	GUERRILLA BLACK FEAT. BEENIE MAN (VIRGIN)	
43	1	My Boo	USHER & ALICIA KEYS (LAFACE/ZOMBA)	
41	41	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)	
42	43	You Don't Want Drama	8BALL & M/JG FEAT. P. DIDDY (BAD BOY/UMRG)	
43	36	Yeah!	USHER (LAFACE/ZOMBA)	
44	58	I'm So Fly	LLOYD BANKS (G-UNIT/INTERSCOPE)	
44	4	I Smoke, I Drank	MAGIC (BOOY HEAD)	
49	25	Move Ya Body	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)	
47	50	Who Is She 2 U	BRANDY (ATLANTIC)	
43	45	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	
49	68	King Of The Dancehall	BEENIE MAN (SHOCKING VIBES/VIRGIN)	
50	46	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	
51	59	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)	
52	54	Oye Mi Canto	N.O.R.E. (THUGED OUT MILITANTMENT/TOWNZ SOUNDZ)	
53	57	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)	
54	55	Hood Hop	J-KWON (SO SO DEF/ZOMBA)	
55	61	For Real	AMEL LARRIEXU (BUSS/LIFE)	
56	62	Jimmy Choo	SHYNE FEAT. ASHANTI (GANGLAND/DEF JAM/IDJMG)	
57	52	Storm	LENNY KRAVITZ FEAT. JAY-Z (VIRGIN)	
58	53	Confessions Part I	USHER (LAFACE/ZOMBA)	
59	60	Bring It Back	LIL WAYNE (CASH MONEY/UMRG)	
60	72	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	
61	64	What You Won't Do For Love	BOYZ II MEN (MSM/KOCH)	
62	1	If I Was Your Girlfriend	NICOLE WRAY (ROC-A-FELLA/DEF JAM/IDJMG)	
63	1	Red Carpet (Pause, Flash)	R. KELLY (JIVE/ZOMBA)	
64	75	Real Gangstaz	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)	
65	63	You Know My Style	NAS (LIL WIL/COLUMBIA/SUM)	
66	69	Welcome Back	MASE (BAD BOY/FO REEL/UMRG)	
67	73	Caught Up	USHER (LAFACE/ZOMBA)	
68	71	The Closer I Get To You	LUTHER VANDROSS DUET WITH BEYONCE KNOWLES (J/RMG)	
69	1	Used To Love U	JOHN LEGEND (COLUMBIA/SUM)	
70	65	Freaks	PLAY-N-SKILLZ (UNIVERSAL/UMRG)	
71	67	We Like Them Girls	SILKK THE SHOCKER (NEW NO LIMIT/KOCH)	
72	66	Higher	D.O.D. & KANYE WEST (LEGION)	
73	18	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)	
74	4	I Believe	FANTASIA (J/RMG)	
75	70	How Come	D12 (SHADY/INTERSCOPE)	

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THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	3	My Place/Flap Your Wings	NELLY FEAT. JAHEIM (DERRTY/FO REEL/UMRG)	1 Wk At No. 1
2	8	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	
3	9	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)	
4	2	Thief's Theme	NAS (LIL WIL/COLUMBIA/SUM)	
5	4	I Like That	HOUSTON (CAPITOL)	
6	1	I Believe	FANTASIA (J/RMG)	
7	10	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	
8	11	Headsprung	LL COOL J (DEF JAM/IDJMG)	
9	7	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)	
10	5	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)	
11	6	Sunshine	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	
12	26	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)	
13	14	Don't Say Nuthin	THE ROOTS (GFEFFEN/INTERSCOPE)	
14	18	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)	
15	33	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	
16	20	Got It Twisted	MOBB DEEP (INFAMOUS/JIVE/ZOMBA)	
17	28	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	
18	15	King Of The Dancehall	BEENIE MAN (SHOCKING VIBES/VIRGIN)	
19	19	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)	
20	36	Who Is She 2 U	BRANDY (ATLANTIC)	
21	42	Bounce Back	JUVENILE FEAT. BABY (CASH MONEY/UMRG)	
22	22	Tipsy	J-KWON (SO SO DEF/ZOMBA)	
23	1	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	
24	17	Storm	LENNY KRAVITZ FEAT. JAY-Z (VIRGIN)	
25	29	Make It Up With Love	ATL (NOONTIME/EPIC/SUM)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	3	Goodies	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)	1 Wk At No. 1
2	1	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	
3	2	Sunshine	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	
4	7	My Place	NELLY FEAT. JAHEIM (DERRTY/FO REEL/UMRG)	
5	5	I Like That	HOUSTON (CAPITOL)	
6	4	Slow Motion	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)	
7	6	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	
8	8	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)	
9	10	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)	
10	9	Move Ya Body	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)	
11	11	Confessions Part II	USHER (LAFACE/ZOMBA)	
12	13	Headsprung	LL COOL J (DEF JAM/IDJMG)	
13	18	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	
14	16	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)	
15	12	Whats Happnin!	YING YANG TWINS (COLLIPARK/TVT)	
16	15	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)	
17	17	Yeah!	USHER (LAFACE/ZOMBA)	
18	28	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)	
19	27	You & Me	J-KWON FEAT. SADIYYAH (SO SO DEF/ZOMBA)	
20	14	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 60 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ● Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in 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	
AIRPLAY MONITOR PROVIDED BY PROMOSQUAD™	
R&B/HIP-HOP	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	USHER/ALICIA KEYS 79.6
★	My Boo ZOMBA
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	I-20 91.0
2	SHAWNNA 89.9
3	O'RYAN 86.9
4	BRANDY 84.5
5	MASE 77.1
6	JOHN LEGEND 74.7
7	LLOYD BANKS 67.7
8	D.O.D./KANYE WEST 66.8
9	LENNY KRAVITZ 66.4
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	O'RYAN 77.5
★	USHER/ALICIA KEYS 76.9
★	My Boo ZOMBA
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	SHAWNNA 76.6
2	ALICIA KEYS 75.6
3	MONICA 75.3
4	KANYE WEST 70.9
5	BRANDY 68.3
6	JADAKISS 67.7

Other radio formats and hitpredictor legend located in chart section.

Music R&B/Hip-Hop

West Coast

Continued from page 19

Young is negotiating with Universal Records for a joint-venture label as well as a West Coast A&R post. He will continue his duties at KPWR.

John Ferguson, Los Angeles-based senior VP of A&R for Universal-distributed Bungalo Records, says he is encouraged by the music he hears. Among the bubbling-under labels he cites is Heavyweight Records, operated by Tery Carter. Heavyweight's roster includes Los Angeles artist Problem Child.

Ferguson also applauds local radio for getting in on the act.

"In any area where you have supportive radio, local talent will break through," he says. "There are new outlets now in San Bernardino [KWIE Wild 96] and San Diego [XMOR More FM] supporting local talent. Power 106 and KKBT [The Beat] will have to step up to this new competition."

ON THE RISE

Los Angeles' up-and-coming hip-hop contingent includes the aforementioned Conway, who created a stir earlier this year with the single "Nut-

cracker." Baby Ree's Butch Cassidy appears on Conway's debut album, "How the West Was Won," which is slated for release later this year.

Other acts to keep an ear out for are Sly Boogy, Technique (part of the Dynamic Certified clique) and the previously mentioned Adams, plus unsigned vets Kam and Knoc-turnal, who are each developing projects.

Albums by 213 and Westside Connection (which released the Hoo Bangin'/Capitol set "Terrorist Threats" in 2003) are "great for the West Coast," Young contends. "The problem with record labels and West Coast rap has been they don't understand it or know how to work it. Westside Connection was worked right."

According to Nielsen SoundScan, "Terrorist Threats" has sold 759,000 units.

Still other Los Angeles rap vets are launching their own labels. WC operates Swang Records. There's also Jack G.-owned Ball'r Records, whose roster includes former Death Row act the Relativez.

And the Los Angeles talent pool extends to producers like L.T. Hutton and Fred Wreck.

"There's a lot of talent in Los Angeles," Conway proclaims, "and we're about to make some noise this coming year. It's our time."

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LEAN BACK	SRC/UNIVERSAL/UMRG	Terror Squad
2	2	SUNSHINE	SUCCA FREE/COLUMBIA	Lil' Flip Featuring Lea
3	4	MY PLACE	DERRTY/FO REEL/UMRG	Nelly Featuring Jaheim
4	3	SLOW MOTION	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
5	6	WHY?	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
6	5	JESUS WALKS	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
7	9	HEADSPRUNG	DEF JAM/IDJMG	LL Cool J
8	7	SO SEXY	ATLANTIC	Twista Featuring R. Kelly
9	8	I LIKE THAT	CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
10	12	LET'S GET AWAY	GRAND HUSTLE/ATLANTIC	T.I.
11	11	LET ME IN	G-UNIT/INTERSCOPE	Young Buck
12	13	NO PROBLEM	BME/REPRISE/WARNER BROS.	Lil Scrappy
13	10	ON FIRE	G-UNIT/INTERSCOPE	Lloyd Banks
14	14	FREEK-A-LEEK	JIVE/ZOMBA	Peteey Pablo
15	15	WHATS HAPPNIN!	COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
16	17	BREATHE, STRETCH, SHAKE	BAD BOY/FO REEL/UMRG	Mase Featuring P. Diddy
17	19	SHAKE THAT SH**	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Shawnna Featuring Ludacris
18	18	NOLIA CLAP	UTP/ATLANTIC	Juvenile, Wacko & Skip
19	NEW	FLAP YOUR WINGS	DERRTY/FO REEL/UMRG	Nelly
20	16	SERFISH	BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
21	22	HOW COME	SHADY/INTERSCOPE	D12
22	21	CULO	TVT	Pitbull Featuring Lil Jon
23	NEW	COMPTON	VIRGIN	Guerilla Black Featuring Beenie Man
24	NEW	OYE MI CANTO	N.O.R.E., GemStar, Big Mato, Nina Sky & Tego Calderon	
25	NEW	I'M SO FLY	G-UNIT/INTERSCOPE	Lloyd Banks

Records with the greatest increase in audience impressions. The rap tracks edition is compiled from 94 R&B/Hip-Hop and 60 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Capone Puts Brazil Atop Latin Grammy Noms

BY TOM GOMES

SAO PAULO, Brazil—Two months ago, few people outside Brazil knew Tom Capone's name.

But with five nominations for the fifth annual Latin Grammy Awards, the multitalented producer is not only the most nominated individual this year but also the most nominated Brazilian ever.

He garnered nods for the Sept. 1 ceremonies for album of the year and best

engineered album for "Maria Rita"; producer of the year; and two nominations for record of the year, for Maria Rita's "A Festa" and Skank's "Dois Rios."

Capone worked on several other nominated projects, including Frejat's "Sobre Nós 2 e o Resto do Mundo," nominated for best rock album in Portuguese, and O Rappa's "O Silêncio Que Precede o Esporço," nominated for best Brazilian contemporary pop album.

But Capone is not just a producer and an engineer, he is also a musician

and the director of A&R for Warner Music Brazil.

"I have total support from my boss, [president] Claudio Condé, who allows me to produce some [outside] albums during the year," says Capone, who has his own recording studio.

But he says that since producing Skank's "Cosmotron," he has worked exclusively with Warner artists.

Capone got into music playing the guitar and producing for a band called Peter Perfeito in the 1980s. He later

opened his own studio and began producing full time.

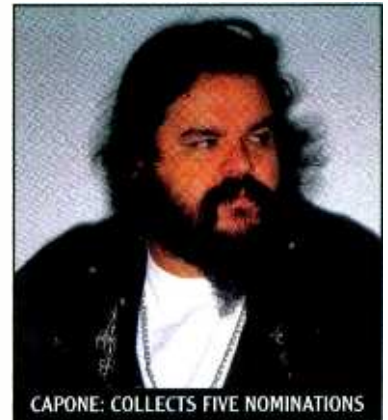
When Warner Music Brazil asked him to be A&R director in 1998, he accepted on the condition that he be allowed to produce albums for other labels.

The list of acts he has worked with includes Gilberto Gil, Milton Nascimento, Raimundos, Barão Vermelho, Nando Reis, Marisa Monte, Carlinhos Brown and Lenine.

Most recently, Capone produced three tracks for Spanish-language trio Bacilos (which has one Brazilian member) for its new album, due Sept. 23.

Despite the impressive lineup of productions, the project that has thrust Capone's name into international consciousness is "Maria Rita," the self-titled debut album by the daughter of the late Elis Regina. Released in 2003 on Warner, it became Brazil's fifth top-selling title of the year. It has sold 640,000 copies, according to the label.

"The main thing is Maria Rita's voice," Capone says. "And we also have her totally intuitive and yet precise perception of the arrangements. Great parts of the repertoire, as well as the jazz trio ensemble [acoustic bass, piano and drums], were taken from her live con-



CAPONE: COLLECTS FIVE NOMINATIONS

certs. Co-producer Álvaro Alencar and I just worked as engineers."

Technically, Capone says, "We recorded all the basses live and used a collection of Neve and API sets, as well as several vintage microphones. For Maria Rita's voice, we used a valved Neumann U-47 from the 1950s.

"The production is intentionally simple," he adds. "The use of few elements leaves more room for the voice. I believe the nominations come from that set of small yet true details on an album where the voice expresses beauty and technique in a very natural and Brazilian way."

And The Winner Is . . .

It is time for our annual prediction of Latin Grammy Award winners. These aren't endorsements (particularly since voting has already closed), but rather educated guesses and personal opinion.

In that spirit, enjoy the read, and place your bets in time for the Sept. 1 event.

RECORD OF THE YEAR: Should Win: "Lágrimas Negras" by **Bebo Valdés** and **Diego "El Cigala"** exemplifies what can be achieved when music is allowed to shine in a pure, unadulterated manner. A triumph in a time of skeptics.

Will Win: **Alejandro Sanz's** "No Es Lo Mismo" is beautifully recorded. It also enjoys prestige, name recognition and commercial success across many borders.

ALBUM OF THE YEAR: Should Win: "No Es Lo Mismo" is an album of original material on which **Alejandro Sanz** takes a major leap beyond what he has done before. And he lets us enjoy the ride. "Lágrimas Negras" by **Bebo Valdés** and **Diego "El Cigala"** is a strong contender.

Will Win: Sanz. No other artist in this category has the name recognition to adequately compete. "Lágrimas Negras" could be an upset winner, but I'm betting on Sanz.

SONG OF THE YEAR: Should Win: "Andar Conmigo," performed by **Julieta Venegas** and co-written by Venegas and **Coti Sorokin**, is lovely and unpretentious—a rare combination. **Café Tacuba's** "Eres," written by **Emmanuel Del Real**, is an uncharacteristic, lushly romantic track and the best cut on the album. Both are personal favorites.

Will Win: **Alejandro Sanz's** "No Es Lo Mismo," penned by Sanz, is the only one that was widely heard. And yes, it is a great track as well. Perhaps Venegas' success in Mexico will give her a leg up.

BEST NEW ARTIST: Should Win: **Alwid**, for bringing the new urban/regional movement to the fore, or **Obie Bermúdez**, for positioning himself as a strong pop artist with a songwriter's credibility.

Will Win: Even toss between the two, although Bermúdez is better-known outside the United States.

BEST FEMALE POP VOCAL ALBUM: Should Win: **Rosario's** "De Mil Colores" and **Paulina Rubio's** "Paulatina" are energetic, sparkling and different albums that put new punch into female pop.

Will Win: Rubio is long overdue for a Grammy. But this voting body may go for the more esoteric Rosario, who may also garner the strong Spanish vote.

"Travesía," which features an eclectic mix of styles, may be his best album yet.

Will Win: Hard to imagine that it will be anyone other than Cruz, unless voters have decided to finally move on after her death. In that case, **Los Van Van** may get the nod for the historic recording "Live at the Miami Arena."

BEST ALTERNATIVE MUSIC ALBUM: Should Win: "Cuatro Caminos" is undoubtedly **Café Tacuba's** best album in years. **Ozomatli** is a contender, but since "Coming Up" is an EP, the impact isn't the same. Honorable mention goes to **Babasónico's** surprising "Infame."

Will Win: Café Tacuba has the international scope.

BEST RANCHERO ALBUM: Should Win: This year's nominees make up a strong, competitive category. I love that **Marco Antonio Solís** effectively pulled off a *ranchera* album in his own style with "Tu Amor O Tu Desprecio," but "En Vivos Por Ultima Vez," with **Vicente Fernández** and **Alejandro Fernández**, features two generations of music in one exciting performance. They deserve a nod. (Vicente is also nominated for solo set "Se Me Hizo Tarde La Vida.")

Will Win: Vicente Fernández. A contender for years, Fernández finally won his first Latin Grammy two years ago. Now, voters everywhere recognize him as the top artist in the genre.

BEST NORTEÑO ALBUM: Should Win: **Conjunto Primavera** deserves its nomination for "Decide Tú." But **Los Tigres del Norte** went the extra mile with "Pacto de Sangre," an album that entertains and advocates and does it well across the board.

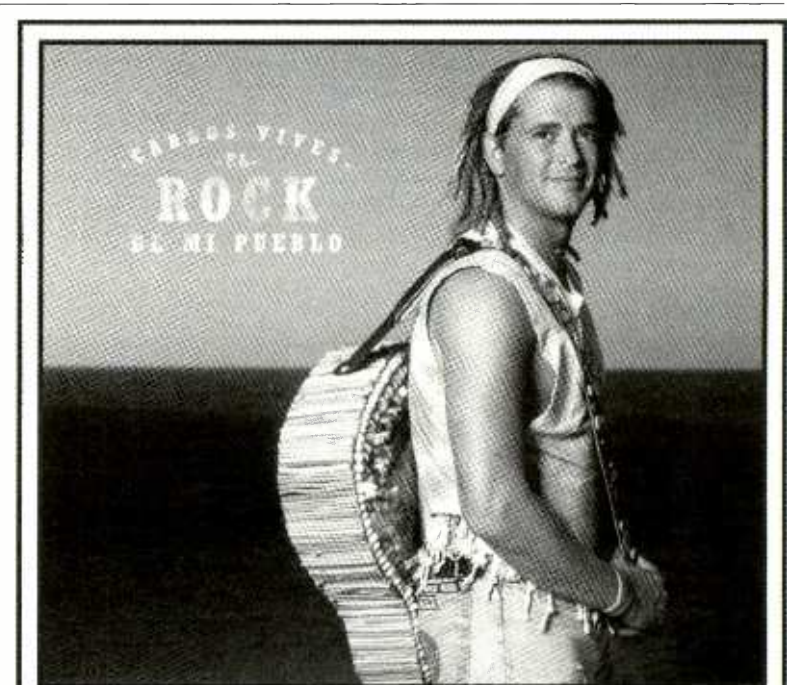
Will Win: Perennially popular **Ramón Ayala y Sus Bravos del Norte** will give them a run for their money with "Titere En Tus Manos/El Invicto," but **Los Tigres del Norte**, with their newfound popularity and good will in Spain, will win.

BEST MALE POP VOCAL ALBUM: Should Win: How do you choose among three giants—**Luis Miguel** ("33"), **Ricky Martin** ("Almas del Silencio") and **Alejandro Sanz** ("No Es Lo Mismo")—and well-regarded newcomers **Obie Bermúdez** ("Confesiones") and **David Bisbal** ("Bulería")? There is plenty of commercial success here, but the best-crafted set among these is "No Es Lo Mismo."

Will Win: Sanz. Because he is an author, an interpreter and an extraordinary musician.

BEST SALSA ALBUM: Should Win: I'm not a fan of posthumous awards, but **Celia Cruz's** "Regalo del Alma" touched my heart like few albums have. I'm for Celia even though **Victor Manuelle's**

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Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'COMO TU' by Carlos Vives and 'NADA VALGO SIN TU AMOR' by Juanes.

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop, 16 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week.

LATIN POP AIRPLAY

Table with 5 columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'FIERA INQUIETA' by Angela Maria Forero and 'COMO TU' by Carlos Vives.

TROPICAL AIRPLAY

Table with 5 columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'GASOLINA EL CARTEL VI' by Daddy Yankee and 'COMO TU' by Carlos Vives.

REGIONAL MEXICAN AIRPLAY

Table with 5 columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'SUAVITO' by Cuisillos and 'MI PEOR ENEMIGO' by Bronco.

SEPTEMBER 4
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by
Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	9	10	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	49	44	40	13	LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD) [M]	Con Mis Propias Manos	1
2	1	1	3	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	1	50	50	45	70	JOAN SEBASTIAN MUSART 12687/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9
3	4	3	9	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	51	49	34	10	CARDENALES DE NUEVO LEON DISA 720367 (11.98 CD) [M]	En Concierto	16
4	5	2	8	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	52	51	51	43	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
5	3	4	4	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	53	42	31	23	GIPSY KINGS NONESUCH 79847/AG (18.98 CD)	Roots	3
6	6	5	11	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3	54	57	64	8	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	54
7	8	7	6	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1	55	47	60	56	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
8	NEW	1	1	VARIOUS ARTISTS DISA 720383 (11.98 CD)	HOT SHOT DEBUT iQue Chido! El Pasito Duranguense	5	56	41	36	21	LOS TIGRES DEL NORTE FONOVISA 351243/UG (14.98 CD)	Pacto De Sangre	1
9	10	—	2	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9	57	45	52	5	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	45
10	9	6	1*	MARC ANTHONY SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	58	52	43	8	DUELO UNIVISION 310284/UG (13.98 CD) [M]	Para Sobrevivir	12
11	NEW	1	1	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	11	59	40	—	2	POLO URIAS Y SU MAQUINA NORTENA FONOVISA 350957/UG (13.98 CD)	En La Cumbre	40
12	21	19	9	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2	60	46	59	3	INDUSTRIA DEL AMOR UNIVISION 310309/UG (13.98 CD)	12 Numeros 1	46
13	15	14	9	LUNYUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	61	54	44	11	VARIOUS ARTISTS FONOVISA 351303/UG (14.98 CD)	Diamantes De Coleccion	17
14	17	15	10	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	62	53	28	6	VARIOUS ARTISTS UNIVISION 310268/UG (14.98 CD)	Parranda Tequilera 2004	28
15	7	8	4	ALACRANES MUSICAL UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7	63	55	46	6	VARIOUS ARTISTS DISA 726969 (14.98 CD/DVD)	100% Puro Zacatecas	37
16	11	12	3	LOS HURACANES DEL NORTE FONOVISA 351368/UG (13.98 CD) [M]	Legado Norteno	11	64	RE-ENTRY	24	VARIOUS ARTISTS UNIVISION 310090/UG (13.98 CD)	30 Gruperas De Coleccion	6	
17	13	16	8	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	10	65	RE-ENTRY	12	SELENA EMI LATIN 98845 (18.98 CD)	Momentos Intimos	11	
18	14	11	6	PATRULLA 81 DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6	66	RE-ENTRY	3	BEBE & CIGALA CALLE 94/BLUEBIRD/RCA VICTOR (18.98 CD)	Lagrimas Negras	54	
19	12	10	10	AKWID UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2	67	69	53	28	PAULINA RUBIO UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1
20	16	18	12	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	68	66	66	29	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7
21	18	13	3	K-PAZ DE LA SIERRA DISA 720361 (12.98 CD) [M]	En Vivo	13	69	64	65	39	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1
22	20	47	4	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD)	Tesoros De Coleccion	20	70	67	73	6	LOS TERRIBLES DEL NORTE FREDDIE 0105 (16.98 CD)	Antologia De Jefes	64
23	23	21	5	LOS YONIC'S FONOVISA 351403/UG (13.98 CD) [M]	Nuestras Consentidas	15	71	56	42	4	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 73580 (13.98 CD)	Si Te Vuelves A Enamorar	40
24	24	20	11	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16	72	59	50	14	PALOMO DISA 720372 (12.98 CD) [M]	Yo Te Propongo	6
25	25	23	15	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	73	RE-ENTRY	9	BETO Y SUS CANARIOS DISA 020341 (12.98 CD)	100% Tierra Caliente	21	
26	28	35	10	LIBERACION DISA 720375 (11.98 CD) [M]	Las Mas Bailables De Liberacion	17	74	65	57	9	VARIOUS ARTISTS FONOVISA 351373/UG (14.98 CD)	Amor Gruperero	35
27	22	17	6	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTEÑO FONOVISA 351371/UG (13.98 CD) [M]	Reunion Entre Amigos	11	75	RE-ENTRY	19	LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/DVD) [M]	La Historia	12	
28	58	—	2	MICHAEL STEVAN FONOVISA 351244/UG (14.98 CD)	PACESETTER Recordando A Los Terricolas	28							
29	33	30	12	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24							
30	26	22	17	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6							
31	19	—	2	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD)	Tesoros De Coleccion: Puras Rancheras	19							
32	35	32	16	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7							
33	31	25	20	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3							
34	32	29	22	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1							
35	30	24	10	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22							
36	29	39	3	LOS BUKIS UNIVISION 310308/UG (13.98 CD)	10 Numeros 1	29							
37	34	27	18	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1							
38	NEW	1	1	BETO Y SUS CANARIOS DISA 720381 (11.98 CD)	En Vivo	38							
39	4	41	3	CHARLIE ZAA OLE 197111 (15.98 CD)	Puro Sentimiento	39							
40	38	—	2	EL PODER DEL NORTE DISA 727045 (12.98 CD)	Historia Musical: 30 Pegaditas	38							
41	27	33	5	PESADO WEA/MX 61772/WARNER LATINA (13.98 CD) [M]	Rezare	18							
42	48	48	20	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11							
43	37	37	10	ANA BARBARA FONOVISA 351396/UG (14.98 CD) [M]	Una Mujer, Un Sueno	15							
44	36	26	13	LOS HURACANES DEL NORTE UNIVISION 310275/UG (14.98 CD) [M]	Con Experiencia Y Juventud	5							
45	39	38	61	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9							
46	60	61	44	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6							
47	61	62	21	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5							
48	RE-ENTRY	37	37	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	1 MARC ANTHONY VALIO LA PENLA (SONY DISCOS)	1 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
2 OZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)	2 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	2 BRONCO: EL GIGANTE DE AMERICA SIN RIENDA (FONOVISA/UG)
3 FRANCO DE VITA STOP (SONY DISCOS)	3 LUNYUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	3 MARCO ANTONIO SOLIS & JOAN SEBASTIAN DOS GRANDES (FONOVISA/UG)
4 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)	4 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	4 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
5 CHARLIE ZAA PURO SENTIMIENTO (OLE)	5 MICHAEL STEVAN RECORDANDO A LOS TERRICOLAS (FONOVISA/UG)	5 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
6 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	6 DON OMAR THE LAST DON (VI)	6 VARIOUS ARTISTS I QUE CHIDO! EL PASITO DURANGUENSE (DISA)
7 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	7 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	7 LOS ANGELES DE CHARLY DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS (FONOVISA/UG)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 TREBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)	8 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
9 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	9 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	9 GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
10 GIPSY KINGS ROOTS (NONESUCH/AG)	10 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	10 ALACRANES MUSICAL A CAMBIO DE QUE? (UNIVISION/UG)
11 ALEKS SYNTEK MUNDO LITE (EMI LATIN)	11 JERRY RIVERA MI HISTORIA MUSICAL (IVENE/SONY DISCOS)	11 LOS HURACANES DEL NORTE LEGADO NORTEÑO (FONOVISA/UG)
12 BEBE & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)	12 OMARA PORTUONDO FLOR DE AMOR (WORLD/CIRCUIT/ONESUCH/AG)	12 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
13 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	13 THE SPANISH HARLEM ORCHESTRA ACROSS 110TH STREET (LIBERTAD/RED INK)	13 PATRULLA 81 EN VIVO DESDE DALLAS, TEXAS (DISA)
14 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	14 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	14 AKWID KOMP 104.9 RADIO COMPA (UNIVISION/UG)
15 JENNIFER PENA SEDUCCION (UNIVISION/UG)	15 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)	15 K-PAZ DE LA SIERRA EN VIVO (DISA)
16 MANA ECLIPSE (WARNER LATINA)	16 CELIA CRUZ HITS MIX (SONY DISCOS)	16 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
17 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	17 ELVIS CRESPO SABOREALO (OLE)	17 LOS YONIC'S NUESTRAS CONSENTIDAS (FONOVISA/UG)
18 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	18 LUNYUNES & NORIEGA MAS FLOW (VI)	18 RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
19 PANORAMA POR ESO... GRACIAS (IVENE/SONY DISCOS)	19 ANGEL & KHRIZ LOS MVP'S (LUAR)	19 VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)
20 TIZIANO FERRO 111 CIENTO ONCE (EMI LATIN)	20 AVENTURA LOVE & HATE (PREMIUM LATIN)	20 LIBERACION LAS MAS BAILABLES DE LIBERACION (DISA)

*Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (10x), Certification for net shipment of 200,000 units (20x), Certification for net shipment of 400,000 units (40x), Certification for net shipment of 800,000 units (80x), Certification for net shipment of 1,600,000 units (160x). * Asterisk indicates LP is available. M, T, C, D, EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Majors Catch On To Compilations' Appeal

BY MICHAEL PAOLETTA

A quick glance at the *Billboard* Top Electronic Albums chart reveals several compilations, including Happy Boys' "Trance Party [Volume Four]," Paul Oakenfold's "Creamfields," Bad Boy Joe's "Best of NYC AfterHours . . . Feel the Drums" and Vic Latino & David Waxman's "Ultra.Dance 05."

A second glance demonstrates that these titles are the musical children of independent labels: Robbins, Perfecto/Thrive, Megamix/Musicrama and Ultra, respectively. There are no major-label dance compilations to be found in the mix.

This contrasts with the scene in the United Kingdom, where major-label dance compilations like "Cream Classics" (Warner Dance), "Clubland 5" (AATW/UMTV), "Anthems of Ibiza" (Inspired/UMTV) and "The Best Club Anthems" (Virgin/EMI) currently pepper the charts.

That's because, unlike in the United States, the international dance music market uses compilations as an integral selling component to dancefloor hit singles, which, in turn, drive sales of the various compilations.

Indeed, major-label dance compilations in the United States have been missing in action since the dawn of the new millennium.

But that's about to change with the

Oct. 5 release of Virgin's "Virgin Records Dance Hits," which will be beat-mixed by DJ/producer Jason Nevins.

Atlantic Records, it all comes down to money. "Majors must get behind the project with a good retail program,"



"The major labels in America *should* be releasing dance compilations," says Big Management's Gary Salzman, who oversees the careers of Nevins, Ray Roc and others. "We have the artists, the producers, the songs and the remixes in this country. There's no reason for U.S. labels to not be in the dance-compilation market."

Indeed. But according to Johnny DeMairo, senior director of A&R at

he says. "But that's not always easy to do when you're dealing with other releases that are considered to be a higher priority."

DeMairo says this is why Ultra, Robbins, Tommy Boy, Global Underground, DeeVee, UBL and other indie labels have become so successful and powerful in the dance-compilation market. "That's all they do. Dance music is their priority."

That said, DeMairo acknowledges that Atlantic, by way of the Rhino imprint, will be releasing a lot of dance compilations in the future, encompassing classic material and current hits. "We certainly have the music and the remixes."

So, too, does Virgin. "Virgin Records Dance Hits" spotlights numerous Virgin artists as well as acts on other labels owned by parent EMI. They include Janet Jackson, Kylie Minogue, Daft Punk, Iggy Pop, Dirty Vegas and Joss Stone (a remix of new single "You Had Me").

Non-EMI tracks include Shape: UK's "Lola's Theme," Mynt Featuring Kim Sozzi's "How Did You Know?" and the Roc Project Featuring Tina Novak's "Déjà Vu (It's Hard to Believe)." The set will also introduce two new Virgin acts: electronic-pop duo Self Serve and R&B singer Brooke Valentine.

Mauro DeCeglie, director of product management at Virgin, calls the compilation "a celebration of dance music within our company and beyond."

It is also the first of many compilations to feature music from a specific genre and use Virgin Records as a brand, DeCeglie adds.

To spread the word about "Virgin Records Dance Hits," the label is setting up initiatives with gyms and

fitness centers, the gay community and retailers. There are also plans for Nevins to embark on a DJ tour in support of the collection.

At the center of this project was Salzman, who helped with the tracklisting and the licensing of non-EMI titles.

"EMI has the product and we have the relationships with the other labels," Salzman says. "We also have our ears to the street. We know what music is happening in the clubs."

Of course, as someone who spearheaded this project and supplied the DJ, Salzman has a dual interest in its success. "He wants this to work," Nevins notes. "The entire concept—the tracklisting, the packaging, the marketing and promotion—is key, and he totally understands this."

Using this model, Salzman says, a major can get dance compilations into the market without having to pay for a separate dance department.

In this way, he continues, "it becomes cost effective for the major label, [and] at the same time, an additional revenue stream is being created."

Still, DeMairo cautions, "If it's the right collection of songs, any major label can make this model work if they put money behind it. It comes down to money and prioritizing. If you get behind the project with a retail program, it will be successful."

Moroder, Van Dyk Highlight Dance Summit

With the 11th annual *Billboard* Dance Music Summit right around the corner (Sept. 20-22 at the Union Square Ballroom in New York), we are incredibly

happy to announce that legendary producer **Giorgio Moroder** is confirmed for the Pioneers of Dance/Electronic Music panel, while top international DJ/producer **Paul Van Dyk** is confirmed for The *Billboard* Q&A.

To paraphrase **Ruth, Anita and June**, we're so excited.

Moroder, who hails from Ortisei, Italy, and resides in Los Angeles, was one of the aural architects of disco music. His solo albums ("Knights in White Satin," "From Here to Eternity," "E=MC²") remain templates for today's electronic artists and producers.

Of course, he was also instrumental in the international success of **Donna Summer**.

Moroder, along with **Pete Bellotte**, helmed numerous Summer

classics, including "Love to Love You Baby," "Try Me, I Know We Can Make It," "Summer Fever," "MacArthur Park," "Last Dance," "Hot Stuff" and "I Feel Love."

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



Moroder and Bellotte also masterminded the self-titled **Munich Machine** album.

On his own, Moroder handled Summer's "On the Radio" and Grammy Award-winning "Carry On." And with **Gary Klein**, Moroder produced Summer's duet with **Barbra Streisand**, "No More Tears (Enough Is Enough)."

Along the way, he collaborated with other artists. They include **Madleen Kane**, the **Three Degrees**,

Sparks and **Philip Oakey**.

Moroder also worked on several soundtracks: "Midnight Express," "American Gigolo," "Flashdance," "Top Gun" and others. These films included hits by **Blondie** ("Call Me"), **Irene Cara** ("Flashdance . . . What a Feeling") and **Berlin** ("Take My Breath Away").

Altogether, Moroder owns three Grammys, three Oscars and four Golden Globe Awards.

And then there is Van Dyk, whose own productions have surely been influenced by Moroder.

The German artist's most recent **Mute Records** album, "Reflections," peaked at No. 3 on the *Billboard* Top Electronic Albums chart last year. It has since spawned three club hits ("Time of Our Lives," "Nothing but You" and "Crush").

Earlier this year, Van Dyk took home *DanceStar* Awards for best non-U.S. international DJ, best use of music in a TV commercial (**Motorola**) and best U.S. event (New York's Central Park Summer-Stage 2003).

Van Dyk also rocked the stages at the Ultra Music Fest in Miami

and the Coachella Valley Music & Arts Festival in Indio, Calif.

He begins a 19-date Rock the



Vote Presents Paul Van Dyk tour Sept. 4 at the Space club in Miami. On one of his rare days off, he will fly to New York specifically for the summit—where I will interview him one-on-one.

And yes, questions from summit attendees will certainly follow.

For more info about the summit, or to register, visit billboardevents.com.

CHANNEL SURFING: The fifth season of *Showtime's* "Queer As Folk" series begins shooting in late September for episodes that will air next spring.

The show's music supervisor, **Michael Perlmutter**, of **SL Feldman & Associates** in Toronto, is looking for rare and not-yet-released dance/electronic tracks.

Perlmutter says he is searching for titles that will be commercially available between February and June 2005.

He is also keen on showcasing rare or commercially unavailable remixes.

For more info, e-mail him at perlmutter@slfa.com.

Ready for a reality TV show about Las Vegas' Ice Meta Club? If so, prepare yourself for the Oct. 12 premiere of "The Club" on **Spike TV**. Auditions were recently held for dancers and DJs. International DJ/producer **Paul Oakenfold** is confirmed to appear on the show.

