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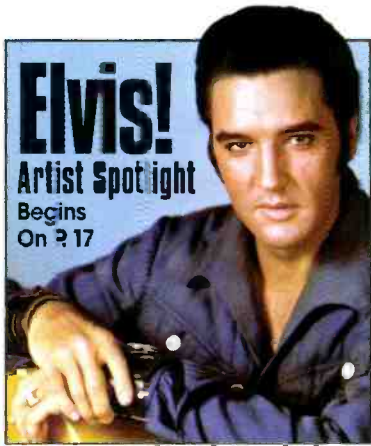
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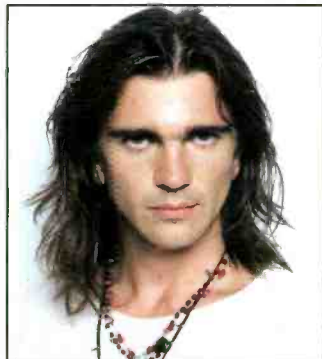
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## HOT SPOTS



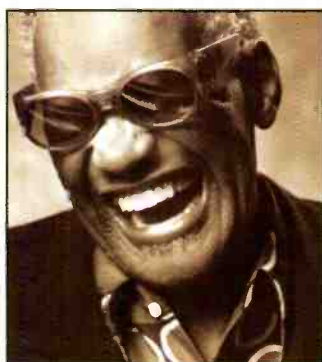
### 13 Experiencing 'Déjà Vu'

John Fogerty's first album in seven years, "Déjà Vu All Over Again," gives a new spin to his familiar Creedence style.



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Juanes' "Mi Sangre" release is being promoted with a hearty multimedia marketing campaign.



### 65 'Company' Checks In

"Genius Loves Company" is Ray Charles' highest-charting album in 40 years, as it bows at No. 2 on The Billboard 200.

For breaking news, analysis, jobs and newsletters visit: [www.billboard.biz](http://www.billboard.biz)

# What Jackson Does

## Nashville Icon Offers New Set Of Pure Country

BY DEBORA EVANS PRICE

NASHVILLE—As the release of a new album approaches, most artists begin to wax philosophical about art, life and the messages they hope to convey with their music. In discussing his new Arista Nashville album, "What I Do," released Sept. 7, Alan Jackson takes a more down-home approach.

"My wife said every song I write has either food or cars in it," Jackson says with a laugh. "I said, 'I write about what I like.'"

In truth, Jackson's musical contributions during his 15-year career cover a much broader range of topics. From the poignant post-Sept. 11, 2001, ballad "Where Were You When the World Stopped Turning?" to the fun-loving "Chattahoochee" to the wistful nostalgia of "Remember When" to his current hit love song "Too Much of a Good Thing," Jackson has continually served up songs that strike a universal chord with audiences.

His warm, heartfelt baritone and ability to write or find great songs have placed Jackson at the top of the format. He's the Country Music Assn.'s reigning

(Continued on page 77)

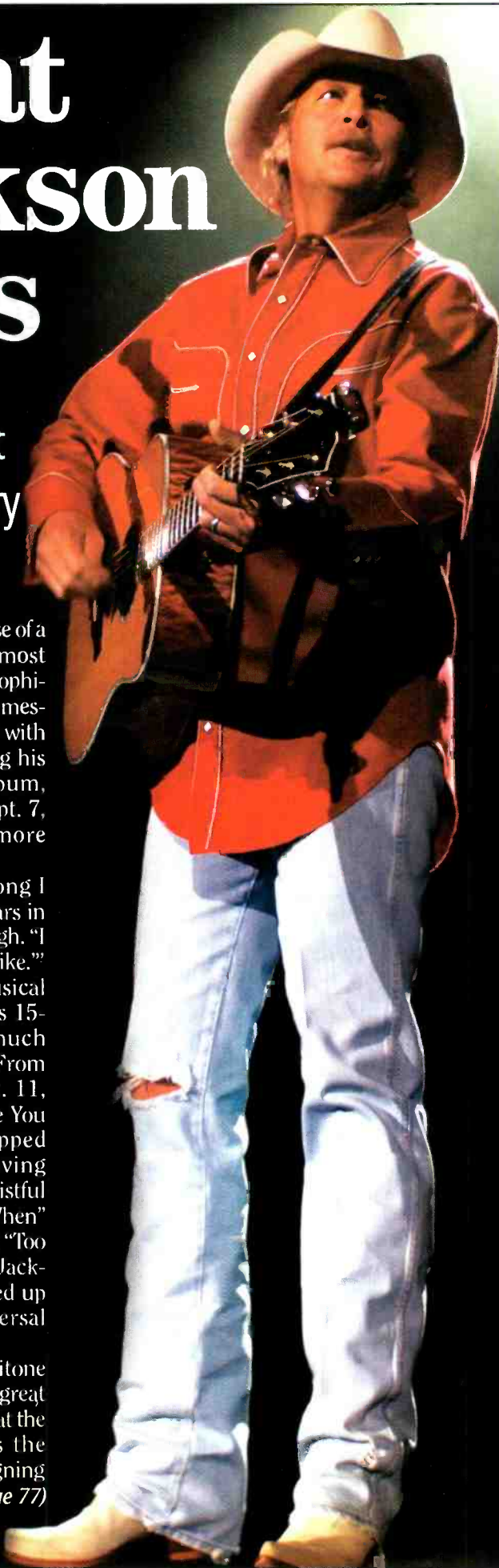


Photo: Rick Diamond/WireImage.com

# Court Ruling Could Chill Sample Use

## Judges: Two-Second Lick Infringes

BY SUSAN BUTLER

A surprising new court ruling could have a profound impact on the use of samples in hip-hop and other recordings.

In a decision that some industry lawyers view as contrary to the law, the U.S. Court of Appeals for the Sixth Circuit in Nashville created what it called a "new rule" in copyright law Sept. 7.

The court held that a mere two-second, unauthorized sample of a guitar solo from Funkadelic's "Get Off Your Ass and Jam" is enough to constitute copyright infringement of the recording.

**Muddying The Waters On Copyright Protection: Page 12**

The sample was used in N.W.A.'s "100 Miles and Runnin'," a cut on the soundtrack to the 1998 film "I Got the Hook Up," produced by Master P's No Limit Films. Bridgeport Music and Westbound Records claim to own the musical composition and Funkadelic's sound recording copyrights, respectively. They joined other parties in filing law-

(Continued on page 76)

# Who'll Drive U.S. Ringtones Market?

BY SCOTT BANERJEE

SAN FRANCISCO—With a possible billion-dollar windfall at stake, U.S. music companies are eagerly awaiting the full-blown development of the stateside ringtone market.

But the U.S. appetite for ringtones has not developed as quickly as in other markets, and no company has emerged to do for ringtones what Apple has done for digital downloads with its iTunes/iPod campaign.

A big part of the responsibility for building the market falls to the five major U.S. carriers—Verizon, Sprint, Cingular/AT&T Wireless, T-Mobile and Nextel—which control the pipeline to their customers.

However, it is generally held that mobile music promotions are more effective when some combination of the carriers, handset manufacturers, ringtone aggregators (like Infospace Mobile, Zingy and Faith West) and record labels co-market their products.

Perhaps the most aggressive U.S. mobile music marketer has been Virgin Mobile—a mobile virtual network



(Continued on page 76)



# ASCAP

Our Stars are Lining Up  
for the  
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CMA Awards



Alan Jackson  
7 nominations



Kenny Chesney  
5 nominations



Gretchen Wilson  
5 nominations



Rascal Flatts



George Strait  
2 nominations



Terri Clark



Brad Paisley  
4 nominations



Big & Rich  
John Rich 3 nominations



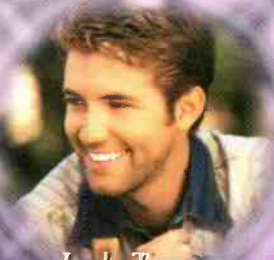
Frank Rogers  
3 nominations



Buddy Cannon



Reba McEntire



Josh Turner  
2 nominations



Diamond Rio



Dierks Bentley



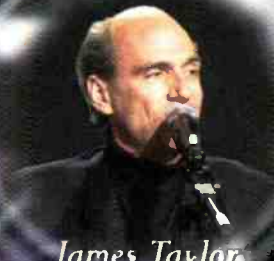
Blue County



Craig Wiseman



Dann Huff



James Taylor



Matt Chamberlain



Brent Rowan



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**8** Part two of our series on industry-related congressional races focuses on upcoming changes to the Senate Commerce Committee.

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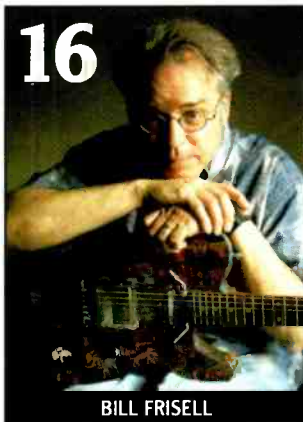
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BILL FRISELL

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RICKY SKAGGS

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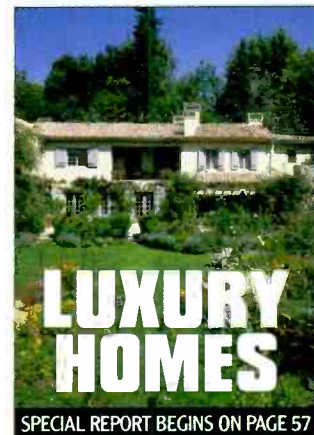
NICOLE C. MULLEN

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QUOTE OF THE WEEK

Alan Jackson could sing a grocery list right now and it would be a hit.

TIM CLOSSON, WUBE CINCINNATI  
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Eric Hirshberg  
Deutsch



Craig Kallman  
Atlantic Records



Frankie Knuckles  
Artist



Ultra Naté  
Artist



Eddie O'Loughlin  
Next Plateau Ent.



Skyy Walker  
WKTU New York

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Susan Butler, Billboard  
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Tamara Conniff, Billboard  
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Patrick Doddy, Armani Exchange  
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Debra Eriksen, Oracle Entertainment  
Rob Gelick, Motorola  
Eddie Gordon, DJintheMix.com  
Hosh Gureli, RCA Music Group  
Howard Marcus, Sirius Satellite  
Morel, Artist  
Tom Moulton, Remixer/Producer

Kurash Nasseri, Nasseri Music Business Solutions  
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Jason Nevins, Artist  
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Carmen Rizzo, Remixer/Producer  
Hector Romero, SAW Recordings  
Brad Roulier, Beatport.com  
Gary Salzman, BIG Management  
Chuck Taylor, Airplay Monitor  
Gary Vance, Promo-Only  
Garry Velletri, Bug Music  
Martha Wash, Artist  
AND MANY MORE!

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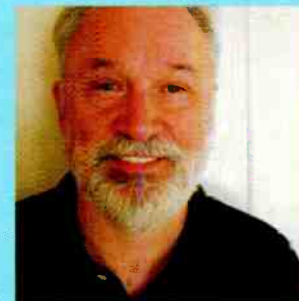
# DJ TIËSTO

as he previews brand new material, followed by  
an interview with Billboard's Michael Paoletta.

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Infinity's John Sykes says its new *Street Date* program will help labels sell records



# Upfront



Industry mourns Latin music producer Tom Capone

TOP OF THE NEWS

## Double Whammy For Florida Biz

A *Billboard* staff report

MIAMI—Hurricanes Charley and Frances have literally dampened Florida's music retail, radio and concert scenes. But the effects of the two storms, while widespread, did not cause any physical damages or losses.

The strongest blow fell on retail, with stores up and down Florida's coasts forced to close for days at a time.

That impact was particularly pronounced following Frances, whose lumbering pace shuttered much of Florida's East Coast between Sept. 2 and Sept. 6.

"Any [physical] damage we had was virtually insignificant," says Anne Roman, corporate affairs counsel for Borders Group. However, she adds, "It was serious because this is a pretty big number of stores closed for more than a day."

But now the industry is watching its weather maps as Hurricane Ivan approaches the Sunshine State.

Roman says she is "watchful of the progress of Ivan. It's sort of a watch-and-wait process. We've been very successful at effectively managing this

situation throughout and I don't expect anything less."

Roman wouldn't comment on sales loss numbers in the wake of Frances, but some 25 stores had to close at some point during the storm.

All Borders Books & Music stores statewide were open by Sept. 8, as were all Best Buy stores.

"We are able to close very quickly and reopen with minimal damage," says Dawn Bryant, spokeswoman for Best Buy, noting that none of its stores were closed for more than a couple of days.

At least four Best Buys were shut for Frances, compared with nearly 20 stores shuttered by Charley.

### CONCERT RAIN-OUTS

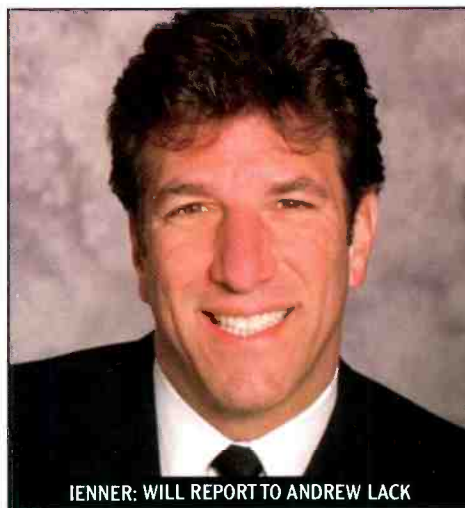
Throughout the state, concert promoters canceled or rescheduled shows as Frances came to town.

Initially it was business as usual toward the central Gulf Coast, with the Ozzfest making a scheduled stop Sept. 2 at the

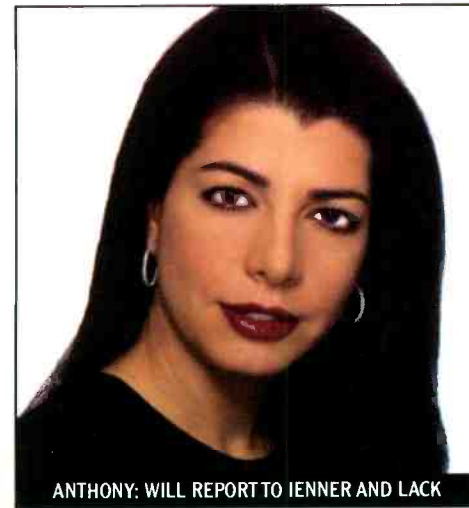
(Continued on page 75)



JUDAS PRIEST: FRANCES FORCED CANCELLATION OF BAND'S OZZFEST APPEARANCE IN WEST PALM BEACH



JENNER: WILL REPORT TO ANDREW LACK



ANTHONY: WILL REPORT TO JENNER AND LACK

## Sony Ups Execs

### Jenner Adds CEO Stripes; Anthony Named COO

BY BRIAN GARRITY

NEW YORK—Longtime Sony Music power brokers Don Jenner and Michele Anthony have been tapped to oversee Sony's label operations in the new Sony BMG joint venture.

Jenner adds the title of CEO of Sony Music Label Group, U.S. to his current title of president.

Meanwhile, Anthony is named to the newly created position of COO of Sony Music Label Group, U.S. She also holds a corporate level role as executive VP of Sony BMG Music Entertainment.

The moves appear to solidify, at least for now, two distinct fiefdoms within Sony BMG Music Entertainment: a Sony label camp run by Jenner and a BMG label group run by Clive Davis.

The announcements also add more clarity to a still-emerging executive lineup for the newly

formed company. They mark the first major personnel moves since the merger was completed last month.

As previously reported, BMG chief executive Rolf Schmidt-Holtz is the nonexecutive chairman of the board of the new company, and Sony Music Entertainment boss Andrew Lack oversees day-to-day operations as CEO.

BMG COO Michael Smellie and Sony Music CFO Kevin Kelleher retain the same roles at the corporate level of Sony BMG.

Jenner and Anthony's counterparts on the BMG side, Davis and Charles Goldstuck, are likely to continue with their current titles. Davis is chairman of BMG North America, and Goldstuck is president/COO.

In the new Sony Music Label Group structure, (Continued on page 62)

## Commerce Committee Already Seeing Change

This is the second in a series of articles on the potential effects of the upcoming congressional elections on the music industry.

BY BILL HOLLAND

WASHINGTON, D.C.—Even before the November elections, significant leadership changes are taking place on the Senate Commerce Committee.

Sen. John McCain, R-Ariz., must step down as chairman under term limit rules. On the Democratic side, ranking minority member (and former chairman) Sen. Fritz F. Hollings, D-S.C., has already announced his retirement.

The committee has long been important to

the music, broadcast and telecommunications industries because of its jurisdiction over trade, competitiveness, communications and consumer affairs.

If the GOP holds the majority of the Senate after the elections, Sen. Ted Stevens, R-Alaska, will be in line for the chairman post as the senior Republican. Should the Democrats take back the Senate, Hawaii's Daniel K. Inouye would ascend to the chair.

Both senators are running for re-election this year, as is McCain, but in each case the incumbents face little opposition.

Stevens and Inouye have indicated their interest in the position. Stevens is stepping (Continued on page 75)



# Infinity Takes To 'Street'

Radio Chain Unveils Program To Push CD Sales

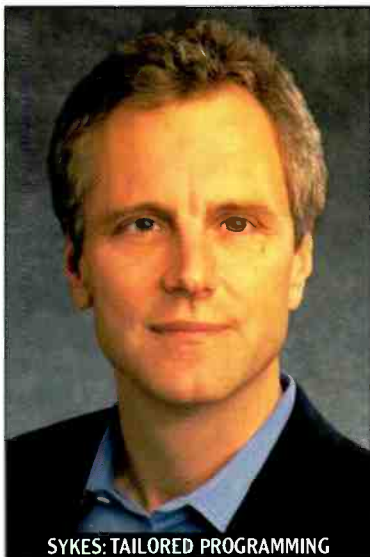
BY PAUL HEINE  
and BRAM TEITELMAN

NEW YORK—Aiming to tap into new sources of original radio programming while offering advertisers alternatives to the 60-second spot, Infinity Broadcasting has unveiled a new marketing campaign for record labels at meetings in New York and Los Angeles.

Dubbed Infinity Street Date, the multiplatform initiative is intended to create awareness and build a buzz on new releases from marquee artists.

Pitching the concept to labels, advertisers and the press in New York Sept. 8, Infinity chairman/CEO John Sykes compared Street Date to the way a movie studio orchestrates a Friday-night "last blast" of marketing before a major film's box office opening. "It's not just shameless promotion," Sykes said. "We get great programming, and you sell a lot of CDs."

The platform? Infinity's 185 radio stations, clustered in the top 50 markets, with a cumulative audience of 71 million listeners. The participating label and Infinity would tailor the programming and promotional campaign to fit the individual artist, airing it on stations in the formats of the label's choosing.



SYKES: TAILORED PROGRAMMING

Street Date encompasses five different components. The first takes place the morning of an album's release, when the artist spends one to two hours at Infinity's New York studio, making short individual guest appearances on the broadcaster's major market morning shows around the country via ISDN lines.

A second facet, called Sudden Impact, is a concentrated time buy during retail impact day, placed by the record label, a music retailer or a third-

party sponsor. The 15-second spots air once per hour from 5 a.m. to 9 p.m., reminding listeners that they can purchase the album that day.

A third facet is a long-form program called "The Naked Truth" that airs the weekend before or after an album's release date. The one-hour show, patterned after VH-1's "Behind The Music," includes interviews with an artist and features their music. Infinity says each episode would receive a minimum of 50 promos.

Another component would involve an "exclusive fantasy promotion" that goes above and beyond typical radio flyaways and meet-and-greets. For example, winners from each participating station got a "private penthouse party" with Lenny Kravitz, including dinner cooked by his personal chef and an acoustic performance by him, in addition to tickets for his concert the next night.

There's also an online facet to the campaign. In addition to banner ads on all participating stations' Web sites, visitors would be able to listen to streamed episodes of "The Naked Truth."

Illustrating the one-day reach of "Sudden Impact" at one format, Infinity executive VP of marketing

(Continued on page 75)



PICTURED, FROM LEFT, GLOVER, DUDLEY AND BURNS: NO BAGGY JEANS OR ATHLETIC JERSEYS FOR THEIR STYLISH RYANKENNY BRAND

## RyanKenny Ready With New Brand

Trio Of Industry Execs Expand Their Fashion Line

BY MICHAEL PAOLETTA

Russell Simmons has done it. So have Sean "P. Diddy" Combs and Damon Dash.

Each of these entrepreneurs has successfully crisscrossed the worlds of music and fashion.

Joining the list of music-turned-fashion moguls are Ryan Glover (co-CEO of production company Noontime), Kenny Burns (former VP of Roc Music/Roc-a-Fella Records, now a partner in Studio 43) and Derek Dudley (partner in Artistic Control Management).

The musically aware trio's Italian-designed-and-produced men's fashion brand, RyanKenny, is readying its first full line for spring 2005.

Earlier this year, RyanKenny partnered with Dash's Rocawear clothing company, which offers financial, design, production and retail support.

In recent years, Glover, Burns and Dudley have watched the music industry consolidate and downsize.

"Because of the state of the industry, a lot of people are looking for jobs in other areas," Dudley says.

But it was important to all three that they keep one foot in music. "It gives us an edge on the fashion side of things," Glover notes.

Already, artists including Usher, Jay-Z, Common and Mos Def are dressing in RyanKenny.

The spring 2005 collection—with an ad campaign that implores men to "Grow Up"—hits such retailers as Nordstrom and Bloomingdale's in

January. Shirts and suit elements will retail for \$170 to \$1,000.

"This is a natural progression for us," Burns says. "Buyers were always asking us what to pair our woven shirts with. We took that as a sign."