SEPTEMBER 4 2004				HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. IN	TITLE	Artist
1	1	1	14	NUMBER 1 14 Weeks At Number 1 AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76811/SONY MUSIC	George Michael
2	2	5	19	DIP IT LOW (DANCE REMIXES) ISLAND 002447/DJMG	Christina Milian
3	4	3	18	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
4	3	2	6	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) ATLANTIC 93299/AG	Brandy
5	6	4	7	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.	Michael Buble
6	5	6	10	SCANDALOUS (REMIXES) 456/REPRISE 42723/WARNER BROS.	Mis-Teeq
7	7	8	59	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
8	8	7	32	ME AGAINST THE MUSIC JIVE 5757/ZOMBA	Britney Spears Featuring Madonna
9	RE-ENTRY	6	4	STEPPIN' OUT DM 456	Kaskade
10	11	13	15	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
11	12	11	23	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
12	10	9	6	ALL NITE (DON'T STOP) [S. KLEINENBERG REMIX] VIRGIN 43832	Janet Jackson
13	9	10	21	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke
14	13	12	8	IF I CLOSE MY EYES ROBBINS 72111	Reina
15	17	18	15	LOVE COMES AGAIN BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
16	18	16	47	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
17	15	19	6	BLACK CHERRY MUTE 69253	Goldfrapp
18	RE-ENTRY	58	8	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 063783/DJMG	Mariah Carey
19	NEW	4	1	PARTY CRASHERS ASTRALWERKS 49492	Radio 4
20	37	37	1	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna
21	23	26	1	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
22	RE-ENTRY	8	1	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2445/TOMMY BOY	Nightcrawlers
23	NEW	1	1	FREAKS SYSTEM 1036	Richard "Humpty" Vission
24	21	17	21	CRUSH MUTE 9240	Paul Van Dyk Featuring Second Sun
25	14	14	4	OUTRAGEOUS JIVE 63276/ZOMBA	Britney Spears

SEPTEMBER 4 2004				HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
1	2	9	NUMBER 1 4 Weeks At Number 1 MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba	
2	1	8	TURN ME ON ATLANTIC	Kevin Lyttle Featuring Spragga Benz	
3	3	11	IF I CLOSE MY EYES ROBBINS	Reina	
4	5	38	AS THE RUSH COMES ULTRA	Motorcycle	
5	7	4	LOLA'S THEME YOU/ULTRA	Shape: UK	
6	4	10	EVERYTIME JIVE/ZOMBA	Britney Spears	
7	6	4	I LIKE IT YOSHITOSHI/DEEP DISH	Narcotic Thrust	
8	16	4	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi	
9	10	14	AMAZING AEGEAN/EPIC	George Michael	
10	17	2	GET UP STAND UP ULTRA	Stellar Project	
11	9	11	EX EX GIRLFRIEND ROBBINS	DND Featuring Angie Irons	
12	8	7	SCANDALOUS 456/REPRISE	Mis-Teeq	
13	12	4	CHERISH THE DAY BIG3	Plummet	
14	15	3	OPA OPA ULTRA	Despina Vandi	
15	13	10	WHERE ARE YOU NOW? ROBBINS	Ian Van Dahl	
16	RE-ENTRY	1	WHITE FLAG ARISTA/RMG	Dido	
17	11	6	MAKE YOUR MOVE TOMMY BOY SILVER LABEL/TOMMY BOY	Dave Armstrong	
18	19	4	SATELLITE ULTRA	Oceanlab	
19	25	23	DIP IT LOW ISLAND/DJMG	Christina Milian	
20	14	3	MAI AI HEE (DRAGOSTEA DIN TEI) ULTRA	O-Zone	
21	20	23	BEAUTIFUL THINGS ROBBINS	Andain	
22	18	4	FLAWLESS (GO TO THE CITY) AEGEAN/EPIC	George Michael	
23	21	2	HEAR MY NAME TOMMY BOY SILVER LABEL/TOMMY BOY	Armand Van Helden Featuring Spalding Rockwell	
24	NEW	1	ONE WITH YOU RM	Sun	
25	22	12	LET'S GET IT RIGHT ROBBINS	Krystal K	

SEPTEMBER 4 2004				TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title	
1	1	4	NUMBER 1 4 Weeks At Number 1 SCISSOR SISTERS UNIVERSAL 002727/UMRG [M]	Scissor Sisters	
2	3	72	THE POSTAL SERVICE SUB POP 595 [M]	Give Up	
3	2	2	PAUL OAKENFOLD PERFECTO 90724/THRIVE	Creamfields	
4	4	34	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!	
5	5	14	THE STREETS VICE 61534/ATLANTIC	A Grand Don't Come For Free	
6	7	8	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 075 [M]	The Outernational Sound	
7	6	6	THE HAPPY BOYS ROBBINS 75047	Trance Party [Volume Four]	
8	12	20	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0	
9	10	12	Tiesto BLACK HOLE 30364/NETTWERK [M]	Just Be	
10	8	5	FAITHLESS CHEEKY/ARISTA 63497/RMG	No Roots	
11	11	18	VIC LATINO & DAVID WAXMAN ULTRA 1190 [M]	Ultra Dance 05	
12	9	2	ORBITAL ATO 21527	Blue Album	
13	13	9	SASHA GLOBAL UNDERGROUND 0001 [M]	Involver	
14	18	4	M83 GOODM 92517/MUTE	Dead Cities, Red Seas & Lost Ghosts	
15	19	25	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558/AG [M]	When It Falls	
16	22	36	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG	Remixed	
17	16	15	VARIOUS ARTISTS ROBBINS 75045	Best Of Hits [Dance] Volume One	
18	21	8	MIKE RIZZO/DJ DREW MINISTRY OF SOUND 1195/ULTRA	Trance Nation: America Three	
19	15	30	AIR SOURCE 96632/ASTRALWERKS	Talkie Walkie	
20	14	4	IAN VAN DAHL ROBBINS 75048	Lost & Found	
21	17	10	BAD BOY JOE MEGAMIX 2004/MUS/CRAMA	Best of NYC AfterHours... Feel the Drums	
22	20	2	AMANASKA ONE WORLD 0011	Panorama	
23	23	6	DERRICK CARTER / MARK FARINA OM 30458	Live At OM	
24	RE-ENTRY	1	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed	
25	RE-ENTRY	1	THE STREETS VICE 93181/ATLANTIC [M]	Original Pirate Material	

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

SEPTEMBER 4 2004 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. IN	TITLE	Artist
1	3	4	6	NUMBER 1 1 Week At Number 1 PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) DEF JAM 003222/DJMG	Ghostface Featuring Missy Elliott
2	4	7	6	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK 'N' RORY/SHAPE:UK/BOXER] AEGEAN 772/EPIC	George Michael
3	2	3	10	WORLD ON FIRE (JXL & M. DE VRIES MIXES) ARISTA PROMO/RMG	Sarah McLachlan
4	6	9	9	GOOD LUCK XL PROMO/ASTRALWERKS	Basement Jaxx Featuring Lisa Kekaula
5	8	16	5	TIME TOMMY BOY SILVER LABEL 2448/TOMMY BOY	Murk
6	1	2	7	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES) J PROMO/RMG	Angie Stone
7	10	15	9	FOOLISH MIND GAMES JVM 023	Jason Walker
8	7	1	8	THAT PHONE TRACK SUBLINEAL 119	DJ Dan
9	12	18	6	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES) ALYSONGROOVES.COM PROMO	Alyson
10	5	5	9	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES) NEBULA 9 2054	Debby Holiday
11	14	22	6	MAKE YOUR MOVE TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong
12	15	23	6	LOLA'S THEME YOU 022/ULTRA	Shape: UK
13	13	17	7	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES) ATLANTIC 93299	Brandy
14	23	33	4	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE PROMO	Esthero
15	33	—	2	STUPIDISCO NETTWERK PROMO	Junior Jack
16	11	8	11	STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES] A&M PROMO/INTERSCOPE	Sting
17	32	40	3	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE PROMO/WARNER BROS.	Debi Nova
18	24	34	5	IF I CLOSE MY EYES ROBBINS 72111	Reina
19	20	25	7	MAYBE (S. KLEINENBERG REMIXES) STAR TRAK PROMO/VIRGIN	N*E*R*D
20	29	39	4	FREEDOM LIZA 41303	Joi Cardwell
21	28	30	5	ALTERNATIVE 3 TRAX 505	Joe Smooth
22	26	31	4	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.) ATLANTIC PROMO	Kevin Lyttle
23	19	20	3	SECRET (E. BAEZ & ORANGE FACTORY MIXES) WARNER BROS. PROMO	Adam Sandler
24	9	6	12	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2445/TOMMY BOY	Nightcrawlers
25	16	11	11	NEW DAY (DANCE MIXES) DEF SOUL CLASSICS 002821/DJMG	Patti LaBelle

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. IN	TITLE	Artist
26	17	14	15	LUV 2 LUV STAR 89 12711	Suzanne Palmer
27	21	13	11	JUST WANNA DANCE JA-TAIL PROMO	Toy
28	38	45	3	CHERISH THE DAY BIG3 PROMO	Plummet
29	39	—	2	YOU MOVE ME JMCA PROMO/SOUND ADVISORS	Amber
30	40	43	3	DEVIL INSIDE ISLAND PROMO/DJMG	Utada
31	36	41	4	MUSICA DE AMOR (MAW REMIXES) ELECTRIC MONKEY 1010	The Latin Project
32	41	44	3	OUTRAGEOUS JIVE 63276/ZOMBA	Britney Spears
33	18	12	14	TOOK MY LIFE JVM 021	Vernessa Mitchell
34	27	21	9	BLOOD (JUNIOR REMIX) ODYSSEY/SONY CLASSICAL 022/JVM	Casey Stratton
35	30	26	9	EVERYTIME (REMIXES) JIVE 62487/ZOMBA	Britney Spears
36	37	32	7	SHOCK BENZ STREET/ZYX PROMO/WAARD	In-Grid
37	47	—	2	SUBMIT RADIKAL 99202	Hibernate
38	22	10	13	LET THE SUN SHINE RADIKAL 99199	Milk & Sugar Featuring Lizzy Pattinson
39	31	27	12	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES) COLUMBIA 76969	Jessica Simpson
40	35	28	11	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES) EPISODE/BENZ STREET PROMO/WAARD	Seduction
41	25	24	14	STEPPIN' OUT DM 456	Kaskade
42	NEW	1	1	HOT SHOT DEBUT MATTER OF TIME DEFINITY 023	Frankie Knuckles Featuring Nicki Richards
43	34	19	12	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES] VIRGIN 43832	Janet Jackson
44	42	37	6	FLASHDANCE YOSHITOSHI 011/DEEP DISH	Deep Dish
45	NEW	1	1	MAMASITA MOOA PROMO/CASABLANCA	Flexy
46	NEW	1	1	CAN'T GO ON KOCH 9635	Mike Rizzo Presents Allie
47	NEW	1	1	EVERYBODY HAPPY GROOVEBLUE 034	Kenne
48	NEW	1	1	FOLLOW THIS BEAT TRAX 504	Paul Johnson
49	43	35	17	HEARTATTACK STAR 89 1280	Jahkey B. Featuring Satta
50	NEW	1	1	PEACE ON EARTH ARTEMIS 51561	Sir Ivan

• 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. • Video clip 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.



McCoury Band Tops IBMA Noms

BY DEBORAH EVANS PRICE

NASHVILLE—The Del McCoury Band tops the list of nominees for the 15th annual International Bluegrass Music Awards, set for Oct. 7 at the Kentucky Center in Louisville, Ky. Blue Highway and Alison Krauss + Union Station are also top nominees.

Krauss and Dan Tyminski of Union Station will host the awards. The event is the centerpiece of the International Bluegrass Music Assn.'s annual World of Bluegrass trade show and Fan Fest, to be held Oct. 4-10.

The Del McCoury Band, an eight-time winner of IBMA's entertainer of the year accolade, leads with 12 nominations, including entertainer, vocal group, instrumental group and album of the year for "It's Just the Night."

Its nominations also include recognition for individual band members. McCoury earned a nod in the male vocalist category, and each of the players received nominations for their respective instruments: Rob McCoury (banjo), Mike Bub (bass), Jason Carter (fiddle) and Ronnie McCoury (mandolin).

Additionally, members of the group participated on three records that received nominations for recorded event of the year: "Life of Sorrow," "Livin' Lovin' Losin': Songs of the Louvin Brothers" and "WhiteHouse."

Alison Krauss + Union Station earned nine nominations, including entertainer of the year, instrumental group and vocal group. Krauss received a nod for female vocalist of the year, and



Tyminski received one for male vocalist. Band members Jerry Douglas (dobro), Barry Bales (bass) and Ron Block (banjo) also earned nods in the categories for their individual instruments. Krauss is also nominated for her work on "Livin' Lovin' Losin': Songs of the Louvin Brothers."

Blue Highway earned seven nominations, including vocal group, instrumental group, album for "Wondrous Love" and song of the year for "Seven Sundays in a Row." "Wondrous Love" also garnered a nod for gospel recorded performance.

Rhonda Vincent & the Rage, Ricky Skaggs & Kentucky Thunder, Mountain Heart and Doyle Lawson & Quicksilver each received five nominations.

The 2004 Hall of Honor inductees are Curly Seckler and Bill Vernon. The distinguished achievement award recipients are Moses "Mo" Asch, Kirk and Becky Brandenberger, Tom T. and Dixie Hall, Jimmie Skinner and Art Stamper.

This year marks the event's last year in Louisville before the IBMA's World of Bluegrass moves to Nashville in 2005. Sirius Satellite Radio, MerleFest, Sugar Hill Records, GHS Strings and Deering Banjos are sponsors of the awards show.

This year's IBMA Awards will be broadcast to more than 300 U.S. markets and 14 foreign networks. The professional membership of the IBMA votes on the awards.

Managing Songwriters A New Tune In Nashville

As a veteran music publisher, **Chris Oglesby** has spent most of his career working with songwriters. But with his new company, **Writer Management**, he is putting his experience to work on their behalf in a new capacity, as a manager.

A more common practice in other music centers, the idea of a management company for songwriters is a relatively new concept in Nashville. And despite a solid roster of clients, Oglesby still sometimes has to explain to the industry just what it is he does.

"There's an education process to what I'm doing," he says.

"In an environment that's changing so rapidly, this management company offers writers some creative consistency. Our goal is just to help them reach and visualize their dreams."

Oglesby has worked in Nashville music publishing since 1985. His experience includes stints at **Almo-Irving Music**, **Bob Doyle's Dreamcatcher** and at **BMG**, where he worked as senior creative director until leaving in March to launch **Writer Management**.

He first saw the idea at work in the United Kingdom. "Several years ago I started taking writers to London on business trips," he explains. "I went over with the idea of hooking up BMG writers with writers from other markets to broaden our horizons a little bit. I began to discover I was meeting with more and more writer managers, which was a new thing to me."

He eventually partnered with **Pete Evans** of **Native Management**, a division of **Simon Fuller's 19 Management**.

Writer Management is a joint venture with **Native/19**.

In London, Oglesby says, the manager "plays the role a typical Nashville publisher plays. They deal with the writer more creatively. In Nashville the publishers are really hands-on with songwriters. They help them a lot in their careers, taking them from one level to the next."

Still, publishers are busy people, typically with a full stable of writers. Having a designated rep like Oglesby is "good for writers in that they have a good, cohesive team behind them," he says, especially at a time when music publishing companies shrink and merge as the industry continues

to consolidate. "If a writer starts at one publishing company and moves to another, the one common denominator is me."

Craig Wiseman was the first A-list songwriter signed to the new company. (Writer Management shares

Music Row office space with Wiseman's **Big Loud Shirt Music**.) Other clients are **Barry Dean**, **Dennis Matkosky** and **Steve McEwan**.

Among the services Oglesby provides is setting up co-writing sessions and pitching songs to labels and producers. He also works with the London office to pitch each other's songs in their respective marketplaces.

"It gives writers a lot of flexibility," he says of the deal. "And with my connection to **Native/19**, it gives my small, little office a worldwide reach."

Another key element of his job is "helping the writers take a little bit more control or be a bit more aggressive with their copyrights." He also works to "think of new and different ways to exploit the material," particularly in the area of new technologies.

Oglesby says his goal for the company is simply to "find writers that I believe in and that believe in me and work together with them to take their careers to the next level."

"I absolutely love songwriters," he adds. "The music business is always going to change, but there's always going to be the music, and writers bring us that."

A GENTLEMAN REMEMBERED: Pioneering bluegrass artist **Charlie Waller** died Aug. 18 at his Virginia home of an apparent heart attack. Waller, who was 69, had been preparing a tour at the time of his death.

Singer/guitarist Waller founded influential bluegrass group **the Country Gentlemen** in 1957. The **International Bluegrass Music Assn.** inducted the group into its Hall of Honor in 1996.

Waller began his professional

career performing in Washington, D.C.-area bars when he was just 13. After moving to Baltimore, he played with **Buzz Busby & the Bayou Boys** for two years before forming the **Country Gentlemen**. The group went on to record nearly 40 albums

Nashville
Scene™

By Phyllis Stark
pstark@billboard.com



OGLESBY: NOW A MANAGER



through many personnel changes. Its latest, "Songs of the American Spirit," was released Aug. 24 by Orlando-based **Pinacastle Records**.

While the group recorded many bluegrass hits, its only appearance on the **Billboard** Hot Country Singles & Tracks chart was 1965's "Bringing Mary Home" on **Rebel Records**. It peaked at No. 43.

ON THE ROW: Music Row publisher/manager **Leigh Brannon** and country artist **Ty Herndon** are joining forces to launch **Over the Stars**, a management and production firm. They will be equal partners in the venture.

Brannon will exit her position as creative director of **Right Bank Music Publishing** to launch **Over the Stars** Oct. 1. Her initial clients are Herndon and Right Bank's rock singer/songwriter **Laurianne Cates**.

Matt Lindsey and **Raleigh Squires** have been hired as independent pluggers for Right Bank's Nashville office.

Ashley Givens joins management company **Tenacious Entertainment** as public relations/management associate. Her previous experience includes stints at **Dead Bird Films**, **Bayou Films**, **APA**, **SHO Artists** and as a talent buyer for Nashville nightclub **3rd & Lindsley**.

MUSIC NEWS: Retired producer/label executive **Jimmy Bowen** is taking one more turn behind the board to produce some tracks for an upcoming **Merle Haggard** record. Bowen is co-producing the project with TV composer **Mike Post** at Post's studio in Burbank, Calif. The album will be a joint venture between Haggard's **Hag Records** and **Capitol Records**, his former longtime label home. The album will include a duet with **Toby Keith**.

SEPTEMBER 4
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED								
				👑 NUMBER 1 👑			7 Weeks At Number 1							
1	1	1	14				1	31	34	36	21	THE BRIDE C. HOWARD (L. HENGBER, D. BURGESS, L. A. BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	31
2	2	2	19				2	32	33	35	14	LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw CURB ALBUM CUT	32
3	4	5	10				3	33	28	28	18	I GO BACK B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA ALBUM CUT	28
4	3	3	22				3	34	38	39	7	DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban CAPITOL ALBUM CUT	34
5	6	7	20				5	35	37	40	8	WHISKEY LULLABY FROGERS (B. ANDERSON, J. RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	35
6	5	4	26				4	36	39	46	7	GIRLS LIE TOO B. GALLIMORE (C. HARRINGTON, K. LOVEFACE, T. NICHOLS)	Terri Clark MERCURY ALBUM CUT	36
7	7	9	28				7	37	36	37	11	I WANT TO LIVE M. WILLIAMS (R. RUTHERFORD, B. JAMES)	Josh Gracin LYRIC STREET 164083	36
8	8	10	11				8	38	40	42	8	SHE THINKS SHE NEEDS ME R. SCRUGGS (S. LEMAIRE, C. MILLS, S. MINOR)	Andy Griggs RCA ALBUM CUT	38
9	9	14	18				9	39	41	45	6	TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	39
10	10	12	7				10	40	42	47	5	SUDS IN THE BUCKET S. EVANS, P. WDRLEY (B. MONTANA, J. ENA)	Sara Evans RCA ALBUM CUT	40
11	12	11	20				11	41	49	60	3	HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson EPIC 78851/EMN	41
12	13	13	3				12	42	44	49	6	SAVE A HORSE (RIDE A COWBOY) B. KENNY, J. RICH, P. WDRLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS. ALBUM CUT/WRN	42
13	16	23	4				13	43	45	52	4	I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	43
14	14	16	11				14	44	47	55	4	STAYS IN MEXICO J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	44
15	17	20	9				15	🎵 HOT SHOT DEBUT 🎵						
16	15	17	24				15	45	NEW	1		TRIP AROUND THE SUN M. UTLEY, M. MCANALLY (A. ANDERSON, S. BRUTON, S. VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	45
17	18	21	19				17	46	55	—	3	FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	46
18	19	19	21				18	47	48	51	7	THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	47
19	21	22	29				19	48	NEW	1		IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols UNIVERSAL SOUTH 003216	48
20	22	25	22				20	49	NEW	1		IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	49
21	23	27	19				21	50	NEW	1		ROUGH & READY S. HENRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins CAPITOL ALBUM CUT	50
22	24	26	11				22	51	51	57	5	BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts MERCURY 002162	51
23	26	30	7				23	52	NEW	1		YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	52
24	27	29	9				24	53	52	54	6	HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	53
25	25	18	15				25	54	58	—	2	NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	54
26	30	32	14				26	55	56	—	2	MR. MOM D. HUFF (R. McDONALD, R. HARBIN, D. PFRIMMER)	Lonestar BNA ALBUM CUT	55
27	31	33	7				27	56	59	58	6	COME HOME SOON D. HUFF, S. HEDDAISY (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	56
28	29	31	19				28	57	54	53	7	HEY GOOD LOOKIN' M. UTLEY, M. MCANALLY (H. WILLIAMS)	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait RCA ALBUM CUT	57
29	32	34	9				29	58	NEW	1		THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County ASYLUM-CURB ALBUM CUT	58
30	35	38	5				30	59	46	44	16	YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	59
								60	43	43	19	LOOK AT US C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	60
												AWFUL, BEAUTIFUL LIFE FROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	
												SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	

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.

SEPTEMBER 4 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	94	👑 NUMBER 1 👑			31 Weeks At Number 1
1	1	94	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live	
2	2	28	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.	
3	3	72	STEVE IVEY	MADACY CHRISTIAN 59447/MADACY	Best Of Bluegrass Gospel	
4	5	17	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World	
5	14	64	RHONDA VINCENT	ROUNDER 610497 [M]	One Step Ahead	
6	7	25	VARIOUS ARTISTS	CMH 8775	Pickin' On Toby Keith Volume II	
7	6	42	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	
8	4	16	VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs	
9	9	30	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers	
10	8	7	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 18983/7TIME LIFE	Pure Pickin': Classic Bluegrass Instrumentals	
11	11	42	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	
12	NEW	1	DOYLE LAWSON & QUICKSILVER	SKK 0547/CROSSROADS	A School Of Bluegrass	
13	NEW	1	OPEN ROAD	ROUNDER 610542	...In The Life	
14	12	9	STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	
15	NEW	1	DEL MCCOURY	ROUNDER 611613	High Lonesome And Blue	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). 📀 RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 4 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	21	👑 NUMBER 1 👑			11 Weeks At Number 1
1	1	21	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts	
2	2	13	I MEANT TO	EPIC 76885/SONY MUSIC	Brad Cotter	
3	3	14	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins	
4	5	40	HURT	AMERICAN 009770/LOST HIGHWAY	Johnny Cash	
5	4	20	WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich	
6	—	1	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers	
7	6	60	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer	
8	—	1	BABY GIRL	MERCURY 003255/UMGN	Sugarland	
9	7	11	PHOTOGRAPH	ROUNDER 614616	Malibu Storm	
10	—	1	HIGH LONESOME	MCA NASHVILLE 002239/UMGN	Jedd Hughes	

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

LYFE JENNINGS

Lyfe 268-192
PRODUCERS: various
Columbia/Sony Urban Music 90946
RELEASE DATE: Aug. 17

Some musicians are able to take their experiences—good, bad or otherwise—and craft emotional songs that everyone can relate to. That's what newcomer Lyfe Jennings attempts to do on his debut here. The Toledo, Ohio, native shares his experiences as a hustler and a convicted felon—the album title refers to his inmate number—over smooth R&B tracks. Lead single “Must Be Nice” works well as a midtempo showcase for his throaty tenor as he crones about finding the perfect love. Jennings is particularly effective on such songs as the spiritual “26 Years, 17 Days,” “Greedy” and “She Got Kids.” But his narration of the album, which plays between songs, quickly becomes tiring and annoying. Despite that, “Lyfe 268-192” is one promising debut.—**RH**

POP

▶ 12 STONES

Potter's Field
PRODUCER: Dave Fortman
Wind-up 60150-13082-2
RELEASE DATE: Aug. 24
 Wind-up act 12 Stones sold 300,000-plus copies of their self-titled debut. Still, audiences are likely more familiar with Stones singer Paul McCoy, because of his guest spot on Evanescence's breakthrough hit, “Bring Me to Life.” That exposure should lead more people to give “Potter's Field” a chance, along with some closer scrutiny. The album is far from a sophomore slump; songs like first single “Far Away” and the lilting “Photograph” find the rock foursome striving to write weighty music with earnest lyrics to match. But that elusive element that gives a group its distinct musical identity is missing. The rat-a-tat intro to “Three Leaf Loser,” along with its quirky cadences, offers a positive hint to what may lie around the next creative corner.—**CLT**

★ IAN MOORE

Luminaria
PRODUCERS: Ian Moore, Screen Door Music
Yep Roc 2083
RELEASE DATE: Aug. 24
 The burden of the contemporary singer/songwriter is in formulating a sound that is completely unique. With “Luminaria,” Ian Moore accomplishes just that. Lyrically, the album is filled with shadowy, deep imagery, like a mysterious black-and-white photograph. From opening track “What I've Done,” Moore puts the listener in the passenger seat right beside him, and he drives down real-life roads. He doesn't fly with angels; He dances with devils. Instrumentally,

ESSENTIAL REVIEWS



YOUNG BUCK

Straight Outta Cashville
PRODUCERS: various
G-Unit/Interscope B0002972
RELEASE DATE: Aug. 24

Following the success of 50 Cent, Lloyd Banks and their collective G-Unit efforts, it's not surprising that anticipation is high for the debut from G-Unit member Young Buck. A native of Nashville, Buck combines his gritty Southern flow with hard-core beats to craft a set that will please G-Unit fans. Lead single “Let Me In” is already a club and radio favorite, thanks to its catchy hook and guitar licks. “Prices on My Head” thumps with a hypnotic bass kick as the artist, Banks and D-Tay trade verses about living a life of infamy. Buck is equally impressive when he holds his own alongside fellow Dirty South MCs Lil' Flip and David Banner (“Welcome to the South”). Other highlights include “Bang Bang” (which samples Nancy Sinatra) and the orchestral “Bona-fide Hustler.” Buck may not be as charismatic or as lyrically compelling as his cohorts, but he still makes a strong impression.—**RH**

the record is equally intelligent—filled with dark subtleties, recalling a time when the Beatles experimented with the moodier side of pop. Moore's low, melodic voice is the perfect accomplice to the musical conundrum he has created.—**MDS**

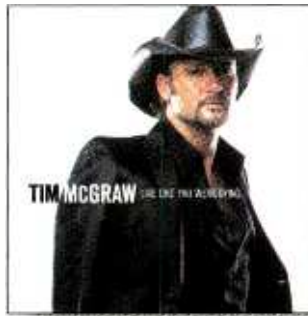
★ REGINA SPEKTOR

Soviet Kitsch
PRODUCERS: Gordon Raphael, Alan Bezozi
Sire 48833
RELEASE DATE: Aug. 17
 On her major-label debut, Russian-born, Bronx, N.Y.-raised, classically trained Regina Spektor emerges as the fresh-faced piano balladeer of the downtown New York set. Spektor is best-known for her association with the Strokes—she shared the mic with Julian Casablancas on the band's B-side “Modern Girls & Old Fashion Men,” and Strokes producer Gordon Raphael is behind the boards for “Soviet Kitsch.” But her muse is as rooted in Tori Amos as it is in trashy post-punk. Tracks like “Ode to Divorce” and “Ghost of Corporate Future” brim with collegiate-style confessional gusto. Standout cut “Us” is home to a Carnegie Hall-inspired arrangement that features Spektor at the keys and

TIM MCGRAW

Live Like You Were Dying
PRODUCERS: Tim McGraw, Byron Gallimore, Darran Smith
Curb 78858
RELEASE DATE: Aug. 24

Tim McGraw and his road band returned to upstate New York to record this very confident studio album, his eighth. “How Bad Do You Want It” is raw, swampy, blues rock, while “Back When” is twangy nostalgia. “My Old Friend” and “Blank Sheet of Paper” are gently loping midtempo that McGraw completely owns. Several songs, including the chart-topping



powerful title cut, are quite personal and perfectly suited to McGraw's vocal style. Always a risk-taker, he remains fearless in his choice of material, evident here on sweeping, observant fare like “Drugs or Jesus” and the ultimately redemptive “Kill Myself.” McGraw avoids slickness on perceptively cuts like “Everybody Hates Me” and the backwoods funk of the witty “Do You Want Fries With That.” With this 16-track set, McGraw continues to top himself.—**WR**

the bouncing accompaniment of a string quartet. The tune embodies Spektor's central appeal: a girlish piano-pop naïveté crossed with an East Village rock sensibility.—**BG**

JOHN BRANNEN

The Good Thief
PRODUCERS: John Brannen, Pete Carr
Sly Dog 3001
RELEASE DATE: Aug. 17

It's not easy in today's fragmented market to find a place for a record as versatile and rewarding as “The Good Thief.” Brannen produced this fourth album (and first for the Sly Dog imprint of Detroit jazz indie Mack Avenue) with veteran guitarist Pete Carr. The band features other all-stars, such as Clayton Ivey, the man with the big Hammond and Wurlitzer organ sound. Brannen wrote most of the songs with Jack Tempchin, the co-writer of such Eagles hits as “Already Gone.” But Brannen's expressive story songs dig deep: One listen to “Summer in Savannah” and you'll be soaked from the humidity. Though his well-traveled voice can recall Steve Earle or Springsteen, at times Brannen will jump an octave and reach for the soaring romanticism of Roy Orbison.



R. KELLY

Happy People/U Saved Me
PRODUCER: R. Kelly
Live/Zomba 82876-60356
RELEASE DATE: Aug. 24

Channeling another creative yet conflicted soul—Marvin Gaye—R. Kelly's latest project dissects the sexual/spiritual dichotomy that makes him tick musically. “Happy People” is the party-jam half of this double-CD. Adopting a DJ guise as the “Music Weatherman,” Kelly eases into the feel-good mood with such finger-popping charmers as “Weatherman” and “Love Street.” Some selections are derivative of earlier hit “Step in the Name of Love.” But Kelly has an uncanny ability to mix retro sounds with tasty dollops of contemporary seasoning. The real ear-opener is the project's inspirational second half. Here, soul-baring lyrics really hit home, especially in light of Kelly's legal entanglements. However, try listening to “How Did You Manage” or the Stevie Wonder-hued “Diary of Me” without making an emotional investment. There's no doubt: Kelly's winning musical streak continues.—**GM**

son. “Don't Wanna Lose Like That Again” and “Learning to Dance” have the stuff of standards. You could easily hear the Mavericks' Raul Malo taking them home to adult top 40 or country formats, if not Brannen himself.—**WR**

R&B/HIP-HOP

▶ PITBULL

M.I.A.M.I.
PRODUCERS: various
TVT 2650
RELEASE DATE: Aug. 24

2004 hasn't been the biggest year for hip-hop newcomers, but Pitbull is poised to change that. The Miami native of Cuban descent combines elements of *reggaeton*, R&B, crunk and Miami bass on his debut set, “M.I.A.M.I.” (Money Is a Major Issue). Produced by labelmate Lil Jon and the Diaz Brothers, lead single “Culo” employs the ever-popular Coolie riddim, which has resulted in one spicy, hot hit. The Miami Mix of the single, which features Mr. Vegas, is included here. “Dammit Man” (with guest Piccallo) is a similarly infectious affair with an unforgettable hook. Other highlights are

“That's Nasty,” “305 Anthem” and “I Wonder.” Like his hometown, Pitbull's debut is diverse, fun and sexy-cool.—**RH**

NORTHERN STATE

All City
PRODUCERS: various
Columbia 90497
RELEASE DATE: Aug. 17

Northern State offers another dose of old-school-inspired hip-hop on its major-label debut. This time out, the female trio—Sprout, Spero and Hesta Pryn—eschews the low-fi simplicity of its indie debut, “Dying in Stereo,” for a more produced affair. “Girl for All Seasons,” helmed by Muggs of Cypress Hill, is a girl-power tome with a rock guitar bite. On “Siren Song,” the group teams with soul rocker Martin Luther and producer Ahmir “Questlove” Thompson of the Roots for a melodic, effects-driven, hip-hop love song. The group also tackles such topics as mic skills (“Time to Rhyme”) and wild parties (“Last Night”) with a feel-good attitude not often found in mainstream hip-hop. With few female MCs truly representing these days, Northern State's “All City” is a breath of fresh air.—**RH**

WORLD

▶ ROSA PASSOS

Amorosa
PRODUCER: Jorge Calandrelli, Steven Epstein
Sony Classical 92068
RELEASE DATE: Aug. 24

Fans of Yo-Yo Ma's *Obrigado Brazil* recordings have already been introduced to Brazilian singer/guitarist Rosa Passos. Now, she makes her Sony Classical debut with a tribute to Brazilian legend and fellow Bahia native João Gilberto. Accompanying her are a wonderful cadre of colleagues that includes iconic 87-year-old French singer Henri Salvador, clarinetist Paquito D'Rivera, percussionist Cyro Baptista and Ma himself. Passos revisits several classic tunes from Gilberto's own 1977 “Amoroso” album, as well as such intercontinental favorites as “Besame Mucho,” Charles Trenet's “Que Reste-T-Il de Nos Amours” (with Salvador) and Gershwin classic “S Wonderful.” Passos sings with a disarmingly girlish tone but is a true bossa nova pro, with a veteran's sense of phrasing. She has immense warmth and sweetness, and slipping this memorable disc into the stereo feels like inviting an old friend to come in and stay awhile.—**AT**

▶ VARIOUS ARTISTS

World Groove
PRODUCERS: various
Putumayo 227
RELEASE DATE: Aug. 24

This streetwise compilation will provide an update for fans of world dance and electronica. The tracks highlight artists from Mali, France, Turkey, Cuba, Lebanon, South Africa, Germany, Algeria/France and Congo/Belgium. The common denominator is serious groove, but stylistically the compilation amounts to a very hip odyssey through numerous regional
 (Continued on page 32)

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Brian Garrity, Rashaun Hall, Gail Mitchell, Michael Paoletta, Wayne Robins, Michael David Spies, Chuck Taylor, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell, Christopher Walsh.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 31)

and ethnic musical sensibilities. Check out Issa Bagayogo's fusion of Malian roots music and dance/electronic on "Nogo," a moving track that also imparts an ecological message. France's Rouge Rouge works an infectious dance beat in a sample-rich environment ("Attention"), while famed Lebanese singer/oud player Ragheb Alama shows his flair for turning folk tunes into dancefloor rave-ups ("Saharony Ellil"). The Cuban Edesio delivers one of the most adventurous tracks with "El Sopón de Yuya," augmenting a classic *son montuno* with an electronic heartbeat and a vocal by Adriano Rodriguez. The initial pressing of "World Groove" will include a bonus CD, featuring songs from Putumayo's Groove and Lounge series.—**PVV**

BLUES

★ ERIC BIBB

Friends
PRODUCERS: Eric Bibb, Leon C. Telarc 83619

RELEASE DATE: Aug. 24
 Eric Bibb's recent recording projects have been superb, and with "Friends" he shows that he's more than willing to share the fun. He cut 15 tunes and invited several artists to participate in the proceedings. The outcome is quite favorable. Particularly auspicious tracks include "Six O'Clock Blues" with Charlie Musselwhite on harmonica, "Goin' Down Slow" with Taj Mahal on vocal and guitar and "Cowgirl Queen" featuring Led Ka' Apana on ukulele. Martin Simpson adds a sweet slide guitar to Bibb's original gem "The Cape," and Odetta lends her considerable vocal presence to "Taint Such a Much." *Kora* player Mamadou Diabate supplies a touch of the exotic to "Lovin' in My Baby's Eyes." Bibb's adept feel for blues, folk and gospel shines throughout, and he moves among them effortlessly. With this eloquent disc, Bibb solidifies his spot on the blues A-list.—**PVV**

JAZZ

► NANCY WILSON

R.S.V.P.
PRODUCERS: Jay Ashby, Marty Ashby
MCG Jazz 1013

RELEASE DATE: Aug. 24
 Only a few can lay claim to a 50-year musical career. Count Nancy Wilson among them. Throughout the course of an astounding 67 recordings, this singer's singer has crafted an impressive body of work—jazz, R&B, pop, standards—that transcended categorization long before it became fashionable. Wilson simply sang good music. And that's the case with her latest offering, a collection of favorites she has never had the chance to record. Featuring a special guest, each selection melds perfectly with Wilson's storytelling style. Among the pleasant surprises is her take on an obscure Marvin Gaye ballad, "Why Did I Choose You," with R&B fixture Kenny Lattimore. Kindred jazz soul George Shearing contributes to "Blame It on My Youth." Throughout, Wilson's hypnotic, expressive voice has lost none of its original appeal. As she aptly notes on the splendid opening track, "An

Older Man Is Like an Elegant Wine": "Wine is not alone in getting better with the years."—**GM**

VITAL REISSUES

THE KINKS

One for the Road
REISSUE PRODUCER: Bill Crowley
ORIGINAL PRODUCER: Ray Davies
Konk/Koch 79803

RELEASE DATE: Aug. 24
 Previously unavailable on CD in the United States, this classic live document of one of rock's most resilient and influential groups is among 15 Kinks reissues to be offered on hybrid Super Audio CD. The Kinks SACDs, more of which will be released in September and early 2005, are compatible with standard CD players and SACD players. Like the Rolling Stones remastered series released on hybrid SACD in 2002, these are issued in stereo and were transferred from original analog masters. The result is a revealing clarity, especially when heard on an SACD player. "One for the Road" was recorded during a renaissance for the band that was partially spurred by other acts covering Kinks songs that appear here. "Road" demonstrates the group's profound influence on rock-'n'-roll, particularly the punk movement born more than a decade after its original 1964 release. But the Kinks' unique style is an essential component of the British Invasion, encompassing sounds as diverse as English dance hall and heavy metal. This series reiterates the magnitude of their contribution to popular music.—**CW**

DVD

Tom Dowd & the Language of Music

Palm 3077
RELEASE DATE: Aug. 24
 You may think it doesn't take a rocket scientist to be a recording engineer, but Tom Dowd was a kind of rocket scientist: a nuclear physicist who, while still in college, was part of the Manhattan Project that developed the atomic bomb. After the war, his knowledge of nuclear physics was so advanced that it was pointless for him to return to school. Science's loss was music's gain. Director Mark Moorman's affectionate, smartly paced documentary about Dowd reveals a man gifted technically and musically. Dowd also had the warmth, empathy and taste to get the best performances out of mercurial talents, from John Coltrane and Eric Clapton to the Allman Brothers and Aretha Franklin. His Atlantic Records colleagues—Ahmet Ertegun, Arif Mardin and Jerry Wexler—are among those who testify to Dowd's abundant gifts. The archival material is illuminating and sometimes fascinating. And the core of the film—Dowd's own storytelling (he died at 77 in 2002)—is entertaining in its own right.—**WR**

Billboard.com

- Willie Nelson, "The Troublemaker" (Legacy)
- Tara Jane O'Neil, "You Sound, Reflect" (Quarterstick)
- Tin Hat Trio, "Book of Silk" (Rope-a-Dope)

SINGLES

Edited by Michael Paoletta

MODERN ROCK

► **CHEVELLE Vitamin R (Leading Us Along) (3:44)**
PRODUCERS: Michael "Elvis" Baskette, Chevelle
WRITER: Chevelle
PUBLISHER: Pay Your Dues Through Music (BMI)
Epic 56917 (CD promo)

After Chicago trio Chevelle's sophomore album, "Wonder What's Next," went platinum on the strength of three strong singles, the bar was set high for its follow-up, "This Kind of Thinking Could Do Us In." The first taste, "Vitamin R," rises to the occasion, as evidenced by its rapid ascent at modern and active rock. The moody, midtempo track recalls the Chicago brothers' breakthrough hit, "The Red," in phrasing and dynamics. The lyrics deal with Ritalin—the "vitamin" in question—and a friend of the band who abused it. Most stations that have had success with Chevelle will find "Vitamin R" an easy pill to swallow.—**BT**

R&B/HIP-HOP

► **OUTKAST Prototype (4:25)**
PRODUCER: André 3000
WRITER: A. Benjamin
PUBLISHERS: Gnat Booty/Chrysalis Music (ASCAP)