Burns is referring to the line of shirts that launched RyanKenny in 2002. These were sold in trendsetting stores like Fred Segal in Los Angeles and Atrium in New York, which continue to stock the brand.

"From the beginning, quality was key," Glover says. "We want RyanKenny to compete with the Etros, Guccis and Pradas of the world."

Eschewing casual sportswear (throwback athletic jerseys, baggy jeans and the like) for a high-end, decidedly more stylish sensibility, RyanKenny is, indeed, finding an audience.

Tim Bess, young men's market specialist for Doneger Creative Services, the fashion color and trend forecasting division of the Doneger Group, credits this success to the "urban contemporary movement."

Bess says, "The older, urban, contemporary guy in his 20s and 30s is the one out there spending the money. And while the urban sportswear customer likes slightly oversized garments, the specs for lines like RyanKenny and Sean John have slimmed down—and this appeals to both the urban and crossover customer."

Bess expects this urban contemporary sector to blow up at retail in the next six years. "Men are dressing up," he adds. "They're pulling themselves together."

## Fans Like Taste Of Picnic

BY RAY WADDELL

The Firm and Clear Channel Entertainment did well enough with the debut Family Picnic jaunt that the tour will be reprised in summer 2005, possibly with nearly double the number of shows.

This year's Family Picnic tour, featuring Static-X, TrustCompany, Soil and Arithmetic of War, along with local acts, wrapped Aug. 27 at the White River Amphitheater near Seattle.

With only six dates on the route, all at CCE Amphitheaters, the trek was not overly ambitious in scope. But Gayle Boulware, the manager at the Firm who spearheaded the tour, was pleased with the outcome.

"I consider it a success," Boulware says. "The vibe was amazing, both in front of the stage and in back."

The top attendance on the tour was about 8,000 at the Meadows Music Theatre in Hartford, Conn. Each show was partnered with local rock radio; in the case of Hartford, it was with WCCC.

### THE PICNIC VALUE

The strategy of Family Picnic, an offshoot of successful Family Values tours by such bands as Korn and Limp Bizkit in the late 1990s, was to put developing

rock bands in front of good crowds at an affordable price. Tickets for the shows were \$10, all general admission, with women admitted free.

CCE was a likely partner in the project, because a promoter of its size can afford to invest in a tour with hopes of a payoff later on. Even though Fuse and Virgin Colas were along for the ride as sponsors, Family Picnic was not a sponsor-driven event, though it may be in the future, Boulware says.

What Family Picnic did was put some young bands to work in the summer months, when support opportunities are sometimes hard to find.

"There are not a lot of tours available for mid-level or developing acts," Boulware says. "This summer there were only

Ozzfest, Projekt Revolution, Lollapalooza and Warped, and not all bands fit into these slots. There is a finite amount of opportunities yet an enormous amount of developing or young bands."

The low ticket price allowed fans of hard music to go to Family Picnic and the higher-priced multi-act tours, Boulware says. "These are rabid music fans, and they want to go to as many shows as they can."

Getting radio on board was a huge help, Boulware says. Some stations co-branded Family Picnic with their

(Continued on page 62)







# VIDEO MUSIC AWARDS

VIDEO MUSIC AWARDS 04

The only place  
hotter than Athens  
was Miami.

And we're not just talking about the temperature. The 2004 VMAs beat out the Olympic closing ceremonies, and became the most watched telecast in all of cable for 2004\*. Thanks to all the performers and the presenters for helping us heat up Miami.

\*Source: Nielsen Media Research, Galaxy Explorer. MTV VMAs vs. NBC Olympic Closing Ceremonies, 8/29/04 full program, P12-34 (000). MTV VMAs 8/29/04, 8:02-1:22p vs. all cable network telecasts, 12/29/03-8/29/04, P12-34 (000).





## Holiday Over On Capitol Hill

BY BILL HOLLAND

WASHINGTON, D.C.—Shortly after lawmakers returned to Capitol Hill after recess, the fur started flying on a House committee that oversees record and movie industry matters.

The Republican chairmen of the House Judiciary Committee and its copyright panel decided, over the objections of Democrats, to amend a top-priority anti-piracy bill with unrelated legislation. The bill, with the amendment, was marked up and passed on Sept. 8.

The main provision of the bill, the Piracy Education and Deterrence Act, H.R. 4077, gives prosecutors the authority to go after egregious uploaders of unauthorized copyrighted files as possible felons.

The bill would also require peer-to-peer services to post warning notices stating the legal dangers of file-sharing, and it provides for extra federal funds and training programs for copyright enforcement.

At the Judiciary Committee markup hearing, chairman Rep. F. James Sensenbrenner, R-Ill., counted on Republican votes to successfully add

to the anti-piracy legislation a bill that is opposed by Hollywood.

The add-on bill, the so-called Family Movie Act, H.R. 4586, would allow companies to remove scenes of sex or violence from movies and offer a "clean" version for sale without fear of prosecution for copyright infringement. Companies that employ the ClearPlay software, which can be used for such filtering purposes, are now involved in lawsuits filed by directors and film studios.

The amended bill was put forward by Rep. Lamar Smith, R-Texas, chairman of the Judiciary Subcommittee on Courts, the Internet and Intellectual Property. It now goes to the House for approval.

The day before the markup, the two top Democrats on the committee, Reps. John Conyers Jr. of Michigan and Howard Berman of California, wrote to Sensenbrenner and Smith to ask them to reconsider.

"It is troubling that now that [H.R. 4077] is virtually finalized, you are contemplating on a unilateral basis to add the controversial and unrelated language," the two Democ-

rats wrote. "While H.R. 4077 will be a non-controversial initiative, H.R. 4586 retains significant opposition from members and industry and could jeopardize the passage of H.R. 4077."

As amended, the bill may pit Hollywood studios against movie directors, insiders say. As much as the studios disapprove of H.R. 4586, the film and music industries want the tougher anti-piracy standards. Therefore, they might choose to allow the amended H.R. 4077 to proceed to the House floor without any further lobbying against it.

In other music-related government news, proponents and opponents of the Induce Bill met Sept. 7 at the Copyright Office to hammer out an amended draft version that focuses liability on "mass-infringing" P2P services.

The Copyright Office forwarded its recommendations to the Senate Judiciary Committee Sept. 9.

The Induce Bill, S. 2560, would enable artists and labels to sue P2P networks that profit by "inducing" consumers to illegally share protected copyrighted works.

(Continued on page 75)

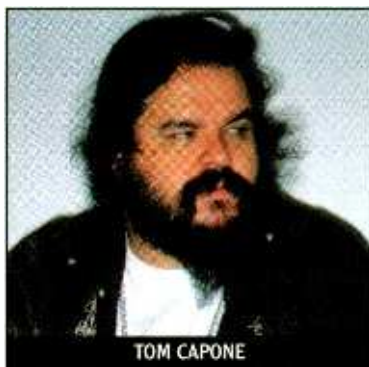
## Industry Remembers Capone

BY LEILA COBO

Last month, Tom Capone became the most-nominated Brazilian in the history of the Latin Grammy Awards. With five nods to his name, Capone, one of Brazil's most prominent producers, was catapulted into international consciousness.

But the morning of Sept. 2, just hours after Brazilian artists Maria Rita and Skank picked up Latin Grammys for albums he produced, Capone died of injuries following a motorcycle accident in Los Angeles.

Capone, whose real name was Luis Antonio Ferreira Goncalves, was



TOM CAPONE

flown back to Rio de Janeiro, Brazil, where he was buried Sept. 6.

"As far as the Brazilian musical

scene [today], he was the most successful Brazilian producer," Warner Music Brazil president Claudio Condé says.

Although Capone was only 37 years old, he had worked with such prominent Brazilian artists as Gilberto Gil, Milton Nascimento, Raimundos, Barao Vermelho, Nando Reis, Marisa Monte, Carlinhos Brown and Lenine.

In addition to working as an independent producer, Capone was director of A&R for Warner Music Brazil.

"It's a huge loss for Warner and for Brazilian music," Condé says.

(Continued on page 75)

## Event To Showcase 7 Acts

The acts have been selected for the *Billboard* Who's Next showcase event during Advertising Week in New York.

Advertising Week—a new event celebrating the impact of advertising and media on American life—will take place Sept. 20-24 at locations throughout the city (*Billboard*, Aug. 14).

The *Billboard* showcase will be held Sept. 21 at the B.B. King Blues Club & Grill. The live show, co-produced with the Micone Entertainment Group, will provide an opportunity for up-and-coming artists to perform for an

invitation-only audience of advertising and media agency personnel.

Performing will be country artist Billy Currington (Mercury), Latin singer/songwriter JD Natasha (EMI Latin), rock band the Damnwells (Epic), urban artist Trey Songz (Atlantic), guitarist Kaki King (Epic), alternative rocker Aslyn (Capitol) and singer Susie Suh (Epic).

*Billboard* will also host a panel, "New Opportunities in Music, Marketing and Advertising," Sept. 23 at the Museum of Television & Radio.

The session will feature EMI Music Publishing chairman/CEO Martin Bandier; Deutsch Inc. managing partner/executive creative director Kathy Delaney; Sony Music senior VP of strategic marketing Chris Hamer; Gregg Laterman, president of Aware Records and A-Squared Management; and Ken Schlager, executive editor of *Billboard*.

Admission to the panel is free, but seating is limited. Contact Joe Knaus at 646-654-4634 to reserve your seat.

## NEWSLINE

THE WEEK IN BRIEF

**Altnet and its parent, Brilliant Digital Entertainment**, have filed a civil suit against the Recording Industry Assn. of America and others, alleging the breach of "TrueNames" patents that are used to identify digital files.

An additional plaintiff in the suit—filed Sept. 8 in U.S. District Court for the Central District of California—is Northbrook, Ill.-based Kinetech, owner of two patents. The suit names as defendants RIAA CEO Mitch Bainwol, former CEO Hilary Rosen and president Cary Sherman, as well as Media Sentry, Overpeer and Overpeer parent Loudeye, companies that "spoo" peer-to-peer networks with bogus or corrupted media files.

Kinetech's patents allow digital files to be uniquely identified via tags called "hash identifiers." Altnet licensed the patents in 2002 and has since developed business partnerships with Kazaa and other P2P companies.

The RIAA has reportedly used spoofing in its efforts to fight P2P networks that enable the sharing of unauthorized music files. The suit claims that the trade group's actions violated Kinetech's patents.

In an e-mail, Overpeer CEO Marc Morganstern states, "We vigorously deny these claims and find them to be completely baseless and without merit."

RIAA representatives could not be reached for comment by press time.

SCOTT BANERJEE

**RealNetworks'** recent 49 cent download promotion for its RealPlayer 10 Music Store generated more than 3 million paid downloads in three weeks, according to the Seattle-based technology company.

Real, which typically charges 99 cents per song download, would not reveal sales figures for a typical three-week period but says there was a "four-fold increase in the number of users."

The promotion began Aug. 17 and ran through Sept. 6 to promote Harmony, a new technology that makes tracks from the RealPlayer Music Store compatible with Apple Computer's iPod and more than 100 other portable digital music players.

Sean Ryan, RealNetworks VP of music services, says album sales—which were discount-priced at \$4.99 during the promotion—increased "significantly" during the three weeks.

"There were more buyers who purchased more tracks, with more tracks purchased per each transaction," Ryan says. "If the industry wants to encourage album sales, lower prices appear to," he added (see story, page 49).

On Sept. 9, the RealPlayer Music Store began featuring the "Rolling Stone Top 10 Hot List," a mix of tracks that includes 49 cent selections compiled by the magazine's editorial staff. The inaugural Rolling Stone list includes Beastie Boys' "Triple Trouble," Kevin Lyttle's "Turn Me On," Sleater-Kinney's "Off With Your Head" and tracks by Maroon5, Ray Charles and Nelly.

SCOTT BANERJEE

**Scottish alternative rock act Franz Ferdinand** won the 2004 Nationwide Mercury Prize with its self-titled debut album.

The annual music industry award recognizes the U.K. or Irish album of the year. It was presented Sept. 7 at the Grosvenor House Hotel in London.

A panel of 11 media representatives and artists chose the winner from a 12-album short-list announced July 20. A total of 180 albums were entered for the 2004 award.

"Franz Ferdinand" was released in February on indie label Domino. It had been a joint favorite to win the award with Locked On/679 Recordings release "A Grand Don't Come for Free" by U.K. garage act the Streets, according to bookmaker William Hill.

TOM FERGUSON

**Online rental company Netflix** is reportedly negotiating with TiVo, manufacturer of TV recorders, to allow Netflix subscribers to download movies from the Internet to a TiVo device, according to Newsweek magazine. Newsweek says the deal could close by Sept. 10.

Netflix has long planned to provide electronic delivery of movies. The company previously announced it would launch such a service in 2005. Netflix also plans to offer subscribers the option of downloading movies from its Web site as part of a regular subscription. TiVo has also announced plans to deliver unique content to its subscribers.

A Netflix/TiVo system would require users to have a broadband connection and subscriptions to both services.

JILL KIPNIS

**Fuse has teamed with Maxim magazine** for initial episodes of new late-night series "dFused." The half-hour show will spotlight music-industry trends and artists. The series is part of Fuse's new late-night programming block, After Party, which launches Oct. 4. As part of the block, Fuse will also debut music-video show "After Party Video Hour" for hip-hop and rock clips.

CARLA HAY

For the latest breaking news, go to [billboard.biz](http://billboard.biz).





# Look What's Happening During ADVERTISING WEEK IN NEW YORK CITY SEPTEMBER 20-24, 2004

New York City celebrates the creativity and magic of advertising at venues such as Grand Central Terminal, the Museum of Television & Radio, Time Warner Center, and Times Square.

For a complete schedule of events, visit [www.advertisingweeknyc.com](http://www.advertisingweeknyc.com).

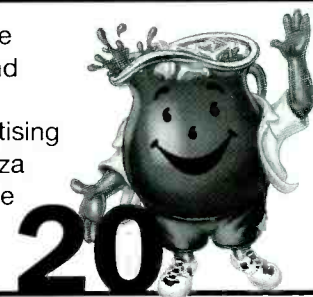
## MONDAY

- **Times Square Celebration of America's Favorite Ad Icons** Tony the Tiger®, Mr. Peanut®, Miss Chiquita®, Mr. Clean®, and other legendary advertising icons kick off The Week with a grand procession from Times Square to Madison Avenue and 50<sup>th</sup> Street

- **Grand Central Terminal Exhibits** Never-before-seen public exhibits celebrating the works of The Ad Council, The Partnership for a Drug-Free America®, The Ballyhoo of Broadway, and the famed I ♥ New York® campaign
- **Madison Avenue Advertising Walk of Fame** America's favorite ad icons and

slogans are revealed for the first time as voted by the public via Yahoo! and USA TODAY

- **Fluid Battle of the Ad Bands** Advertising and rock and roll collide at Irving Plaza with a new-age version of an old-time "battle" to benefit New York City public schools



## TUESDAY

- **TV Land Presents Legends of Madison Avenue** Advertising's leading creatives take the stage at the Museum of Television & Radio for a panel discussion moderated by *The New York Times* advertising columnist Stuart Elliott

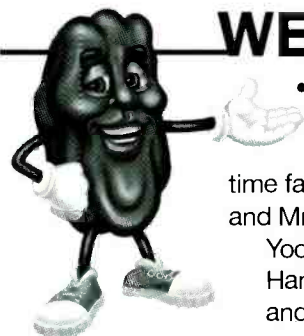
- **Billboard "Who's Next" Music Showcase** Celebrating the centrality of advertising and pop music. Live music event at BB King's featuring cutting-edge talent handpicked by the major labels
- **Creativity No Spot Short Film Festival** Featuring original short films produced by

advertising industry professionals. Winners to air on the Independent Film Channel (IFC)

- **Panasonic Ideas for Life Keynotes** Where are the advertising and media industries heading? What's the next "Big Idea?" Madison Avenue's leading luminaries reveal their fearless forecasts

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## WEDNESDAY



- **ESPN Celebrates 25 Years** of great sports advertising and remembers other all-time favorites — from Joe DiMaggio and Mr. Coffee®; to Yogi Berra and Yoo-hoo®; to Joe Namath and Hanes; and to Michael Jordan and Nike

- **Kellogg's Leadership Breakfast** Advertising industry leaders start their day with Tony the Tiger® and friends at the Grand Central Terminal exhibits
- **The New York Times Celebrates Broadway** Live noontime performances by stars from Broadway's biggest musicals at Grand Central Terminal

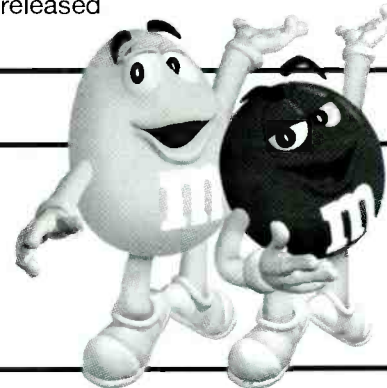
- **Yahoo!/OMD Internet Deprivation Study Results Released** How would our lives be impacted if the Internet went away? We'll find out as findings from a brand-new study commissioned for Advertising Week in New York City are released

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## THURSDAY

- **Smokey Bear's 60<sup>th</sup> Birthday Celebration** America wishes happy birthday to one of advertising's most beloved and important icons, Smokey Bear, with a celebration at Grand Central Terminal

- **Forbes Highlander Leadership Cruise** Advertising and media leaders take to the high seas for a cruise in New York Harbor on the famed *Forbes Highlander*
- **Central Park Concert** A celebratory concert in historic Central Park



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## FRIDAY

- **Advertising Futures** Public school outreach program with campaign pitches produced by New York City high school students

- **Advertising Week in New York City Closing Ceremony** The week closes at Vanderbilt Hall

And Much More...



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For more information about each event and a complete schedule, visit [www.advertisingweeknyc.com](http://www.advertisingweeknyc.com).



## Muddying The Waters

A federal appeals court decision that a two-second sample of a recording infringes the sound recording copyright is making industry lawyers drop their jaws in disbelief.

If this ruling sticks, hip-hop artists and producers will feel the pinch to their share of earnings and may back away from using recognizable samples—as documented in this week's Page 1 story.

But that's not the only red flag that lawyers see in the ruling.

Noting that federal copyright law didn't protect sound recordings until 1971, the court wrote that "there is a large body of pre-1971 sound recordings that is not protected and is up for grabs as far as sampling is concerned."

The court, one lawyer says, seems to encourage producers to "sample like crazy." But that ignores state laws that protect many older recordings.

So while declaring open season on vintage recordings, the court is over-

protecting current ones.

Read on, and the opinion gets more bizarre. Lawyers say the court is turning copyright law on its ear by carving out an exception that gives sound recordings greater protection than other works.

Under copyright law, a "de minimis" use—that is, use of a small portion—of

*The court is turning copyright law on its ear by carving out an exception for sound recordings.*

works like compositions, photographs and artwork is not infringement. For example, using a small corner of a work of art in a collage is not an infringement of the original work.

In its ruling, the court stated that it was trying to simplify the law for those engaging in digital sampling. In fact, it

has muddied the waters by giving greater protection to the sound recording than the composition.

What's more, that protection might only hold in the Sixth Circuit, where the case was decided. That means owners of sound recordings could force unwitting repertoire users to defend themselves in Tennessee for sampling that may be protected in other jurisdictions.

That's hardly the way to make life simple for anyone in the music industry—especially young producers working in home studios.

Still, many in the industry will applaud this decision. It appears to extend greater protection for rights holders as they try to collect fees and stop others from using unauthorized samples.

But the ruling, with its unprecedented twists and turns, can hardly be seen as encouraging creativity.

And that's bad news for everyone.

—Susan Butler and Ken Schlager

## New Work By Living Legends Deserves Place In Format

# Adult R&B: Keep It Real

"Ain't Nothing Like the Real Thing" is a legendary Motown song written by Ashford & Simpson and made famous by the late Marvin Gaye and Tammi Terrell.

The title also expresses what I would like to say to programmers of adult R&B stations that primarily play R&B oldies and ignore current recordings by legendary and new R&B artists.

The adult R&B format came into prominence in the early 1990s, satisfying baby boomers' demand for 24-hour programming of the music they know and love. However, after a dozen years of hearing the hits of the '60s and '70s over and over again, the audience is getting tired of the same old oldies.

Thankfully, certain satellite radio programs scour the R&B vaults for obscure vintage album cuts, and by doing so, issue a challenge to broadcast stations to step up and vary their playlists.

While the adult R&B audience is aging, it is by no means old. This generation, which created the first and largest LP-buying market, still has a great affinity for the "real thing"—that is, new music by the stars of its era who are still in good voice, as well as newcomers who are vibrant, entertaining performers.

Several record companies, including Columbia, Blue Note, Music World, Thump,

Cash Money and Def Soul Classics, have been aggressive in filling a hole in the market by releasing new albums from such living legends as Prince, Patti LaBelle, Stevie Wonder, Bootsy Collins and others.

**Taking Issue**  
By John P. Kellogg



With Teena Marie's "La Dona" (Cash Money Classics/UMRG) debuting at No. 6 on The Billboard 200 in May and selling 75,000 units in its first week, it is clear that a significant market exists for this type of product. However, adult R&B stations' approximately 1,200 spins per week of her hit "Still In Love" may severely limit her potential for crossover formatting and continued significant sales.

Prince's "Musicology" (NPG/Columbia/Sony Music) has gone platinum because of his unique sales strategy: He includes the album in the purchase price of a ticket for

his current concert tour. Adult R&B stations and their advertisers should note that while other tours are only 50%-60% of capacity, Prince's tour is selling out every date.

Clearly, there is a market, and there is no denying that the audience has the money to satisfy advertisers' requirements.

Overall, R&B/hip-hop is strong. A recent report by Nielsen Broadcast Data Systems, Arbitron and *Billboard* indicates that R&B and hip-hop songs make up 56% of the top 50 charting songs this year.