LaFace/Zomba 64701 (CD promo)
 The Outkast juggernaut rolls on with this, the duo's fourth single from "Speakerboxxx/The Love Below." Culled From "The Love Below" disc, "Prototype" has André 3000 once again taking center stage on behalf of the duo. The mood on this self-produced single is a mellow one, with André crooning rather than rhyming. The lush and tranquil guitar-tinged backdrop grooves with a sensuality that is matched by its lyric: "I hope that you're the one/If not, you are the prototype/ We'll tiptoe to the sun/And do things I know you like." It will be interesting to see how radio responds to the single. While programmers were hot for "Hey Ya!" and "The Way You Move," they didn't warm up to "Roses." Either way, "Prototype" will have heads nodding along.—**RH**

A/C

DARYL HALL & JOHN OATES I'll Be Around (3:35)

PRODUCERS: Daryl Hall, T Bone Wolk, Greg Biack
WRITERS: T. Bell, P. Hurt
PUBLISHERS: Warner-Tamerlane (BMI)
U-Watch USDKE0401303 (CD promo)
 Every few years, once-was acts try to rejuvenate their careers by making an earnest album of covers—usually with pale results. Hall & Oates have enjoyed momentous success during the past two years, scoring their first No. 1 AC hit ever with the original "Do It for Love," followed by the inspiring "Forever for You" and "Man on a Mission." So why aren't

ESSENTIAL REVIEWS



DURAN DURAN (Reach up for the Sunrise) (3:23)
PRODUCERS: Duran Duran, Don Gilmore
WRITER: Duran Duran
PUBLISHER: Copyright Control
Epic 56921 (CD promo)

Nearly 20 years after disbanding, the original fab five, Duran Duran, have reunited for an Oct. 12 studio album ("Astronaut"), with this single providing a sneak peak. It's the group's first offering from its legendary lineup since 1985's No. 1 Billboard Hot 100 single "A View to a Kill." "Sunrise" is a blast of fresh air. The uptempo dance/rock track has a thrilling, uplifting chorus: "Reach up for the sunrise/Put your hands into the big sky/You can touch the sunrise/Feel the new day enter your life." The lyrics to the ebullient track are fitting. Simply put, this is a new day for Duran Duran. The group, along with co-producer Don Gilmore, has captured a mood and spirit sure to bring a smile to fans' faces, especially given the rabid response to the band's brief reunion tour last year. Welcome back Simon, Nick, Andy, John and Roger. We missed you.—**KC**



GOAPELE Catch 22 (3:43)
PRODUCERS: Nate Greenberg, Goapele, Theo Rodrigues
WRITERS: G. Mohlabane, S. Ramsay, N. Greenberg
PUBLISHERS: Life Is What We Music (ASCAP); Sha-Sun (ASCAP); Nate Greenberg Music (ASCAP)
Skyblaze Recordings/Columbia CF042 (CD single)

Earlier this year, Goapele inked a joint-venture deal between her label, Skyblaze Recordings, and Columbia/Sony Urban Music, which paved the way for a rerelease of her fine 2002 debut, "Even Closer." Complete with savvy urban remixes, "Catch 22" is tailor-made for fans of Angie Stone and Jill Scott. A tale of life's twists and turns, "Catch 22" finds the singer wondering "How many times does it take/To learn just one thing/Cause I keep ending up here/And I'm not a scientist/I just keep on praying/That I won't keep getting/The same results each day." As for the song's chorus, it's short and sassy—one of those one-listen mantras that immediately embeds itself in the brain. Infused with wah-wah guitars, the riches "Catch 22" contains are many.—**MP**

they building upon that momentum during this second prime of their career instead of wasting their talents on a disc of old-school reruns? "I'll Be Around" went to No. 3 in 1972 for the Spinners, and while Daryl Hall is ever-soulful, this cover brings nothing novel to the well-worn song. Why, oh why now? So much talent and a captive radio format—and yet so little reward from this oldie.—**CT**

COUNTRY

★ BILLY DEAN Let Them Be Little (3:36)

PRODUCERS: Billy Dean, Lari White
WRITERS: B. Dean, R. McDonald
PUBLISHERS: Haneli Publishing; Sony/ATV Tree Publishing (BMI)
Curb 1875 510275 (CD promo)
 Penned by Billy Dean and Lonestar lead vocalist Richie McDonald, this ballad celebrates children, proclaiming how they are a precious gift and that they grow up all too soon. "Let them cry/Let them giggle/Let them sleep in the middle/Let them be little," Dean encourages in the chorus. Such words will have parents catching their breath and sighing at the truth in the words. Dean and Lari White's production is gently understated, with the words accented by piano and mandolin. Dean, whose Capitol career included 10 top 10 hits in the '90s, knows how to milk the sentiment

from a potent lyric. He turns in a solid performance here.—**DEP**

DANCE

DJ JACKIE CHRISTIE FEATURING DISCOMIND Beautiful Day (3:49)

PRODUCERS: DJ Jackie Christie, Shane X. Conry
WRITERS: R. Laurent, S. Conry, J. Christie, S. Brody
PUBLISHERS: Unoja, Shane X. Conry, Christie Love (ASCAP); Motéma Music (BMI)
REMIXERS: Sueño Soul, Fishy Sounds
Motéma Music RAD-99210 (CD single)
 "Beautiful Day" is the lead single from Jackie Christie's album, "Made 4 U," due Sept. 21. For this first glimpse into the set, the New York-based Christie has concocted an uplifting club track. It is the type of feel-good jam that deserves peak-hour play. That said, more restraint in the production department (the too-upfront vocals of Discomind's Dirty Shane are an overload of busy sounds) would have made for an even better track. Still, "Beautiful Day" shows much promise for a DJ/producer making the transition to full-on artist. For smoother house sounds, European production outfit Sueño Soul comes to the rescue. Japan's Fishy Sounds concocted a mix that will please fans of Sandy B's "Make the World Go Round." Distributed by Radikal Records.—**MP**

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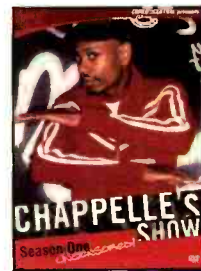


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NARM acting president Jim Donio made indies feel welcome at this year's confab



Comedy DVDs like 'Chappelle's Show-Season 1' reap profits and laughs

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MTV, Sponsors Plan Potent VMA Push

BY BRIAN GARRITY

NEW YORK—MTV is turning up the promotional heat on the Video Music Awards as the network's annual flagship event moves to a new city (Miami), switches to a new night (Sunday) and faces new, high-profile ratings competitors (the Olympic Games).

The Viacom-owned channel is looking for the VMAs to rebound from a 10% ratings dip last year, when the show had 10.7 million viewers, according to Nielsen Media Research.

However, MTV has its work cut out for itself in a so-called "quadrennial" year, where it must share the stage with the Olympics and the Republican National Convention.

The show will be held in Miami rather than New York, its usual home, partly because the Republican National Convention will be taking place in Manhattan the same week.

The VMAs also are going up against the final night of the Summer Olympics. MTV switched from a Thursday night—the night the show had aired in recent years—to Sunday.

"There's definitely a little bit more noise out there than there was last year from a competitive point of view," MTV executive VP of marketing Tina Exarhos says.

MTV hopes to counter the added competition with an extensive mix of on-air promotion, special events and advertising buys. The network

also is working with 20-plus radio stations, targeting select retail partners like Virgin Megastores and teaming with a range of sponsors, including the Gap and Saturn, to help drive awareness for the show.

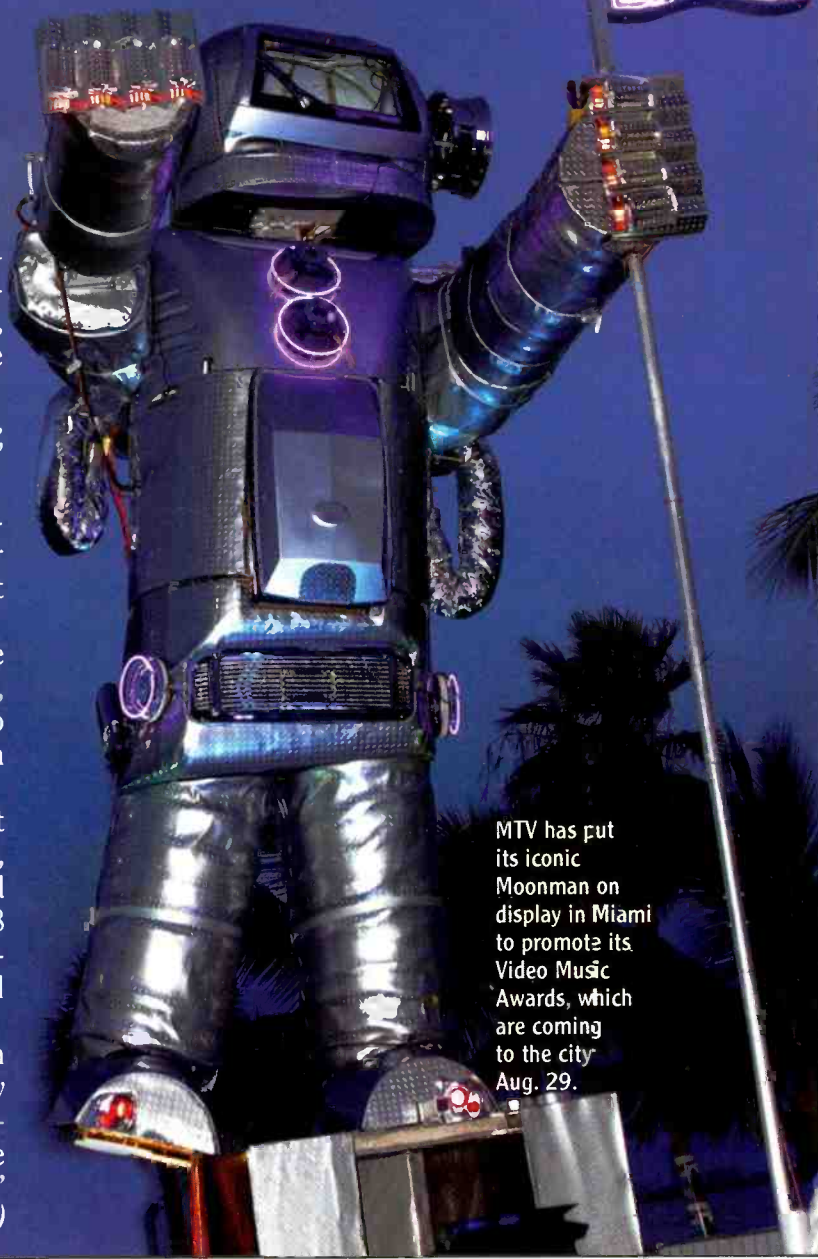
"Everything we've done to get that word out, we've stepped up an additional notch this year," Exarhos says.

The VMAs, which air Aug. 29 on the cable outlet, are still viewed as a marketing bonanza for companies looking to reach the all-important youth demographic.

Official sponsors of the 2004 VMAs include Pepsi, Taco Bell, Pantene, GM, Dodge, Revlon, Gap, HP and Virgin Mobile USA. According to published reports, each sponsor is shelling out in excess of \$1 million dollars for its deal.

Advertisers spent \$29 million on the VMAs last year, according to TNS Media Intelligence/CMR, a division of Taylor Nelson Sofres that tracks ad spending. That's a 61.1% increase from the \$18 million ad spend on the 2002 VMAs. How ratings for last year's show will impact the overall ad spend on this year's event is unclear.

"I don't look at the downturn last year as much as this year's challenge of getting people to a new night," Exarhos says. "Our hope is that our audience is going to be interested in the show more than anything else that is happening that night." (Continued on page 35)



MTV has put its iconic Moonman on display in Miami to promote its Video Music Awards, which are coming to the city Aug. 29.

Artists Test Do-It-Yourself Digital Distribution

BY SCOTT BANERJEE

SAN FRANCISCO—While the mainstream market focuses on download services like Apple's iTunes or Napster, do-it-yourself technologies are quietly providing alternative distribution models for artists seeking greater ownership of their music, image and earnings.

Both NetBurn, from Dallas-based Immediatek, and WraptorLab, from Beverly Hills-based Free Radical Networks, allow artists a direct, personalized e-commerce pipeline to their fans.

"At this point in the development of online music and digital distribution," Gartner G2 analyst Mike McGuire says, "the cost for anyone to

distribute content is so low, there's a diversion from the artist-distributor-producer relationship that we've seen in the past. The digital transition is allowing artists to experiment with different business models, and they aren't beholden to working with labels with big physical distribution mechanisms through big retailers."

McGuire doesn't deny the label's role in artist marketing and A&R. But he says NetBurn and WraptorLab provide new opportunities for artists—signed or not—to create their own buzz and to get paid.

Major labels selling tracks on an established download service often pay an artist based on his or her album royalty rate, typically 15% of the wholesale price. Others give artists the singles roy-

alty rate, which averages 12% of the wholesale price (*Billboard*, July 12, 2003). Though most independent labels pay more, these splits are derived from pre-digital-era distribution models.



NetBurn flies under the motto "Burn Music, Not Artists." The service is most effective for artists who already have highly trafficked Web sites.

Visitors who want to buy the artist's

music can launch the NetBurn portal by clicking on a button link. The portal allows fans to create artist playlists and then burn them directly to a CD from their home PC. A CD can be filled with up to 74 minutes of 99 cent tracks, or an album can be bought for \$10.

NetBurn assumes the data-storage cost for artists' content and allows them to retain full ownership of their music. The artist's take comes to about 45% for tracks or albums, which is in effect a 50/50 split after NetBurn pays bandwidth costs, credit card fees and service fees. These costs total about 10%, according to Zach Bair, CEO of Immediatek. (Immediatek also operates DisLive, which sells concertgoers CDs recorded during the show.)

Artists using NetBurn can copy-

right-protect CDs with WMA-encoded digital-rights-management technology or keep their music DRM-less.

Bair says NetBurn has attracted 1,600 artists and 350 independent labels, for a total of about 50,000 tracks, since its March rollout.

Among the acts using NetBurn are the Pixies, who are selling downloads from their live shows, and Smitherens frontman Pat Dinizio.

Bair says most of the artists using NetBurn are unsigned and opt not to use the DRM. However, some major-label artists, like 'N Sync's JC Chasez, have tracks available on NetBurn.

WraptorLab launched during the Vans Warped tour. The service tends to work best for unsigned acts without (Continued on page 35)

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Festive Mood Prevails At NARM

Few who were in Orlando, Fla., for the **National Assn. of Recording Merchandisers** confab in March 2003 failed to notice the decidedly upbeat vibe at this year's convention in San Diego.

At the World Center Marriott last year, attendees gazed glassy-eyed at a big-screen TV in the lobby bar as the nation inched closer to war.

They bemoaned the dismal state of the business, and some despaired as the **Assn. for Independent Music** breathed its last gasp. Disney World it was not—especially for the indies.

This year's convention, held Aug. 21-24 at the San Diego Marriott, was almost festive in comparison. The upswing in sales since fourth-quarter 2003 helped brighten the mood, and even the question marks looming from the recently completed **Sony-BMG** merger failed to darken the scene.

News from NARM

From our point of view, the '04 confab benefited from the impressive attempts of NARM acting president **Jim Donio** and his staff

to heighten the profile of the independent side in the wake of AFIM's dissolution in April.

"NARM made a genuine effort to include independent events here," said **Duncan Browne**, COO of Boston-based **Newbury Comics**. "It seems to me that there was a bigger indie presence [at the convention]." Browne, a former member of AFIM's executive committee, is chairman of NARM's recently formed Independent Music Issue Forum.

There were times in the early going when it was difficult to believe the majors were even in the house. The indies were essentially given their own day Aug. 21, when labels huddled at the special-interest group sessions and retailers came together for the afternoon-long "town meeting."

Possibly the most significant innovation was a wide-open sit-down between retailers and branch distributors, which was closed to the press. One veteran observer in attendance said his greatest disappointment was that more store operators didn't take advantage of the productive four-hour session.

While one might have expected indie attendance to erode without a dedicated organization on hand in San Diego, the opposite appeared to be the case.

Few distributors were unrepresented, high-profile labels were out in force and some fresh faces were on

hand among the grizzled veterans.

Venturing off-campus in the evening, one could hear such indie acts as **David J**, **Dave Alvin**, the

The Indies™

By **Chris Morris**
cmorris@billboard.com



Supersuckers and **Interpol** at indie-label events staged in venues ranging from downtown San Diego clubs to local indie store **M-Theory Records** to a yacht cruising the city's shoreline. The nighttime musical events at the Marriott climaxed with a heavily attended Aug. 23 independent showcase.

In short, the indies were everywhere, and they were feeling their oats.

It was curious, in a way. Without a trade association to call their own for the first time in 32 years, the independents seemed more vital, excited and empowered than they had since the late '90s. It was almost as if the demise of AFIM had not only forced NARM to reconsider its commitment to the indie community, but also forced the indies themselves to reimagine their possibilities and acknowledge their unique and significant strengths.

Browne emphasized that the Independent Music Issue Forum committee—which also includes **Yep Roc/Redeye** partner **Glenn Dicker**, **Alternative Distribution Alliance** president **Andy Allen** and this writer—would like to hear from the community in the convention's



DONIO: HEIGHTENING INDIES' PROFILE

aftermath. "Our job is to keep the lines of communication open to as many indies as we can," he said.

Additionally, the indies may yet have their own organization on the horizon: **Tommy Boy Records** chairman **Tom Silverman** told us that talks continue about a new trade group, possibly to be named the **American Assn. of Independent Music**.

Best Buy, Kmart Continue Racking Tests

It's been a long time coming. For the first time in about five years, the **National Assn. of Recording Merchandisers** convention, held Aug. 21-24 in San Diego, was an overwhelmingly upbeat and optimistic event.

Normally, when a convention takes that tone, there isn't much rumor or speculation working its way through the hallways of the hotel (the San Diego Marriott, in this case). But have no fear, Retail Track managed to pick up a couple of choice tidbits along the way.

First, as previously reported, a couple of big boxes continue to examine their supply chain. **Best Buy** ran two separate tests to help solve that equation. In the first, **Handleman Co.** racked about 50 Best Buy outlets. As a result, Handleman may manage certain genres like Latin for the consumer electronics chain but is unlikely

to take over the whole enchilada.

The second test saw the major-label distributors co-managing their product with Best Buy, using **Vision Information Services** to track inventory.

Sources indicate that Best Buy is close to signing a deal with VIS.

Gary Arnold, senior VP of entertainment at Best Buy, says the chain is considering VIS as part of an overall solution for its supply chain. But he adds that "no contracts are signed." VIS executives could not be reached for comment.

If Best Buy closes a deal with VIS, all the majors must either have or add the ability to supply shelf-ready product to Best Buy stores.

In addition to assuming that cost, the majors are worrying about who will pay for preparing product to be shelf-ready—the

manufacturer or Best Buy.

If it is the manufacturer, Best Buy could save enormously, considering it would get direct shipments from the majors and would no longer need to have its cash tied up in hundreds of millions of dollars of inventory in a warehouse.

Also, the chain would no longer have to assume inventory risk, since presumably the suppliers would be responsible for any overstocked titles.

For the majors, Best Buy could be a display test: the first account that allows them to be true partners in managing inventory.

IN OTHER NEWS: Sources say that as part of its effort to improve its supply chain, **Kmart** will run a 45-store test with **Alliance Entertainment Corp.** providing product. The test is slated to begin in late September or early October.

Handleman Co. has exclusively supplied Kmart for decades, but the retailer suddenly seems to be considering whether it should stick with that marriage.

Handleman, Kmart and AEC executives were unavailable for comment. The irony in all this is that at this

year's NARM convention, Handleman won the large wholesaler of the year award for the third time in a row.

SPEAKING OF IRONIES: Tower Records scooped up NARM's retailer

by that same mainstream press—Tower emerged from Chapter 11 in 35 days, with the bondholders collectively owning 85% of the company and founder **Russ Solomon** and family owning the remainder.

Since then, Tower management and the bondholders have been in discussions with a bidder from the pre-Chapter 11 auction that was run by Los Angeles-based investment bank **Greif & Co.** Dallas-based **Hicks, Muse, Tate & Furst** is negotiating to buy the chain from its bondholders, sources say, in a deal that would combine cash and notes.

But, since the new owners are working from a position of strength and are even willing to invest cash to upgrade the chain's stores, sources say, negotiations are proving more difficult than before.

Pamlico & Co., another former Tower bidder, is said to be acting as a consultant for Hicks et al. One-time entertainment executives **Ralph King** and **Devandra Mishra** launched Pamlico.

News
from
NARM

Retail
Track™

By Ed Christman
christman@billboard.com



of the year award in the same year the chain declared Chapter 11.

The mainstream press may have written off Tower as the poster child for record stores "done in" by digital distribution, but members of the music industry knew otherwise.

First off, the Chapter 11 filing was only a technicality to force all bondholders to convert to an equity stake in the West Sacramento, Calif.-based chain. To the surprise of no one in the business—and largely unheralded

Digital

Continued from page 33

existing promotional Web sites or e-commerce platforms. The software allows artists to upload their music to Wraaptor's site and set the number of times fans can sample full-length tracks before purchasing them.

Visitors sample music by launching the wraaptor.com Web-based media player, which also acts as a place for artists to post photos, lyrics, biographies and tour dates. Wraaptor recently signed a deal with wantickets.com that allows artists to promote and sell tickets from the media player.

Artists using Wraaptor fully control their recordings. They can set the price of each song between 39 cents and \$1.99; Wraaptor keeps 30 cents per song and \$3 per album, regardless of the number of tracks on the album. WraaptorLab software retails to artists for \$79.

"This is a way of leveling the playing field for indie artists trying to get into digital distribution," says Benjamin Osgood, president/CEO of Free Radical Networks.

Wraaptor also digitally watermarks the audio files with ".wrap" to discourage distribution on peer-to-peer networks. These files work on any portable media device. Like NetBurn, Wraaptor also allows artists to promote their music for free with DRM-less song downloads.

MTV

Continued from page 33

The show is getting an added boost from its sponsors. Gap is using the event to roll out a series of ads featuring Sarah Jessica Parker and Lenny Kravitz.

Meanwhile, sponsor Saturn is sending a convoy of specially designed cars from Detroit to Miami in honor of the event. Saturn had cars designed by MTV-centric celebrities, including Usher, Xzibit, Ludacris, Good Charlotte, Chingy and G-Unit.

MTV is also teaming with the city of Miami to sponsor a Restaurant Week, in which local restaurants will offer \$8.29 special meals.

As part of the promotional effort, the Virgin Megastore in Miami will

host a special VMA in-store Aug. 27 with Miami hip-hop artist Pitbull and VMA performers the Ying Yang Twins. And the city of Miami, MTV and Comcast will sponsor a concert featuring Mario Winans and Carl Thomas.

For the week preceding the awards, the network has taken over Miami Beach clubs for special DJ nights featuring prizes and the chance to win tickets to VMA-related parties.

MTV is also throwing a special outdoor party in Coconut Grove, Fla., just south of Miami, in conjunction with outposts of several Miami clubs. Additionally, MTV is hosting a series of "block parties" that will feature performances and appearances by a range of hip-hop and R&B acts.

Plus, MTV2 is sponsoring the annual benefit concert for LIFEbeat, a national nonprofit dedicated to HIV/AIDS prevention. The concert takes place Aug. 28 at Crowbar.

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Punch Lines Boost Studios' Bottom Lines

BY JILL KIPNIS

LOS ANGELES—Major home video studios are laughing all the way to the bank.

That's because the stand-up and sketch comedy DVD projects they distribute are increasingly reaping big sales.

This year, Comedy Central's "Chappelle's Show—Season 1" (Paramount Home Entertainment), starring comic Dave Chappelle, has sold between 1.5 million and 2 million units, according to the company.

Other recent successes include Warner Home Video's "Blue Collar Comedy Tour," featuring Jeff Foxworthy, which has maintained a top 40 position on the *Billboard* Top DVD Sales chart for 16 weeks and peaked at No. 8 last issue.

In the past few years, such projects as the HBO special "Robin Williams—Live on Broadway" (Sony Music Video) and titles from the "Saturday Night Live: Best Of" series (Lions Gate Home Entertainment)—which feature stars like Will Ferrell and Chris Rock—have generated big consumer reaction.

"We hope to have more successes like 'Chappelle.' That's the best thing going for this category right now," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "By and large, comedy programs are relatively inexpensive to produce. If the comedy is good, there should be something there that appeals to the mass market."

Taking note of this success, more and more studios are signing new distribution deals for comedy properties and creating comedy DVD projects.

One of the most notable signs that comedy DVD is reaching the big time is the new production and distribution deal between Twentieth Century Fox Home Entertainment and UrbanWorks Entertainment, a label of Ventura Distribution.

Under the terms of the deal, which the companies signed in July, Fox will take over distribution of UrbanWorks' Platinum Comedy

Series titles from Ventura. This move should provide a broader reach for the titles.

Additionally, Fox and UrbanWorks will co-produce future Platinum Comedy titles, which are expected to feature Chappelle, D.L. Hughley, Mo'Nique and Paul Rodriguez.

Fox will co-fund development, production and retail marketing for new Platinum Comedy projects, while UrbanWorks will handle talent procurement, creative development and consumer marketing.

"The reality is that there has always been success attached to comedy projects," UrbanWorks VP of sales and marketing Quincy Newell says.

He cites the 1970s and 1980s as the time when stand-up comedy—particularly from the likes of Eddie Murphy and Richard Pryor—truly took off. Later, "Def Comedy Jam" brought humor performances to an even wider audience.

"Now comedians can more easily release DVDs, and there is a wider array of product available for the audience," Newell continues. "We are thus seeing the growing interest of the consumer for

this product. This deal [with Fox] shows that there are fans of these artists, and when you package them right, you can find success. It's a viable and very strong, solid market."

Steve Feldstein, VP of marketing communications for Fox, adds, "A lot of the sweet spot of the DVD marketplace is the perfect demo for stand-up comedy. Younger guys, 18-34, or even 18-49. They are the leaders in this market."

Feature-film-style comedy projects are also expected under the deal.

Meanwhile, Fox is releasing its own slate of comedy projects this fall. New titles include "In Living Color—Season Two DVD Collection" (Oct. 5, \$39.98) and "Cedric the Entertainer Presents—The

Complete Series DVD" (Oct. 26, \$39.98). Fox also just released the classic 1981 performance "Bill Cosby, Himself" (\$14.98).

TV TIE-IN A SHOO-IN

Linking TV broadcasts with new DVD releases is proving one of the most beneficial marketing strategies for many stand-up and sketch comedy projects, executives say.

"Definitely the success of the TV shows is feeding the success of the DVDs, which is in turn feeding the success of the TV shows," says Lauren Carrao, senior VP of original programming/head of development for Comedy Central. "Dave Chappelle became a rock star on the air last year. We timed it so that the DVD came out from the first season while the second season was on the air and

the ratings were growing. He was getting hotter, and [sales of] the DVD of season one skyrocketed."

Other recently released and upcoming Comedy Central DVDs include "Roast of Denis Leary—Uncensored" (\$19.99), the "South Park" title "The Passion of the Jew" (Aug. 31, \$19.99) and "Crank Yankers—Season One Uncensored" (Sept. 28, \$26.99).

Warner Home Video is marketing its "MADtv: The Complete First Season" DVD (Sept. 21, \$39.98) through tie-ins to the Fox show, which will celebrate its 10th season this year.

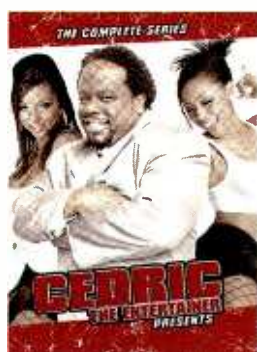
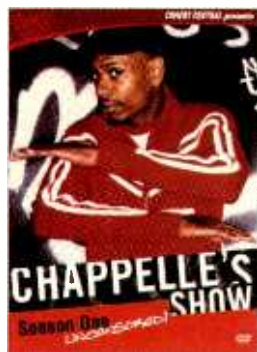
"You benefit by releasing the product while [the show] is still on the air, because it is a weekly awareness driver," WHV executive director of TV marketing Rosemary Markson says. "We will also advertise on Comedy Central, where [MADtv] is in syndication."

A branded project also has a stronger opportunity to succeed, according to Anne Parducci, executive VP of marketing for Lions Gate.

"We have been very successful with 'Saturday Night Live' titles and with [Late Night With Conan O'Brien] Triumph the Insult Comic Dog," she says. "It speaks to the strength of those brands and characters."

"The Best of Triumph the Insult Comic Dog" was released on DVD for \$19.98. Lions Gate is releasing four "SNL: Best Of" titles Sept. 7, for \$19.98 each, featuring Ferrell, Chris Kattan, Tracy Morgan and Christopher Walken.

Parducci says these titles also "naturally lend themselves to good, entertaining radio. There has been tremendous interest from stations to support these kinds of titles."



Buzz For Moore DVD Is Bipartisan

Just how many consumers will want to purchase **Michael Moore's** "Fahrenheit 9/11" on DVD?

Retailers believe the documentary about **President Bush** and the events surrounding Sept. 11, 2001, will appeal to a wide swath of Americans.

Columbia TriStar Home Entertainment releases the title Oct. 5.

"I don't think it will be divided along political lines. It will be appealing outside of that," predicts **Brian Lucas**, spokesman for Minneapolis-based **Best Buy**. "Our core audience likes documentaries and movies that generate a lot of buzz."

Lucas says releasing the title about a month before Election Day guarantees that "people will be aware that it is coming out in stores. The timing of it will generate a lot of media attention and a lot of controversy, just like the movie has all along."

However, based on domestic box-

office performance, retailers predict the title will not sell as well as mainstream theatrical DVD releases like **DreamWorks Home Entertainment's** "Shrek 2" (Nov. 5). "Fahrenheit 9/11" has earned more than \$115 million, according to Columbia TriStar, compared with more than \$435 million

for "Shrek 2," according to DreamWorks.

"I don't really see it being a Christmas gift type of title in the same way that 'Shrek' will be," says **Dan Bogucki**, video buyer for Ann Arbor, Mich.-based **Borders Books & Music**. "It's really in that four-week window before the election that most of the sales will fall. After the election, interest will dissipate."

The "Fahrenheit 9/11" DVD, which will retail for \$28.95, contains a number of extras. These include three deleted scenes, National Security Advisor **Condoleezza Rice's** 9/11 Commission testimony and footage of Bush's press briefing after his appear-

ance before the 9/11 Commission.

Also included are featurette "The People of Iraq on the Eve of Invasion" and footage of **Lila Lipscomb** (who appears in the film grieving for her late son) at the film's premiere in Washington, D.C.

LITERARY CLASSICS ON DVD: TV adaptations of works of literature from the likes of **Jane Austen**, **Charles Dickens** and **George Eliot** are debuting on DVD via the new BBC Classics Line from **BBC Video**.

The BBC Classics Line launched Aug. 24 with the release of "The Jane Austen Collection." The \$59.98 gift set includes BBC TV versions of "Emma," "Mansfield Park," "Northanger Abbey," "Persuasion," "Pride and Prejudice" and "Sense and Sensibility." Each title will also be sold individually for \$14.98.

Upcoming releases include "Jane Eyre," "Middlemarch" and "The Charles Dickens Collection." BBC

Classics plans releases every two months starting next February.

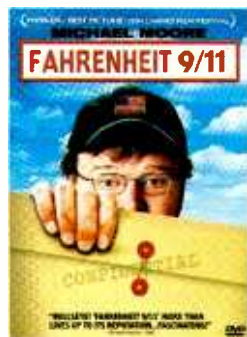
ON THE VIDEO BEAT: Blockbuster debuted its Blockbuster Online rental service Aug. 11. The rental giant had been publicly discussing

Entertainment to distribute **Cloud Ten's** Christian-themed catalog. Titles will include the popular "Left Behind" series.

NEWS CLIPS: Online rental service **Netflix** will now offer a slate of independent and foreign films previously available only to subscribers of **Film Movement**, a New York-based DVD-of-the-month club that sends movies to its members the day of the U.S. theatrical release for a monthly fee of \$19.95. Most of the films have won awards at festivals but did not secure theatrical or video distribution through a major U.S. studio.

Distribution Video & Audio president **Ryan Kugler** has launched **First National Pictures**, a line of value-priced children's and family DVDs. DV&A will be the exclusive distributor of the titles. The first release, due Nov. 19, will be "Scoop and Doozie: Vol. 1," a title from the award-winning Canadian children's TV series.

FNPA will release up to three titles per month, each carrying a suggested retail price of \$5.99.



Picture This
By Jill Kipnis
jkipnis@billboard.com



the launch of its online service since spring.

Subscribers can rent three videos at a time from a selection of 25,000 new and catalog titles. They also receive two coupons each month for free in-store rentals.

Columbia TriStar has signed a distribution deal with **Cloud Ten**

SEPTEMBER 4
2004

Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			Sales data compiled by Nielsen VideoScan			
			NUMBER 1 1 Week At Number 1			
1	NEW		KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98
2	NEW		JOHNSON FAMILY VACATION FOXVIDEO 23308	Cedric The Entertainer Vanessa L. Williams	PG-13	27.98
3	1	2	13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
4	2	2	HIDALGO (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32424	Viggo Mortensen	PG-13	29.98
5	RE-ENTRY		KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98
6	3	2	HIDALGO (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32425	Viggo Mortensen	PG-13	29.98
7	NEW		PREDATOR: COLLECTOR'S EDITION (WIDESCREEN) FOXVIDEO 21580	Arnold Schwarzenegger Jesse Ventura	R	26.98
8	NEW		PRINCE & ME (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 51274	Julia Stiles Luke Mably	PG	29.98
9	4	3	HELLBOY SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13	28.98
10	RE-ENTRY		JACKIE BROWN: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23540	Pam Grier Samuel L. Jackson	R	19.98
11	5	2	PRINCESS DIARIES (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35196	Anne Hathaway Julie Andrews	G	29.98
12	RE-ENTRY		CHEAPER BY THE DOZEN (2003) FOXVIDEO 21609	Steve Martin Bonnie Hunt	PG	19.98
13	26	33	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
14	7	4	CONFESSIONS OF A TEENAGE DRAMA QUEEN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36048	Lindsay Lohan	PG	29.98
15	6	2	BRATZ: STARRIN & STYLIN FOXVIDEO 23229	Animated	NR	24.98
16	34	19	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
17	NEW		PRINCE & ME (WIDESCREEN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 42384	Julia Stiles Luke Mably	PG	29.98
18	21	7	SATURDAY NIGHT LIVE - THE BEST OF WILL FERRELL LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
19	RE-ENTRY		MASTER & COMMANDER (WIDESCREEN) FOXVIDEO 21421	Russell Crowe	PG-13	19.98
20	NEW		THE BEST OF TRIUMPH THE INSULT COMIC DOG LIONS GATE HOME ENTERTAINMENT 15962	Triumph The Insult Comic Dog	NR	19.98
21	RE-ENTRY		THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN) 20TH CENTURY FOX 2220180	Sean Connery	PG-13	27.98
22	NEW		BILL COSBY, HIMSELF FOXVIDEO 20629	Bill Cosby	PG	14.98
23	RE-ENTRY		OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	19.98
24	14	24	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
25	8	17	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 28657	Jeff Foxworthy Bill Engvall	PG-13	19.98
26	10	4	STARSKY & HUTCH (WIDESCREEN) WARNER REPRIS VIDEO 28403	Ben Stiller Owen Wilson	PG-13	27.98
27	12	6	BUTTERFLY EFFECT (DIRECTOR'S CUT) NEW LINE HOME ENTERTAINMENT/WARNER REPRIS VIDEO 07173	Ashton Kutcher Amy Smart	R	27.98
28	9	4	STARSKY & HUTCH (PAN & SCAN) WARNER HOME VIDEO 28402	Ben Stiller Owen Wilson	PG-13	27.98
29	13	7	COLD MOUNTAIN (COLLECTOR'S EDITION) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35793	Jude Law Nicole Kidman	R	29.98
30	NEW		THE LOST BOYS (SPECIAL EDITION) WARNER HOME VIDEO 33530	Corey Haim Corey Feldman	R	26.98
31	11	5	BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDEO 25457	Matt Damon	PG-13	29.98
32	RE-ENTRY		SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	14.98
33	NEW		BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36868	Baby Einstein	NR	19.98
34	RE-ENTRY		ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	14.98
35	RE-ENTRY		TRAINING DAY WARNER REPRIS VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
36	NEW		ALF: THE COMPLETE FIRST SEASON LIONS GATE HOME ENTERTAINMENT	Max Wright Jim J. Bullock	NR	39.98
37	W		PREDATOR: COLLECTOR'S EDITION (PAN & SCAN) FOXVIDEO 21584	Arnold Schwarzenegger Jesse Ventura	R	26.98
38	RE-ENTRY		YOUNG FRANKENSTEIN FOXVIDEO 09070	Gene Wilder	PG	19.98
39	RE-ENTRY		INDEPENDENCE DAY (LIMITED EDITION) FOXVIDEO 22138	Will Smith Jeff Goldblum	PG-13	19.98
40	33	5	MANCHURIAN CANDIDATE (WIDESCREEN SPECIAL EDITION) MGM HOME ENTERTAINMENT 06975	Frank Sinatra Angela Lansbury	NR	14.98

SEPTEMBER 4
2004

Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			Sales data compiled by Nielsen VideoScan				
			NUMBER 1 2 Weeks At Number 1				
1	1	2	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98
2	2	2	BRATZ: STARRIN & STYLIN FOXVIDEO 23228	Animated	2004	NR	19.98
3	NEW		JOHNSON FAMILY VACATION FOXVIDEO 23318	Cedric The Entertainer Vanessa L. Williams	2004	PG-13	19.98
4	NEW		KILL BILL: VOLUME 2 BUENA VISTA HOME ENTERTAINMENT 36793	Uma Thurman Daryl Hannah	2004	R	24.98
5	3	4	CONFESSIONS OF A TEENAGE DRAMA QUEEN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	2004	PG	24.98
6	NEW		BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36876	Baby Einstein	2004	NR	14.98
7	4	7	COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	2003	R	22.98
8	5	8	SCOOBY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02374	Scooky-Doo	2004	NR	14.98
9	6	7	THE CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	Raven-Symone	2004	NR	14.98
10	7	8	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
11	8	11	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79553	Dora The Explorer	2004	NR	9.98
12	12	20	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
13	14	27	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
14	13	19	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
15	11	11	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823	Spongebob Squarepants	2004	NR	9.98
16	20	7	SPIDERMAN VS. DOC OCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	Animated	2004	NR	14.98
17	17	20	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	Scooky-Doo	2004	NR	14.98
18	21	41	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
19	10	12	LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION) NEW LINE HOME ENTERTAINMENT/WARNER REPRIS VIDEO 06927	Elijah Wood Ian McKellen	2003	PG-13	24.98
20	24	3	THOMAS & THE JET PLANE ANCHOR BAY ENTERTAINMENT 01331	Thomas & Friends	2004	NR	14.98
21	NEW		WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	Scooky-Doo	2004	NR	14.98
22	16	8	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01300	Jack Nicholson Diane Keaton	2003	PG-13	14.98
23	19	17	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98
24	15	35	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER REPRIS VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
25	RE-ENTRY		DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	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.

SEPTEMBER 4
2004

Billboard TOP VIDEO RENTALS™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			Sales data compiled by Home Video Essentials		
			NUMBER 1 1 Week At Number 1		
1	NEW		KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R
2	4	2	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	PG-13
3	1	2	13 GOING ON 30 COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13
4	NEW		JOHNSON FAMILY VACATION FOXVIDEO 23308	Cedric The Entertainer Vanessa L. Williams	PG-13
5	2	3	HELLBOY COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13
6	NEW		PRINCE & ME PARAMOUNT HOME ENTERTAINMENT 42384	Julia Stiles Luke Mably	PG
7	5	4	STARSKY & HUTCH WARNER REPRIS VIDEO 28403	Ben Stiller Owen Wilson	PG-13
8	3	3	WHOLE TEN YARDS WARNER HOME VIDEO 28414	Bruce Willis Matthew Perry	R
9	6	6	BUTTERFLY EFFECT NEW LINE HOME ENTERTAINMENT/WARNER REPRIS VIDEO 07171	Ashton Kutcher Amy Smart	R
10	8	4	BIG BOUNCE WARNER REPRIS VIDEO 28368	Owen Wilson Morgan Freeman	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.

SEPTEMBER 4
2004

Billboard TOP VIDEO GAME RENTALS™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Manufacturer	RATING
			Sales data compiled by Home Video Essentials		
			NUMBER 1 1 Week At Number 1		
1	NEW		PS2: MADDEN NFL 2005	Electronic Arts	E
2	1	7	PS2: SPIDERMAN 2	Activision	T
3	4	8	PS2-DRIV3R	Atari, Inc.	M
4	NEW		XBOX-MADDEN NFL 2005	Electronic Arts	E
5	2	5	PS2-NCAA FOOTBALL 2005	Electronic Arts	E
6	5	15	PS2: RED DEAD REVOLVER	Rockstar Games	M
7	3	7	XBOX-SPIDERMAN 2	Activision	T
8	7	33	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
9	6	8	XBOX-DRIV3R	Atari, Inc.	M
10	9	15	XBOX: RED DEAD REVOLVER	Rockstar Games	M

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PAD Enters Distribution Biz With AXI

BY CHRISTOPHER WALSH

David Malekpour, president of Rockland, Mass.-based Professional Audio Design, has formed pro audio distribution company Audio Exchange International.

AXI will distribute the products of European- and U.S.-based manufacturers whose equipment is not readily available to dealers in the United States.

The company launch, held at the International Music Products Assn.'s summer trade show, featured the U.S. introduction of German manufacturer WK Audio's ID Controller, a software controller optimized for use with Steinberg's Nuendo digital audio workstation platform.

The ID Controller is gaining

visibility at a time when manufacturers Solid State Logic and Digidesign have introduced new DAW interface products—the AWS 900 Analog Workstation System and ICON console, respectively.

Guitar Center's professional audio division, GC Pro, distributes the AWS 900 to general professional users, while SSL distributes it directly to its core client base and broadcast clientele. Approximately 50 dealers worldwide handle ICON, while Digidesign sells direct in some territories.

PAD, a studio-systems integration company, is the sole factory-authorized reseller of pre-owned SSL consoles in North America. Console sales remain strong for PAD, Malekpour says, despite the high-end DAW controllers entering

the marketplace.

Malekpour says, "We felt like we needed something different. The ID Controller looked like a cool piece that would allow us to sell systems



MALEKPOUR: SSL CONSOLE CONNECTION

around Nuendo. We've been selling Nuendo and really like it; the control surface allows a level of professionalism to the software that, without it, it didn't have. The idea is a very powerful consolelike system that feels and acts just like a console and has a lot more control and feedback than most other surfaces."

Malekpour traveled to Germany to meet with representatives from WK Audio and Steinberg, which have formed a long-term partnership aimed at creating and maintaining compatibility between software and hardware.

"They were excited about us because of our console knowledge, background and service capability," Malekpour says. "Steinberg is distributing this product themselves in other parts of the world, but here in

the U.S. [it] didn't have the technical resources, in terms of people with hardware backgrounds. PAD's experience is really strong there."

In addition to WK Audio, AXI distributes the products of Audient, Aurora Audio, Desk Doctor, Advanced Tech Services Group and PAD. Dealers including Nashville-based Primal Gear and Wheaton, Md.-based Washington Professional Systems will carry AXI-distributed products.

"AXI's role will be to handle the distribution of PAD products that could be sold through other dealers as well," Malekpour explains. "If we can connect with a limited, exclusive group of dealers, we can work on a communal level with those people. AXI will be the connector of those relationships."

SEPTEMBER 4 2004 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 28, 2004)

CATEGORY	R&B	R&B	COUNTRY
TITLE Artist/ Producer/ (Label)	LEAN BACK Terror Squad/ S. Storch (SRC/Universal/UMRG)	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)	JERUSALEM (Miami) Drop	JERUSALEM (Miami) Drop	ALLAIRE (Shokan, NY) Julian King
CONSOLE(S)/ DAW(S)	Mackie 8*Bus Analog	Mackie 8*Bus Analog	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIA	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY CRITERIA (Miami) Supa Engineer Duro	HIT FACTORY CRITERIA (Miami) Supa Engineer Duro	ESSENTIAL (Nashville, Tenn.) Byron Gallimore
CONSOLE(S)/DAW(S)	SSL 9096 J	SSL 9096 J	SSL 6000 E
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Alesis Masterlink
MIX DOWN MEDIA	Pro Tools	Pro Tools	Alesis Masterlink
MASTERING (Location) Engineer	STERLING SOUND (New York) Chris Gehringer	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	UMVD	UMVD	WEA

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From Berklee, An Education Without The Classrooms

Berkleemusic.com, the online division of Berklee College of Music established in 2003, will begin providing courses for college credit in September (billboard.biz, Aug. 10).

Berkleemusic.com will also build on its online course offerings with 17 certificate programs in the fields of studio production, electronic music production, music business, songwriting, music theory and arranging.

The addition of courses for college credit allows students worldwide to supplement music programs offered by other institutions and to receive financial aid for berkleemusic.com courses. Online college credit courses begin Sept. 20; the deadline for enrollment is Sept. 16.

Students can take individual courses to complement degree programs at other institutions; however, online credits are not transferable to

Berklee College of Music, which offers independent undergraduate degree

and diploma programs requiring residency on-campus.

Berkleemusic.com will offer its certificates through three programs. Specialist certificate programs consist of three courses; professional certificate programs include five courses taken in a one-year period; and master's certificate programs comprise eight courses taken in a two-year period.

With the establishment of berkleemusic.com, the Berklee experience became more accessible

to an international student body; to date, students from 50 countries have participated.

The intuitive and comprehensive

layout of the Web site's instruction, which includes demonstrative Quicktime movies and MP3 samples as well as interactive communication with fellow students and the instructor, allows an easy path to long-distance learning.

"You can't get any better than Berklee," says Chris Stone, founder of Record Plant Studios and the World Studio Group and a lecturing faculty member at University of Southern California's music industry department.

Stone has worked as a consultant in the development and evolution of berkleemusic.com. "It's the best way that I can think of for a working musician to improve himself. These days, the technology is changing every six months, and they need the continuing upgrade. This new program, particularly, gives them the skills to deliver the music."

Berkleemusic.com also operates the Berklee/Billboard Career Center, a job-search site accessible at billboard.com.

AES APPROACHING: A&M Records president Ron Fair will deliver the keynote speech at the Audio Engineering Society's 117th convention,

Studio
Monitor™
By Christopher Walsh
cwalsh@billboard.com



scheduled for Oct. 28-31 in San Francisco (billboard.biz, Aug. 18).

The AES convention committee is developing a series of workshops, tutorials, papers, exhibits and special events to illustrate the convention's "Art of Audio" theme.

The committee comprises John Strawn, convention chair; Brian Link and Rob Maher, papers co-chairs; Christopher Struck and David Harris, workshop co-chairs; Bob Moses, tutorial seminars chair; Valerie Tyler and Van Webster, special events co-chairs; Theresa Leonard, education events chair; Felice Santos-Martin, education events vice chair; Bob Megantz and Annemarie Staepelaere, facilities co-chairs; Han Tendeloo, program coordinator; Lisa Roy, platinum records artists & producers series coordinator; David Bielik, broadcasting events coordinator; Gary Brown, volunteers coordinator; and Larry the O, technical tours chair.

Guinea-born artist Mory Kante returns with an all-acoustic album, 'Sabou'



Global



Former Kraftwerk member Karl Bartos will be keynote speaker at the ADE

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Scottish artist K.T. Tunstall is one of Relentless Records' latest signings.

Relentless Lives Up To Its Name

BY PAUL SEXTON

LONDON—Relentless Records, which surged to prominence here as an indie urban label before suffering a potentially terminal setback last year, has been revitalized by its association with EMI.

The label, founded by Shabs Jobanputra and Paul Franklyn in 1999, had been fully owned by British dance specialist Ministry of Sound.

Within two years of its launch, Relentless enjoyed substantial sales success with the Artful Dodger, featuring a then-unknown Craig David; DJ Pied Piper & the Master of Ceremonies; rap posse So Solid Crew; and a young Daniel Bedingfield. But in February 2003,

with the dance market severely contracting, MoS decided to shut Relentless down.

Within days, the company was in talks for a joint-venture deal with EMI's Virgin Records. Since announcing that pact in August 2003, Relentless has soared back to the forefront of the British market.

"Ministry made a decision [that] we didn't agree with," says Shabs, who goes by his first name. "It was tough times for all concerned, but we had to move on. EMI was very supportive, especially [U.K. and Ireland chairman/CEO] Tony Wadsworth and [Virgin U.K. managing director] Philippe Ascoli. The essence of the label is the same. EMI

(Continued on page 43)

Japanese Industry Awaits Avex Fallout

Label Group, Artists Carry On After Yoda Departure

BY PETER SERAFIN

TOKYO—The Japanese record industry is awaiting developments at the country's leading independent label group, Avex, after its top executive stepped down.

Disagreements at the board level and the intervention of major artists at the Tokyo-based company were followed by the Aug. 3 resignation of chairman/CEO Tom Yoda.

Managing director Toshio Kobayashi was named to the new role of Avex president the same day, taking over most of Yoda's responsibilities. Yoda has taken the post of non-voting honorary chairman.

Yoda also exited as chairman/CEO of the Recording Industry Assn. of Japan, a post he had held since March 2003. RIAJ senior managing director/COO Osamu Tanabe is serving as chairman/CEO until a permanent replacement is chosen.

Yoda's departure shocked many industry insiders.

"His presence [at the RIAJ] will be sorely missed," one industry source says. "As chairman/CEO, he has proposed and fought for a number of key initiatives that will benefit the music industry, artists and consumers for years to come."

BOARDROOM DISAGREEMENTS

Yoda's departure from an active role at Avex followed a July 30 boardroom spat that saw two other leading execs temporarily quit the company. The two were senior managing director Masato "Max" Matsuura (one of the company's founders) and Ryuhei Chiba, president of talent-agency subsidiary Axev.

At a reportedly acrimonious board meeting, Yoda introduced a resolution calling on Chiba to resign because of an alleged conflict of interest. A source says the disagreement arose because Chiba had signed to Axev an artist managed by a member of his family.

The board backed Yoda's resolution in a 6-1 vote. However, Matsuura—described by insiders as a close ally of Chiba's—then introduced a second resolution demanding that Yoda step down due to "a difference of opinion in management principles."

Matsuura's motion was defeated 5-2. He and Chiba resigned the next day.

The company issued a press release Aug. 1 announcing the resignations. But when the news came out, several priority Avex acts, including J-

pop acts Ayumi Hamasaki, Exile and Kumi Koda, publicly declared their support for Matsuura.

Hamasaki accounts for about 10% of Avex's revenue, according to the company. The diva issued a statement Aug. 2 saying, "I will decide on my future course depending on [Matsuura's] fate."

Exile frontman Hiro described Matsuura to the Japanese press as his mentor and declared that he wanted to continue working with him. Other artists posted messages of support on their Web sites.

Matsuura is considered a visionary, hands-on record producer. He discovered and developed a number of Avex's top acts, including Hamasaki, Exile and J-pop vocalist Namie Amuro.

The boardroom dispute and the artists' reaction prompted fears that the label could lose some of its most important acts. Those fears had

an immediate impact on Avex's stock price: By close of trading Aug. 2, its shares had dropped 16% on the Tokyo Stock Exchange.

Following closed-door meetings with Matsuura and Chiba, Avex issued a statement Aug. 3 saying that the two had agreed to withdraw their resignations. Both were also reappointed to the board of directors, pending final approval at a shareholders' meeting Sept. 28.

Avex also announced Kobayashi's elevation to president and confirmed that Yoda had stepped down as chairman/CEO.

Hamasaki subsequently told the press that since Matsuura had been reinstated, she would stay with Avex.

At an Aug. 3 press conference, Yoda said, "From now on, I'd like Matsuura, Kobayashi and Chiba to establish their own management system."

He added, "I would be lying if I said the reaction of some of our artists and the drop in share value didn't have anything to do with this decision."

DYNAMIC STYLE

Avex launched in 1988 as an importer of overseas product, especially Euro-dance tracks. It was also the Japanese licensee of Jive Records until Zomba opened its Tokyo office in 2000. With a strong local roster, Avex grew quickly, becoming one of Japan's biggest music business success stories.

Entrepreneur Yoda was tapped to head Avex (Continued on page 42)



YODA: STEPPED DOWN AS AVEX CHAIRMAN/CEO AUG. 3



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN JAPAN) 08/23/04		(THE OFFICIAL UK CHARTS CO.) 08/23/04		(SNEP/IFOP/TITE-LIVE) 08/24/04		(MEDIA CONTROL) 08/25/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	NEW	2	1	2	2	2	3
3	NEW	3	NEW	3	3	3	4
4	NEW	4	3	4	NEW	4	2
5	3	5	4	5	4	5	6
6	NEW	6	NEW	6	5	6	7
7	NEW	7	7	7	6	7	9
8	NEW	8	6	8	8	8	8
9	NEW	9	8	9	9	9	17
10	NEW	10	NEW	10	7	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	15	1	2	1	5	1	2
2	NEW	2	3	2	1	2	1
3	NEW	3	1	3	2	3	3
4	2	4	4	4	3	4	4
5	3	5	6	5	9	5	6
6	NEW	6	5	6	6	6	9
7	4	7	7	7	7	7	7
8	7	8	8	8	8	8	23
9	5	9	9	9	4	9	11
10	6	10	11	10	11	10	20
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 09/04/04		(FIMI/NIELSEN) 08/23/04		(AFYVE/MEDIA CONTROL) 08/25/04		(ARIA) 08/23/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	3	2	3	2	2	2	3
3	4	3	2	3	3	3	NEW
4	2	4	4	4	4	4	NEW
5	NEW	5	9	5	5	5	2
6	6	6	5	6	13	6	4
7	7	7	8	7	8	7	7
8	5	8	6	8	6	8	8
9	8	9	7	9	9	9	13
10	9	10	10	10	7	10	6
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	3	1	2
2	2	2	2	2	2	2	1
3	NEW	3	4	3	1	3	3
4	3	4	6	4	8	4	5
5	NEW	5	7	5	4	5	8
6	4	6	3	6	5	6	45
7	5	7	8	7	6	7	9
8	8	8	5	8	7	8	7
9	6	9	9	9	9	9	13
10	NEW	10	10	10	10	10	11
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 08/20/04		(GLF) 08/20/04		(VERDENS GANG NORWAY) 08/23/04		(MEDIA CONTROL) 08/24/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	1	1	1
2	4	2	1	2	NEW	2	2
3	2	3	4	3	2	3	5
4	3	4	5	4	3	4	4
5	7	5	3	5	12	5	3
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	1
2	1	2	3	2	1	2	3
3	2	3	2	3	3	3	2
4	10	4	4	4	2	4	5
5	6	5	5	5	20	5	4

Pop Hitmaker Kante Goes Acoustic



ANN: RELEASED ENGLISH-LANGUAGE SET
Photo: Lisa Rose

In the late 1980s, Mory Kante scored one of the biggest international hits in the history of African music with the disco-driven "Yeke Yeke." The song reached the U.K. top 40 no fewer than three times on PolyGram's London and ffr labels.

Now, the Guinea-born singer has returned to his traditional roots with an all-acoustic album, "Sabou," due the week of Sept. 27 on World Music Network/Riverboat Records internationally and on Rykodisc in the United States.

Kante's vocals on "Sabu" are backed by traditional African instruments, led by his own *kora* (harp) playing. He is following a trend that has seen fellow West African stars Salif Keita and Youssou N'Dour turn away from Afro-pop styles and record traditional-based acoustic albums.

"It was time," says Kante, who has lived in Paris since the mid-'80s. "I felt a mission to give the traditional instruments a place in the scheme of contemporary pop music."

NIGEL WILLIAMSON

English. "That was their natural version," she explains. "I recorded them in English for my own pleasure. They weren't going to be released, but I'm happy they have [been]."

Ann was born in Israel and spent her childhood in the Netherlands. Her family moved to Paris when she was 11. She has penned hits for octogenarian French crooner Henri Salvador and contemporary acts Vincent Delerm, Coralie Clément and Bang Gang.

JAMES MARTIN

RETURN OF THE PRODIGY: Electro-punk act the Prodigy has finally followed up 1997's U.S. and U.K. chart-topping album "The Fat of the Land." "Always Outnumbered, Never Outgunned," a virtual solo project for band linchpin Liam Howlett, was released Aug. 24 internationally on XL Recordings.

Howlett says he wrote the album on a laptop in Essex, England, and it was mixed in London, then mastered in New York. Explaining the lengthy time between albums, he says, "I had to find a place I could be happy in—usually my bedroom, usually about midnight, with a couple of glasses of wine and James Bond on the DVD, until I was writing for the fun of writing again."

Guest vocalists include Juliette Lewis, Princess Superstar and Liam Gallagher.

CHRISTOPHER BARRETT

GOING SOMEWHERE: French singer/songwriter Keren Ann released her first English-language album, "Not Going Anywhere" (Metro Blue/Blue Note), Aug. 24 in the United States.

The release, her third full-length, followed a string of club dates in the New York area during June and July.

"Not Going Anywhere" includes four songs that originally appeared in French on Ann's 2002 sophomore set, "La Disparition" (EMI France).

She says she wrote the songs in

MANAGING NICELY: John Hughes is best-known as the manager of the Corrs. But his album "Wild Ocean," due Oct. 11 in the United Kingdom and Ireland via Warner Music subsidiary 14th Floor Records, is no mere vanity project.

Hughes was a musician for more than two decades before he entered the management business. In the early 1980s, he was half of Irish synth-pop duo Minor Detail, which was signed to PolyGram in the United States.

The mainly instrumental "Wild Ocean" includes guest appearances by the Corrs, the Chieftains and a number of other leading Irish musicians, as well as a 60-piece orchestra and choir.

"It has taken five years to make because I was rather busy," Hughes says. "But I had to do it. I thought I was free of music. I'd established an identity as a manager. But the music kept coming back."

Deals are in progress to release the album in other territories.

MAGALI WILD

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
08/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	SICK AND TIRED	ANASTACIA EPIC
3	3	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC
4	3	OBSESSION	AVENTURA UP MUSIC
5	5	FEMME LIKE U	K-MARQ EAST WEST
6	6	MAMAE EU QUERO	T-RIO HEBAN MUSIC
7	15	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
8	4	BABY CAKES	3 OF A KIND RELENTLESS
9	NEW	GUNS DON'T KILL PEOPLE, RAPPERS DO	GOLDIE LOOKIN CHAIN ATLANTIC
10	NEW	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
11	NEW	LEBT DENN DER ALTE HOLZMICH	DIE RANDFICHTEN CAPITOL
12	9	THUNDERBIRDS/3 AM	BUSTED UNIVERSAL
13	8	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
14	10	DRY YOUR EYES	THE STREETS LOCKED DN/679 RECORDINGS
15	17	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
16	16	DRAGOSTEA DIN TEI	HAIDUCUI UNIVERSO/WARNER BROS.
17	12	HOW COME	D12 INTERSCOPE
18	11	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
19	13	BURN	USHER LAFACE/ZOMBA
20	21	LOLA'S THEME	SHAPESHIFTERS POSITIVA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ANASTACIA	ANASTACIA EPIC
2	3	MAROONS	SONGS ABOUT JANE J/BMG
3	2	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
4	4	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
5	5	KEANE	HOPES AND FEARS ISLAND
6	7	NORAH JONES	FEELS LIKE HOME BLUE NOTE
7	8	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL
8	6	BOHSE ONKELZ	ADIOS REGAL23/SPV
9	9	USHER	CONFESSIONS LAFACE/ZOMBA
10	10	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
11	11	AVENTURA	WE BROKE THE RULES UP MUSIC
12	13	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
13	12	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
14	14	O-ZONE	DISCO-ZONE UNIVERSAL
15	24	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
16	38	YANNICK NOAH	POKHARA SAINT GEORGE/COLUMBIA
17	15	SIL BERMOND	VERSCHWENDE DEINE ZEIT MODULE
18	17	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
19	20	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
20	21	GUNS N' ROSES	GREATEST HITS GEFEN

RADIO AIRPLAY
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.
08/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THIS LOVE	MAROONS J/BMG
2	2	TRICK ME	KELIS VIRGIN
3	6	SICK AND TIRED	ANASTACIA EPIC
4	8	THE REASON	HOBBASTANK ISLAND
5	4	EVERYTIME	BRITNEY SPEARS JIVE
6	11	LOLA'S THEME	SHAPESHIFTERS CAPITOL
7	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
8	5	BURN	USHER LAFACE/ZOMBA
9	7	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
10	10	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
11	9	LEFT OUTSIDE ALONE	ANASTACIA EPIC
12	13	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
13	12	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
14	14	LEAVE (GET OUT)	JOJO EDEL
15	20	UN GAOU A ORAN	113 MAGIC SYSTEM & LAMINE EPIC
16	15	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
17	25	SUNSHINE	TWISTA FT. ANTHONY HAMILTON EAST WEST
18	18	FACE A LA MER	CALOGERO & PASSI MERCURY
19	21	AU PAYS DE GANDHI	MC SDLAAR WARNER
20	17	FORÇA	NELLY FURTADO DREAMWORKS

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/23/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	SICK AND TIRED	ANASTACIA EPIC
3	3	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
4	4	VEO VEO	HOT BANDIT/OZ POLYDOR
5	8	THIS LOVE	MAROONS J/BMG

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SEER	UEBER'N BERG SONY MUSIC
2	2	ANASTACIA	ANASTACIA EPIC
3	5	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL
4	7	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
5	4	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.

BELGIUM/WALLONIA

(PROMU/VI) 08/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FEMME LIKE U	K-MARQ EAST WEST
2	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	2	SOBRI NOTRE DESTIN	LESLIE EPIC
4	4	MAMAE EU QUERO	T-RIO HEBAN
5	10	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CALOGERO	3 MERCURY
2	2	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
3	5	O-ZONE	DISCO-ZONE UNIVERSAL
4	4	CORNEILLE	PARCE QU'ON VIENT DE LOIN WAGRAM
5	6	YANNICK NOAH	POKHARA COLUMBIA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 08/24/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	3	CITY OF DREAMS	THE LOFT UNIVERSAL
3	1	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
4	NEW	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
5	7	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BIG FAT SNAKE	MDRE FIRE CMC
2	2	SHAKIN' STEVENS	COLLECTABLE SONY MUSIC
3	6	RAY CHARLES	DEFINITE RAY CHARLES WARNER BROS.
4	3	NEPHEW	USADSB COPENHAGEN
5	14	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS

PORTUGAL

(RIM) 08/24/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
2	2	TONY CARREIRA	VAGABUNDO POR AMOR ESPACIAL
3	3	DA WEASEL	RE-DEFINICOES CAPITOL
4	24	JUANES	UN DIA NORMAL POLYDOR
5	NEW	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
6	10	IVETE SANGALO	MTV AO VIVO MERCURY
7	4	RODRIGO LEAO	CINEMA COLUMBIA
8	15	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
9	7	TORANJA	ESQUISOS POLYDOR
10	9	ANASTACIA	ANASTACIA EPIC

IRELAND

(IRMA/CHART TRACK) 08/20/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC
2	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	3	ACCIDENTALLY IN LOVE	COUNTING CROWS DREAMWORKS
4	2	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
5	4	HOW COME	D12 INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	DAMIEN RICE	B-SIDES DRM/14TH FLOOR
2	1	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
3	2	ANASTACIA	ANASTACIA EPIC
4	8	MAROONS	SONGS ABOUT JANE J/BMG
5	3	DAMIEN RICE	O DRM/14TH FLOOR

NEW ZEALAND

(RECORD PUBLICATIONS LTD) 08/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
2	1	FOOL'S LOVE	MISFITS OF SCIENCE HODF
3	5	GETTING STRONGER	ADEAZE FT. AARADHNA DAWN RAID
4	3	BROKEN	SEETHER FT. AMY LEE SONY MUSIC
5	4	I LIKE THAT	HOUSTON CAPITOL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY MUSIC
2	2	USHER	CONFESSIONS LAFACE/ZOMBA
3	1	GOLDENHORSE	RIVERHEAD EMI
4	12	THE JACKSON 5	THE VERY BEST OF SONY MUSIC
5	10	UB40	THE VERY BEST OF UB40 1980-2000 VIRGIN

GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 08/20/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DEN MPORO NA PERIMENO	NIKITES MINDS
2	2	COME ALONG NOW	FIVOS FT. DESPINA VANDI HEAVEN
3	NEW	LAVETE THESIS ETIMI PAFSATE	DIMITRA GALANI FT. A. PROTOSALTI MBI
4	3	SHAKE IT	SAKIS ROUVAS MINOS
5	4	FAME STORY NO. 11	FAME STORY BAND HEAVEN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
2	2	EVANESCENCE	FALLEN WIND UP/EPIC
3	4	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
4	3	ANASTACIA	ANASTACIA EPIC
5	5	GUNS N' ROSES	GREATEST HITS GEFEN

CZECH REPUBLIC

(IFPI) 08/20/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	VARIOUS ARTISTS	CESKO HLEDA SUPERSTAR BMG
2	2	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
3	3	DANIEL LANDA	VLTAVA TOUR EMI
4	13	LUCIE	LUCIE V OPERE BONTON
5	9	MICHAL DAVID	NEJVETSI ITALSKÉ HITY BONTON
6	4	TOUCH	TOUCH PARTY UNIVERSAL
7	16	VARIOUS ARTISTS CZE	HOT SUMMER HITS 2004 UNIVERSAL
8	16	ANASTACIA	ANASTACIA EPIC
9	7	JAROMIR NOHAVICA	BABYLDN BONTON
10	11	KABAT	DOLEV DOLE EMI

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		3	2			9	2	3
AVRIL LAVIGNE Under My Skin (B)	9	4		8	5		1		5	
MAROONS Songs About Jane (B)	6	2		1			6			
RED HOT CHILI PEPPERS Live at Hyde Park (W)		3		6						8
USHER Confessions (B)	5	9		9			2		7	

Aussies Plan Strong Presence For SXSW 2005

BY CHRISTIE ELIEZER

SYDNEY—After six acts scored label and management deals following showcases at this year's South by Southwest Music Festival in Austin, Australia's government and music industry plan to step up their profile at SXSW 2005.

"It opened our eyes to the possibilities," says John Odgers, an arts, culture and entertainment industry specialist for the Australian government's export

Labels here see SXSW as an important way to gain international interest for Australian acts. EMI Music Australia managing director John O'Donnell says his company provided "substantial funds" for sending three acts—Gelbison, the Sleepy Jackson and End of Fashion—to Texas. O'Donnell adds that he is committed to doing the same next year.

Indie label Shock Records is also looking to SXSW for exposure.

only in the United States but also in Europe and Japan.

This year's SXSW (held March 17-21) included performances by 22 Aussie acts, the largest Aussie contingent so far. They ranged from such major live draws as Powderfinger (Universal) and John Butler Trio (Jarrah/MGM) to indie rockers Riff Random and contemporary folk duo Women in Docs (Um & Ah).

Phil Stevens, manager of John Butler Trio, says that as a result of the group's "packed-out" show at SXSW (which reportedly included Ani DiFranco in the crowd) and a subsequent New York date, 12 executives from three labels saw the group. "Two labels offered firm offers," he adds.

U.S.-born Butler ultimately signed with Warner Music Group's Lava Records. A five-track EP drops in September to coincide with the trio's fourth U.S. tour. Third album "Sunrise Over Sea," which this year debuted at No. 1 on the Australian Record Industry Assn. chart, will see a U.S. release in early 2005.

Also at SXSW, Riff Random was picked up for global management by U.K.-based Supervision Management (Franz Ferdinand, Junior Senior). According to guitarist Raph Random, the band also received interest from several U.S. major and indie labels.

Eight-piece rock-jazz act Architecture in Helsinki already had an 18-day U.S. tour and an album, "Fingers Crossed," on New Jersey-based Bar None when it hit Austin. Manager Bernadette Ryan suggests that SXSW "consolidated interest" in the group among European labels.

Sydney-based art-rock band Gelbison struck a licensing deal for North America through New York indie Caroline Records and signed a North American booking deal with the Agency Group. The band's album "1704" arrived Aug. 10 in the States.

Singer/songwriter Shane Nicholson landed a deal with Seattle indie Virt Records. He will return to tour the United States in November for the second time this year. "Two sets at South by Southwest changed my life," he says.

End of Fashion, which is signed to Capitol Australia, inked a worldwide

deal with EMI Music Publishing. Promoter Kyodo Tokyo invited the band, along with seven other acts, to showcase at Japan's Bandstand festival in October.

Post-SXSW deals under negotiation include a U.S. label for FMR singer/songwriter Amiel and licensing tie-ups by Aussie indie labels Laughing Outlaw and Barrio.

The cost of bringing Australian acts to SXSW can be considerable. Representatives here have long had to consider the feasibility of invest-

ing \$50,000-\$60,000 Australian (\$35,000-\$42,000) in the hopes of impressing a label, publisher or booking agent.

This year's positive results make the investment more worthwhile.

"It's less of a crapshoot if you do your groundwork and set up your meetings before you get there," says Dave Powell, Melbourne-based manager of Jet and Dallas Crane. "It helps to make the Austin showcase part of a bunch of other dates across the United States."



BUTLER: SXSW PERFORMANCE LED TO SIGNING WITH U.S. LABEL LAVA

association, Austrade.

This year, for the first time, Austrade funded a stand at SXSW and co-hosted a barbecue that served as a showcase for Aussie acts. It held pre-festival "boot camps" in Australia, offering advice to acts and label executives on everything from filling out U.S. customs forms to getting a cheap meal in Austin.

Odgers says that based on the positive results in 2004, Austrade intends to expand its involvement in the festival. Indications are that Austrade will increase its funding activities at SXSW next year; budgets are being discussed.

David Peacock, manager of Shock's Australian music division, believes that female punk trio the Spazzys, which the label has licensed for Australia and New Zealand, could find a market in North America and Europe.

Phil Tripp, managing director of Sydney-based Immedia, the Australian representative of SXSW, says organizers are planning to choose 30 Australian acts to perform at next year's festival.

GLOBAL RESULTS

Appearances at SXSW can yield results for acts looking for labels, publishers or booking agents not

insight as the basis for the company's rapid ascent.

One industry source notes that Yoda "introduced a dynamic management style that afforded the company's creative staff the perfect environment in which to develop and bring to market key acts, and [he] enabled Avex to be listed on the Tokyo Stock Exchange. [That is] no small feat for an independent music software producer."

Another observer notes that Yoda's fluency in English and experience gained while living in the United States greatly raised the international profile of domestic Japanese product.

Avex reported sales of 73.9 billion yen (\$673.3 million) on a consolidated basis for the fiscal year ended March 31, down 8.8% from the previous year. The company has been listed in the First Section of the Tokyo Stock Exchange since 1999.

Avex

Continued from page 39

four months after the company was founded. He earned a reputation throughout the industry for his smart, aggressive style. Observers cite the combination of Yoda's business acumen and Matsuura's creative

GLOBAL EDITOR

Emmanuel Legrand
(elegrand@billboard.com)

DEPUTY GLOBAL EDITOR

Tom Ferguson
(tferguson@eu.billboard.com)

INTERNATIONAL SPECIAL

SECTIONS EDITOR

Thom Duffy (tduffy@billboard.com)

GLOBAL NEWS EDITOR

Lars Brandle (lbrandle@eu.billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014

ASIA BUREAU CHIEF

Steve McClure, 5-23-15 Higashi Oizumi, Nerima-Ku, Tokyo, 178-0063, Japan; Phone: 813 3867 0617; mcclure@jcom.home.ne.jp

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victoria, Australia 3084; Phone: 61 39 459 3188; 100566.3372@compuserve.com

CANADA BUREAU CHIEF

Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416-265 3277; LLE@aol.com

GERMANY BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; 100407.1133@compuserve.com

INTERNATIONAL CORRESPONDENTS

ARGENTINA—**Marcelo Fernandez Bitar**, Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 54 1 4772 9494; mfb@usa.net

AUSTRALIA—**John Ferguson**; Unit 7 Level C, 100 Harris St., Pyrmont NSW 2009; Phone: 61 29 660 3995; ferg_sydney@bigpond.com

BELGIUM—**Marc Maes**, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082; maesant@yucom.be

BRAZIL—**Tom Gomes**, Rua Cleide No. 55, Sao Paulo, 04616-010; Phone: 55 11 5531 2155

CHILE—**Sergio Portuño**, Eliodoro Yáñez 1783, Providencia, Santiago de Chile; Phone: 562 737 880; stortuno@iarc.cl

CHINA—**Kaiser Kuo**, Xicheng District Yangrou Hutong #42, Beijing 100034; Phone: 86 10 8406 9319; kaiser@sinica.com

COLOMBIA—**Gustavo Gomez**, Calle 105 No. 3067, Bogota; Phone: 011 57 13387045; gomezcd@hotmail.com

CZECH REPUBLIC—**Mark Andress**, Radlicka 2, 150,00 Praha 5; Phone: 42 0251 562 536; mandress@pna.cz

DENMARK—**Charles Ferro**, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk

EUROPEAN UNION (Brussels)—**Leo Cendrowicz**, 174 Ave. Louise, Brussels 1050; Phone:

32 27377705; leo.cendrowicz@eis.be

FINLAND—**Jonathan Mander**, Telakkakatu 2 B 24, 00150 Helsinki; Phone: 35 850 352 7384; jonathan.mander@rumba.fi

FRANCE—**James Martin**, 39 Rue Poliveau, 75005 Paris; Phone: 33 6 72 08004 9; jamesmartin@noos.fr

GERMANY—**Ellie Weinert**, Will.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; ellie@songswanted.com

GREECE—**Maria Paravantes**, 6 Karyotaki St., Athens 11141; Phone: 30 210 223 3366; mpparavantes@yahoo.com

HONG KONG—**Scott Murphy**, 24-26 Bonham Terrace, Flat 9B, Bonham Road, Central; Phone: 85 2 9746 4716; smurphy@asiacity.com.hk

ICELAND—**Birgir Örn Steinarsson**, Langahlid 25, IS-105 Reykjavik; biggi@mbl.is

INDIA—**Nyay Bhushan**, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6666; mail@connectmagazine.com

IRELAND—**Nick Kelly**, 27 Wainsfort Road, Terenure, Dublin 6W; Phone: 353 1 803 5648; nkelly@indigo.ie

ISRAEL—**Sasha Levy**, 40/2 Nahal Zohar St., Modiin 71700; Phone: 972 8 972 0804; sashl@012.net.il

ITALY—**Mark Worden**, Via San Michele Del Corso 5, 20144 Milano; Phone: 39 02 4802 4127; markworden@libero.it

MALAYSIA/SINGAPORE—**Christie Leo**, 47300 Petaling Jaya, Selango, Malaysia; Phone: 603 7493 4495; Fax: 603 7493 4497; christie@wavesmarketing.com.my

MEXICO—**Teresa Aguilera**, Providencia #1111-1, Col. Del Valle, 03100 Mexico D.F.; Phone: 01152559 2627; tereaguilera_2000@yahoo.com.mx

NETHERLANDS—**Cesco Van Gool**, Holendrechtstraat 29-2, 1078 TP Amsterdam; Phone: 31 20 6730495; cesco@radionewsletter.nl

NEW ZEALAND—**David McNickel**, P.O. Box 10, 266 Dominion Rd., Auckland; Phone: 64 9 634 8969; david.mcnickel@extra.co.nz

PANAMA—**Anastasio Puertas Caicedo**, San Miguelito Paraiso, calle h casa 8-20, Panama; Phone: 50 7 267 19 36; anastasio@puerta@terra.com.ar

PORTUGAL—**Chris Graeme**; Rua Arnaldo Gama 7, Lisboa 1000-023; Phone: 351 21 8401488; chrisgraeme@sapo.pt

Puerto Rico—**Randy Luna**, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787636-7717; luna_r@hotmail.com

SOUTH AFRICA—**Diane Coetzer**, Suite 217, Postnet X11, Craighall 2024, Gauteng; Phone/Fax: 27 11 442 7954; dcoetzer@iafrica.com

SOUTH KOREA—**Mark Russell**, KPO Box 68, Seoul 110-600; Phone: 82 11 9736 1788; mrussell@kornet.net

SPAIN—**Howell Llewellyn**, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; howell@eresmas.net

SWEDEN—**Jeffrey de Hart**, Trollslundsvägen 32A, 12432 Bandhagen, Sweden; Phone: 46 70 405 1030; jeffrey.dehart@telia.com

TAIWAN—**Tim Culpán**, 147-1, 1F, Lane 600, Alley 76, Wu-hsing St., Taipei; Phone: 88 692218 0935; journalist@timculpan.com

THAILAND—**Adam Florance**, 37 Yen Akart Rd., Yannawa 10120, Bangkok; adam.florance@yahoo.com

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The value of Australia's recorded-music market shrunk to \$237.2 million Australian (\$171.68 million) in the six months ended June 30. This represents a drop of 8.7% from the corresponding period in 2003, according to the Australian Record Industry Assn.

Australian record companies shipped more than 24.5 million audio and DVD/video units during the year's first half, a decrease of about 4.5% from the same period last year. Deliveries of music DVDs rose 7.6% in value to \$25.74 million Australian (\$18.63 million) and 30.97% in volume to 1.85 million units.