The recent passing of Ray Charles should be a wake-up call to honor our legends while they are still with us.

So come on, adult R&B. As the recordings of new material by veteran artists like Anita Baker and the O'Jays are delivered to your stations, give them the multiple spins they deserve.

Let's celebrate the current and the past recording contributions these living legends make to America—the world's greatest source of R&B music.

Remember, "Ain't nothing like the real thing, baby."

*John P. Kellogg, former vocalist with the group Cameo, is a New York-based entertainment lawyer and assistant professor of music business at the University of Colorado at Denver.*

# Billboard

**Executive Editors**  
KEN SCHLAGER TAMARA CONNIFF

### 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 Paolotta (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 (HomeVideo) 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 Whittire (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 Tsoulcas

### 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 (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

### CHARTS

**Director of Charts/Senior Analyst:** GEOFF MAYFIELD (L.A.)  
**Chart Managers:** Bob Allen (Boscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Coleman (Mainstream Rock, Modern Rock, Spotlight Mixtape), Ricardo Compton (Blues, Latin, Classical), Mary Dickson (Hot Audio, Blues, Nashville), Wade Jessen (Bluesgrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Vista, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip-Hop, Reggae), Steve Piromonte (The Billboard Hot 100, Top 40/Tracks), Paul Punnett (Hits of the World, London)  
**Chart Production Manager:** Michael Carson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Archive Research:** 646-654-4634

### 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 Jenucci +44 (0) 207-420-6075  
**Asia-Pacific/Australia:** Linda Mathis 612-9440-7777; Fax: 612-9440-7788  
**Japan:** Aki Kameko 81-3-525-2299 **Latin America/Miami:** Marisa Olivas 305-864-7578; Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducet 323-782-6250  
**Caribbean:** Betty Ward 954-929-5120; **Nashville:** Cynthia Mellow 615-293-6786 (Touring)  
**Advertising Directors New York:** Johna Johnson 646-654-4707; Peter Winkstock 646-654-4710  
**National Consumer:** Suzanne Lang 646-654-4699 **L.A.:** Aki Kameko 323-525-2299  
**Nashville:** Lee Ann Plotopkin 615-321-4294  
**Classified/Directories:** Jeff Sennette 646-654-4697  
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### CIRCULATION

**Circulation Director:** MARIANN MOERY  
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**Subscriptions:** 800-562-2706 (U.S.); 818-487-4582 (Outside U.S.)

### PRODUCTION

**Production Director:** TERENCE C. SANDERS  
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Raphael Saadiq's busy schedule includes new solo set 'Ray Ray'



# MUSIC



Spalding Rockwell strikes a pose for clothing ad campaign

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Fogerty's first album since 1997 ranges from anti-war messages to humble domesticity.

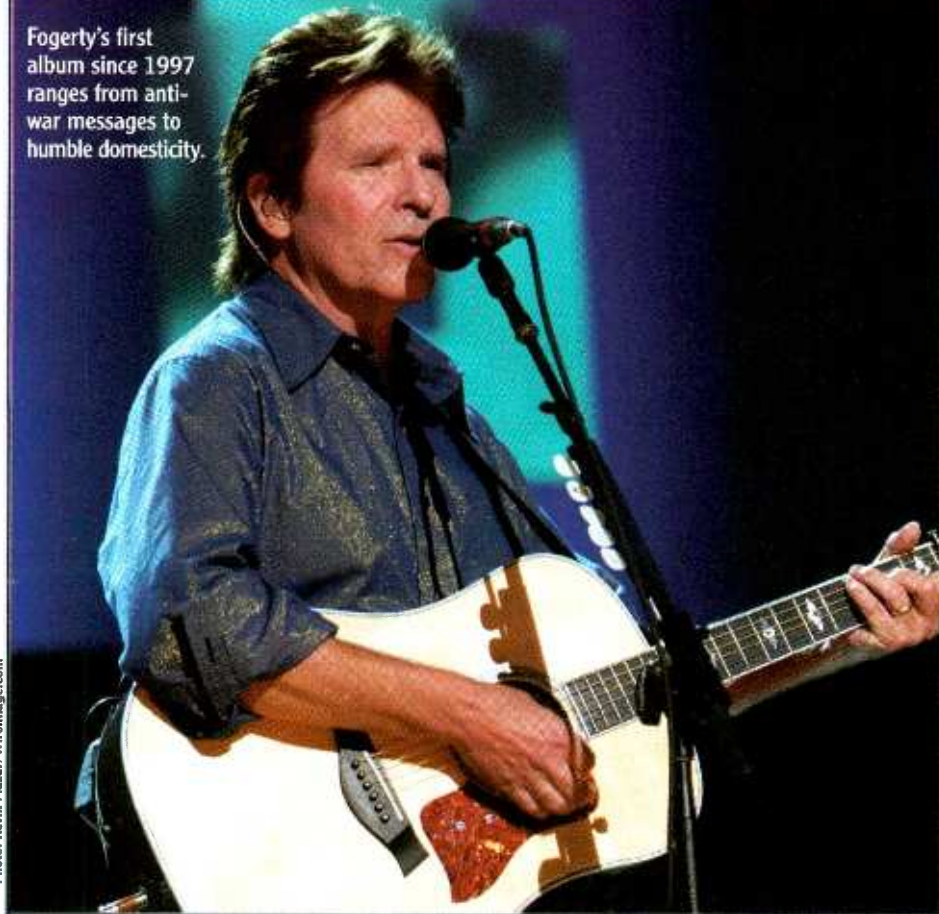


Photo: Kevin Mazur/WireImage.com

## Fogerty Familiar With Déjà Vu

BY RAY WADDELL

John Fogerty's new album, appropriately titled "Déjà Vu All Over Again," projects an air of familiarity, typified by Fogerty's distinctive voice, guitar and melodic instincts.

But the subject matter, particularly the title cut, which serves as the first single, is firmly placed in the here and now.

Released Sept. 14 on Geffen, "Déjà Vu" is the first album in seven years for Fogerty, a Rock and Roll Hall of Famer known by many as the driving force behind late-1960s rock stalwarts Creedence Clearwater Revival.

Sporting a melody reminiscent of classic Creedence fare, the "Déjà Vu" single's lyrics draw parallels between the war in Iraq and Vietnam. The subject is close to Fogerty's heart.

"Most guys my age made a promise to ourselves as the Vietnam War was winding down that [our country] would never do this again—at least I did," Fogerty tells *Billboard*. "I thought the book

was closed on that. But about a year ago when everything was heating up to go to Iraq, I thought, 'Uh-oh, this is probably folly.'"

"Déjà Vu" aside, war and politics are not prevailing themes on the album. "I really wasn't intending to make a controversial or political record," Fogerty says. "I'm a very happy man. I'm not angry."

Indeed, while the record rocks on such cuts as the punkish "She's Got Baggage" and hard rock anthem "In the Garden," the quieter, more light-hearted moments, like the gentle romance of "I Will Walk With You" or the humble domesticity of "Honey Do" and the jaunty "Rhubarb Pie," are some of its most compelling passages.

"I'm a rock'n'roll musician, and at the time I was growing up, the first order of business for rock'n'roll was to have fun," Fogerty says.

### LONG TIME COMING

Despite the long break since his last album, 1997's "Blue Moon Swamp," Fogerty maintains he is "always working on music." But life—

(Continued on page 14)

## Juanes Puts His Heart Into 'Mi Sangre'

BY LEILA COBO

MIAMI—Three tall glass candles with religious icons, each representing one of his three solo albums, sit on Juanes' recording console. He keeps them as good luck charms. While the two oldest candles are almost worn down, the "Mi Sangre" candle is virtually intact. But it will be burning soon.

Few Latin albums this year will come under as much scrutiny as "Mi Sangre" ("My Blood"), the Sept. 28 Surco/Universal release by Colombian singer/songwriter Juanes.

The follow-up to "Un Día Normal," "Mi Sangre" has the daunting task of improving—or at least equaling—the sales record of its predecessor.

"Un Día Normal," Juanes' sophomore album, was the biggest-selling Spanish-language title of 2003 in the United States and a huge success internationally. It sold 1.8 million units worldwide, according to Universal. Of those, 559,000 were in the United States, according to Nielsen SoundScan; Universal

claims U.S. sales of 800,000. His debut, "Fijate Bien," sold 270,000 worldwide, according to Universal, with 67,000 in the United States, according to SoundScan.

"Un Día Normal" also won six Latin Grammy Awards, including album of the year.

Acclaimed alternative music producer Gustavo Santaolalla, who has worked on all of Juanes' albums, produced the new recording.

"Mi Sangre" is being marketed with one of the most aggressive and comprehensive campaigns dedicated to a Latin act in recent memory.

Aside from traditional radio and press promotion, it includes media listening sessions and in-stores across the country, key performances, and a major Internet component in which Juanes will be prominently featured on iTunes in a variety of ways.

"Mi Sangre" will also be heavily marketed outside the United States, with emphasis on Mexico and Spain. It will be simultaneously released throughout Latin America and several

European markets.

Although there is not a singles market in Latin America, in some countries, including Colombia and Argentina, Universal has developed an interesting strategy. Fans who go to a merchant and pre-order the album receive the single on the spot.

Juanes also has inked sponsorship deals, including one with Bud Light

in the United States. The beer brand is sponsoring Juanes' 2005 U.S. tour, and he will appear in Bud Light commercials. A deal with a soft drink company for Latin America is being discussed.

"We don't want him to be excessively commercialized," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. "He is perhaps the only artist that's attractive to the underground and to the mass media, and we want to maintain that."

Juanes says "Mi Sangre" is his most personal album yet.

"It's more about family, about love, about my daughter [8-month-old Luna]," says the 34-year-old songwriter, who shuttles between his home in Miami and his family home in Colombia. "It's also an album about self-improvement and hope. It has the romanticism and optimism of 'Un Día Normal' and the guts of 'Fijate Bien.'"

Already, "Nada Valgo Sin Tu Amor," a romantic, midtempo track, has reached No. 1 on the *Billboard* Pop

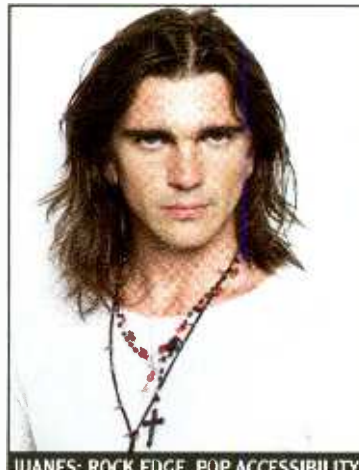
Latin Airplay chart and this issue is No. 3 on the Hot Latin Tracks chart.

The song was available for downloading on iTunes Aug. 31, along with a never-before-released recording of "La Paga" (a single from Juanes' previous album) that features the Black Eyed Peas. iTunes will also record an original Juanes session in December and will sell the tracks and interview footage online.