ARIA reports deliveries of CD albums declined 10.4% in value to \$196.5 million Australian (\$142.22 million) and 7.45% in volume to almost 18 million units.

CHRISTIE ELIEZER

British rock station Virgin Radio is planning a program that will feature the top tracks downloaded or streamed each week from Napster U.K.

Napster says the weekly show, "Napster Online Music Chart," is the first step in a "unique strategic marketing partnership" with Virgin Radio.

The show premieres Aug. 29 at 7 p.m. GMT.

Leanne Sharman, Napster VP/GM for the United Kingdom, says, "Virgin Radio enjoys over 1 million unique online visitors a month, making it an ideal brand partner for Napster."

LARS BRANDLE

German labels body BPW reports that the country's legitimate online music market has registered 1 million download sales each month since April.

According to industry sources, the market leader is Apple Computer's iTunes Music Store, with 600,000 downloads per month, followed by Phonoline, AOL, T-Online and OD 2.

"The Internet music market is establishing itself more quickly than we had hoped," BPW chairman Gerd Gebhardt says.

German industry representatives expect the online market to reach the size of the singles market by the end of next year.

WOLFGANG SPAHR

Karl Bartos, a former member of pioneering German electronic-music act Kraftwerk, will deliver the keynote speech at the ninth annual Amsterdam Dance Event. The confab begins Oct. 21.

Bartos joined Kraftwerk in 1975 and embarked on a solo career in 1991. He is currently a professor at Berlin University of the Arts.

This year's ADE program will again incorporate the Live Dance Music Conference, a seminar on the electronic events industry.

LARS BRANDLE

Veteran music publishing executive Mike Collier died of a heart attack Aug. 12 in London. He was 71.

After a lengthy career at Carlin Music in London and New York, Collier was a consultant to Music Sales, reworking the Campbell Connelly catalog.

He is survived by his wife, Joyce, and three children.

NIGEL HUNTER

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

K-OS Starts 'Rebellion'

Toronto MC Wages War Against Stereotypes With Sophomore Set

BY LARRY LeBLANC

TORONTO—The sophomore album by Canadian rapper K-OS, "Joyful Rebellion," backs up his belief that music can fight stereotypes of black culture.

Toronto-based K-OS (whose real name is Kevin Brereton) has a clear vision of how he wants to be perceived: as a black man with a positive message.

"We are not just victims of society," he says. "We are not just pimps or ex-cons. The weight of stereotyping is a heavy weight and needs to be revolted against."

The mostly self-produced and self-written "Joyful Rebellion" came out Aug. 24 on EMI Music Canada. It will come out Sept. 21 in the United States on Astralwerks/Virgin.

"The idea behind rebellion has always been a tragic one," K-OS says of the album's title. "I want to associate happiness with being rebellious. That's a revolutionary idea in itself."

"Joyful Rebellion" is a finely crafted work stamped with rap, funk, rock and reggae sounds. K-OS (the name stands for Knowledge of Self) is musically ambitious, but it is his insightful concepts and spiritual lyrics that mark him as a visionary.

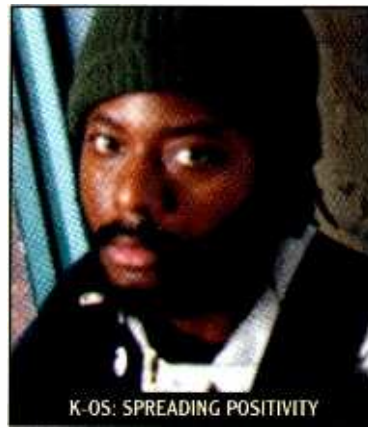
"K-OS is a poet, a tremendous songwriter and a wonderful singer," EMI Music Canada president Deane Cameron says. "He wants to be part of that movement changing urban music and hip-hop. He has a tremendous commitment to that culture."

Errol Kolosine, GM of Astralwerks in New York, adds, "Kevin is an artist who is doing something that goes against the grain where mainstream hip-hop is, but in fact, he's being true to the origins and spirit of hip-hop."

K-OS holds blistering views on the state of the genre, criticizing what

he calls its assembly-line recording and glorification of violence and misogyny. He believes artists and labels have to consider how hip-hop's negative side may be affecting impressionable kids.

"I'm hard pressed to find positive images of blacks on television today," he says. "Kids watch TV and appropriate themselves to images our culture is creating. When daughters and sons have no fathers, they find them. Jay-Z becomes their father, or 50 Cent."



K-OS denounces rappers' obsession with money and fame on the track "EMCEE Murdah" and celebrates hip-hop's early days in "B-Boy Stance." In "The Man I Used to Be," he shows compassion for Michael Jackson, noting that even the most successful artists can be unprepared to deal with fame. The rollicking "Crabuckit" recalls the '40s jump-style recordings of Louis Jordan and his Tympany Five.

"The album is far beyond what we expected," EMI Music Canada VP of A&R and talent acquisition Tim Trombley says. "When 'Crabuckit' and 'The Man I Used to Be' came in, we knew

Kevin had delivered us singles. Then the rest of the record came in, and it was like, 'Oh my.'"

The Canadian and U.S. labels led with a 12-inch release of "B-Boy Stance" in June, servicing it to K-OS' solid urban base. The video has been a staple at MuchMusic in Canada and has been added to VH1 Soul and MTVU in the United States.

EMI Music Canada followed up with "Crabuckit," which was No. 10 on the Nielsen Broadcast Data Systems top 40 chart and No. 43 on its hot AC chart for the week ended Aug. 16. Meanwhile, Virgin America has serviced "The Love Song" to U.S. urban radio.

Craig Halket, senior music programmer at MuchMusic, says "Joyful Rebellion" is "not what you expect from a hip-hop album. It is full of great songs. It's incredible that 'Crabuckit' is registering so well."

K-OS was raised in rural Ontario and Trinidad. He jokes that he was the only black kid in Whitby, Ontario, in the '70s. For years, he hated being different, but later came to appreciate his uniqueness.

"With friends, I was forced to listen to Brit bands like Echo & the Bunnymen, Depeche Mode and the Clash," he recalls. "At home, I listened to my parents' records, including Bob Marley. I came to realize it wasn't too far from the Clash to Bob Marley. I figured I could maintain my own culture and find things I liked elsewhere."

K-OS first appeared on the Canadian hip-hop scene 11 years ago with independent singles "Musical Essence" and "Rise Like the Sun." In 2001, he signed with EMI Music Canada and the following year released his debut album, "Exit," on EMI in Canada and Astralwerks in the United States.

Relentless

Continued from page 39

and Virgin let us make creative decisions, and there's a good infrastructure around us that we can plug into if we need to, which we didn't really have at Ministry."

Ascoli says he is "really happy" with Relentless. "I looked at what they did with Ministry, which was brilliant. I think maybe they needed to work with a structure that could provide better international and album [support], and that's what we do."

Ascoli adds that when he started at Virgin in March 2002, "we saw a big gap with Virgin in the urban [market]. Relentless is part of the new Virgin, and their team and mine work totally together."

One of Relentless' major stars is

English soul discovery Joss Stone (who is signed through EMI's S-Curve in the United States). Virgin puts U.K. sales of her debut album, "The Soul Sessions," at close to 700,000 units. Follow-up "Mind, Body & Soul" is due in late September.

Another Relentless act, hip-hop duo 3 of a Kind, hit No. 1 on the Official U.K. Charts Co. singles sales chart in early August with "Baby Cakes."

Napster U.K. programming director Jeff Smith says the label has definitely turned a corner.

"After the highs of So Solid Crew, Relentless stuttered a bit with [group member-turned-soloist] Romeo. But they've really come back in style with the Joss Stone joint venture with EMI and their recent No. 1 with 'Baby Cakes.' Shabs keeps his ear to the street and certainly knows where things are going. I expect them to thrive over the next few years."

The label is anticipating another hit with the Pirates' "You Should Really Know," an "answer" single to Mario Winans' "I Don't Wanna Know." The Pirates track features Naila Boss, erstwhile British soul star Shola Ama and, like Winans' song, a sanctioned Enya sample.

Such tracks, secured in the face of what Shabs describes as "fierce" competition, are "very important for EMI's compilation business."

"The singles we've signed hopefully work," Shabs adds, "so that we're not spending a lot of time diverted from artist projects that can deliver."

One of Relentless' latest signings is veteran British reggae artist Maxi Priest, whose album "Rise to the Occasion" is due Sept. 13 in the United Kingdom.

"Maxi has a great sales history, and we saw reggae as a powerful selling area," Shabs says. "The audience is clearly there, so for us it's a good

commercial and music decision, and Virgin has his catalog."

Other recent signings include British-Asian prospect Jay Sean, who hit the U.K. top 10 in early July with the single "Eyes on You," and Scottish singer/songwriter K.T. Tunstall, who debuts Sept. 27 with the EP "False Alarm" on Relentless' Stimulus imprint.

A GIFT OF STONE

Relentless almost secured Stone's signature when she was 14 and came to MoS' London office to perform for chairman James Palumbo. When Stone chose EMI instead, she wrote to Shabs expressing hope that they could work together in the future.

"I gave [Relentless] this 'present' of Joss," Virgin's Ascoli says. "It was part of my promise when they came to Virgin, and they've done brilliantly with her; they've opened her to a different [U.K.] audience."

The Relentless staff of five is based in Virgin's West London office. The label still operates its independent offshoot Outcaste, whose roster includes such British-Asian acts as Nitin Sawhney and Badmarsh & Shri.

Shabs would like Relentless to become an international brand but shows characteristic pragmatism about its chances.

"The [EMI] affiliates are going to do what's right in their territory, and if the Virgin brand in France [for example] is the one to sell it, then they've got to do what they do."

Shabs expresses cautious satisfaction that Relentless is surviving amid what he calls "very difficult trading conditions. The cost of doing business is going up, the potential returns are still there, but they're harder and harder to get. No one's going to get it all right. You just have to cut the margin of error."

Top Latin Writers Filling Demand For Fresh Songs

BY LEILA COBO

Prominent Latin singer/songwriters are increasingly writing material for other acts even as they further their successful solo careers.

Alejandro Sanz, Franco de Vita, Juanes and Ricardo Arjona all wrote tracks for Ricky Martin's latest album, "Almas del Silencio." Marco Antonio Solís penned a track for Paulina Rubio's "Pau-Latina," and de Vita wrote Chayanne's "Y Tu Te Vas" and Martin's "Tal Vez."

The cross-pollination is an example of songwriters' increasing willingness to have their music performed by other acts and of the continued blurring of genres in Latin music.

"I think there's a more open mentality as far as these people assuming two positions: They're composers, and they're singers," Grammy Award-winning songwriter/producer Kike Santander says. "It's part of this process of more alliances and different collaborations. And business-wise, it's a decision that makes a lot of sense."

With the decline in record sales, publishing has acquired growing importance in the past few years, and more artists are taking a stab at songwriting. Likewise, Latin labels are pursuing artists who not only sing but write.

"Labels are betting on songwriters," de Vita says. "And I'm glad. Nothing against interpreters. In fact, I owe a lot to them. But labels had forgotten about the songwriters."

De Vita is probably the most visible singer/songwriter on the charts. "Y Tu Te Vas" and "Tal Vez" won the *Billboard* Hot Latin Tracks Award in 2002 and 2003, respectively.

Now, two tracks from de Vita's current album, "Stop" (Sony Discos), are in the top 20 of the *Billboard* Hot Latin Tracks chart. "Tu De Que Vas" is No. 18 after 19 weeks on the chart, having peaked at No. 3 on Hot Latin Tracks and at No. 1 on Latin Pop Airplay.

Current single "Si La Ves" jumped from No. 24 to No. 16 in



SANZ, LEFT, AND DE VITA: PROVIDING MATERIAL FOR OTHER ARTISTS

the Aug. 28 issue and logs its sixth week on the chart this issue at No. 16.

While some Latin singer/songwriters are breaking with tradition and writing for others, artists who tend to write highly personal songs and perform their own material rarely write for others.

For example, Juan Gabriel, whose songs have been covered by dozens of artists, writes only for himself and only performs songs he has written.

HANDCRAFTED TUNES

"Before, if someone requested songs from me, I would see what I already had and send it over," de Vita says. But lately, he says, with requests for his material rising, he has found

himself tailoring songs for each act.

"It gets harder because you have to surpass, or at least equal, the expectations of the previous song," he says.

More importantly, writing a good song is simply difficult and time-consuming.

"Those people who say they have dozens of songs written at any time, [that's] great, but I don't know how they do it," de Vita adds.

"I think [singer/songwriters] were always willing to write for others, but it was a matter of time and opportunity," says Iván Alvarez, senior VP of Latin America for Universal Music Publishing. "People are paying a lot more attention to the songs."

"It has always happened," agrees Eddie Fernández, VP at Sony/ATV Music Publishing U.S. Latin and Latin America. "But, of course, it is made more obvious when a mega-star like Ricky Martin picks up a song. Composers always write many songs, and some may not be exactly right for them. I always think a singer/songwriter is a songwriter first and a singer second."

This is the case with artists like Jorge Villamizar of Bacilos, who was originally signed as a songwriter before gaining fame as a performer.

And singer/songwriter Saavedra, who just released her self-titled debut album, also made a name for herself while writing for others.

"I've always had this dichotomy of whether I write as a craft for others or if others sing what I've written because it suits them," Saavedra says. "And we've agreed that I write what I feel and they choose what they want. I can't really write on commission."

When all is said and done, de Vita says, it is always about the song.

"An artist is simply the face that sings the song," he says. "But in the end, if the song doesn't work, it doesn't matter what face you put to it."

Synergy Drives Stones/ABKCO Deal With Chevy

Squinting while watching Chevy's new "A Boy's Dream" commercial for the 2005 Corvette revealed that the chyron in the corner—itsself unusual for a TV commercial—not only identified the song ("Jumping Jack Flash"), the artist (the Rolling Stones) and the album ("Hot Rocks"), but the Web site of the label (abkco.com).



THE ROLLING STONES: DURING THE 'JUMPING JACK FLASH' DAYS

ABKCO Music and Records music VP Alisa Coleman-Ritz believes it is the first time a record company's Web site has been included in a TV commercial for another product.

She credits New York music and talent supervision company Creative License for conceiving the

spot—a one-minute "mini-movie" directed by British film director Guy Ritchie that premiered Aug. 13, the opening night of the Olympic Games—and negotiating the novel licensing deal.

"In essence, it promotes our product as well as our music," says Coleman-Ritz, whose company owns the early Rolling Stones masters and publishing. Of the cross-promotional chyron, she adds, "It educates people who may recognize the song—especially the younger demographic—but not know where to go to get it."

Last year Creative License devised a similar TV campaign for MCI using Michael McDonald and James Taylor.

"Michael's 'Motown' album was out but wasn't doing that well," says Mark Helbeck, the company's music/talent supervision director. "It did OK with his core fan base out of the gate but hadn't gone anywhere after. So we pitched [Ashford & Simpson's "Ain't No Mountain High Enough"], and the client wanted Michael's recording, and we got him the chyron—and [largely] because of that commercial the album went platinum." (That chyron did not include the Web address.)

Taylor's "Shower the People," from his "The Best of James Taylor," was similarly used in the MCI campaign.

"It helps our client with a much better licensing deal," Helbeck continues, noting that licensing fees for songs like the Stones' could otherwise be prohibitive for the company's "direct clients," like Chevy, or their ad agency reps. "We can offer cross-promotional strategies [to music companies, like the chyrons] in order to keep those dollars down."

The mission for Creative Licensing is to "help our clients find the best music for their commercials and also the celebrity talent—and then handle the negotiations and finalize the deal," Helbeck says. "But it's really about creating synergistic opportunities, such that artists, for whom a record company can't always put that kind of money behind, can piggyback themselves on a multimillion-

dollar media buy."

Other opportunities for cross-marketing include card placements in Chevy auto catalogs promoting ABKCO's entire Stones CD catalog that drive potential Corvette buyers to the ABKCO Web site. "Buck slips" were like-

away from their brand." But all went fine with the "Jumping Jack Flash" spot, Helbeck says.

At ABKCO, senior VP Iris Keitel reports a similar licensing of the Stones' "You Can't Always Get What You Want" to Coca-Cola for a C2 cola campaign. While ABKCO info was not included in the C2 spot, it was present on its Web site version—with linkage to the ABKCO site.

"We're in a unique position of controlling the master and the music publishing so you can come to us for one-stop licensing and we can put the deal together quickly," Coleman-Ritz says.

Keitel adds, "With record companies these days, promotional opportunities are getting slim to none, especially for catalog, no matter how wonderful the catalog is—like the Rolling Stones. And the retailers aren't giving us big opportunities to promote, so we're just trying to think out of the box a bit now."

BOLD PREDICTION: A current TV spot, seen in New York, advocating a Bruce Springsteen boycott in retaliation for his Vote for Change concert tour will only help promote his music.

Words & Music™

By Jim Bessman
jbessman@billboard.com



wise slipped into mailings to MCI customers offering a \$1 discount on the McDonald and Taylor albums, Helbeck adds.

"We still have labels and publishers looking for traditional licensing fees," Helbeck says, "but we've been inundated with artists and companies who now want the chyrons."

He notes, however, that "not every company is willing to allow that in their commercial and take

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Silverline Records in Los Angeles names **Phil Blume** VP of sales and marketing. He was VP of sales and distribution at **Priority Records**.

EMI Music Marketing in Los Angeles appoints **Jennifer Ballantyne** director of media and marketing. She was director of publicity at **MCA Records**.

Razor & Tie Records in New York appoints **Tony Bruno** senior director of sales. He was senior VP of marketing at **Wind-up Records**.

DISTRIBUTION: **Koch Entertainment Distribution** in Port Washington, N.Y., names **Jim Nothwehr** regional sales manager for video. He was director of national accounts at **Anchor Bay Entertainment**.

RADIO: **XM Satellite Radio** in Washington, D.C., appoints **Eric Logan** executive VP of programming. He was president of programming at **Citadel Broadcasting**.

Infinity Broadcasting promotes Dallas-based **Brian Purdy** to senior VP/market manager and Phoenix-based **Todd Wallace** to VP of oldies programming. Purdy was VP/GM at Infinity's Dallas stations talk **KLLI** and classic rock/adult top 40 **KJJK**. Wallace adds the VP title to his current titles of operations manager at Infinity's Phoenix stations modern rock **KZON** and country **KMLE** and operations manager/PD at oldies **KOOL**.

Adult top 40 **WMWX** Philadelphia names **Mike Sommers** PD. He was marketing operations manager at **Delmarva Broadcasting**.

Country Radio Broadcasters in Nashville appoints **Ashley Gragg** event support director. She was a student at **Lipscomb University**.

CONCERT PROMOTION: **Palace Sports and Entertainment** in Auburn Hills, Mich., elevates **Michael St. Peter** to VP of venue produc-

tions. He was technical director. **HOME VIDEO:** **Anchor Bay Entertainment** in Troy, Mich., names **Ray Gagnon** senior VP of sales and St. Louis-based **Mary Thompson** director of sales for national accounts. Gagnon was head of international sales at **DreamWorks Home Entertainment** and Thompson was co-founder of **Blue Sky Media Services**.

In addition, **Anchor Bay** promotes **Erin McGregor** to senior VP of operations and **Sally Seraphim** to VP of sales. McGregor was VP of operations and Seraphim was director of national accounts.

DIGITAL ENTERTAINMENT: **Sony Pictures Digital Media Software and Services** in Madison, Wis., promotes **Brad Reinke** to senior VP of sales and marketing and **Dave Chaimson** to VP of marketing. Reinke was senior VP and Chaimson was director of marketing at Sony-owned **Sonic Foundry**.

Entertainment software developer Eidos in San Francisco promotes **Kevin Weston** to senior VP of finance and product operations. He was VP of finance.

Xepa Digital in Iron Mountain, Pa., names **Pat Shevlin** director of video engineering. He was director of technical support/worldwide engineering at **Technicolor**.

Soundz 24-7 in New Orleans names **C.A. Francois** president and **Sam Rodenberger** director of special markets. Francois was an independent businessman and Rodenberger was president at **Soundz 24-7**.

RELATED FIELDS: **The National Academy of Recording Arts and Sciences** in Santa Monica, Calif., promotes **Ron Roecker** to VP of communications. He was senior director of communications.

MPL Media in Nashville appoints **David Deeb** director of sales and marketing. He was marketing director at **Music City Digital**.



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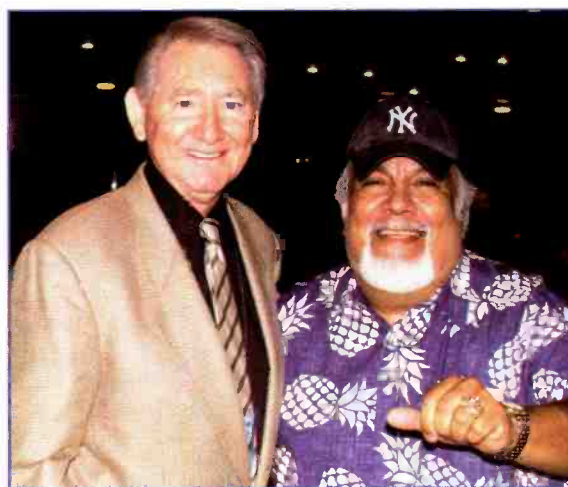
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Diplomatic Mission Australian singer **Shannon Noll** performed at the Australian Consulate in New York July 28. The chart-topping Noll has sold more than 500,000 albums in his native country, according to his label, **BMG Australia**. Pictured, from left, are Noll, **BMG Worldwide** executiveVP/chief marketing officer **Tim Prescott**, Miss Universe 2004 **Jennifer Hawkins**, Australia consul general **Ken Allen** and **Worldwide Entertainment Group** chairman/CEO **Dave Lory**.



Pantene Divas The fourth annual **Pantene Pro-Voice** concert took place Aug. 5 at New York's Hammerstein Ballroom. The show was the culmination of the **Pantene Pro-Voice** music competition, a national contest for unsigned young female artists. As part of the grand prize, 21-year-old singer/songwriter **Marie Digby** performed her winning song, "Miss Invisible." Pictured, from left, are concert headliners **Ashanti**, **Paulina Rubio**, **Fefe Dobson** and **Skye Sweetnam**. (Photo: Theo Wargo/WireImage.com)



Praise For Polito *Billboard* associate publisher/international **Gene Smith**, left, congratulates **Polito Vega** at an Aug. 7 tribute concert commemorating Vega's 45 years in radio. Vega is a DJ on **WSKQ** (Mega 97.9 FM) New York and is considered one of the most influential people in the Latin music industry. The concert—which took place at the Continental Airlines Arena in East Rutherford, N.J.—featured appearances by **the Fanía All Stars**, **Ray Barretto**, **Richie Ray**, **Oscar D'Leon** and **Rey Ruiz**. (Photo: Alan Holst Photography)



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Artists to Watch

HorrorPops cover a lot of territory on their **Hellcat/Epitaph Records** debut album, "Hell, Yeah!," with songs referencing psychobilly, ska, power pop and punk. But that just gives the labels' marketing teams more target audiences to mine. The result is "one of the fastest-selling records we ever had," says **Chris LaSalle**, who runs operations at **Hellcat**, a joint venture between **Rancid** lead singer **Tim Armstrong** and **Epitaph**. Since its Feb. 10 release, "Hell, Yeah!" has sold 22,000 copies in the United States, according to **Nielsen SoundScan**. LaSalle says **HorrorPops** appeal to "the greasers, the punk rockers, the rockabilly people, the new wave kids. They also tie in with the audience for **Morrissey** and **the Smiths**." As part of the **HorrorPops** marketing campaign, **Hellcat/Epitaph** has released a special picture disc (sold through retailer **Hot Topic**) and a video for "Mistake." Hailing from Copenhagen, **HorrorPops** consists of lead singer/bassist **Patricia**, lead guitarist **Nekroman**, drummer **Niedermeier**, guitarist **Karsten** and backing vocalists/go-go dancers **Mille** and **Kamilla**. The band is currently touring Europe.

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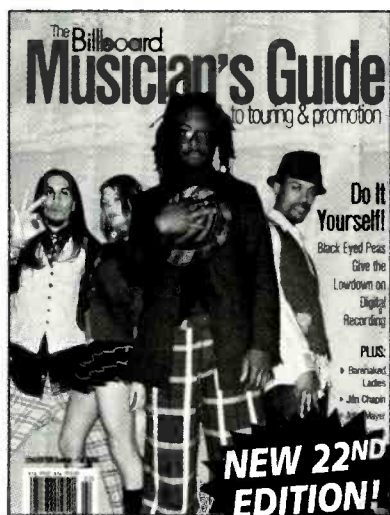
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Subscriptions

Continued from page 3

short-term deals that allow for access to subscription content. However, most labels are not saying yet what they will charge any other services for portable subscription repertoire once Microsoft's Janus digital rights management technology debuts later this year. Janus will allow consumers to move subscription content off their computers and onto portable devices.

Only a handful of Microsoft-compatible subscription services—Napster, MusicNow, MusicNet and MusicMatch—are positioned to take advantage of the new technology.

Napster figures to be among the first out of the gate with Janus support, sources say. The forthcoming music service from MSN is not expected to offer subscriptions at launch.

Early pricing models that have been submitted to digital services suggest the going rate will be double the fee for subscription content that is locked to the computer.

The digital services envision a price point of roughly \$15 per month for a portable subscription offering—up from the \$10 per month consumers pay on average for “tethered” subscriptions.

The services are looking for portability to drive consumer adoption of the fledgling subscription business, which now has roughly 1 million subscribers, according to industry estimates. Real Networks' Rhapsody, AOL's version of MusicNet and Napster are at the head of the pack in the existing subscription business.

Subscriptions—while a smaller business than à la carte downloads—are the most profitable segment of the digital music business for service providers.

Napster says it is achieving close to 40% gross margins for tethered, on-demand subscription content vs. a 10% gross margin for à la carte downloads. Other services confirm similar margins.

But a doubling of label rates for repertoire would significantly cut those margins. That is a huge concern

for pure-play music services that do not use digital music to drive purchases of related devices, as Apple does with its iPod.

IMPACT OF NEW RATES

Typically, subscription services pay labels the greater of three different calculations: 1 cent per song, a percentage of revenue or a share of a minimum fee ranging from \$2.50 to \$4 monthly per subscriber. (The minimum fees are divided among the labels based on share of usage.)

With portable subscriptions, sources say the labels are seeking upwards of 2 cents every time a portable song is played. They also want the minimum fee increased to upwards of \$5 per month per subscriber.

Service operators are worried that those rates will affect their ability to offer promotional discounts and will erode profits if users listen to too much music.

For example, at a 2-cents-per-play rate, a portable service charging \$15 per month would lose money on customers listening to more than 750 songs during the course of 30 days.

“If usage is crazy, you get killed,” one source acknowledges. “You could end up with a scenario where you pay out more in royalties than you collect in revenue.”

However, MusicMatch CEO Dennis Mudd says subscription companies are capable of working with the labels to develop a model that maximizes revenue for all parties.

“We'll be able to find the right price point one way or the other,” he says. “Our guess is that the right price point is at \$15 or less, but we have the capability to test that elasticity, so we'll be able to prove it.”

The labels say that they are not opposed to subscription portability. They simply want a business model that compensates them for usage rights that closely mimic full ownership.

“We support Janus, but the economics need to be right,” Ted Cohen, senior VP of digital development and distribution for EMI, said in a recent interview.

A top technology executive at a rival major is more direct: “It is possible that portability could become the thing that

makes these services a lot more interesting to consumers. So you're going to have to price that with respect to the substitution for digital downloads and other forms of acquiring music that are on a purchase-ownership basis.”

Many label executives are quietly expressing concern that portable subscriptions have the potential to cannibalize their most valuable CD buyers.

The label technology executive explains, “There's the old 80-20 logic that 20% of your customers buy 80% of your product. This type of service may appeal to a small part of the market, but that small part of the market are heavy music purchasers who generate a lot of revenue.”

Labels do not consider existing tethered subscription services—which offer unlimited access to hundreds of thousands of songs—as that kind of threat. Instead they view those services primarily as high-powered sampling vehicles akin to radio.

Labels also are less concerned about à la carte downloads, because the economics of that business largely mirror the model for physical sales.

Looking at the revenue split on a typical 99 cent download sale, the label grosses 47 cents per track, the service provider gets 34 cents per track and the artist takes 10 cents. The publisher/songwriter share is 8 cents. (This scenario assumes a wholesale price of 65 cents per track and an album royalty rate for the artist, without any deductions applied. In some cases the artist's rate is significantly lower.)

The split is not as simple for subscription services—even before factoring in portability.

Still up in the air for existing services is how much money is owed to the pub-

lishers and how subscription revenue is classified when paid to the artist.

On the publishing front, digital music services that offer on-demand streams are already paying performance royalties to the performing-rights societies. However, no publishing performance rate has been set for subscription downloads. Nor is there an agreement yet on a mechanical rate for on-demand streams.

Sources say some subscription services that are not paying publishing royalties as part of the split with the labels are setting aside roughly 10% of revenue for publishing.

LINGERING ISSUES

Among the issues still to be resolved are the extent to which operators of subscription businesses are on the hook for performance and reproduction royalties on subscription downloads and on-demand streams.

Currently, subscription services are cleared for publishing mechanical rights under temporary agreements that require annual advances of less than \$1 million per service to the Harry Fox Agency and an acknowledgement that a mechanical license is required for on-demand streaming.

The concession on mechanicals is based on the need for digital services to use backup copies in connection with an on-demand stream.

But the HFA agreements do not spell out the mechanical rate.

Another lingering point of contention is how artists are compensated under subscription models. What they receive hinges on whether a subscription is considered to be a license or a sale under an artist's contract.

If a subscription is viewed as a

license, the label and artist typically split subscription revenue evenly.

If a subscription is seen as a sale, the label pays according to the artist's album royalty rate—typically between 15% and 24% of the wholesale or retail price, depending on the deal.

While many artist attorneys maintain there is no actual “sale” in a subscription, labels are increasingly designating all digital transactions as sales and paying on the album rate.

“It's a touchy subject for the artists and their representatives,” says attorney Whitney Broussard, a partner in New York firm Selverne, Mandelbaum & Mintz. “It's a bit of a stretch to call a subscription a ‘sale,’ but the labels are viewing these as replacements for record sales.”

The majority of new standard artist contracts now classify an electronic transmission as a sale.

Older contracts remain open to interpretation. Acts with deals that date back more than two or three years are sometimes able to collect under the license rate.

Broussard adds, “Where you don't have it so clear is when you are looking at key catalog artists who when they did their contracts they had no concept of this at all.”

Gary Stiffelman, a partner with Ziffren, Brittenham, Branca, Fischer, Gilbert-Lurie & Stiffelman, says the labels' designation of all digital transmissions as sales likely will become fodder for future litigation from artists.

“I suspect in the next 12 to 18 months you'll see some lawsuits about this,” he says. “How the record companies choose to account isn't necessarily what the contracts provide. The fiction that these are ‘sales’ is just that—it's fiction.”

Baker

Continued from page 13

support team: background vocalists the Ridgeway Sisters and the Perri Sisters, plus George Duke, who mixed all the songs with Erik Zobler.

“I don't know how to sing or record any other way than to throw my whole self into it,” says Baker, who cut the songs with a live rhythm section. “Once I get my peeps in there, we just start vibing. It's a true collaborative effort.”

Baker's best-selling album remains 1986's “Rapture,” which the Recording Industry Assn. of America has certified quintuple-platinum. Her last studio set, “Rhythm of Love,” has sold 1.9 million, according to Nielsen SoundScan.

TESTING THE WATERS

Even before Baker began recording her Blue Note album, the former Elektra artist tested the comeback waters with several concerts in 2003. These well-received performances included the Westbury Music Fair in Westbury, N.Y., and a December stint at the MGM Grand in Las Vegas.

To spread the word about “My Everything,” Blue Note and Baker are doing just about everything, according to Blue Note product manager Shanika Brooks. They aim to reach Baker's fan base and tap into younger demos who

heard Baker's name on the Twista and Kanye West crossover hit, “Slow Jamz.”

The marketing campaign features direct response TV advertising and alliances with independent marketing firms like Future Marketing Group, which is targeting vineyards, spas and salons for in-store play.

Complementing these efforts is a tie-in with “BET on Jazz” for a trip to the Bermuda Music Festival in October. Baker will also appear at syndicated radio personality Tom Joyner's Family Reunion event during Labor Day weekend.

A video for the first single will be serviced to BET and VH1. Brooks, however, says the video will be used primarily as an international tool. The album will be released outside the United States Sept. 27, with Baker slated to visit Europe in October. Tour plans are also developing.

The artist has already done numerous interviews and has traveled to San Diego for an Aug. 22 meet-and-greet reception at the National Assn. of Recording Merchandisers convention.

On the radio front, fellow EMI-owned Virgin Records' urban promotion team is working the project at adult R&B radio. The EMI Collective is overseeing adult contemporary and, in conjunction with various partners, smooth jazz radio.

But while Baker has remained a staple at adult R&B and jazz stations, today's R&B/hip-hop outlet remains a tough nut to crack. Just ask Teena Marie's manager, Lee Cadena.

Cadena feels Marie has attracted some new fans with her first album in 10 years, the Cash Money Classics/Universal set “La Dona.” It has sold a respectable 311,000 copies, according to Nielsen SoundScan.

But Cadena laments that mainstream R&B “is still not embracing it. I see people at Teena's shows in their 50s and 60s down into their late teens. But we're still fighting that ‘we don't play old-school mentality.’”

Predicting that Baker's album will do well, DC, PD of adult R&B WQQK Nashville, counters that his station's format is the new mainstream.

“Artists need to know their roles and play their positions,” he says. “You'll rarely hear Luther Vandross played between Kanye West and Ludacris on an [R&B/hip-hop station]. That's not the climate in today's radio world. And it does an artist a disservice to put them in that position.”

He also debunks the perception that adult R&B doesn't sell albums. “Look at the success of Teena Marie and Prince. These are good music albums fueled almost solely by [adult R&B] airplay.”

Fellow R&B singer Deborah Cox says hearing Baker's record is “refreshing in this track-driven, everything-sounds-the-same hip-hop era.”

As is the 46-year-old Baker. “I'm energized,” she says. “Blue Note's focus is creativity, which is ideal. I get to do what I do. And I'm grateful that my fans have always gotten me.”

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'Goodies' is good for No. 1 on Rhythmic chart, Ciara's first topper



QVC visit paves early re-entry for the Irish Tenors' Christmas set



SALES / AIRPLAY / TRENDS / ANALYSIS

Weak Week; Relief In Sight

Even with new albums by rap supergroup **213** and **Ashlee Simpson** buddy **Ryan Cabrera** entering The Billboard 200's top 10, overall album sales are down from the comparable week of the prior year for the first time in 11 weeks. But there is no call for panic.



This dip is a temporary aberration, and besides, a fat Aug. 24 album slate—led by country star **Tim McGraw** and a whole lot of hip-hop—will tilt the pendulum in this year's favor when next issue's charts arrive (see A Look Ahead, page 8).

The last down week, for the stanza that ended June 13, was actually a calendar quirk, as Father's Day arrived

one week earlier in 2003 than it did this year (Over the Counter, *Billboard*, July 3).

You actually need to walk back 18 weeks, to the frame that ended April 25, to find the last occasion when a same-week dip could be attributed to product flow. In that instance, album sales from the comparable week of 2003 stood 1.5% ahead of this year's, even though the 17th week of 2004 had a stronger top 10.

This time, the drop from the comparable 2003 week is a lot less mysterious. In last year's Sept. 6 issue, The Billboard 200 had five new entries in the top 10, with **the Neptunes** starting at No. 1 with 249,000 copies, a larger figure than we find anywhere on this issue's chart.

With 207,500 for the week, "Now 16" replaces Simpson's "Autobiography" at No. 1 (the former is down 16% from the prior week, while Simpson drops 38% to 164,000). Those titles are the only ones to exceed 100,000 copies on the big list, compared with four one year ago.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



WALKING DOWN A COUNTRY ROAD: Although country album sales are up over the prior year, the arrival of **Tim McGraw's** "Live Like You Were Dying" will mark only the second time in 2004 that a country set has been No. 1 on The Billboard 200.

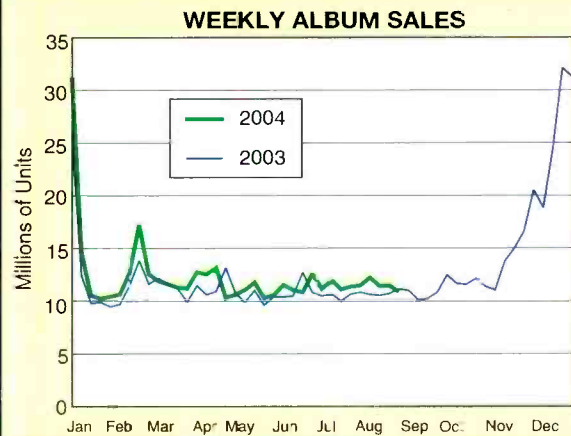
Thus far, Nashville's lone claim to that flag was placed by **Kenny Chesney**, whose "When the Sun Goes Down" mounted first-week sales of 550,500 copies when it entered atop the big chart in the Feb. 21 issue. That marked the singer's career-best **Nielsen SoundScan** frame.

There were only two weeks in 2003—one by **Dixie Chicks'** "Home" and another by **Alan Jackson's** "Greatest Hits Vol. II and Some Other Stuff"—when a country album led The Billboard 200. However, smart money says that with several of Nashville's hottest names waiting in the wings, there is a good chance that Chesney and McGraw will have company on this year's honor roll before it's time to sing "Auld Lang Syne."

(Continued on page 52)

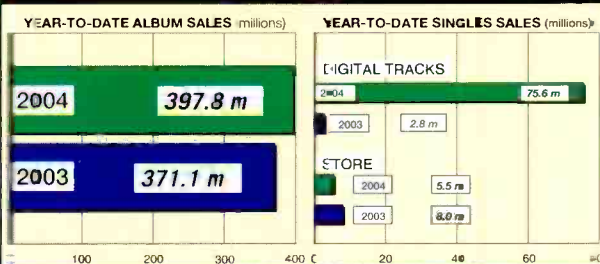
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,886,000	113,000	2,934,000
Last Week	11,482,000	125,000	2,564,000
Change	◊ 5.2%	◊ 9.6%	◊ 14.4%
This Week 2003	11,137,000	239,000	338,000
Change	◊ 2.3%	◊ 52.7%	◊ 768.0%

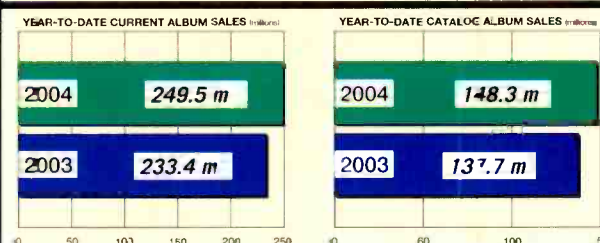


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	381,947,000	478,855,000	◊ 25.4%
Albums	371,107,000	397,761,000	◊ 7.2%
Store Singles	8,043,000	5,519,000	◊ 31.4%
Digital Tracks	2,797,000	75,575,000	◊ 2602.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	358,094,000	389,813,000	◊ 8.9%
Cassette	11,856,000	6,839,000	◊ 42.5%
Other	1,157,000	1,109,000	◊ 3.6%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	233,421,000	249,462,000	◊ 6.9%
Catalog	137,680,000	148,299,000	◊ 7.7%
Deep Catalog	97,555,000	102,070,000	◊ 4.6%

*Nielsen SoundScan counts as current only sales within the first 12 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.