"We have designed a campaign to reach his natural Latin audience and his English-speaking audience," says Walter Kolm, senior VP of marketing for Universal Music Latino, noting that Juanes already recorded a "Sesiones@AOL" for AOL Musica and AOL Latino.

Even though Juanes has participated in a handful of bilingual collaborations (including a duet with Nelly Furtado on his previous album) crossing over into English is not a priority.

He says, "I wasn't born here or anything like that, so I see [recording in English] as a wandering away from what I am."



JUANES: ROCK EDGE, POP ACCESSIBILITY



# Mullen's Music Seeks 'Everyday People'

When **Nicole C. Mullen** began working on her new **Word Records** release, "Everyday People," she knew exactly who she wanted to reach.

"I wanted to make sure that it was something that spoke to and for the

everyday person, whether you were here in the United States or in Africa," Mullen says. "I wanted to make sure I highlighted the everyday hero that we easily pass by. It could be the mom who birthed you or it could

be the neighbor next door to you or the person you smile at in the mall."

Mullen's all-inclusive attitude, combined with her powerhouse vocals and songwriting chops, have made her one of the industry's most successful artists. She was named **SESAC's** songwriter of the year in 2001, and has nabbed six **Gospel Music Assn.** Dove Awards, including 2002 female vocalist of the year. She also won Doves in 2001 for songwriter of the year and song of the year for "Redeemer."

Mullen says she had resolved to title the album "Everyday People" even before she decided to cover the **Sly & the Family Stone** classic. "I heard it on a car commercial or something and really I didn't know it," she says. So she looked up the lyrics on the Internet and realized it was "a great way to say what I say all the time about how we of different cultures and colors need to get together and live in peace."

Mullen is hoping to spread that message beyond the Christian music community. "I wanted to make sure [this album] was something that I could take to a broader audience," she says, "but the Christian industry is my base and always will be."

Though there were no firm plans at press time, there's a possibility that **Word's** parent company, **Warner Bros.**, might take a single from the album to R&B adult radio. In the meantime, **Word** is promoting the Sept. 14 release via a street-week promotional tour, a print advertising campaign and media exposure.

The label is working three songs to gospel radio, according to senior VP of marketing and artist development

**Mark Lusk**, who says the album also has potential singles for the Christian AC, adult R&B and hip-hop formats. "The album's [potential] audience is diverse."

The album was produced by Mullen, her husband **David Mullen**, **Tommy Sims**, **James "Big Jim" Wright** (**Mariah Carey**), **Andrew Ramsey** and **Shannon Sanders** (**India.Arie**). Funk legend **Bootsy Collins** is a special guest on the cut "Message for Ya."

"Bootsy used to go to our church in Cincinnati," says Mullen, who reconnected with Collins when he came to a concert. "He put some guitars and bass and vocals and keyboards and all kinds of stuff on it. He definitely brought the love to the track."

Booked by **Creative Artists Agency**, Mullen hits the road this fall to support the record and bring awareness



MULLEN: COVERING SLY & THE FAMILY STONE

to **International Needs Network Ghana**, an organization working to free **Trokosi** slaves in the country.

"They showed me this video of

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



what they did, and I was just so moved," Mullen says. "I just couldn't believe that in this day and time slavery still exists. The dollars we take for granted can do so much more in another place to help somebody else toward a life of freedom."

**SIGNINGS:** **Joyce Martin** has signed with **Scott McReynolds** of **Vertical Entertainment** for management and the **Jeff Roberts Agency** for booking. **Martin**, known for her work with Dove Award-winning trio **the Martins**, recently embarked on a solo career with "Diamonds on a Dusty Road," a **Spring Hill Music** album produced by **Phil Naish**. The single "This Is My Prayer" recently went to Christian AC and inspirational radio.

Nashville-based **Pinnacle Entertainment** has signed a deal with **Provident Distribution** to release product in North America. **Pinnacle** was launched in 2003 by **Marc Harris**, known for his work with **BeBe & CeCe Winans**, **Amy Grant** and **Vanessa Bell Armstrong**.

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## Fogerty

Continued from page 13

including a new baby daughter and a couple of cross-country moves—got in the way of making a new recording.

And though the new album's 10 songs clock in at just over 34 minutes, **Fogerty** believes it is a fully realized work.

"I feel like [the record] does have what it needs," he says. "It might not if you're holding a stopwatch. [Hit 1984 album] "Centerfield" was just five seconds short of being 35 minutes. These were just the songs I had ready, and it felt done."

**Fogerty** doesn't think an artist necessarily has 20 great songs in him for one recording project. "As a songwriter and producer of my own record, I tell myself it's impossible to have 20 good songs," he says. "A record is a presentation, not a reality show."

The length of the record doesn't seem to be an issue for **Geffen**, which

will price it at \$9.49 wholesale/\$13.98 suggested retail as part of **Universal Music & Video Distribution's** **JumpStart** program.

"We believe this is an amazing piece of work he put together," says **Paul Kremen**, head of marketing and public relations for **Geffen**. "It's not about size, it's about quality."

The team at **Geffen** believes the record will attract old and new fans. "John has a very solidified base, and we want to make sure we hit it," **Kremen** says. He says **Geffen** is targeting triple-A and classic rock radio, and an ad campaign will include TV, print and radio buys.

"We'll do everything we can to garner the attention of John's audience, but given the strength of the single, we think we'll be able to attract a whole new audience," **Kremen** says.

Radio is starting to take notice. "It's the best of both worlds," says **Dave Benson**, PD for **KFOG** San Francisco, a triple-A station that jumped on the single early.

"This is a new **John Fogerty** song with a very contemporary message that

feels like one of the most popular **Creedence** songs you could imagine," **Benson** explains. He adds that the song's message is "a very popular sentiment in the Bay Area."

**Mark Hudson**, rock and pop buyer for **Trans World Entertainment**, says he is receiving positive feedback from his stores. "We poll our stores every week about upcoming releases, and this one is coming back with a pretty good buzz," **Hudson** says. "[**Fogerty's**] profile must be a little higher because of the political aspects of the song and exposure from the [Vote for Change] tour."

**Fogerty** will be backed by **Bruce Springsteen & the E Street Band** on his **Vote for Change** dates, which begin Oct. 1.

"It's going to be a ball," he says. "I don't know exactly what songs I'm going to do or how many, but this will be the first time **Bruce** and I have appeared onstage together, outside of privately in a small club or at a benefit."

Following that tour, the **Creative Artists Agency**-booked **Fogerty** will embark on solo dates.



# Small Print Can Lead To Big Disputes

It's no secret that negotiating contracts for the entertainment industry can be tricky. As rights are licensed and sub-licensed throughout the world and companies merge or acquire other companies, a simple phrase like "at source" or a definition of "company" can make the difference between receiving thousands of dollars or being liable for millions.

These contract provisions come into play when someone who holds rights to an artistic property will be paid a percentage of money received by the other contractual party, such as 50% of gross or net receipts. Although many lawyers define "gross receipts" as that amount of money received by the obligated company, a couple of examples show why this may not be enough to protect the parties involved.

In the 1970s, a British artist who wrote songs for his band signed a

record deal and a publishing contract with the same independent U.K. company. He assigned his song copyrights to the publisher, who agreed to pay him 50% of all fees the company

"sister" U.S. publisher to license and collect royalties in the United States for the U.K. catalogue of songs. They entered an arm's-length agreement, meaning the terms were the same as those customarily made between unrelated companies.

Years later, the major U.S. publisher licensed one of the songs for use in a national TV commercial for a large sum of money. The U.S. publisher sent 50% of the license fee to the U.K. publisher per their agreement.

The U.K. publisher, per the songwriter's agreement, then shared what it received with the songwriter. The result was that the major effectively received 75% of the fee (50% in the U.S., 25% in the U.K.), and the songwriter received 25%—not the 50% he anticipated when signing his deal.

This songwriter could have been protected from this result if his contract simply stated that his 50% share of license fees would be calculated "at source," meaning 50% of the amount received by the U.S. publisher—where the money was first received from the third party. Many publishers agree to include this provision.

The film industry does not use the term "at source," but the concept is

the same in deals made for those with clout. Such a contract provision is at issue in a pending litigation. The **Saul Zaentz Co.** acquired rights to the **J.R.R. Tolkien** works "The Hobbit" and "The Lord of the Rings," according to a lawsuit filed Aug. 18 in Los Angeles Superior Court. Zaentz optioned certain theatrical motion picture rights for the "Rings" trilogy to **Miramax Films**.

(Continued on page 62)

## Legal Matters™

By Susan Butler  
sbutler@billboard.com



received from licensing the songs to third parties.

More than 10 years later, a major label with an affiliated publishing company acquired the indie label and publisher. The major apparently made sure that all of the record labels and publishers under its international "umbrella" company were separate legal entities.

The indie U.K. publisher became part of the major U.K. publisher, which entered an agreement with its

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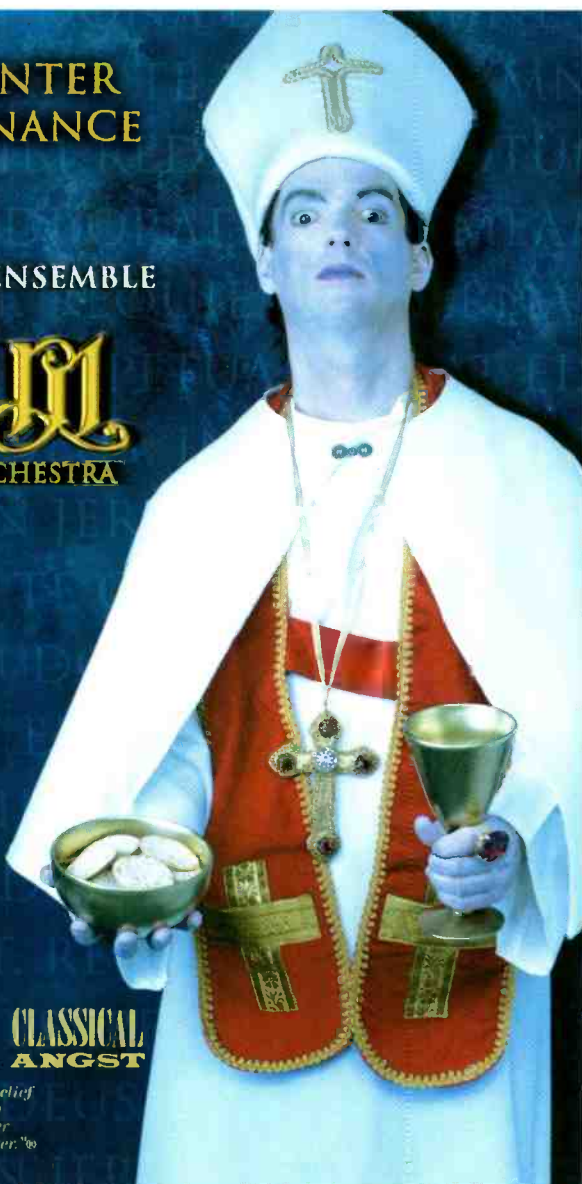
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# Frisell Samples Vinyl For Nonesuch Set

You can't box **Bill Frisell** in. Arguably the top jazz guitarist of the day and inarguably the most emulated six-stringer by up-and-comers, the indefatigable Frisell has enjoyed immense critical acclaim while thoughtfully and whimsically following his intuition.

Beginning with his 1982 **ECM Records** debut "In Line," he has recorded jazz-fueled albums ranging from avant-rock to country to pastoral folk.

Now he has tossed up a new curve ball. "Unspeakable," released Aug. 24, is a thoroughly entertaining

album of dance-friendly, sample-steeped songs. Produced by **Hal Willner**, who mans the turntables and triggers the samples, the CD is Frisell's 19th for **Nonesuch Records**.

After a series of quieter releases, Frisell gets funky yet atmospheric here and even revisits the rock snarl of earlier albums, especially on the soul-infused "White Fang." He enlists **858 Strings**—the trio of **Jenny Scheinman** (violin), **Eyvind Kang** (viola) and **Hank Roberts** (cello)—as guest performers.

"This is something I've been wanting to do for 20 years with Hal," Frisell says, talking between sets at the Village Vanguard in New York. He was in the midst of a brilliant two-week stint of angular free-speech jazz in drummer **Paul Motian's** trio that also features saxophonist **Joe Lovano**.

"The first time I appeared on a recording was with Hal on his 1981 tribute to **Nina Rota**," he says. "Since then I've worked on more than 30 of his albums."

Frisell was visiting Nonesuch's New York offices when Willner was discussing the production of a new **Laurie Anderson** project with label presi-

dent **Robert Hurwitz**.

"Bob asked me what my next record was going to be, but I told him I hadn't figured it out yet," Frisell recalls. "He suggested working with Hal, so that was cool."

Several years ago, Willner, as musical director of "Saturday Night Live," scooped up hundreds of obscure vinyl albums **NBC** was tossing from its music library. Frisell says sampling those discs became like a new instrument for Willner.

"When we started working on the project in L.A., Hal shipped out hundreds of those LPs and kept pulling them out as we tried to figure out how to collaborate," Frisell says. "We didn't begin with a plan but worked out a process of bringing the samples and my guitar together. Then toward the end I wrote the string parts. That's when I was able to say, 'Now it's my record.'"

Some of the unusual samples Frisell and Willner use include pieces of "Twisted Soul" by **G. Koek** and **C. Brill**, "Sound of Crickets" by **Mac**

**Jazz Notes**  
By Dan Ouellette  
douellette@billboard.com



rice to make a guest appearance with my group at the annual Jazz and Heritage Festival in New Orleans," he writes. "The audience response was nothing short of sensational."

"Hip to Bop," released Aug. 31 on the artist's own **Brown Records**, features eight originals ranging from classic bop and funk to electronic with a wah-wah trumpet display on the title track.

Currently the album is available only on Brown's Web site ([mauricebrown.net](http://mauricebrown.net)) and New York record store **NYCD's** site, [nycd-online.net](http://nycd-online.net).

**Gillar** and "Shock Treatment Background No. 1" by **Trevor Duncan**.

**BIG EASY HORN BLAST:** Twentysomething trumpeter **Maurice Brown** celebrated the release of his fine premiere CD, "Hip to Bop," Aug. 28 in front of a packed house at the Snug Harbor jazz club in New Orleans.

The young Chicago native has been based in the Crescent City for the last few years, engaging in jam sessions, holding forth at Snug Harbor every Tuesday night and impressing the locals. Among his admirers are jazz elder **Ellis Marsalis**, who penned the disc's liner notes.

"This year I decided to invite Mau-

**THREE DOT LOUNGE:** The Whole Drum Truth jazz residency program takes place Sept. 15-18 at Yale University in New Haven, Conn. The inaugural event showcasing the role of drums in jazz features a four-drummer concert Sept. 17 with program leader **Tootie Heath** and his time-keeping cohorts **Jimmy Cobb**, **Ben Riley** and **Ed Thigpen** at Sprague Memorial Hall... Tenor saxophonist **Michael Brecker** received an honorary doctor of music degree Sept. 3 from Berklee College of Music at the Boston school's fall convocation.



Photo: Michael Wilson

FRISSELL: COMFORTABLE WITH WILLNER

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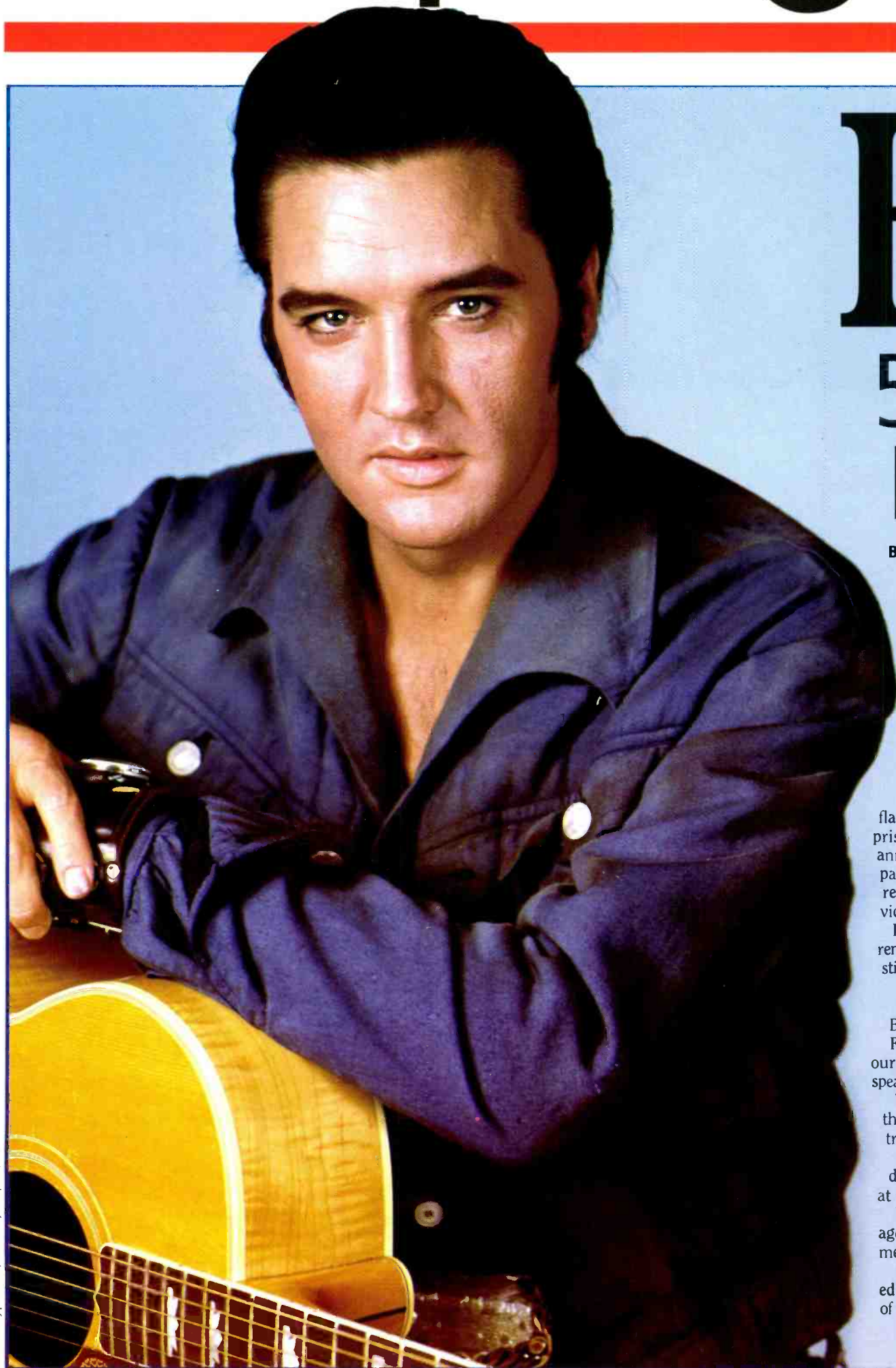
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# Spotlight



# Elvis!

## 50 Years Of Rock'n'roll

BY WAYNE ROBINS

In the heat of the Memphis summer, every year, they come. Legions of Elvis Presley fans arrive in this city for Elvis Week every August to celebrate the life that ended on Aug. 16, 1977, and the legacy that lives on.

But this year was different.

This year, the fans also found their way to Memphis one month earlier, not to remember Elvis' end, but his beginning.

On July 5 in Memphis, Elvis' followers celebrated the 50th anniversary of the recording of his first single, "That's All Right," at Sun Studio.

For Elvis' record company and for the keepers of his flame at Elvis Presley Enterprises in Memphis, the 50th anniversary is part of a campaign that includes polished reissues of classic audio and video performances.

For his fans, the anniversary reminded one and all that, yes, still, Elvis lives.

### OUR ICON IN CHIEF

But which Elvis?

For when we speak of Elvis, our icon in chief, we could be speaking of many Elvises.

We speak of the hillbilly cat, the lean, raw and hungry young Southern Man who cut those tracks for Sam Phillips' Sun Records down on Union Avenue.

Or do we speak of the courteous young man who did his duty to serve his country when he was drafted into the Army at the peak of his early fame, in 1958?

We may speak of the handsome Hollywood hunk who averaged three movies a year from 1961 to 1967. Some were even memorable.