†Week ending 8/22/04. ‡Rounded figures.

Compiled from a national sample of retail store and track sales reports collected and provided by



Tim, Kenny Roll Sevens

Tim McGraw and **Kenny Chesney** have the same lucky number this issue, and it's seven.

McGraw's "Live Like You Were Dying" (**Curb**) is No. 1 on Hot Country Singles & Tracks for the seventh week, making it the longest-running chart-topper of his career and thus his most successful track in terms of chart performance. Two of McGraw's 20 No. 1 hits had six-week reigns: "It's Your Love"—recorded with his wife, **Faith Hill**, in 1997—and "Just to See You Smile" in 1998.

"Live Like You Were Dying" is the longest-running No. 1 song of 2004 so far on the country chart. The last song to rule for seven weeks was Chesney's "There Goes My Life," which advanced to pole position the week of Dec. 20, 2003.

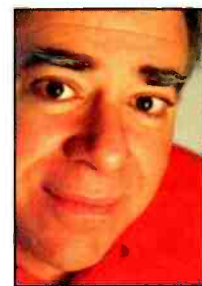
There were three songs that held the top spot for seven weeks or more in 2003. Before Chesney's "Life," **Darryl Worley** led the list for seven weeks with "Have You Forgotten?" Later in the year, **Alan Jackson** and **Jimmy Buffett's** pairing on "It's Five O'Clock Somewhere" became the year's longest-running No. 1, with eight weeks at the head of the class.

Right below McGraw's "Live" this issue is Chesney's "I Go Back" (**BNA**). As Chart Beat reader **John Maverick** of Omaha, Neb., points out, this is the seventh nonconsecutive week in the runner-up position for "Back," making it the longest-running No. 2 song since **Jo Dee Messina's** "Lesson in Leavin'" spent seven weeks at No. 2 in the summer of 1999.

That means Chesney and Messina have the longest-running No. 2 songs on the country chart in the last 42 years. To find a song that had a longer run in second place, you would have to go back to "Adios Amigo," a **Jim Reeves** single that was No. 2 for nine weeks in the summer of 1962.

Chart Beat™

By Fred Bronson
fbronson@billboard.com



STILL A BELIEVER: "American Idol" winner **Fantasia** is No. 1 for the ninth consecutive week on Hot 100 Singles Sales with "I Believe" (J). That ties **Clay Aiken's** "Solitaire" as the second-longest-running chart-topper by an "Idol" finalist. The only "Idol"-related single to have a longer run at No. 1 is Aiken's "This Is the Night," which remained at the summit for 11 weeks.

KNOX THREE TIMES: In 1968, a song called "Rocky Top" by **the Osborne Brothers** went to No. 33 on Hot Country Singles & Tracks. Since it was adopted as the fight song for the University of Tennessee football team, the beginning of pigskin season usually spurs sales of the single, especially in Knoxville, home of UT.

"Rocky Top '96" peaked at No. 5 on Hot Country Singles Sales in 1996. This issue, the original "Rocky Top" re-enters the country sales chart at No. 6. That gives the song a chart span of 36 years and seven months. The Osborne Brothers have an even longer chart span of 46 years, five months and two weeks, counting back to the March 24, 1958, debut of "Once More," recorded with **Red Allen**.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
				NUMBER 1 2 Weeks At Number 1			49	62	56			
1	2	2	4	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UMG (18.98 CD)	Now 16	1	50	NEW	1	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	49
2	1	1	5	ASHLEE SIMPSON Geffen 002913/INTERSCOPE (13.98 CD)	Autobiography	1	51	34	20	TRAVIS TRITT COLUMBIA (NASHVILLE) 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	50
				GREATEST GAINER			52	52	45	SOUNDTRACK HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9
3	9	7	18	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	53	46	33	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
				HOT SHOT DEBUT			54	57	49	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
4	NEW		1	213 DDGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4	55	55	60	MAROONS DCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42
5	6	4	22	USHER ▲ ⁵ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	56	NEW	1	VARIOUS ARTISTS BARSUK 37 (1.98 CD)	Future Soundtrack For America	56
6	12	10	67	MAROONS ▲ ² DCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	57	58	53	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
7	3	—	2	SHYNE GANGLAND/DEF JAM 002362*/IDJMG (8.98/13.98)	Godfather Buried Alive	3	58	50	38	NORAH JONES ▲ ⁴ BLUE NOTE 84600* (18.98 CD)	Feels Like Home	1
8	NEW		1	RYAN CABRERA E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	59	23	—	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23
9	10	6	13	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	60	53	41	SLIPKNOT ● ROADRUNNER 618386/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
10	11	8	16	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	61	51	37	THE ROOTS Geffen 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	4
11	7	3	6	JIMMY BUFFETT ▲ MAILBOAT/RCA 8270/RLG (18.98 CD)	License To Chill	1	62	NEW	1	TWELVE GIRLS BAND PLATIA ENTERTAINMENT USA 84515/NEW RIVER (18.98 CD/DVD)	Eastern Energy	62
12	8	5	15	GRETCHEN WILSON ▲ ² EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	63	60	52	NICKELBACK ▲ ² ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6
13	13	9	26	LOS LONELY BOYS ▲ DR/EPIC 92086/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	64	56	63	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
14	4	—	2	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	4	65	44	43	JUVENILE ▲ CASH MONEY 00718*/UMRG (12.98 CD)	Juve The Great	28
15	16	27	3	SOUNDTRACK WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	66	61	44	SOUNDTRACK COLUMBIA 90640/SONY MUSIC (18.98 EQ CD)	De-Lovely	40
16	15	11	8	LLOYD BANKS G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	67	68	59	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32536 (10.98/18.98)	Golden Road	11
17	5	—	2	ALTER BRIDGE WIND-UP 13097 (18.98 CD)	One Day Remains	5	68	63	58	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
18	17	16	74	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	69	70	46	LLOYD THE INC./DEF JAM 002409*/IDJMG (13.98 CD)	Southside	11
19	18	21	61	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	70	65	70	DEAN MARTIN CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28
20	NEW		1	SALIVA ISLAND 002957/IDJMG (13.98 CD)	Survival Of The Sickest	20				PACESETTER		
21	22	22	57	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	71	125	—	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	71
22	35	39	22	GUNS N' ROSES ▲ Geffen 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	72	64	48	SOUNDTRACK ● Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
23	14	—	2	HOUSTON CAPITOL 90432* (18.98 CD)	It's Already Written	14	73	72	64	ANTHONY HAMILTON ● SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
24	32	30	37	HOOBASTANK ▲ ² ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	74	77	74	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53
25	24	18	9	JOJO ● OA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	75	RE-ENTRY	15	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	8
26	26	15	5	VAN HALEN WARNER BROS. 78961 (25.98 CD)	The Best Of Both Worlds	3	76	76	69	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
27	19	12	4	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3	77	74	57	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
28	27	19	17	D12 SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	78	45	—	VARIOUS ARTISTS FAT WRECK CHORDS 677 (9.98 CD/DVD)	Rock Against Bush Vol 2	45
29	21	13	4	KEVIN LYTTLE ATLANTIC 83730*/AG (9.98/13.98)	Kevin Lyttle	8	79	67	77	BEYONCE ▲ ⁴ COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
30	30	23	11	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	80	79	62	311 VOLCANO 60009/ZOMBA (18.98 CD)	Greatest Hits '93-'03	7
31	29	24	29	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	81	86	87	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
32	28	28	20	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	82	71	55	K.D. LANG NONESUCH 79847/AG (18.98 CD)	Hymns Of The 49th Parallel	55
33	48	54	10	THE KILLERS ISLAND 002468/IDJMG (13.98 CD)	Hot Fuss	33	83	85	79	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
34	38	36	38	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	84	96	101	SARA EVANS ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
35	33	35	54	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	85	81	78	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
36	25	17	9	JADAKISS RUFF RYDERS 002748*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1	86	NEW	1	BRUCE HORNSBY COLUMBIA 92652/SONY MUSIC (18.98 EQ CD)	Halcyon Days	86
37	20	26	53	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	87	93	81	VARIOUS ARTISTS SIDE ONE DUMMY 71248 (17.98 CD)	Vans Warped Tour 2004 Compilation	8
38	42	40	74	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1	88	54	185	2PAC DEATH ROW 5746*/KOCH (12.98/17.98)	Live	54
39	31	14	4	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7	89	73	51	B.G. CHOPPA CITY 5705/KOCH (12.98/17.98)	Life After Cash Money	22
40	37	34	77	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3	90	78	67	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
41	36	29	26	KANYE WEST ▲ ² RCA-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2	91	92	68	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2
42	NEW		1	QUEEN HOLLYWOOD 162465 (18.98 CD)	Greatest Hits: We Will Rock You	42	92	84	65	CHRISTINA MILIAN ISLAND 002223*/IDJMG (13.98 CD)	It's About Time	14
43	47	47	8	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20	93	91	75	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
44	39	25	9	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7	94	88	73	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
45	49	50	21	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 891437*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	95	95	88	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
46	41	42	22	FRANZ FERDINAND ● DOMINO/EPIC 92411*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	96	98	99	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59
47	43	31	10	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1	97	94	76	PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4
48	40	32	4	TERRI CLARK MERCURY 001936/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	98	90	84	BLINK-182 ▲ Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
99	89	108	11	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41	150	143	124	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	23
100	97	103	13	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	151	156	141	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
101	110	114	32	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	101	152	157	—	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	152
102	59	—	2	ANDY GRIGGS RCA NASHVILLE 59630/RLG (16.98 CD)	This I Gotta See	59	153	75	—	SAMMY HAGAR HIP-0/UTV 002760/UME (13.98 CD)	The Essential Red Collection	75
103	87	61	8	BRANDY ● ATLANTIC 83633*/AG (12.98/18.98)	Afrodisiac	3	154	121	66	BONEY JAMES WARNER BROS. 48786 (18.98 CD)	Pure	66
104	100	96	17	DIANA KRALL ● VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4	155	115	83	RON WHITE PARALLEL/HIP-0 001582/UME (12.98 CD) [M]	Drunk In Public	83
105	99	72	5	THE HIVES INTERSCOPE 002756* (13.98 CD)	Tyrannosaurus Hives	33	156	193	—	SOUNDTRACK RCA 63950/RMG (18.98 CD)	Yu-Gi-Oh!: The Movie	156
106	114	106	14	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	157	152	126	WILCO NONESUCH 79809/AG (18.98 CD)	A Ghost Is Born	8
107	106	94	8	THE CURE I AM/GEFFEN 002870*/INTERSCOPE (13.98 CD)	The Cure	7	158	153	132	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
108	83	71	13	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51	159	158	168	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 069087/SONY MUSIC (18.98 EQ CD)	Audioslave	7
109	149	146	42	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	160	102	91	LIONEL RICHIE ● MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
110	107	95	41	JAY-Z ▲ ² RDC-A-FELLA/DEF JAM 001528*/ADJMG (8.98/12.98)	The Black Album	1	161	NEW	1	RILO KILEY BRUTE/BEAUTE 48876/WARNER BROS. (13.98 CD) [M]	More Adventurous	161
111	108	98	14	NEW FOUND GLORY ● DRIVE-THRU/GEFFEN 002383*/INTERSCOPE (13.98 CD)	Catalyst	3	162	191	—	BOND MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP (17.98 CD)	Classified	76
112	117	119	95	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	163	RE-ENTRY	65	ELTON JOHN ▲ ³ ROCKET/UTV 063478/UME (19.98 CD)	Greatest Hits 1970-2002	12
113	109	102	30	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	164	RE-ENTRY	40	JIMMY BUFFETT ▲ ² MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
114	103	90	3	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90	165	171	166	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
115	104	86	54	SOUNDTRACK ▲ WALT DISNEY 860126 (16.98 CD)	The Cheetah Girls (EP)	33	166	155	142	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	142
116	120	122	11	JAMIE CULLUM UNIVERSAL/VERVE 002273*/VG (9.98 CD)	twentysomething	83	167	151	97	GEORGE MICHAEL AEGEAN/EPIC 92090/SONY MUSIC (18.98 EQ CD)	Patience	12
117	113	93	14	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44	168	167	149	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	107
118	66	—	2	RACHEL PROCTOR BNA 51217/RLG (16.98 CD)	Where I Belong	66	169	NEW	1	HEAD AUTOMATICA WARNER BROS. 48631 (13.98 CD) [M]	Decadence	169
119	128	111	4	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102	170	174	174	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14
120	147	170	6	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	120	171	162	131	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6
121	105	104	25	SOUNDTRACK WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104	172	163	139	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	135
122	119	110	4	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56	173	182	187	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	149
123	111	85	4	PEARL JAM TEN CLUB 63424/RMG (16.98 CD)	Benaroya Hall: October 22nd 2003	18	174	169	155	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1
124	101	92	8	DAVE MATTHEWS BAND ● BAMA RAGS/RCA 61633/RMG (25.98 CD/DVD)	The Gorge	10	175	187	178	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
125	118	113	47	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	176	186	184	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
126	80	130	11	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Reflections: Carly Simon's Greatest Hits	22	177	122	140	COUNTING CROWS ● GEFFEN 001678/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32
127	123	118	8	VARIOUS ARTISTS SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8	45	178	189	161	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	125
128	116	120	29	LOSTPROPHETS ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	179	RE-ENTRY	16	JEREMY CAMP BEC 39613 (18.98 CD) [M]	Carried Me: The Worship Project	102
129	135	151	104	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	180	146	80	RANDY TRAVIS WARNER BROS. (NASHVILLE) 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	80
130	124	105	40	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	181	179	158	G-UNIT ▲ ² G-UNIT 001533*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
131	145	135	13	SELAH CURB 78834 (18.98 CD)	Hiding Place	61	182	172	165	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	1
132	129	154	14	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55	183	159	136	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	35
133	112	82	7	ANGIE STONE J 58215*/RMG (18.98 CD)	Stone Love	14	184	RE-ENTRY	28	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55
134	82	107	40	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	185	175	145	J-KWON ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7
135	130	112	8	NINA SKY NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	Nina Sky	44	186	161	128	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	47
136	144	123	49	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	187	184	176	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
137	134	116	6	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	51	188	170	150	VARIOUS ARTISTS WALT DISNEY 861089 (12.98 CD)	Walt Disney Records Presents: Mega Movie Mix	139
138	138	117	4	DWIGHT YOAKAM REPRISE (NASHVILLE) 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	87	189	166	138	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46
139	132	129	29	FIVE FOR FIGHTING ● AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	190	165	134	METALLICA ELEKTRA 48835/WARNER BROS. (9.98 CD)	Some Kind Of Monster (EP) [Soundtrack]	37
140	137	137	53	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	191	160	159	UNCLE KRACKER TOP DOG/LAVA 93195/AG (18.98 CD)	Seventy Two And Sunny	39
141	148	152	95	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	192	192	172	DIDO ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4
142	131	109	10	CELINE DION EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10	193	178	199	LACUNA COIL CENTURY MEDIA 8160 (16.98 CD) [M]	Comalies	178
143	141	127	29	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	194	196	190	THIRD DAY ESSENTIAL 10728 (18.98 CD)	Wire	12
144	150	133	18	MERCYME IND 82947/CURB (18.98 CD)	Undone	12	195	176	144	ALANIS MORISSETTE MAVERICK 48555/WARNER BROS. (18.98 CD)	So-Called Chaos	5
145	127	100	15	8BALL & MJG ● BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	3	196	NEW	1	VARIOUS ARTISTS EMI CLASSICS 85842/ANGEL (25.98 CD)	Best Classics 100	196
146	133	121	10	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	11	197	195	196	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (19.98 CD)	Live	36
147	154	169	6	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	147	198	164	157	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14
148	139	125	21	SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30	199	198	156	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	91
149	194	—	2	SNOW PATROL POLYDOR/V&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	149	200	173	147	SOUNDTRACK J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE		BILLBOARD 200 RANK	
1	NEW	1	1	1	1	VARIOUS ARTISTS	BARSLUK 37	Future Soundtrack For America	56	1 Week At Number 1	NUMBER 1
2	NEW					TIM MCGRAW	CURB 78858	Live Like You Were Dying	-		
3	13	4				SOUNDTRACK	FOX/EPIC 92843/SONY MUSIC	Garden State	71		
4	2	4				JIMMY BUFFETT	MAILBOAT/RCA 62270/RMG	License to Chill	11		
5	8	20				USHER	LAFACE 52141/ZOMBA	Confessions	5		
6	NEW					BRUCE HORNSBY	COLUMBIA 92652/SONY MUSIC	Halcyon Days	86		
7	NEW					TWELVE GIRLS BAND	PLATIA ENTERTAINMENT USA 64515/NEW RIVER	Eastern Energy	62		
8	4	9				ASHLEE SIMPSON	GEFFEN 002913/INTERSCOPE	Autobiography	2		
9	3	2				VARIOUS ARTISTS	FAT WRECK CHORDS 677	Rock Against Bush Vol 2	78		
10	7	8				SOUNDTRACK	COLUMBIA 90640/SONY MUSIC	De-Lovely	66		
11	5	20				NORAH JONES	BLUE NOTE 84800*	Feels Like Home	58		
12	6	4				K.D. LANG	NONESUCH 79847/AG	Hymns Of The 49th Parallel	82		
13	NEW					RYAN CABRERA	E.V.L.A./ATLANTIC 83702/AG	Take It All Away	8		
14	14	17				MAROON5	OCTONE/J 50001*/RMG [M]	Songs About Jane	6		
15	NEW					SALIVA	ISLAND 002957/IOJMG	Survival Of The Sickest	20		
16	11	13				LOS LONELY BOYS	OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys	13		
17	NEW					LOVEDRUG	THE MILITIA GROUP 0026	Pretend You're Alive	-		
18	NEW					TIN HAT TRIO	ROPEADOPE 51532/ARTEMIS	Book Of Silk	-		
19	12	4				JOSH GROBAN	143/REPRISE 48450/WARNER BROS	Closer	52		
20	18	4				VARIOUS ARTISTS	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME	Now 16	1		
21	23	55				EVANESCENCE	WIND-UP 13053	Fallen	40		
22	NEW					FRANZ FERDINAND	DOMINO/EPIC 92441*/SONY MUSIC [M]	Franz Ferdinand	46		
23	25	19				MODEST MOUSE	EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News	32		
24	22	11				LAURIE BERKNER	TWO TOMATOES 2	Buzz Buzz	-		
25	20	4				CARLY SIMON	ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP	Reflections: Carly Simon's Greatest Hits	126		

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	1	1	1	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WALT DISNEY 861099	2 Weeks At Number 1	
2	3	9				SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC		
3	2	8				A CINDERELLA STORY	HOLLYWOOD 162453		
4	4	10				DE-LOVELY	COLUMBIA 90640/SONY MUSIC		
5	10	2				GARDEN STATE	FOX/EPIC 92843/SONY MUSIC		
6	5	18				SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE		
7	6	16				13 GOING ON 30	HOLLYWOOD 162454		
8	7	24				THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126		
9	9	14				THAT'S SO RAVEN	WALT DISNEY 861015		
10	8	46				BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WARN		
11	11	29				50 FIRST DATES	MAVERICK 48675/WARNER BROS		
12	15	2				YU-GI-OH!: THE MOVIE	RCA 63950/RMG		
13	13	64				O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG		
14	12	6				SOME KIND OF MONSTER (EP) [METALLICA]	ELEKTRA 48835/WARNER BROS.		
15	14	13				DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG		
16	18	10				KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS.		
17	16	8				THE CHEETAH GIRLS: SPECIAL EDITION	WALT DISNEY 861104		
18	17	27				KILL BILL VOL. 1	A BAND APART/MAVERICK 48670*/WARNER BROS.		
19	19	20				CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442		
20	22	22				THE PUNISHER: THE ALBUM	WIND-UP 13093		
21	20	6				STUCK IN THE SUBURBS	WALT DISNEY 861106		
22	24	25				COLD MOUNTAIN	DMZ/COLUMBIA 86843/SONY MUSIC		
23	23	33				LOVE ACTUALLY ●	J 56760/RMG		
24	NEW					CHICAGO ▲ ²	EPIC 87018/SONY MUSIC		
25	25	64				THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860800		

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

213	4	2Pac	88	Castling Crowns	96	G-Unit	181	Diana Krall	104	Christina Milian	92	The Roots	61	Shrek 2	72	VARIOUS ARTISTS		
3	Doors	Down	158	Kenny Chesney	31	Guns N' Roses	22	Alison Krauss + Union Station	197	Mobb Deep	14	Saliva	20	Spider-Man 2	44	Best Classics	100	196
8	Ball & MJG	145	Terri Clark	48	Sammy Hagar	153	Lenny Kravitz	198	Modest Mouse	32	Scissor Sisters	119	That's So Raven	117	Future Soundtrack For America	56	6	2004
311	80	8	Grupo Cimarron	152	Anthony Hamilton	73	Lacuna Coil	193	Monica	182	Seether	74	Yu-Gi-Oh!: The Movie	156	Now 15	91	1	91
Trace Adkins	81	Akon	49	Cohend And Cambria	100	Fred Hammond	183	k.d. lang	82	Montgomery Gentry	106	Selah	131	Britney Spears	130	Now 16	1	1
Alter Bridge	17	Audioslave	159	Coldplay	129	Head Automatica	169	Avril Lavigne	9	Alanis Morissette	195	SheDaisy	175	Angle Stone	133	Rock Against Bush Vol 2	78	78
Lloyd Banks	16	The Beach Boys	64	Counting Crows	177	The Hives	105	Led Zeppelin	165	Muse	168	Shinedown	57	Story Of The Year	90	The Source Presents: Hip Hop Hits	8	127
Beastie Boys	47	Beenie Man	137	Crime Mob	114	Hooobastank	24	Lil' Flip	45	New Found Glory	111	Shyne	7	Sugarcult	189	Vans Warped Tour 2004	Compilation	87
Dierks Bentley	140	Beyonce	79	Crossfade	147	Bruce Hornsby	86	Lil Jon & The East Side Boyz	151	Joe Nichols	150	Carly Simon	126	Switchfoot	18	Walt Disney Records Presents:	Mega Movie Mix	188
Big & Rich	10	Black Eyed Peas	19	Jamie Cullum	116	Houston	23	Lil Scrappy/Trillville	68	Nickelback	63	Jessica Simpson	37	George Thorogood & The Destroyers	132	Kanye West	41	155
Blink-182	98	Bond	162	The Cure	107	Incubus	143	Lil Wayne	53	Nina Sky	135	Ashlee Simpson	2	Three Days Grace	76	Ron White	155	155
Brandy	103	Breaking Benjamin	43	D12	28	Alan Jackson	95	Linkin Park	38	The Notorious Cherry Bombs	172	Slipknot	60	T.I.	187	Wilco	157	157
Bronco: El Gigante De America	166	Jimmy Buffett	11, 164	Gavin DeGraw	122	Jadakiss	36	Lloyd	69	OutKast	94	Marco Antonio Solis & Joan Sebastian	178	Randy Travis	180	Gretchen Wilson	12	134
Ryan Cabrera	8	Jeremy Camp	179	Dido	192	Boney James	154	Los Lonely Boys	13	Petey Pablo	97	178	178	Travis Tritt	50	Stevie Wonder	134	134
				Celine Dion	142	Jay-Z	110	Lonestar	170	Brad Paisley	21	178	178	Shania Twain	174	Wynonna	75	75
				Hilary Duff	93	Jet	83	Lostprophets	128	Pearl Jam	123	178	178	Shania Twain	174	Yeah Yeah Yeahs	184	184
				Evanscence	40	J-Kwon	185	Kevin Lyttle	29	The Postal Service	173	178	178	Twista	113	Ying Yang Twins	136	136
				Maroon5	6, 54	Elton John	163	Teena Marie	171	Elvis Presley	141	178	178	Uncle Kracker	191	Dwight Yoakam	138	138
				JoJo	25	JoJo	25	Dean Martin	70	Prince	3	178	178	Van Halen	26			
				Norah Jones	55, 58	Norah Jones	55, 58	Dave Matthews Band	124	Rachel Proctor	118	178	178					
				Juvenile	65	Juvenile	65	John Mayer	176	Queen	42	178	178					
				Finger Eleven	101	Keane	120	Martina McBride	125	Rascal Flatts	112	178	178					
				Five For Fighting	139	Toby Keith	77	Sarah McLachlan	109	Lionel Richie	160	178	178					
				Jeff Foxworthy	186	Alicia Keys	34	MercyMe	144	Rio Kiley	161	178	178					
				Franz Ferdinand	46	Kidz Bop Kids	59	Metallica	190	Julie Roberts	108	178	178					
				Josh Gracin	146	The Killers	33	George Michael	167			178	178					
				Andy Griggs	102							178	178					
				Josh Groban	52							178	178					

Over The Counter

Continued from page 49

Aiming to reach stores during the next four months are releases by Jackson, Faith Hill, Toby Keith, George Strait and Shania Twain.

In 2002, which, like 2004, was a big year for country album sales, there were 20 weeks when Nashville's finest were No. 1 on the big chart.

Since 1991, when *Billboard* first adopted SoundScan numbers, 1992 was the year when country titles had the most weeks at No. 1 on The Billboard 200. Three albums by two artists had a monopoly in which the genre led the list for 34 weeks.

Knocking down that historic run

were two Garth Brooks sets, "Ropin' the Wind" and "The Chase," and Billy Ray Cyrus' "Some Gave All." The latter still holds the SoundScan-era record for the most consecutive weeks at No. 1, with 17.

Meanwhile, just in time to beat McGraw's next chart bow, Gretchen Wilson's pals Big & Rich replace Jimmy Buffett at No. 1 on Top Country Albums.

The changing of the guard is a matter of who lost the least, as the duo had a 4% slide from the prior week, while Buffett's erosion was 18%. With 63,000 sold, Big & Rich's "Horse of a Different Color" leads Buffett's "License to Chill" by less than 600 units.

MAROON5: The debut album by Maroon5 falls just shy of the top five on The Billboard 200, yet still manages the highest rank in that title's history.



Considering that the project was released more than two years ago, the rise to No. 6 by "Songs About Jane" is heady stuff. It's a feat I would have noticed even if Clive Davis had not mentioned the band during his Aug. 22 keynote at the National Assn. of Recording Merchandisers convention.

The album's third hit, "She Will Be

Loved," continues to drive this train, grabbing an audience of 62 million listener impressions on 222 stations monitored by Nielsen Broadcast Data Systems during the tracking week, up 6.5 million over the prior stanza. It bullets 15-13 on the pan-genre Hot 100 Airplay list and is No. 1 at 13 different radio stations.

The clip for the song is hot, too, fetching 34 plays at MTV and another 10 at Fuse. A repeat performance on "Saturday Night Live" fell into the mix, as well.

In its 67th chart week, the band's set gallops 12-6 with a 10.5%, the album's seventh straight increase.

The band's between EP, "1.22.03 Acoustic," also rises 57-54, despite a 2% decline.

IN THE MEANTIME: What do Shyne and 213 have in common? Not a lot of radio play, but the former is dealing better with that challenge.

Shyne's "Jimmy Choo" had only reached No. 62 on Hot R&B/Hip-Hop Airplay last issue when the jailed rapper's latest album clocked into the The Billboard 200 at No. 3 with 157,500 sold.

A week later, 213 enters at No. 4 with an opener of 95,000, which feels low when considering the star appeal of members Snoop Dogg, Warren G and Nate Dogg. The trio's latest radio hit has risen no higher than No. 65 during four weeks on Hot R&B/Hip-Hop Airplay.

There is no exposure problem for rookie Ryan Cabrera, former boyfriend of chart-topper Ashlee Simpson and thus a featured player on MTV's "The Ashlee Simpson Show." He is charming radio, too, with lead track "On the Way Down," which rises to No. 16 on Mainstream Top 40.

This multimedia play brings his rookie album a No. 8 debut on The Billboard 200 (66,500 copies).

SEPTEMBER 4 2004
Billboard® TOP POP® CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	THE NOTORIOUS B.I.G. ▲ ⁴	6 Weeks At Number 1 BAD BOY 002852/UMRG (13.98 CD/DVD)	Ready To Die
2	2	2	BOB MARLEY & THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 548904/UMG (8.98/12.98)	Legend
3	3	4	THE BEATLES ▲ ⁹	APPLE 29325/CAPITOL (12.98/18.98)	1
4	6	18	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)		
5	5	5	PINK FLOYD ◆ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	4	3	LARRY THE CABLE GUY ●	PARALLEL HIP 0 001423/UMG (18.98 CD)	Lord, I Apologize
7	10	7	TIM MCGRAW ▲ ⁴	194 Curb 77978 (12.98/18.98)	Greatest Hits
8	7	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷	CAPITOL 30334 (11.98/15.98)	Greatest Hits
9	11	8	AC/DC ◆ ²⁰	LEGACY/EPIC 80207/WARNER MUSIC (11.98 EQ CD)	Back In Black
10	13	10	METALLICA ◆ ¹⁴	ELEKTRA 61113/AG (11.98/17.98)	Metallica
11	16	13	JOHN MAYER ▲ ³	AWAKE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
12	15	11	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
13	19	16	AVRIL LAVIGNE ▲ ⁶	ARISTA 14740/RMG (17.98 CD)	Let Go
14	17	14	JOSH GROBAN ▲ ⁴	143/REFRESH 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
15	22	22	QUEEN ▲ ⁷	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
16	21	19	MERCYME ▲	INO 86133/CURB (16.98 CD) [M]	Almost There
17	14	15	RAY CHARLES ●	RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles
18	18	17	SOUNDTRACK ▲ ⁷	LDST HIGHWAY/MERCURY 170069/DJMG (8.98/12.98)	O Brother, Where Art Thou?
19	23	30	DEF LEPPARD ▲ ³	MERCURY 528718/UMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
20	8	9	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111677/UMG (12.98/18.98)		
21	29	21	TOBY KEITH ▲ ⁴	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed
22	34	32	KID ROCK ▲ ⁴	LAWA 83487/JAG (12.98/18.98)	Cocky
23	NEW	16	TALKING HEADS ●	SIRE/WARNER BROS. 76489/RHINO 125.98 CD)	The Name Of This Band Is Talking Heads
24	32	25	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits
25	9	12	JIMMY BUFFETT ▲ ⁵	MCA 325633/UMG (12.98/18.98)	Songs You Know By Heart
26	31	28	SHANIA TWAIN ◆ ¹⁹	MERCURY 536003/UMG (8.98/12.98)	Come On Over
27	30	26	KENNY CHESNEY ▲ ⁴	BNA 67028/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems
28	26	27	PRINCE ●	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
29	40	—	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down
30	27	24	BEASTIE BOYS ▲ ⁹	DEF JAM 52735/UMG (16.98/17.98)	Licensed To Ill
31	36	31	SUBLIME ▲ ⁵	GAS/DLINE ALLEY/GEFFEN 111413/UMG (12.98/18.98)	Sublime
32	37	35	MICHAEL JACKSON ◆ ²⁶	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller
33	20	33	LYNYRD SKYNYRD ●	MCA 112228/UMG (12.98/18.98)	All Time Greatest Hits
34	35	20	RAY CHARLES ●	RHINO 75759 (18.98 CD)	Anthology
35	38	42	LENNY KRAVITZ ▲ ³	VIRGIN 50316 (12.98/18.98)	Greatest Hits
36	45	47	JOURNEY ◆ ¹⁰	COLUMBIA 44953/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
37	28	46	USHER ▲ ⁴	LAFACE 14715/ZOMBA (12.98/18.98)	8701
38	12	23	TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰	MCA 110813/UMG (12.98/18.98)	Greatest Hits
39	RE-ENTRY	34	AEROSMITH ▲	COLUMBIA 86700/SONY MUSIC (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits
40	NEW	1	TALKING HEADS ●	SIRE/WARNER BROS. 76489/RHINO (18.98 CD)	The Best Of Talking Heads
41	RE-ENTRY	21	BILLY JOEL ▲	COLUMBIA 86005/SONY MUSIC (17.98 EQ/24.98)	The Essential Billy Joel
42	RE-ENTRY	44	BEE GEES ▲	POLYDOR/UTV/UNIVERSAL 589400/UMG (17.98/24.98)	Their Greatest Hits - The Record
43	43	34	ROD STEWART ▲	WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
44	39	44	MARTINA MCBRIDE ▲ ³	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
45	42	36	TAKING BACK SUNDAY ●	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
46	44	37	EMINEM ▲ ⁸	WEB/AFTERMATH 493290/INTERSCOPE (8.98/12.98)	The Eminem Show
47	46	39	AC/DC ▲ ³	LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
48	48	50	SIMON & GARFUNKEL ◆ ¹⁴	COLUMBIA 31350/SONY MUSIC (11.98 EQ/17.98)	Simon & Garfunkel's Greatest Hits
49	50	—	KID ROCK ◆ ¹¹	TOP DDD/LAWA 83119/JAG (12.98/18.98) [M]	Devil Without A Cause
50	RE-ENTRY	81	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits

SEPTEMBER 4 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	2	FINGER ELEVEN	4 Weeks At Number 1 WIND-UP 13058 (16.98 CD)	Finger Eleven
2	2	1	SCISSOR SISTERS	INTERSCOPE 002772/UMRG (13.98 CD)	Scissor Sisters
3	4	8	KEANE	INTERSCOPE 002507 (9.98 CD)	Hopes And Fears
4	5	7	CROSSFADE	FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
5	13	20	SNOW PATROL	POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	Final Straw
6	7	16	GRUPO CLIMAX	MUSART 20539/BALBOA (6.98 CD)	Za Za Za
7	NEW	1	RILO KILEY	BRUTE/BEAUTE 48876/WARNER BROS. (13.98 CD)	More Adventurous
8	6	5	BRONCO: EL GIGANTE DE AMERICA	FONOVISA 351485/UMG (13.98 CD)	Sin Rienda
9	9	6	MUSE	TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
10	NEW	1	HEAD AUTOMATICA	WARNER BROS. 48631 (13.98 CD)	Decadence
11	8	4	THE NOTORIOUS CHERRY BOMBS	UNIVERSAL SOUTH 002530 (13.98 CD)	The Notorious Cherry Bombs
12	12	9	THE POSTAL SERVICE	SUB POP 595 (14.95 CD)	Give Up
13	20	24	JEREMY CAMP	REC 39613 (18.98 CD)	Carried Me: The Worship Project
14	11	12	LACUNA COIL	CENTURY MEDIA 8160 (16.98 CD)	Comalies
15	10	—	TEEDRA MOSES	TVT 2450 (11.98 CD)	Complex Simplicity
16	27	31	MY CHEMICAL ROMANCE	REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
17	NEW	1	LYFE	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
18	3	—	RISE AGAINST	GEFFEN 007367/INTERSCOPE (9.98 CD)	Siren Song Of The Counter Culture
19	18	25	CHRONIC FUTURE	INTERSCOPE 002823 (12.98 CD)	Lines In My Face
20	19	14	MINDY SMITH	VANGUARD 79735 (16.98 CD)	One Moment More
21	16	—	LOS ANGELES DE CHARLY	FONOVISA 351442/UMG (13.98 CD)	De Amores Y Recuerdos... 20 Exitos Romanticos
22	14	3	NONPOINT	LAVA 33303/AG (13.98 CD)	Recoil
23	41	38	YOUNG BUCK & D-TAY	JOHN GALT 0010 (15.98 CD)	Da Underground Volume One
24	RE-ENTRY	7	OZOMATLI	CONCORD PISCANTE 2200/CONCORD (11.98 CD)	Street Signs
25	30	33	LUNYTUNES	MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)	La Trayectoria
26	24	26	UNDEROATH	SOLID STATE 83194/TOOTH & NAIL (13.98 CD)	They're Only Chasing Safety
27	26	37	JEM	ATO 21519 (12.98 CD)	Finally Woken
28	31	34	GRUPO BRYNDIS	DISA 720369 (12.98 CD)	El Quinto Trago
29	15	15	ALACRANES MUSICAL	UNIVISION 310271/UMG (13.98 CD)	A Cambio De Que?
30	22	30	LOS HURACANES DEL NORTE	FONOVISA 351368/UMG (13.98 CD)	Legado Norteno
31	25	35	VICENTE FERNANDEZ	SONY DISCOS 95241 (9.98 EQ CD)	Tesoros De Coleccion
32	29	27	PATRULLA 81	DISA 720378 (12.98 CD)	En Vivo Desde: Dallas, Texas
33	23	21	AKWID	UNIVISION 310201/UMG (13.98 CD)	KOMP 104.9 Radio Compa
34	RE-ENTRY	12	BARLOWGIRL	FERVENT 30049 (14.98 CD)	Barlowgirl
35	44	36	BUILDING 429	WORD-CURB 86321/WARNER BROS. (13.98 CD)	Space In Between Us
36	28	40	CHRIS RICE	ROCKETOWN 2081 (17.98 CD)	Short Term Memories
37	21	13	LETTER KILLS	ISLAND 002858/UMG (14.98 CD)	The Bridge
38	42	46	FALL OUT BOY	FUELED BY RAMEN 061 (12.98 CD)	Take This To Your Grave
39	43	39	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD)	The Silence In Black And White
40	39	18	MARIA MENA	COLUMBIA 92557/SONY MUSIC (12.98 EQ CD)	White Turns Blue
41	40	28	RICKY FANTE	VIRGIN 84403 (12.98 CD)	Rewind
42	33	29	DILLINGER ESCAPE PLAN	RELAPSE 6597 (16.98 CD)	Miss Machine
43	50	48	MATCHBOOK ROMANCE	EPIGRAPH 86660 (12.98 CD)	Stories And Alibis
44	45	10	ISRAEL AND NEW BREED	INTEGRITY GODSPELL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
45	34	32	K-PAZ DE LA SIERRA	DISA 720361 (12.98 CD)	En Vivo
46	17	—	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98 CD)	The Best Is Yet To Come
47	RE-ENTRY	18	AVENGED SEVENFOLD	HOPELESS 671 (14.98 CD)	Waking The Fallen
48	38	42	THE POLYPHONIC SPREE	GOOD RECORDS 162455/HOLLYWOOD (15.98 CD/DVD)	Together We're Heavy
49	RE-ENTRY	1	WAYMAN TISDALE	RENDEZVOUS 5104 (17.98 CD)	Hang Time
50	RE-ENTRY	1	UNEARTH	METAL BLADE 14479 (11.98 CD)	Oncoming Storm

SEPTEMBER 4 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	213	1 Week At Number 1 DOGGYSTYLE 2670/TVT (11.98/17.98)	The Hard Way
2	1	1	TAKING BACK SUNDAY	VICTORY 228 (15.98 CD)	Where You Want To Be
3	NEW	1	VARIOUS ARTISTS	BARSKUK 37 (11.98 CD)	Future Soundtrack For America
4	2	—	VARIOUS ARTISTS	FAT WRECK CHORDS 677 (9.98 CD/DVD)	Rock Against Bush Vol 2
5	5	3	VARIOUS ARTISTS	SIDE ONE DUMMY 71248 (7.98 CD)	Vans Warped Tour 2004 Compilation
6	3	11	2PAC	DEATH ROW 57467/KOCH (12.98/17.98)	Live
7	4	2	B.G.	CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money
8	6	4	VARIOUS ARTISTS	SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8
9	7	5	YING YANG TWINS ●	COLLIPARK 2480/TVT (17.98 CD)	Me & My Brother
10	8	7	LIL JON & THE EAST SIDE BOYZ ▲ ²	BME 2370/TVT (13.98/17.98)	Kings Of Crunk
11	9	16	GRUPO CLIMAX	MUSART 20539/BALBOA (6.98 CD) [M]	Za Za Za
12	14	12	THE POSTAL SERVICE	SUB POP 595 (14.98 CD) [M]	Give Up
13	10	6	SUGARCULT	FEARLESS 51512/ARTIST (14.98 CD)	Palm Trees And Power Lines
14	12	14	LACUNA COIL	CENTURY MEDIA 8160 (16.98 CD) [M]	Comalies
15	11	—	TEEDRA MOSES	TVT 2450 (11.98 CD) [M]	Complex Simplicity
16	15	8	ATREYU	VICTORY 218 (15.98 CD)	The Curse
17	16	9	DASHBOARD CONFSSIONAL ●	VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
18	13	—	PAUL OAKENFOLD	PERFECTO 90724/THRIVE (22.98 CD)	Creamfields
19	18	15	MINDY SMITH	VANGUARD 79735 (16.98 CD) [M]	One Moment More
20	22	21	YOUNG BUCK & D-TAY	JOHN GALT 0010 (15.98 CD)	Da Underground Volume One
21	19	10	KITTIE	ARTEMIS 51538 (16.98 CD)	Until The End
22	24	27	FALL OUT BOY	FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
23	30	30	DEATH CAB FOR CUTIE	BARSKUK 32 (16.98 CD)	Transatlanticism
24	26	23	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
25	20	19	DILLINGER ESCAPE PLAN	RELAPSE 6587 (16.98 CD) [M]	Miss Machine
26	33	31	MATCHBOOK ROMANCE	EPIGRAPH 86660 (12.98 CD) [M]	Stories And Alibis
27	17	—	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
28	36	32	AVENGED SEVENFOLD	HOPELESS 671 (14.98 CD) [M]	Waking The Fallen
29	27	22	VARIOUS ARTISTS	EPIGRAPH 86716 (9.98 CD/DVD)	Punk-O-Rama Vol. 9
30	47	—	THE SHINS	SUB POP 70625 (15.98 CD)	Chutes Too Narrow
31	35	26	WAYMAN TISDALE	RENDEZVOUS 5104 (17.98 CD) [M]	Hang Time
32	34	25	UNEARTH	METAL BLADE 14479 (11.98 CD) [M]	Oncoming Storm
33	23	20	BAD RELIGION	EPIGRAPH 86694 (13.98 CD)	The Empire Strikes First
34	28	18	ABK	PSYCHOPATHIC 4026 (15.98 CD) [M]	Dirty History
35	32	29	BEBEL GILBERTO	ZIRIGUIBOOM 1101/SIX DEGREES (17.98 CD) [M]	Bebel Gilberto
36	31	24	VARIOUS ARTISTS	SUB CITY 675/HOPELESS (5.98 CD)	Hopelessly Devoted To You Vol. 5
37	25	35	VARIOUS ARTISTS	FAT WRECK CHORDS 675 (9.98 CD)	Rock Against Bush Vol 1
38	42	43	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1890 (15.98 CD) [M]	Antologia De Un Rey
39	37	41	DANE COOK	COMEDY CENTRAL 30017 (16.98 CD/DVD) [M]	Harmful If Swallowed
40	29	17	OLD 97'S	NEW WEST 0572 (17.98 CD) [M]	Drag It Up

SEPTEMBER 4 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	18	DIANA KRALL ●	VERVE 001825/VG	NUMBER 1 17 Weeks At Number 1 The Girl In The Other Room
2	2	7	HARRY CONNICK, JR. ▲	COLUMBIA 90551/SONY MUSIC	Only You
3	3	3	AL JARREAU	VERVE 001634/VG	Accentuate The Positive
4	5	13	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
5	4	4	DR. JOHN	BLUE NOTE 78602	N'Awlinz: Dis Dat Or D'Udda
6	6	9	DIANA KRALL ●	VERVE 005109/VG	Live In Paris
7	7	10	VARIOUS ARTISTS	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
8	15	2	TIN HAT TRIO	ROPEADOPPE 51532/ARTEMIS	Book Of Silk
9	8	10	VARIOUS ARTISTS	HIP-O 001780/UME	The Very Best Of Cole Porter
10	9	9	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
11	9	9	COLE PORTER	BLUEBIRD 62180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
12	11	9	THE RAMSEY LEWIS TRIO	NARADA JAZZ 76895/NARADA	Time Flies
13	RE-ENTRY	13	HENRY & MONICA MANCINI	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
14	13	11	KARRIN ALLYSON	CONCORD JAZZ 2220/CONCORD	Wild For You
15	12	16	ELIANE ELIAS	BLUEBIRD 98335/RCA VICTOR	Dreamer
16	18	7	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
17	14	9	QUINCY JONES AND BILL COSBY	CONCORD JAZZ 2257/CONCORD	The Original Jam Sessions 1969
18	19	4	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
19	16	10	JACKIE ALLEN	A440 4041	Love Is Blue
20	20	17	JOHN PIZZARELLI	TELARC 83991	Bossa Nova
21	17	2	VARIOUS ARTISTS	LEGACY/COLUMBIA 89076/SONY MUSIC	Happy Birthday Newport!: 50 Swinging Years
22	21	12	NAT KING COLE	CAPITOL 81513	Love Songs
23	RE-ENTRY	23	VARIOUS ARTISTS	VERVE 101992/VG	Jazz For Kids: Sing, Clap, Wiggle & Shake
24	RE-ENTRY	24	VARIOUS ARTISTS	CAPITOL 92819	The Definitive American Songbook A - I Vol. 1
25	RE-ENTRY	25	VARIOUS ARTISTS	CAPITOL 92820	The Definitive American Songbook J - K Vol. 2

SEPTEMBER 4 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	130	NORAH JONES ▲ ●	BLUE NOTE 32088 [M]	NUMBER 1 130 Weeks At Number 1 Come Away With Me
2	15	3	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
3	3	3	BONEY JAMES	WARNER BROS. 48786	Pure
4	4	4	VARIOUS ARTISTS	GRP 002426/VG	Forever, For Always, For Luther
5	6	6	WAYMAN TISDALE	RENDEZVOUS 5104 [M]	Hang Time
6	7	4	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
7	5	6	VARIOUS ARTISTS	HIDDEN BEACH/EPIC 30950/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
8	2	8	INCOGNITO	RICE/NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshine
9	11	9	GEORGE BENSON	GRP 000599/VG	Irreplaceable
10	15	9	MATT DUSK	DECCA 002600/UNIVERSAL CLASSICS GROUP	Two Shots
11	10	6	REGINA BELLE	PEAK 8524/CONCORD	Lazy Afternoon
12	11	9	FOURPLAY	BLUEBIRD 61358/RCA VICTOR	Journey
13	12	4	DAVE KOZ	CAPITOL 94226 [M]	Saxophonic
14	18	5	EVERETTE HARP	A440 4042	All For You
15	14	11	GERALD ALBRIGHT	GRP 001631/VG [M]	Kickin' It Up
16	22	2	MARCUS JOHNSON	THREE KEYS 30007/LIGHTYEAR	Just Doing What I Do
17	13	13	SPYRO GYRA	HEADS UP 3085	The Deep End
18	21	17	KIM WATERS	SHANACHIE 5113 [M]	In The Name Of Love
19	17	11	KATIE MELUA	DRAMATIC/UNIVERSAL 002666/UMRG [M]	Call Off The Search
20	24	4	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
21	16	9	THE BENOIT/FREEMAN PROJECT	PEAK 8525/CONCORD	The Benoit/Freeman Project 2
22	25	2	PETER WHITE	COLUMBIA 89190/SONY MUSIC [M]	Confidential
23	RE-ENTRY	23	WILL DOWNING	GRP 000529/VG	Emotions
24	23	4	VARIOUS ARTISTS	PEAK 8526/CONCORD	THUG (The House Of Urban Grooves): Jazz
25	RE-ENTRY	25	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep

SEPTEMBER 4 2004 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	21	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 89816/SONY MUSIC	NUMBER 1 21 Weeks At Number 1 Vivaldi's Cello
2	3	4	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
3	2	41	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
4	5	2	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	DG 002995/UNIVERSAL CLASSICS GROUP	Sempre Libera
5	6	40	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
6	4	11	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 6188	America's Choir: Favorite Songs, Hymns, & Anthems
7	8	12	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 6188	Peace Like A River
8	7	18	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
9	9	14	ANDREA BOCELLI ▲	PHILIPS 470403/UNIVERSAL CLASSICS GROUP	Sentimento
10	11	10	VARIOUS ARTISTS	CIRCA/VIRGIN 66967/ANGEL	The Most Relaxing Classical Album...Ever! II
11	10	6	JOSHUA BELL	DECCA 002783/UNIVERSAL CLASSICS GROUP	The Romantic Violin
12	NEW	12	LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	AVIE 030	Handel: Arias From Theodora
13	RE-ENTRY	13	LORRAINE HUNT LIEBERSON	NONESUCH 79692/AG	Bach: Cantatas BWV 82 And 199
14	12	2	NIKOLAUS HARNONCOURT	RED SEAL 58705/BMG CLASSICS	Mozart: Requiem
15	14	7	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)

SEPTEMBER 4 2004 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	42	JOSH GROBAN ▲ ●	143/REPRISE 48450/WARNER BROS.	NUMBER 1 42 Weeks At Number 1 Closer
2	3	10	BOND	MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
3	4	20	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
4	RE-ENTRY	4	THE IRISH TENORS	RAZOR & TIE 82897	We Three Kings
5	5	10	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	9	4	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
7	7	14	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
8	12	9	BOND	MBO/DECCA 470900/UNIVERSAL CLASSICS GROUP [M]	Shine
9	6	20	ANDRE RIEU	DENON 17348	At The Movies
10	8	22	AMICI FOREVER	RCA VICTOR 52739 [M]	The Opera Band
11	11	30	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
12	13	11	CHARLOTTE CHURCH	COLUMBIA 88590/SONY MUSIC	Prelude: The Best Of Charlotte Church
13	2	23	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
14	14	24	SISSSEL	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
15	15	2	VARIOUS ARTISTS	EMI CLASSICS 57162/ANGEL	Harmony: Official 2004 Olympic Games Classical Album

SEPTEMBER 4 2004 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	NUMBER 1 16 Weeks At Number 1 Greatest Hits
2	2	10	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	5	4	VARIOUS ARTISTS	WINDHAM HILL 62942/RCA VICTOR	Relaxation: A Windham Hill Collection
4	4	6	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 19006/TIME LIFE	Peaceful Moods
5	6	3	ARMIK	BOLEDO 7108	Treasures
6	3	61	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
7	8	3	TIM JANIS	TIM JANIS ENSEMBLE 1107	Across Two Oceans
8	9	24	VARIOUS ARTISTS	VIRGIN 96797	Pure Moods: Celestial Celebration
9	15	29	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
10	10	30	YANNI	VIRGIN 81516	Ethnicity
11	13	15	VARIOUS ARTISTS	ST. CLAIR 1756	Wellness Music: Body & Soul
12	NEW	12	VARIOUS ARTISTS	BCT MUSIC 49500	Elements: Beyond The Reef
13	12	3	SECRET GARDEN	HIP-O 002994/UME	The Best Of Secret Garden: 20th Century Masters The Millennium Collection
14	NEW	14	VARIOUS ARTISTS	BCT MUSIC 40510	Elements: Quiet Moods
15	RE-ENTRY	15	VARIOUS ARTISTS	ST. CLAIR 1578	Wellness Music: Quiet Times

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

SEPTEMBER 4 2004 **Billboard**

TOP CLASSICAL BUDGET

1	BEST CLASSICS 100	VARIOUS ARTISTS
2	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
3	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	LUCIANO PAVAROTTI	VARIOUS ARTISTS
6	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
7	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
8	GUITAR CLASSICS	VARIOUS ARTISTS
9	ROMANTIC PIANO	VARIOUS ARTISTS
10	CLASSICAL PIANO	VARIOUS ARTISTS
11	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
12	BEST OF MOZART VOL. 1	VARIOUS ARTISTS
13	MOONLIGHT CLASSICS	VARIOUS ARTISTS
14	CLASSICAL VIOLIN	VARIOUS ARTISTS
15	BEST OF GERSHWIN	VARIOUS ARTISTS

SEPTEMBER 4 2004 **Billboard**

TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
4	THE BEST OF LUCIANO PAVAROTTI: 20TH CENTURY MASTERS MILLENIUM COLLECTION	LUCIANO PAVAROTTI
5	THE MOST RELAXING CELLO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
6	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS
7	CHANT: THE ANNIVERSARY EDITION	THE BROTHERS MARSIS/SANTO DOMINGO DE SIJES
8	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
9	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS
10	FOR AFTER HOURS	VARIOUS ARTISTS
11	PACHEBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
12	GUITAR ADAGIOS	VARIOUS ARTISTS
13	BABY VIVALDI	VARIOUS ARTISTS
14	IN CORE!	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA
15	RAVEL'S GREATEST HIT: THE ULTIMATE BOLERO	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.

SEPTEMBER 4 2004 **Billboard**

TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 6
2	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
3	VARIOUS ARTISTS	THAT'S SO RAVEN
4	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
5	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
6	VARIOUS ARTISTS	STUCK IN THE SUBURBS
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	BABY EINSTEIN: LULLABY CLASSICS
10	KIDZ BOP KIDS	KIDZ BOP 5
11	THE WIGGLES	YUMMY YUMMY
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
14	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
15	VARIOUS ARTISTS	THE THREE MUSKETEERS: MICKEY DONALD GOODY (EP)
16	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
17	KIDZ BOP KIDS	KIDZ BOP GOLD
18	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
19	VARIOUS ARTISTS	PIXEL PERFECT (EP)
20	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
21	VARIOUS ARTISTS	BARBIE HIT MIX
22	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
23	VARIOUS ARTISTS	BABY MOZART
24	VARIOUS ARTISTS	BABY EINSTEIN: BABY BEETHOVEN
25	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/W

A

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 41
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 7
AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 55
ALGO TIENES (C-Rod, ASCAP/Manben, ASCAP/Universal Musica, ASCAP) LT 5
ALL NITE (DON'T STOP) (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Murlyn, ASCAP/Universal, ASCAP/Hancock, BMI/EMI Blackwood, BMI), HL, RBH 98
ALONE (Across The Ocean, ASCAP/Walking Commodities Entertainment, BMI) RBH 100
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 70
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 37
AWAY FROM THE SUN (Escatawpa, BMI/Songs Of Universal, BMI), HL/WBM, H100 69
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 29

B

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 36
BABY MAMA (James Glasgow, SESAC/Richard Getfield, BMI/Michelin Barnwell, BMI/Robert Getfield, BMI/Brockett Parson, BMI/Tefnoise, BMI) RBH 99
BACK UP (Marimbero, BMI/Diaz Brothers Music, BMI) RBH 94
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 58
BE YOUR GIRL (Ras And Taj, BMI/Universal-Duchess, BMI/Polli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 91
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 95
BOUNCE BACK (Money Mack, BMI) RBH 87
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 54
BREAK BREAD (TVT, BMI/Lil Jon 0017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2X10 Music, ASCAP), HL, RBH 78
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 19; H100 83
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 25
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cyphercliff, ASCAP), HL, H100 51; RBH 22
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 31
BRING IT BACK (Money Mack, BMI) RBH 59
BROKEN (Seether, BMI/Dwight Frye, BMI) H100 58
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 26; RBH 25

C

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 77; RBH 28
CAN'T YOU TELL (Pickanob, ASCAP/Wild Pink, ASCAP/Jobelle, ASCAP) CS 43
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 68
CERTIFIED GANGSTAS (Not Listed) RBH 81
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) H100 72; RBH 24
CHOOSIN' (Zomba Songs, BMI/T. Shaw, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Them Damn Twins, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 92
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 70
COLD (Sugarstar, BMI) H100 93
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 24
COMO TU (Gaira Bay, BMI) LT 1
COMPTON (Six July, BMI/Dollar Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 39
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, ASCAP), HL/WBM, RBH 98
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 11; RBH 12
CONTIGO VO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musica, SACM) LT 35
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 44
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 46
CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 74

D

DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, RBH 38
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 3; H100 36
DELANTE DE MI (EMI Blackwood, BMI) LT 28
DESEO QUE LEGASTE (SACM Latin, ASCAP) LT 43
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/jemalex Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 83
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of

Daniel, ASCAP), HL, H100 13; RBH 2
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 7; RBH 18
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 40
A DONDE ESTABAS? (Ser-Ca, BMI) LT 34
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 41
DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 80
DOS LOCOS (J&N, ASCAP) LT 24
DUELE EL AMOR (Gente Normal, ASCAP) LT 12

E

ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 19
ESTES DONDE ESTES (WB, ASCAP) LT 23
EVERYTIME (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI/Universal, ASCAP), HL/WBM, H100 80

F

FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 41
FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 60
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 34
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 14; H100 62
FIERIA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 36
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raynchaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 63; RBH 26
FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 68
FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 56
FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP/EMI April, ASCAP), HL, H100 94; RBH 73
FREE (Frane Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 88
FREEDOM (Songs Of Universal, BMI/Lavaca Bay, BMI/Annabella Cove, BMI), HL, CS 53
FREAK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0017 Music, BMI), WBM, H100 37; RBH 40

G

GETAWAY CAR (Remann, SESAC/Connotation, BMI/Headman Haase, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI), WBM, CS 44
THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL/WBM, CS 33
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 5; H100 40
GOES GOOD WITH BEER (Careers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 51
GOLDEN (Universal, ASCAP/jatcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 33
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 3; RBH 3
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 60
GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 77

H

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 31
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 19; RBH 10
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 49; H100 21
HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel, ASCAP/Copyright Solutions, BMI/Murrah, BMI) CS 50
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big! Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 10; H100 48
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiram, BMI), HL, CS 25
HEY YOUNG GIRL (Young Goldie, BMI/Hoily Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 76
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 75
HOOD HOP (Jerrrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 55
HOT 2 NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 92; RBH 52
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 21
HOW COME (Eight Mile Style, BMI/Dirty Works, ASCAP/EMI April, ASCAP/Fullproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI/Reach Global Songs, BMI/Swifty McVey, ASCAP), HL, H100 45; RBH 74
HOW DID YOU KNOW? (EMI-Coligems, BMI/Universal, BMI), HL, H100 97

I

I BELIEVE (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 88; RBH 62
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 47
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 10; RBH 14
IF I WAS YOUR GIRLFRIEND (Not Listed) RBH 63
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 16; H100 76

J

I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 2; H100 39
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, H100 73
I HATE EVERYTHING (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 12; H100 52
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2X10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 12; RBH 20
I LOVE NASCAR (Big Yellow Dog, BMI/Sony/ATV Tree, BMI/Tokeco Tunes, BMI), HL, CS 48
I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BPI, BMI), WBM, CS 59
IMPOSSIBLE OLVIDARTE (Peermusic III, BMI) LT 42
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 47
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 17; H100 71
I SMOKE, I DRANK (9W4L, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 48
IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), HL/WBM, CS 37
IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG (Sony/ATV Tunes, ASCAP/Vinnie Mae, BMI), HL/WBM, CS 56
I WANNA THANK YA (Soul Insurance, BMI/Melodies Of J, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 93
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 6; H100 57

K

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 20; RBH 7
JESUS WAS A COUNTRY BOY (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 35
JIMMY CHOO (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Inv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 57
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 55
KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI) H100 95; RBH 49
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 100; RBH 50

L

LAGRIMAS (Warner-Tamerlane, BMI/WBM, SESAC) LT 14
LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 15
LA PRIMERA CON AGUA (Pacific LC, ASCAP/Maximo Aguirre, BMI) LT 31
LAS AVISPAS (Elyon, BMI) LT 13
LASTIMA ES MI MUJER (Not Listed) LT 17
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 1; RBH 1
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plathing, ASCAP), HL, H100 18
LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, H100 34; RBH 16
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 35; RBH 17
LET'S GET IT STARTED (will.i.am, BMI/leepney, BMI/Navasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 30
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 1; H100 32
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 17; RBH 9
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, H100 99
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 28
THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 38
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 64

M

MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 29
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 24
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 27
MIEDO (Vander America, BMI/Fato, ASCAP) LT 6
MIEDO (Vander, ASCAP) LT 26
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 48
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Birmingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 9; RBH 46
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Supr ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 23
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Harmony Smurf, BMI/Lellow, ASCAP), HL, RBH 41
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 23
MY IMAGINATION (Blackened, BMI/Zesty Zacks, BMI), WBM, CS 42
MY PLACE (Jackie Frost, ASCAP/BMG Songs,

ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 4; RBH 6

N

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 2
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 39
NOLIA CLAP (Brekka Music, BMI/Zachnick, BMI) H100 67; RBH 29
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 8
NO PROBLEM (Lil Jon 0017 Music, BMI/TVT, BMI/Swizole, BMI) H100 43; RBH 15
NOTHIN 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brrr... ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 57
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 22
NO TIENE LA CULPA EL INDI (TN Ediciones, BMI) LT 39
NOVEMBER (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 52

O

OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 90
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 86
OJALA QUETE MUERAS (Ser-Ca, BMI) LT 9
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 60
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 31
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 44; RBH 21
ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP), HL, H100 38
OUTRAGEOUS (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 87
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabul, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 84; RBH 53

P

PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/Arthouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 8
PIQUETES DE HORMIGA (Promosongs, BMI) LT 38
POBRE DIABLA (Crown P, BMI) LT 40
PREFIERO PARTIR (Crisma, SESAC) LT 32
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E Duz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI), HL, RBH 90
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 32

Q

QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 4
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 20
QUIERO SER TUYA (Unique Hits, ASCAP/Universal Musica, ASCAP/EMOA, ASCAP) LT 45

R

REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI), WBM, RBH 65
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 15
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 64
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwriters, BMI), HL/WBM, CS 47
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 18

S

SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 11; H100 56
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 98
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhiñ, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 82; RBH 37
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 25
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 78; RBH 35
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/STI Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Apple Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 7; H100 49
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 14
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 16
SLITHER (Velvet Revolver, ASCAP) H100 79
SLOW MOTION (Money Mack, BMI) H100 6; RBH 8
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 82
SOMBRA LOCA (Lusafica, BMI/SGAE, BMI) LT 33
SOME BEACH (Suferta Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 30
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, H100 81
SOMEBODY TOLD ME (Not Listed) H100 85
SON DE AMORES (Not Listed) LT 3
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 27; RBH 11
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Ararog Songs, ASCAP/DJ Inv, BMI), HL, H100 28; RBH 32
SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 11

STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 13; H100 59

STILL IN LOVE (Aliarose Music, BMI/Irving, BMI/AI Green, BMI), HL, H100 86; RBH 36
STORM (Miss Bessie, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 54
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 9; H100 46
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 2; RBH 4

T

TAKE ME OUT (Universal-Island, PRS), HL, H100 66
TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unice Bobby's Music, BMI/Mandrill, ASCAP), HL, RBH 69
TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI), HL, RBH 79
TE PERDONE UNA VEZ (Gamex, BMI) LT 30
TE QUISE OLVIDAR (BMG Songs, ASCAP/Lugraccia, ASCAP/Reynolds, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 26
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 15; H100 65
THEIP'S THEME (Iron Butterfly, BMI/Ten East, BMI/Cotillion, BMI/Warner-Tamerlane, BMI/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WBM, RBH 89
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 30
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 22
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 8; H100 50
TRIP AROUND THE SUN (Mighty Nice, BMI/AI Andersons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 45
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 18
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragg Benz, BMI/K Lyttle, ASCAP), HL, H100 5; RBH 23

U

THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 46
U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 61; RBH 19
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 72
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 33; RBH 13

V

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 22
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 10
VUELVE CONMIGO (EMI April, ASCAP) LT 21

W

WELCOME BACK (John Sebastian, BMI) RBH 67
WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 71
WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/E One, BMI/EMI April, ASCAP/E Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Brownfield, BMI/E Two, ASCAP/EMI Blackwood, BMI/Anthony Nance Muzik, ASCAP), HL, RBH 96
WHAT'S HAPPIN! (EMI Blackwood, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/First And Goal, BMI/Trick 'N Rick, BMI), HL, H100 53; RBH 34
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 51
WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 61
WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 91
WHISKEY LULLABY (Sony/ATV, BMI/Mr. Bubba, BMI/Reynolds, BMI/Wha Ya Say Music, BMI/Wrensongs, BMI), HL, CS 4; H100 42
WHITE TEE'S (Tight 2 Def, ASCAP) H100 96; RBH 45
WHO IS SHE 2 U (Conjunction, ASCAP/Bread Winner, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Better-half, ASCAP/Leon Ware, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WBM, H100 89; RBH 44
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 16; RBH 5
THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfira, BMI), HL, CS 54

Y

YEAH! (TVT, BMI/Lil Jon 0017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 29; RBH 43
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 20
YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins III, BMI/EMI April, ASCAP/Chrysalis, ASCAP/Jazz Nixon, ASCAP/Famous, ASCAP) RBH 85
YOU DON'T WANT DRAMA (Le Vegas, ASCAP/All My Publishing, BMI/All My Own Publishing, BMI/EMI April, ASCAP), HL, RBH 42
YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 27
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 66
YOU'RE MY EVERYTHING (Scootie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 75; RBH 27
Y QUE VA A SER DE MI (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 49

Z

EL ZA ZA ZA (MESA QUE MAS APLAUDA) (Edimusa, ASCAP/Vander America, BMI) LT 47

Rhythmic Installs Revolving Door Atop Chart

"Goodies" by **Ciara Featuring Petey Pablo** takes over the top spot on the Rhythmic Top 40 chart. That ends the one-week run by **Terror Squad's** "Lean Back," which was preceded by the single-week No. 1 stay by "Sunshine" from **Lil' Flip Featuring Lea**.

Counting the final week at No. 1

on Hot R&B/Hip-Hop Singles & Tracks, coming in at No. 41 with "My Boo."

The only title to debut higher was also by Usher, when "Burn" bowed at No. 35 in May. Between them, Usher and Keys have worn the No. 1 crown on the chart for 27 of the 36 weeks this year.

SinglesMinded

Silvio Pietroluongo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



spent by **Juvenile's** "Slow Motion" in the Aug. 14 issue, the top of the rhythmic chart has seen four different No. 1s in as many weeks.

The last time the chart had such a turnover was in May 2003 when **R. Kelly's** "Ignition" gave way, in order, to **Sean Paul's** "Get Busy," **Fabulous's** "Can't Let You Go" and **50 Cent's** "21 Questions." Before that, the last such run was in November 1992.

Elsewhere on the rhythmic list, long chart runs are cropping up, as 11 titles on the 40-position list surpass the 20-week mark. The leaders of the pack are **Petey Pablo's** "Freak-a-Leek" with 36 weeks and **Usher's** "Yeah!" at 35. Such tenures are not often seen on this chart.

In 2003, only **Baby Bash Featuring Frankie J's** "Suga Suga" logged more than 35 weeks. One has to go back to 1999 to find a year with two or more songs with such lengthy stays. That year, four tracks posted 35-plus-week stays.

While one can surmise that a lack of quality songs is causing programmers to play it safe with proven hits, **WHZT Greenville, S.C., PD Fisher** believes solid new songs must be given the chance to grow.

"I think a big part of why radio is holding on to songs longer is because most programmers don't trust their gut," he says. "We fear the unfamiliar and are reluctant to let new songs establish themselves, so we hold on to the older songs for safety."

Songs that took a while to gain a foothold include "Freak-a-Leek," which took 16 weeks to reach the top 10, and current top 10s "Turn Me On" by **Kevin Lyttle** and **Christina Milian's** "Dip It Low." Fisher adds, "These songs took their respective labels months to prove and now they're kicking ass."

'BOO' DEBUT: Usher and Alicia Keys team to make the second-highest debut of the year so far

Initially surfacing on the Net months ago as a bootleg with co-vocals by **Beyoncé**, "Boo" was re-cut with Keys' voice. Although not included on either artist's latest albums, Usher's "Confes-

sions" is slated to be repackaged and rereleased Oct. 5 with "Boo" and other new tracks.

THE L WORDS: **Kimberley Locke's** "8th World Wonder" and "Heaven" by **Los Lonely Boys** make their way into the top 10 of the Adult Contemporary chart, becoming the first debut acts to hit



LOS LONELY BOYS

that portion of the chart this year.

"Wonder" climbs 12-10 in its 21st week, becoming one of the longest climbs to reach the top 10 in the chart's history. Only **Norah Jones' "Don't Know Why"** (32 weeks) and **Train's "Drops of Jupiter (Tell Me)"** (49) took longer treks.

By contrast, "Heaven" jumps 14-9 in its 11th week, which is quick by AC chart standards. The last artist to take a debut single into the top 10 faster was **Kelly Clarkson**, who reached the top 10 in four weeks with "A Moment Like This" in November 2002.

DIGITAL COUNTER: Sales of digital tracks increase by 14% to a new one-week high of 2.9 million paid downloads. Leading the charge on the Hot Digital Tracks chart for a fourth straight week is **Maroon5's** "She Will Be Loved" with 16,000 downloads.

Debuting on the chart at No. 23 is **Britney Spears' "I've Just Begun (Having My Fun)"**. The cut, an outtake from the "In the Zone" sessions, has yet to be released in the United States. In Europe, the song was included on a bonus CD that came with the "In the Zone" DVD.

A digital version of the track was available in the United States exclusively through **Wal-Mart** and **Sony Connect's** download stores, and is now also offered through **iTunes**.

FOR THE RECORD: Contrary to an item in last issue's column, **Green Day** and **U2**, like **Linkin Park** and **Red Hot Chili Peppers**, have each placed at least three No. 1 songs

from the same album on the Modern Rock chart.

Additional reporting by Keith Caulfield in Los Angeles.

HitPredictor Monitor			DATA PROVIDED BY PROMOSQUAD		
MAINSTREAM TOP 40			ADULT CONTEMPORARY		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
1	USHER FEAT. ALICIA KEYS	68.3	1	GLAY AIKEN	89.5
2	MY BOO ZOMBA	66.2	2	I Will Carry You RMG	89.5
3	GOOD CHARLOTTE	66.2	3	MAROONS	77.5
4	Predictable EPIC		4	She Will Be Loved RMG	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	LINKIN PARK	81.9	1	KEITH URBAN	99.7
2	Breaking The Habit WARNER BROS.		2	You'll Think Of Me CAPITOL	
3	SWITCHFOOT	77.1	3	GLAY AIKEN	89.5
4	Dare You To Move COLUMBIA		4	I Will Carry You RMG	
5	THE KILLERS	74.7	5	EVANESCENCE	78.8
6	Somebody Told Me IDJMG		6	My Immortal WIND-UP	
7	STORY OF THE YEAR	74.6	7	DIANA KRALL	76.4
8	Anthem Of Our Dying Day MAVERICK		8	Narrow Daylight VERVE	
9	RYAN CABRERA	71.5	9	SHERYL CROW	75.8
10	On The Way Down ATLANTIC		10	Light In Your Eyes INTERSCOPE	
11	BOWLING FOR SOUP	71.4	11	COUNTING CROWS	74.4
12	1985 ZOMBA		12	Accidentally In Love INTERSCOPE	
13	ASHLEE SIMPSON	70.7	13	JOSH GROBAN	71.5
14	Shadow GEFKEN		14	Remember When It Rained REPRISE	
15	KELLY CLARKSON	69.9			
16	Breakaway HOLLYWOOD				
ADULT TOP 40			MODERN ROCK		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
1	JOHN MAYER	71.0	1	THE EXPLOSION	69.6
2	Daughters COLUMBIA		2	Here I Am VIRGIN	
3	BEN ARTHUR	66.3			
4	Tonight BARDIC		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			1	CROSSFADE	76.6
1	SARAH MCLACHLAN	88.7	2	Cold COLUMBIA	
2	World On Fire RMG		3	BLINK 182	76.1
3	AVION	78.1	4	Always GEFKEN	
4	Seven Days Without You CONSOLE		5	HOOBASTANK	72.2
5	JEREMY CAMP	77.2	6	Same Direction IDJMG	
6	Right Here EMC		7	NEW FOUND GLORY	70.2
7	LINKIN PARK	76.0	8	Failure Is Not Flattering GEFKEN	
8	Breaking The Habit WARNER BROS.		9	SHINEDOWN	69.8
9	BOWLING FOR SOUP	73.9	10	Simple Man ATLANTIC	
10	1985 ZOMBA		11	MODEST MOUSE	67.9
11	SEETHER	73.8	12	Ocean Breathes Salty EPIC	
12	Broken WIND-UP		13	GODSMACK	66.4
13	SWITCHFOOT	72.5	14	Touche URMG	
14	Dare You To Move COLUMBIA		15	THE STROKES	66.3
15	AVRIL LAVIGNE	69.1	16	The End Has No End RMG	
16	My Happy Ending RMG				

Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004. Promosquad is a trademark of Think Fast LLC.

SEPTEMBER 4 2004			Billboard MAINSTREAM TOP 40		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	13	PIECES OF ME	ASHLEE SIMPSON (GEFFEN) 2 Wks At No. 1	☆
2	2	18	LEAVE (GET OUT)	JUJU (DA FAMILY/BLACKGROUND/UMRG)	
3	6	9	SHE WILL BE LOVED	MAROONS (OCTONE/JRMG) ☆	
4	3	18	DIP IT LOW	CHRISTINA MILIAN (ISLAND/IDJMG)	
5	4	12	TURN ME ON	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	
6	5	11	MOVE YA BODY	NINA SKY FEAT. JARBA (NEXT PLATEAU/UNIVERSAL/UMRG)	
7	8	9	MY HAPPY ENDING	AVRIL LAVIGNE (RCA/RMG) ☆	
8	11	9	LET'S GET IT STARTED	BLACK EYED PEAS (J&M/INTERSCOPE) ☆	
9	9	14	IF I AIN'T GOT YOU	ALICIA KEYS (J/RMG)	
10	7	25	THE REASON	HOBBASTANK (ISLAND/IDJMG) ☆	
11	13	6	MY PLACE	NELLY FEAT. JAEHEIM (DERRITY/FO REEL/UMRG) ☆	
12	10	9	SLOW MOTION	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)	
13	15	7	I LIKE THAT	HOUSTON FEAT. CHINGY, NATE DOGG & I 20 (CAPITOL)	
14	14	27	MEANT TO LIVE	SWITCHFOOT (RED INK/COLUMBIA) ☆	
15	18	5	SUNSHINE	LIL' FLIP FEAT. LEA ISUCCA (FREE/COLUMBIA)	
16	19	8	ON THE WAY DOWN	RYAN CABRERA (E.V.L.A./ATLANTIC) ☆	
17	12	14	CONFESSIONS PART II	USHER (LAFACE/ZOMBA) ☆	
18	17	31	YEAH!	USHER FEAT. LIL' JON & LUDACRIS (LAFACE/ZOMBA)	
19	22	10	ONE THING	FINGER ELEVEN (WIND-UP) ☆	
20	26	4	BREAKING THE HABIT	LINKIN PARK (WARNER BROS.) ☆	

SEPTEMBER 4 2004			Billboard ADULT TOP 40		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	28	THE REASON	HOBBASTANK (ISLAND/IDJMG) 8 Wks At No. 1	☆
2	2	24	HEAVEN	LOS LONELY BOYS (DRE/EPIC) ☆	
3	3	16	ACCIDENTALLY IN LOVE	COUNTING CROWS (DREAMWORKS/GEFFEN) ☆	
4	4	32	THIS LOVE	MAROONS (OCTONE/JRMG) ☆	
5	7	9	SHE WILL BE LOVED	MAROONS (OCTONE/JRMG) ☆	
6	5	28	AWAY FROM THE SUN	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆	
7	8	16	ONE THING	FINGER ELEVEN (WIND-UP) ☆	
8	6	21	MEANT TO LIVE	SWITCHFOOT (RED INK/COLUMBIA)	
9	9	23	I DON'T WANT TO BE	GAVIN DEGRAVY (J/RMG)	
10	10	19	LOVE SONG	311 (MAVERICK/VOLCANO/ZOMBA) ☆	
11	14	4	PIECES OF ME	ASHLEE SIMPSON (GEFFEN) ☆	
12	12	13	ORDINARY	TRAIN (COLUMBIA)	
13	11	50	SOMEDAY	NICKELBACK (ROADRUNNER/IDJMG) ☆	
14	13	41	MY IMMORTAL	EVANESCENCE (WIND-UP) ☆	
15	16	12	FEELIN' WAY TOO DAMN GOOD	NICKELBACK (ROADRUNNER/IDJMG) ☆	
16	18	5	MY HAPPY ENDING	AVRIL LAVIGNE (RCA/RMG) ☆	
17	15	17	LIGHT IN YOUR EYES	SHERYL CROW (J&M/INTERSCOPE) ☆	
18	17	20	OUR LIVES	THE CALLING (RCA/RMG) ☆	
19	19	5	WORLD ON FIRE	SARAH MCLACHLAN (ARISTA/RMG) ☆	
20	24	5	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA) ☆	

SEPTEMBER 4 2004			Billboard ADULT CONTEMPORARY		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	32	THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE (RCA NASHVILLE) 7 Wks At No. 1	☆
2	2	52	WHITE FLAG	DIDD (ARISTA/RMG) ☆	
3	4	36	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
4	3	47	THE FIRST CUT IS THE DEEPEST	SHERYL CROW (J&M/INTERSCOPE) ☆	
5	6	30	LOVE'S DIVINE	SEAL (WARNER BROS.)	
6	5	44	AIN'T NO MOUNTAIN HIGH ENOUGH	MICHAEL MCDONALD (MOTOWN/UMRG)	
7	7	20	THIS LOVE	MAROONS (OCTONE/JRMG) ☆	
8	8	77	DRIFT AWAY	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	
9	14	11	HEAVEN	LOS LONELY BOYS (DRE/EPIC) ☆	
10	12	21	8TH WORLD WONDER	KIMBERLEY LOCKE (CURB)	
11	10	25	JUST FOR YOU	LIONEL RICHIE (ISLAND/IDJMG) ☆	
12	11	60	CALLING ALL ANGELS	TRAIN (COLUMBIA)	
13	13	68	UNWELL	MATCHBOX TWENTY (ATLANTIC)	
14	9	70	FOREVER AND FOR ALWAYS	SHANIA TWAIN (MERCURY/IDJMG)	
15	15	45	YOU RAISE ME UP	JOSH GROBAN (143/REPRISE)	
16	16	17	HERE WITH ME	MERCYME (INOCURB)	
17	17	22	SUMMER BREEZE	SEALS AND CROFTS (WARNER BROS.)	
18	18	14	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL) ☆	
19	20	10	TALK SHOWS ON MUTE	LEANN RIVEA & RONAN KEATING (CURB)	
20	19	11	MY IMMORTAL	EVANESCENCE (WIND-UP) ☆	

SEPTEMBER 4 2004			Billboard MODERN ROCK		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	11	BREAKING THE HABIT	LINKIN PARK (WARNER BROS.) 2 Wks At No. 1	☆
2	2	20	JUST LIKE YOU	THREE DAYS GRACE (LIVE/ZOMBA) ☆	
3	4	3	AMERICAN IDIOT	GREEN DAY (REPRISE) ☆	
4	3	16	TAKE ME OUT	FRANZ FERDINAND (DOMINO/EPIC)	
5	6	15	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	
6	7	18	DUALITY	SLIPKNOT (ROADRUNNER/IDJMG)	
7	5	14	INDICATED	DASHBOARDS CONFESSIOAL (VAGANT/INTERSCOPE)	
8	9	15	SO COLD	BREAKING BENJAMIN (HOLLYWOOD)	
9	10	3	VITAMIN R (LEADING US ALONG)	CHEVELLE (EPIC)	
10	12	11	WAKE UP (MAKE A MOVE)	LOST PROPHETS (COLUMBIA) ☆	
11	17	6	GETTING AWAY WITH MURDER	PAPA ROACH (EL TONAL/GEFFEN) ☆	
12	16	6	TRIPLE TROUBLE	BEASTIE BOYS (BROOKLYN OUST/CAPITOL)	
13	8	20	SILTHEE	VELVET REVOLVER (RCA/RMG) ☆	
14	15	8	ROLLOVER D.J.	JET (ELEKTRA/ATLANTIC)	
15	14	19	BROKEN	SEETHER FEAT. AMY LEE (WIND-UP) ☆	
16	11	24	FLOAT ON	MODEST MOUSE (EPIC)	
17	21	5	FALL TO PIECES	VELVET REVOLVER (RCA/RMG)	
18	22	6	SAME DIRECTION	HOBBASTANK (ISLAND/IDJMG) ☆	
19	13	21	TALK SHOWS ON MUTE	INCUBUS (IMMORTAL/EPIC) ☆	
20	20	10	WALK IDIOT WALK	THE HIVES (INTERSCOPE)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 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.

Charles

Continued from page 3

suggestions that it move up the release date to take advantage of the artist's passing.

"We wanted to treat this with the utmost respect," Rumsey says. "While we wanted it to be commercially successful, we agreed unanimously that we were not going to exploit anything that happened along the way."

So Concord stuck to its original Aug. 31 release date. The label is shipping 1 million units—700,000 domestically, with the rest going to international territories.

"We're spending millions of dollars in marketing and advertising," Rumsey says. "The \$300,000 we're doing

for television [advertising] initially is a drop in the bucket compared to what we're going to be doing through the holidays."

The project, distributed under Concord's new deal with Universal Music & Video Distribution, comprises duets by Charles and a host of luminaries from a cross-section of musical genres.

Concord executive VP/senior VP of A&R John Burk co-produced the album with Phil Ramone. Burk says the idea of cutting a duet set arose after Charles signed up for a Concord album last year.

"Here's a guy who had an amazingly far-reaching influence and impact on American popular music," Burk says. "He's influenced so many vocalists in so many different genres . . . That segued into, 'Wow, he's a natural for a duets project.'"

He adds, "Some of [the duet partners] were really important to Ray, because they were some of the best friends that he had in life—B.B. King and Willie Nelson and Gladys Knight fall into that category. Then there are artists on the other end of the spectrum, like Norah Jones. That came about because I was reading one of her articles early on in her career, and she cited Ray as a major influence."

Other singers appearing on the set include James Taylor, Diana Krall, Elton John, Natalie Cole, Bonnie Raitt, Michael McDonald, Johnny Mathis and

Van Morrison.

Keyboardist Billy Preston, who first performed with Charles as a teenager, plays on three of the duets. He says that though the singer/pianist was in failing health during some of the sessions, he stayed on top of the music.

"Ray was very weak at the time," Preston recalls, "but he would come back and listen to the track and see if he liked it or not. We would make adjustments to the track as he wished. He was very much actively involved."

King, one of Charles' closest friends, says the musician remained as exacting and good-humored in the studio as he was when the two cut their first session together in 1988.

King says, "The first time I recorded with him, he wanted me to do 'Save the Bones for Henry Jones.' Ray wanted to change it; he didn't want to do it the way it was written . . . I couldn't ever get it right. And he said to me, 'God damn, Brother B, I thought you was a musician!'"

Sessions for "Genius Loves Company" took place at Charles' Los Angeles studio and at the Eastwood Scoring Stage on the Warner Bros. lot in Burbank, Calif. They lasted from July 2003 through this spring. The first track cut was "Sinner's Prayer," featuring King and Preston.

Burk laughs and says, "I walked in and I looked around and I went, 'OK,

King of the Blues, Genius of Soul, Fifth Beatle—not the least bit intimidating. OK, roll tape.'"

TEARS FROM ELTON

The last session, for the John duet "Sorry Seems to Be the Hardest Word," came in March, as Charles' health was declining.

"It was pretty awesome, and we were all deeply moved," Burk says. "People were actually crying in the control room . . . Elton came back in to listen, and he started crying."

The marketplace is awaiting the release with similar emotions.

The album will get a special lift through a strategic partnership between Concord and coffee-shop chain Starbucks, which will carry "Genius Loves Company" in its 8,000 locations worldwide.

Starbucks Entertainment president Ken Lombard says, "We're going to have pretty prominent in-store placement. There will be some marketing promotions that we're working on. There will be content promotions on the Starbucks Web site. Starbucks has the largest wireless platform in the world in conjunction with T-Mobile, so customers can come into Starbucks with their laptops and essentially log on, and they'll see a lot of information about the Ray Charles CD."

Starbucks' XM satellite radio chan-

nel will feature the album, and half a dozen urban Starbucks outlets across the country will hold listening parties. The chain will also buy advertising in The New York Times.

Concord has serviced "Genius Loves Company" to all radio formats except top 40.

Other marketing elements include an electronic press kit, a 20-minute program on United Airlines' in-flight audio service and a press push by Los Angeles PR firm Solters & Digney.

There are no direct tie-ins with Taylor Hackford's forthcoming Universal biographical film "Ray," which stars Jamie Foxx as Charles. But Concord can expect a sales bump when the feature opens nationwide Oct. 29.

Charles' death has made his Rhino catalog releases a fixture on the *Billboard* Top Pop Catalog chart. This issue, "The Very Best of Ray Charles" stands at No. 17 on the list with 6,000 units sold for the week, according to Nielsen SoundScan. Charles' "Anthology" is at No. 34 with 5,000 units sold.

Jerry Kamiler, divisional merchandising manager of music for 850-store Trans World Entertainment in Albany, N.Y., sees bright possibilities for "Genius Loves Company."

"I think this is a piece of music that will be played for many years," he says. "I'll do as much as possible to put it into as many people's homes as possible."

Petrone

Continued from page 10

nies and retailers—during the launch of the DVD format in the States in 1997. He served as chairman of the nonprofit consortium, which is credited with the rapid consumer adoption of the format.

The Los Angeles-based organization was rechartered as the DVD Entertainment Group in January 2000 to incorporate the new DVD-Audio format. Last year, with Petrone still serving as chairman, the organization was rechartered again as the Digital Entertainment Group to reflect its goal of promoting other emerging digital formats.

Petrone was a 30-year veteran in the music industry. He headed the team that introduced the CD in the United States for PolyGram in 1982.

He also created the Compact Disc Group of America with 40 consumer electronics manufacturers and record companies. The group's goal was to increase consumer awareness of the new CD format.

Petrone was acting as executive VP of Philips Electronics Corporate Alliance Group at the time of his death.

He is survived by his wife, Marilyn; his mother, Mary; a brother, Frank; a sister, Anne; and a nephew, Peter.

A memorial service was held Aug. 26 in Los Angeles. In lieu of flowers, the family asks that donations be made to the T.J. Martell Foundation.

Grokster

Continued from page 7

bating piracy online," RIAA president Cary Sherman said in a statement. "We are adjusting and expanding our efforts to target illegal file sharing on additional platforms like eDonkey and others."

RIAA general counsel Steve Marks cautions that the ruling does not clear the users of P2P networks to engage in copyright infringement.

"The underlying activity of uploading and downloading files is direct infringement, and we will continue enforcement against individual users," he says.

Additionally, Marks says the RIAA is stepping up its efforts to educate parents and policymakers alike about the dangers of P2P and its impact on the music business.

Implications of the Grokster ruling figure to be at the top of the

agenda at the next meeting in Washington, D.C., of sponsors of the Induce Act. That meeting is expected to happen imminently.

The bill, S. 2560, would enable artists and labels to sue P2P networks that profit by "inducing" consumers to illegally share protected copyrighted works.

INDUCE ACT GAINING SUPPORT

While members of the electronics and Internet communities oppose the bill, saying it would snare innocent parties and stifle innovation, sentiment for the Induce Act is clearly building among copyright owners.

Evan Medow, CEO of independent publisher Windswept Pacific, says that while the Grokster decision is clearly a setback for the industry, it could "serve as an impetus to pass the legislation."

Not all artist representatives share the same enthusiasm.

Attorney Ken Hertz, a partner with Goldring, Hertz & Lichtenstein, says that attempting to thwart P2P technology will only ultimately help encourage its proliferation.

"The decision is going to force record companies to consider that an arrow is gone from their quiver in their attempt to fight a battle they can't win," he says.

Where the court fight with P2P operators goes from here is up in the air.

"We're disappointed, but we're evaluating our options," Marks says.

The ruling potentially casts a long shadow over the recording industry's ability to beat "decentralized" P2P networks in court.

RIAA lawyers say that not only is the decision precedent-setting, it promotes file trading by supporting the argu-

ment that there are substantial non-infringing uses of P2P technology.

Carey Ramos, an attorney for many of the music publisher plaintiffs, says a petition will be filed with the U.S. Supreme Court. But still to be decided is whether they will first seek reconsideration by the Ninth Circuit Court. That decision will be made in the next few weeks.

"It's a matter of timing," he says.

Ramos says that seeking reconsideration from the Ninth Circuit would likely delay the case. If there is hope of having the case heard by the Supreme Court this term, a petition needs to be filed by October.

There is no guarantee the Supreme Court would hear the case if the plaintiffs try to fast-track the issue. However, Ramos believes it is a strong candidate for Supreme Court consideration because of the high-

profile nature of the case and the conflicting decisions in the seventh and ninth district federal circuits.

Meanwhile, Matthew Neco, general counsel for StreamCast, says that the company will have to weigh whether to file for a motion to dismiss or to file for a partial summary judgment on the infringing nature of other versions of its software. Still to be decided is how much control StreamCast had while it was using other P2P technology solutions.

The Ninth Circuit ruling applied specifically to Grokster's use of the FastTrack P2P technology and StreamCast's use of a variation of the Gnutella P2P technology.

Will the Supreme Court consider a Grokster appeal? Read more in Entertainment Law Weekly, to be posted Aug. 31 at billboard.biz/law.

DOJ

Continued from page 7

not a target for prosecution.

Brad Buckles, executive VP of anti-piracy for the Recording Industry Assn. of America, said in a statement that the raids are "another sign that the federal government places a high priority on enforcement of our intellectual property laws."

"The import of [Ashcroft's] announcement is unmistakable—those who use peer-to-peer technologies to deliberately and intentionally flout the law will be held accountable. The consequences may not be simply a civil lawsuit, but criminal prosecu-

tions and jail time."

The warrants issued in the sweep sought evidence about the operators of five hubs of the "Underground Network," an organization of about 7,000 users who, DOJ prosecutors charge, repeatedly violated federal copyright laws by swapping material online.

Arrests are expected following examination of the evidence, investigators say. The maximum penalty for copyright infringement under the new law is a fine of \$250,000 and a five-year prison sentence.

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Vote Tour

Continued from page 7

the Chicks and James Taylor did 80% to 90% business on the burst and are now mostly clean, Pearl Jam blew out and Bonnie and Jackson did [well]," Light says. "We're pleasantly surprised."

Light admits that he and the other organizers were a little nervous, taking into consideration that a sizeable portion of potential fans might support the artists but

not the message.

"As it is, the arena acts are sold out, and we believe all tickets will be gone by Labor Day," Light says. "We're opening up the backs of houses now, going to 360 degrees."

The tour begins Oct. 1 at various sites in Pennsylvania. Many of the artists will hit the stage for a grand finale Oct. 10 in Miami, with Pearl Jam, Springsteen and the E Street Band, R.E.M., Dave Matthews Band, John Fogerty, Bright Eyes, Dixie Chicks, Taylor, Ben Harper, Jurassic 5, My Morning Jacket and Death Cab for Cutie on the bill.

Indie Retailers Find 'Superior' Not So Super

BY ED CHRISTMAN

SAN DIEGO—The renewed surge in what independent retailers call "superior" versions of albums was hotly debated at the National Assn. of Recording Merchandisers' convention for the second time in three years.

In the weeks before the Aug. 21-24 confab at the Marriott Hotel here, Victory Records issued Atreyu's album "The Curse" with a bonus track on the version sold at Best Buy. And Hollywood Records gave the Minneapolis-based retailer bonus videos to package with Queen's "We Will Rock You" compilation, which came out Aug. 17.

Best Buy also has become increasingly aggressive about lining up exclusive windows for product in advance of street dates. This holiday season, the retailer has exclusive rights to a four-disc DVD set from Elton John, starting Nov. 9 (*Billboard*, July 24). Last year, it had similar DVD exclusives from the Rolling Stones and John Mellencamp.

Best Buy is not the only big-box store to carry exclusives. Target and Wal-Mart have received

superior versions of albums by such acts as India.Arie and Aerosmith. Retailers also face competition from online digital download stores that distribute exclusive tracks.

By the end of the NARM convention, the Music Monitor Network, which represents roughly 70 independent stores, announced that if labels allowed selective street-date violations or offered some record stores "lesser-quality" versions of a title, MMN members would pull advertising on the title and eliminate promotional support like positioning, discount pricing or point-of-purchase materials.

Further, MMN stated, "if the practice persists, we will [eliminate support of] all product by the label . . . including established acts as well as future developing artists."

Two other indie retail groups, the 28-unit Alliance of Independent Media Stores and the Coalition of Independent Music Stores, are said to be considering similar policies.

At the 2002 NARM convention, CIMS and MMN issued policy statements on the topic, and

even NARM itself weighed in on the issue. However, these moves appeared to slow the practice for only a short while.

MMN's revamped policy is far stronger than the one it issued in 2002.

If the indie coalitions stop supporting developing artists from labels that issue retailer exclusives, the impact could be significant, according to label executives.

Victory and Hollywood say they will no longer engage in the practice. However, Hollywood will issue one more superior project to follow through on a deal it made before the coalitions once again raised objections.

John Timmons, owner of Ear X-tacy in Louisville, Ky., and a member of CIMS, says superior versions of albums "suck."

Timmons acknowledges the talk of retailers punishing labels that continue to provide superior product to the big boxes. He is unsure if he will engage in the retributory tactics, but he says he is not likely to remain open to working with such labels.

While merchants appear up in arms about superior projects, there is no consensus on exactly what constitutes a superior version. Most accounts agree that value adds and licensed product available exclusively to certain retailers are OK—within limits.

Some independent merchants say if a label feels compelled to provide an account with extra music, those exclusives should at least be on a separate disc. When labels add bonus tracks on the same disc with the original album, they say, consumers are likely to perceive that version as superior.

"If an account can use its marketing muscle to get a licensed piece, then that is OK and fair," says Eric Levin, who owns indie store Criminal Records in Atlanta and heads AIMS. "The value add is fine, too. But the exclusive, superior version of the album is what we are on the warpath about."

On the other hand, Levin says the Best Buy/John exclusive doesn't matter to him because John is not a big seller at his stores. Other retailers, however, are considering pulling John's product from their shelves.

News from NARM

NARM

Continued from page 3

were "right on" and agreed with his challenge.

Indeed, one of the focal points at NARM, which ran from Aug. 21-24, was the advent of digital download kiosks, which are expected to strengthen stores' ability to serve customers.

At least four companies offering such machines were at NARM, and attendees debated each machine's capabilities and how that new business model should develop.

More than 1,500 people attended the convention, a 20% increase over the last convention, held 18 months ago. It was the first time NARM was held in a month other than March.

INDUSTRY ON TRIAL

Davis—who made his comments as part of a keynote Q&A session conducted by *Billboard* director of charts/senior analyst Geoff Mayfield—told retailers: "You are now on trial. You have to hire people that love music . . . and will help us break our artists."

With online competition from the likes of amazon.com and iTunes, Davis said the way that brick-and-mortar retailers will distinguish themselves is through their staffs.

He drew a comparison to the way people dine out. "You can all eat at home. Why do you go out to eat? Because [successful] restaurateurs have hired articulate, good-looking waiters and waitresses."

Davis said that brick-and-mortar retailers could learn from that example. He bemoaned the "attrition of the old Sam Goody knowledgeable sales person."

Retail must invest in people that make shopping fun, Davis said, citing Amoeba, Ear X-Tacy, Newbury Comics and Waterloo as chains who embrace that approach.

Music merchandisers are generally sensitive to criticism from label executives, who they often accuse of siphoning profit margin from their stores to improve the labels' own bottom lines.

But with U.S. album sales on the upswing and having withstood a wrenching, two-year-long consolidation that saw four chains file for Chapter 11 protection and more than 1,000 record stores close, the merchants at this year's NARM were feeling like strong survivors and were open to the Davis critique.

"If everybody walks away with the passion he was trying to transmit, we would all be better off," said Mike Fratt, VP of purchasing at the seven-store Homer's chain in Omaha, Neb. "Unattended retail; I love that expression." Fratt says it accurately describes what happens at the big-box stores and some large music specialty chains.

"He was 100% right," said Russ Solomon, chairman emeritus of West

Sacramento, Calif.-based Tower Records. "You've got to have people in the stores who are involved in music."

"I was pretty pleased myself," Solomon continued. "It's wonderful that a guy like him understands about retail and that he cares."

John Timmons, owner of Ear X-Tacy in Louisville, Ky., said he was "blown away" when Davis name-checked his store.

Timmons agreed with Davis' notion that intelligent and involved employees were the key to a strong retail operation. "It's the kid behind the counter who makes the store," he said.

John Kunz, owner of Austin-based Waterloo Records, another store Davis cited, agreed. "It's always been about how well you take care of your customers," Kunz said. "Waterloo is a reflection of who I am, who works there and the community at large."

If Davis' comments at the Aug. 22 opening session were not enough, trends reported from the NPD

Group, presented the following day by NPD Music president Russ Crupnick, gave several good reasons for brick-and-mortar retailers to get their act together.

According to NPD, CD stores have lost market share during the past two years, dropping from 27% to 21% of U.S. sales. During that same time the mass-merchant and electronics store segments each saw an increase in market share. The former category surpassed CD stores, rising from 25% to 28%. The latter is in shooting distance, going from 16% to 20%.

In fact, only 25% of consumers NPD polled say they make special trips to a CD store to buy music. Fifty percent responded that they don't care where they buy music. Following the theme that Davis set in his keynote, only 14% of consumers told NPD they like their music-shopping experience.

Perhaps most disturbing was the figure that Crupnick revealed about return shopping. Only 32% of respondents said they would

return to a retailer where they had bought something.

VIRTUAL INVENTORY

A slate of kiosks—including ones from Mix & Burn, Music Inventory Control System, TouchStand and Virtual Music Store—are positioned to play a role in helping merchants improve customer service.

While most attendees liked the capabilities that the machines promise to add to stores, some say that the concept still has a way to go.

While labels, technology partners and merchants are busy wrestling over what shape the business model should take for the kiosks, Newbury Comics CEO Mike Dreese said, "Let's make the pie first instead of arguing over who gets what piece."

Similarly, Hastings Entertainment chairman/president John Marmaduke said the business should "allow for experimentation so that we can find out the customers' sweet spot on pricing."

(Continued on page 61)



RAMBLER RECORDS' JOHN DAVIS, LEFT, ROCKS THE NARM HOUSE WITH WEA'S JOHN ESPOSITO

Billboard Among NARM Awardees

For the seventh consecutive year, *Billboard's* delegation at the National Assn. of Recording Merchandisers conference took home one of the trade group's annual awards.

NARM announced the winners of its Merchandisers and Suppliers of the Year Awards during an Aug. 24 dinner ceremony, the final event of NARM's 46th annual convention in San Diego.

Retailer of the year winners were Tower Records (large division), Newbury Comics (medium) and Twist & Shout (small).

Wholesalers of the year were Handleman Co., Baker & Taylor and Electric Fetus, and distributors of the year were Sony Music Distribution, Ryko Distribution

and Redeye Distribution.

In the entertainment software supplier of the year category, the winners were Interscope Geffen A&M, Welk Music Group and Righteous Babe Records.

Billboard Information Group won for related products and services supplier of the year.

WEA WANNA ROCK: John Esposito, president of WEA, reprised last year's onstage appearance by accompanying Rambler Records artist John Davis on guitar for one song. Inspired by Esposito, BMG Distribution executive VP/GM Jordan Katz brought two guitars to the convention this year and had a five-hour jam session with Esposito.

News from NARM

DualDisc

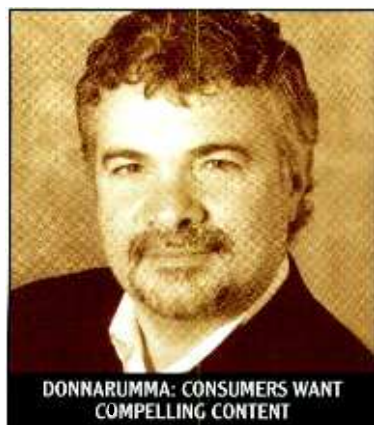
Continued from page 7

executives feel that DualDisc's fusion of two ubiquitous formats on a single disc and its compatibility with virtually all players increase the likelihood of mainstream adoption.

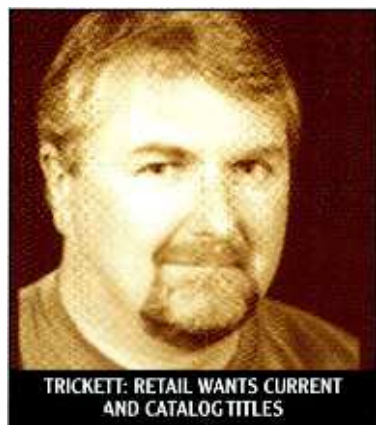
"Certainly, one of the important things for us is backward compatibility," says Larry Kenswil, president of Universal Music Group eLabs, "so that the DVD side will be playable on every DVD player in the home today."

"The world is going toward more visuals in the entertainment sector," adds Jordan Katz, VP/GM of BMG Distribution. "People [are spending] more screen time, whether it's a computer, television or videogames. It's a natural progression for music to have a visual attached to it."

Retailers also welcome DualDiscs. "The big news to me about DualDisc is that the majors have finally agreed, for once, on a direction for a new product,"



DONNARUMMA: CONSUMERS WANT COMPELLING CONTENT



TRICKETT: RETAIL WANTS CURRENT AND CATALOG TITLES

says Steve Harkins, VP of music for music and video distributor Baker & Taylor. "That is extremely positive."

The initial launch will contain a mixture of current and catalog titles, says John Trickett, president/CEO of 5.1 Entertainment Group.

"That was something specifically requested by retail," Trickett says. "We're going to supply the bulk, if not all, of the initial catalog release. On Nov. 2, we'll release 25 titles; then on Nov. 16, we have another 25 coming out. Going for-

ward, [5.1 labels will release] between 15 and 25 per month."

The first batch of DualDisc releases from 5.1 will include Blondie's "The Curse of Blondie," Blues Traveler's "Truth Be Told," Curtis Mayfield's "Live at Ronnie Scott's" and Robert Cray's "Time Will Tell." Trickett promises that all will be "fully loaded" with DVD content including high-resolution 5.1-channel audio mixes.

Sony will offer DualDiscs by David Bowie, Good Charlotte, Incubus, Yo-Yo

Ma, Train, Five for Fighting and Miles Davis in its initial launch. Davis' classic "Kind of Blue" features a documentary with contemporary interviews and previously unseen performance footage, says Tom Donnarumma, executive VP of sales at Sony Music Label Group.

"If it's compelling content," he says, "we found that that's what the consumer is looking for: something they can't see on MTV, something they can't find anywhere else."

Warner Music Group will launch DualDisc with A Simple Plan's "Still Not Getting Any . . ." the Donnas' "Gold Medal" and Trapt's eponymous 2002 release.

Universal Music Group will include Snow Patrol's "Final Straw," Keane's "Hopes & Fears" and a reissue of Nine Inch Nails' "The Downward Spiral" in its DualDisc launch.

BMG, which test-marketed a DualDisc of Usher's "8701," did not reveal initial DualDisc titles, nor did EMI, which test-marketed Fischerspooner's "#1" and Jane's Addiction's "Straits."

Label representatives indicate that the DualDisc pricing is "going to be very

competitive to what we have out now."

"The customer will appreciate the price," says NARM attendee Mike Dreese, CEO of the Newbury Comics chain. "I was afraid that the majors would kill it by attaching a \$14 or \$15 [wholesale] cost to accounts, but it's going to be priced pretty closely to the cost of an \$18.98 [suggested list price] CD, I hear."

While album sales have rebounded and legitimate digital distribution is growing dramatically, the preceding three years saw a music industry in crisis as unit sales tumbled amid widespread file sharing and CD burning.

With DualDisc, the incorporating of a DVD to encourage CD sales can become routine. In a larger context, DualDisc can vastly redefine what constitutes an album. Throughout popular music's history, the format on which it is delivered has defined its parameters, from the 7-inch single and the 12-inch LP to the 80 minute-capacity CD.

DualDisc's convergence of audio and video with multichannel and interactive capabilities carries an extensive array of creative choices.

"It definitely opens up a completely new creative palette in a way that's intuitive," says Jeanne Meyer, senior VP of corporate communications at EMI Music. "The artist community is already getting excited about it for that very reason."

Chuck Comeau of A Simple Plan says, "It's great to be part of a new experience. We're a very visual band, and this is one more chance for our fans to get to know us."

WEA Corp. president John Esposito agrees. "At the end of the day, if somebody buys the new Simple Plan record and finds out that they didn't just get audio like the last time they bought a Simple Plan record but got a high-resolution mix and some special video, and the thing can play in any player they choose to stick it in, it's only logical that they're going to think that that's a much better experience."

Additional reporting by Melinda Neuman in New York and Ed Christman in San Diego.

NARM

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Marmaduke said kiosk experiments should be limited so that they "can't do any harm in the broad market" if something fails.

But whatever experiments are conducted, he said they should all be "above the water line," in apparent reference to online digital download stores and speculation on whether the business model for downloads allows for profitable music sales.

Merchants are urging the majors to allow all credible kiosk suppliers access to music on the same terms and with the same content so they will have a level playing field.

Some merchants are skeptical

about the hoopla surrounding the kiosks, which allow for in-store CD burning, music compilations and topping off portable players.

One wholesaler asked, "How many times have kiosks been tested in stores from Personics to New Leaf down to RedDot Networks?" All three failed because the majors did not support them with access to their product.

The wholesaler continued, "Everyone has had [kiosks], and the consumers don't like them. Tell me, what has changed?"

But Bruce Ogilvie, president of Super D in Irvine, Calif., sees at least the potential for the kiosks to fill in holes in the supply chain.

"I carry a lot of inventory, and we spend a lot of our time with accounts talking about what is available and what's not," Ogilvie told *Billboard*. "If I could figure out a way that we

could manufacture on the fly, we could use it as a stopgap tool when we run out of hot product. It is also a tool to sell deleted titles."

SAME TIME NEXT YEAR?

Another big topic of the convention was the relevance of NARM itself.

Prior to the convention, many label executives and even some retailers were questioning the viability of NARM. The group has foundered during the last two years, beset by infighting among members and a leadership void since the departure of president Pam Horovitz. Even the convention was called into question.

On the opening day, Phil Quarataro, executive VP of EMI North America, told *Billboard* that NARM needs to justify its existence. "The question you should be asking is, 'Why

are we here?'" Quarataro said. "I don't think NARM can cause change."

But the overwhelming optimism of the convention and the healthy exchange in getting down to business changed the opinion of a lot of naysayers.

One head of sales at a major label said that before the convention, he agreed wholeheartedly with Quarataro. But he said this convention really turned his head around and that next year's conference is a must.

NARM also faces a decision on whether to merge with the Video Software Dealers Assn. Feedback cards were seen throughout the convention soliciting opinions from NARM members. One benefit of the merger would be to supercharge the annual meeting.

Additional reporting by Chris Morris in San Diego.

Downloads

Continued from page 10

Playluder and other services. Sony Connect, which had a soft launch in the United Kingdom earlier this summer, Playluder and other services. Sony Connect, which had a soft launch in the United Kingdom earlier this summer, has not been added yet.

"We are discussing with at least eight services to come on board," OCC director Omar Maskatiya says.

Sales data from Wippit, which claims a catalog of more than 180,000 titles, will not be incorporated into the initial

chart but is expected to be included in a second phase in late September.

Strict definitions have been set for tracks to qualify for the charts. The rules were set by the OCC's Chart Supervisory Committee and a chart download committee.

Eligible tracks must be paid, permanent downloads. They must be sold at a minimum Published Price to Dealer of £.40 (71 cents). If labels have a business model not based on PPD, tracks should not be sold at less than £.32 (57 cents).

The various versions and mixes of a same track will be combined into one single chart position. Tracks should not exceed 10 minutes. "The rules will change as we progress," Maskatiya says. "The online market is

in constant change, and we will adapt our rules accordingly."

Maskatiya adds that the market already shows significant volume, with 2 million tracks downloaded since April. More than 100,000 tracks are now downloaded each week. "These are pretty robust figures," he says.

Still, some executives argue that the chart gives a slanted picture of the major labels' download success.

Beggars Group's Wheeler says that iTunes sales will disproportionately influence the chart, and as such, will not reflect indie sales.

"As far as I'm aware, Sanctuary, V2 and Beggars [are the only indies that are] on iTunes, which means every other independent label is excluded from the

download chart," Wheeler says.

Until recently, Europe's independent labels had collectively held out from licensing content to Apple Computer's iTunes Music Store. As a result, the service launched June 15 in the United Kingdom, France and Germany with little indie content.

On July 21, Beggars Group, Sanctuary Records Group and V2 became the first indies to publicly end the holdout with the market-leading service, through a licensing framework established by British trade body the Assn. of Independent Music.

Maskatiya declines to disclose the share of iTunes' downloads in the making of the chart.

Another British indie label executive

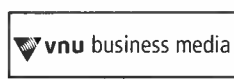
agrees that the chart launch may well be premature. "I think that the download chart has been driven by the majors' agendas, and the fact that 98% of the indies can't access the market and therefore can't access the chart is an outrage," the executive says.

Meanwhile, in Germany, the official German Top 100 Singles chart will include sales from downloads, effective Aug. 27. Single tracks downloaded from all major legal platforms will be aggregated with physical sales figures to calculate chart rankings.

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'The Academy's Big Responsibility Is The Diffusion Of Latin Music'

BY LEILA COBO

When attorney/musician Gabriel Abaroa became the first president of the Latin Academy of Recording Arts and Sciences in March 2003, he took over an organization in transition.

Created in 1997, LARAS had been under the stewardship of Michael Greene, then-president/CEO of its big brother, the National Academy of Recording Arts and Sciences. Greene stepped down shortly before Abaroa came on board.

In the past 18 months, Abaroa has overseen much change at LARAS. The organization created a board of trustees whose members are Hispanic and/or have strong ties to the Hispanic community, launched a TV committee, hired a new staff and staged the Latin Grammy Awards in Miami for the first time.

"The word that comes to mind when describing Gabriel is 'transparency,'" Warner Music Latin America VP of marketing Gabriela Martinez says. "He is very balanced and fair, and he has taken it upon himself to fight for the Latin music community."

Although LARAS has made great progress, Abaroa is the first to say that the group's work is far from done. He spoke with *Billboard* about LARAS' challenges prior to the fifth annual Latin Grammys, which CBS will broadcast live Sept. 1 from the Shrine Auditorium in Los Angeles.

Q: What is LARAS' definition of Latin music?

A: Music in Spanish or Portuguese.

Q: So, language is fundamental?

A: Yes. Although there is no language in jazz or instrumental music. We've strived to work with a concept of instrumental music that would fall under what's Latin.

Q: People say that being Hispanic is not about language but about culture. Can you separate the two?

A: One hundred percent. When we talk about markets [here], we talk about the U.S. Hispanic market, which isn't Latin. From the get go, they exclude everything Portuguese. They consider Mexicans, Colombians, Central Americans—all the immigrant waves that have made it to this country—as U.S. Hispanics. But we have very different behaviors, cultures, etc. . . . Among generations, it's even more complicated. There's a first generation that lives in Spanish. The second generation navigates both waters.

And then there's the third generation. They have Latin blood, but their communication is primarily in English. But in the end, they have a link with their country of origin. So they don't speak Spanish, but culturally, they still behave like Latins.

Q: With all that in mind, who watches the Latin Grammys?

A: That's our most interesting challenge as an organization. We air on prime time on a North American channel that is normally watched by the mainstream. Our first big challenge is reaching these people without alienating them. Our second challenge is getting Hispanics to watch [as well]. And our third challenge is how to be fair and balance a two-hour TV show where we can only give [out] 10 awards and have maybe half an hour of music. How do we include all genres, all countries and all artists and styles? It's not easy.

We don't measure the quality of the organization by the ratings. But if our partner CBS doesn't see good ratings, it's obvious we can't think we're going to be good business in the future. So, we talk a lot with our partner to establish that the more we have joint promotions the more people will come to the show.

Q: Univision is the country's leading Spanish-language network, and traditionally they don't even discuss the Latin Grammys. Have you approached them to try and change this?



The Last Word

A Q&A With Gabriel Abaroa

Gabriel Abaroa: Career Highlights

- 1975-1985: Performs in the Abaroa Music Band as a drummer
- 1986: Joins Procter & Gamble, Mexico
- 1987: Starts legal practice, becoming legal counsel for EMI, Warner, Disa and PolyGram in Mexico; starts a children's record label for Mexico and the United States
- 1994: Joins the International Federation for the Phonographic Industry Latin America as CEO
- 2001: Leaves IFPI Latin America to launch Wireless Latin Entertainment, which provides Latin content for the wireless space
- 2002: Elected trustee of the Latin Academy of Recording Arts and Sciences
- 2003: Appointed president of LARAS

A: I've had talks with both Univision and Telemundo saying that, at the end of the road, we're one community and our [common] audience is one community. And the music and the artists are also one. If we all aired and promoted events like this, the only thing we would accomplish is having a bigger pie and we could all eat it, figuratively speaking. So, I've had conversations and there are very good points of agreement.

Q: Is there any possibility that the awards could be simulcast by CBS and a Spanish-language network?

A: We've discussed it. Nothing has come of it. But nothing would make me happier.

Q: Some artists were asked to speak in English last year. Is the show in English or Spanish?

A: As far as I can influence things, I will ask artists to make their speeches in English because we air on a mainstream channel in the United States, where English is spoken. The music is universal. It can be in any language. But if we want a platform to send our show around the world, we have to recognize that English is the universal language.

Q: There are six Latin categories in the mainstream Grammys. Why do we need a Latin Grammy?

A: There are six categories that cannot in any way cover all our genres. They are categories that are very local to the United States and are voted upon only by members of NARAS. Many times, that music isn't heard in other parts of the world.

We have 43 categories . . . We could have more, but we're building this a step at a time. And we have voting members around the world. So, we're not comparing apples to apples.

Q: Why did you add a singer/songwriter category this year?

A: What we had seen in years past was that great songwriters or musical poets were practically out of the running from the onset, because they were in categories where they competed with big names that had major promotion behind them. And I think the academy's big responsibility is to care for the promotion and diffusion of Latin music and to ensure that quality is not lost because of improper categorization of the music. The songwriter category recognizes artists of great literary and musical quality.

Q: After holding the awards in Miami last year, you're moving back to Los Angeles. Did the issue of whether Cuban artists could perform at the show, which caused controversy in Miami, have any bearing on the decision?

A: Zero. We are a pro-music organization. When the voting ballots go out, they don't include passport numbers or nationality.

Q: Regional Mexican music, which is the biggest-selling genre by far in the United States, has been underrepresented in the show and in the main nominations. Why?

A: Because our show is not only for the U.S. Hispanic marketplace. If it were, we would have to make the kind of effort [to reach that audience that] Telemundo and Univision do with the *Billboard* and Premios lo Nuestro awards.

I don't think TV exposure should be by quotas. We strike the balance with good taste and quality. And we're creating things step by step. Nothing is set in stone, and this organization has changed very much in a very short time.

Q: During the past two years, Latin acts have neither performed at the mainstream Grammys nor received an award on the air. Does the existence of the Latin Grammys affect those decisions?

A: I don't think there is any agenda or policy on that matter. As a Latin, I would love to have Latins on the American Grammys. But it's not my job to tell them that. It's the members' job. Members have much more weight than they imagine.

Q: When the Latin Grammys started five years ago, some people speculated they wouldn't last. What do you say to that?

A: Latin music doesn't die. This is a membership organization, and [as long as] the quality of the membership remains high, there will be an academy and an awards show.

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