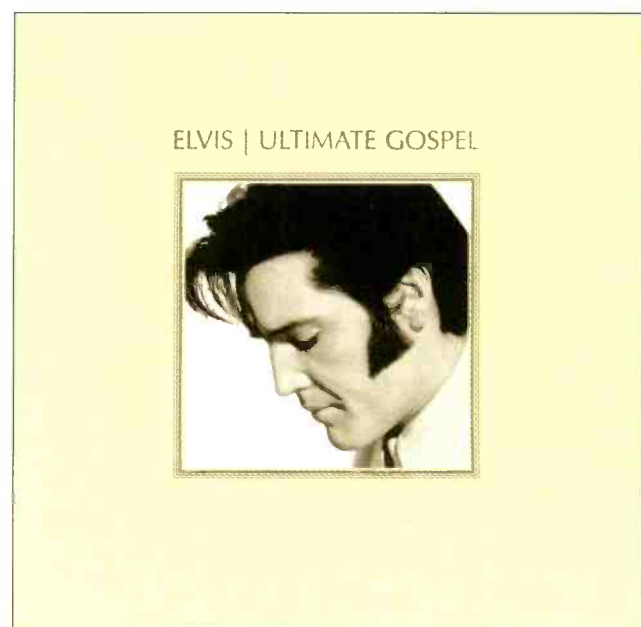
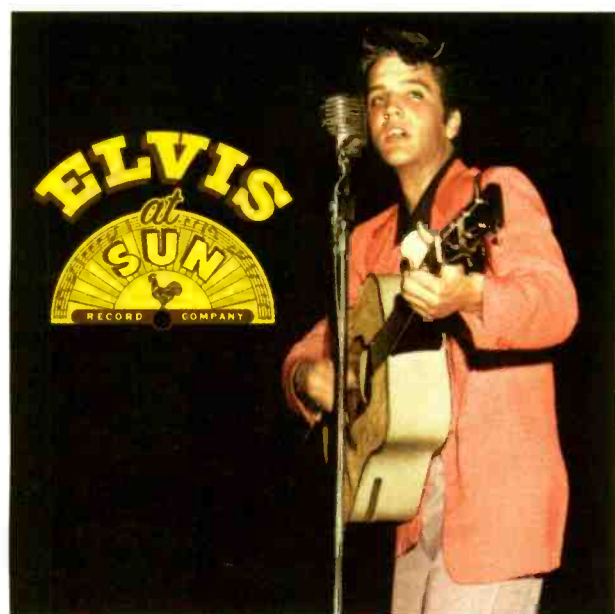
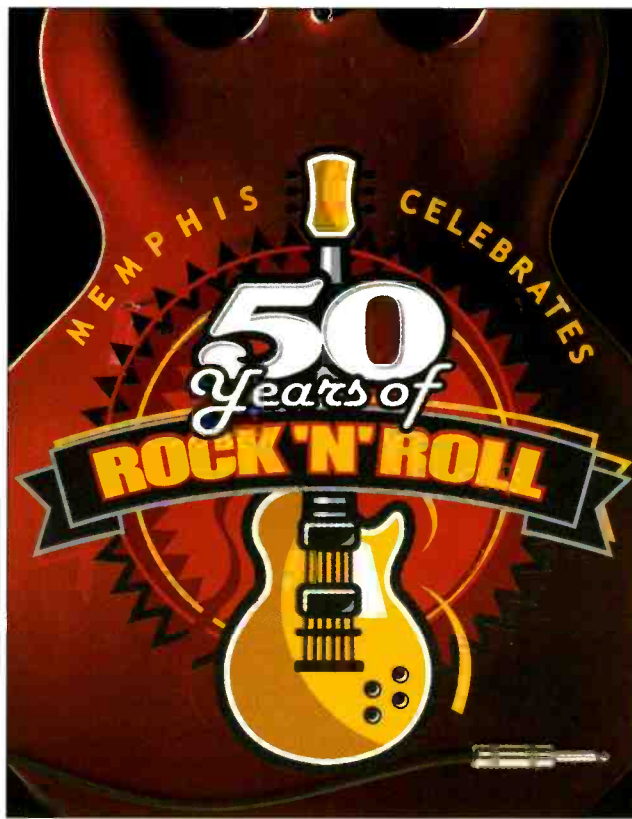
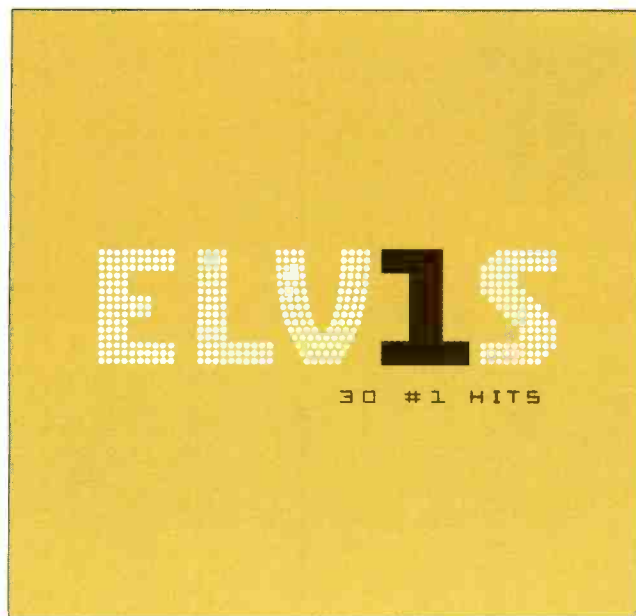
Or, when we picture Elvis, do we see the black-leather-jacketed singer whose Dec. 3, 1968, live TV performance restored some of an almost unfathomable amount of lost credibility and pride?

(Continued on page 30)

### Elvis: Fact File

Born: Jan. 8, 1935  
 Died: Aug. 16, 1977  
 Birthplace: Tupelo, Miss.  
 Latest Reissue: "Elvis at Sun"  
 Label: BMG Strategic Marketing  
 Distributor: BMG  
 U.S. Album Sales: 117.5 million (Source: Recording Industry Assn. of America)  
 Web site: elvis.com





The multiyear campaign by BMG to revitalize the Elvis Presley recording catalog has included the release of, clockwise from upper left, "Elvis: 30 #1 Hits," "Memphis Celebrates 50 Years of Rock'n'Roll," "Elvis: 2nd to None," "Elvis: Ultimate Gospel" and "Elvis at Sun."

## BMG Reaffirms Presley's Status

BY MIKE LEVIN

Joe DiMuro was just another Elvis Presley fan when he took over responsibility for the King's catalog almost two years ago as executive VP of BMG Strategic Marketing Group.

Today he is a patron. Not many executives use words like "mythological Greek god" to describe their artists.

This year, DiMuro and his team have reaffirmed Presley's status in the pop pantheon, coordinating the release and marketing of three CDs and two DVDs that anchor a tribute to Presley and the birth of rock'n'roll.

### FOURTH QUARTER PUSH

The releases celebrate the 50th anniversary of Presley's first recording session at Sun Studio on Union Avenue in Memphis on July 5, 1954. The titles will receive renewed promotion at retail going into the key fourth quarter.

This year's campaign started in March with "Elvis: Ultimate Gospel," which reintroduced fans to the only

genre in which Presley won Grammy Awards.

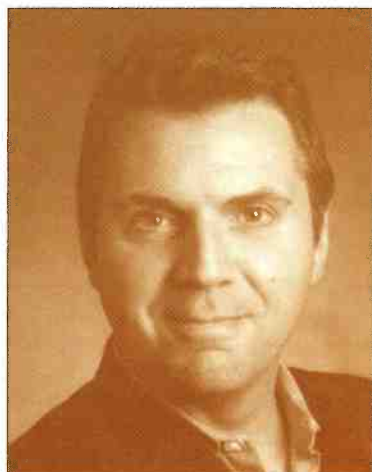
Then in June came the remastered "Elvis at Sun" and the definitive "Memphis Celebrates 50 Years of Rock'n'Roll," a 21-track commemoration of the genre's roots that includes two Presley tracks and tunes from Carl Perkins, Jerry Lee Lewis, Aretha Franklin and B.B. King.

Two expansive DVD sets, also released in June, highlight Presley's effect on pop culture. The three-disc "Elvis: '68 Comeback Special" covers every moment from rehearsal to finished product of, arguably, the most important event in the King's career; and the two-disc "Elvis: Aloha From Hawaii" re-creates the 1973 concert that was originally broadcast to 1.5 billion people around the world.

"Most of these are seminal performances—Elvis unfettered, so to speak," DiMuro says. "When you have a premium product like this, you have to focus not only on sustaining the legacy now but for many years to come."

There's a back story that helps define the whole project, and it's only partly about a Memphis son who, according to the Recording Industry Assn. of America, became the country's biggest-selling solo artist 27 years after his death.

Presley's enduring worldwide popu-



DIMURO: COURTING YOUNGER AUDIENCES

larity contributed mightily to this sales success. But so did the decision by Elvis Presley Enterprises and RCA Records—which has been part of BMG Entertainment since 1986—to relaunch the King's musical catalog.

The effort began in 1989 with the creation of an international team charged with drafting a new sales strategy. Its first task: locating Presley's original session tapes. Tackling that challenge were lifelong Presley fan and researcher Ernst Mikael Jorgensen, then a BMG executive in Europe, and Roger Semon, then marketing manager for BMG in the United Kingdom and now a BMG consultant and COO of Sanctuary Records Group.

The first result of their work was Grammy-nominated, five-CD boxed set "The King of Rock'n'Roll," released in 1992 to critical acclaim.

That release gave BMG and EPE a whole new way of approaching Presley's repertoire.

Semon says, "This systematic approach allowed both parties to iden-

tify and isolate the best audio sources and evaluate unreleased performances for future strategic exploitation."

But releasing more records was not the solution. In 2001, there were 350 different Presley audio titles bouncing around the market, each with varying themes and sound qualities.

### THE WOW FACTOR

BMG reduced its available Presley catalog to 50 titles and began planning a release schedule that would renew the "wow" factor among fans and retailers.

The concept of "Elvis: 30 #1 Hits" was born. Producing the CD was no simple task—Presley's U.S. and U.K. chart-toppers far exceeded 30 tracks, and most of the masters were very old and recorded in mono and three-track. Some were stored in boxes that hadn't been opened in years.

But the album, released in 2002, recaptures the energy and integrity of Presley's original recordings with remarkable success.

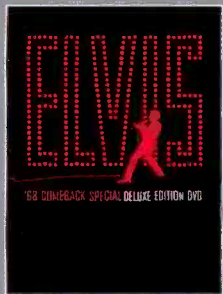
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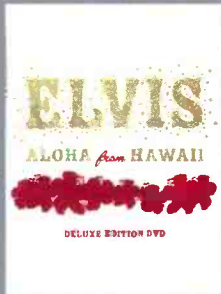




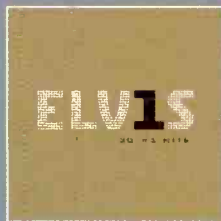
# 50 YEARS LATER...HE'S STILL



3-DVD SET, OVER 7 HOURS OF MATERIAL INCLUDING OVER 3 HOURS OF PREVIOUSLY UNRELEASED FOOTAGE  
DOUBLE PLATINUM



2-DVD SET, OVER 4 HOURS OF MATERIAL INCLUDING NEVER BEFORE SEEN FOOTAGE  
PLATINUM



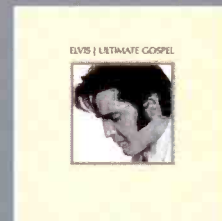
30 #1 HITS FEATURING THE GLOBAL SMASH HIT "A LITTLE LESS CONVERSATION (ELVIS VS. JXL)"  
TRIPLE PLATINUM



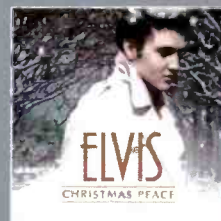
30 TRACKS INCLUDING 5 #1 HITS, THE NEWLY DISCOVERED "I'M A POUSTABOUT" & THE #1 H.T. "RUBBERNECKIN" (PAUL OAKENFOLD REMIX)  
PLATINUM



19 TRACKS, NEWLY REMASTERED FEATURING ELVIS' FIRST RECORDINGS EVER INCLUDING "THAT'S ALL RIGHT"



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THE FIRST EVER 2 CD HOLIDAY SET FROM ELVIS PRESLEY FEATURING 20 CHRISTMAS CLASSICS PLUS 20 INSPIRATIONAL FAVORITES

CONGRATULATIONS **ELVIS** ON 50 YEARS OF ROCK 'N' ROLL

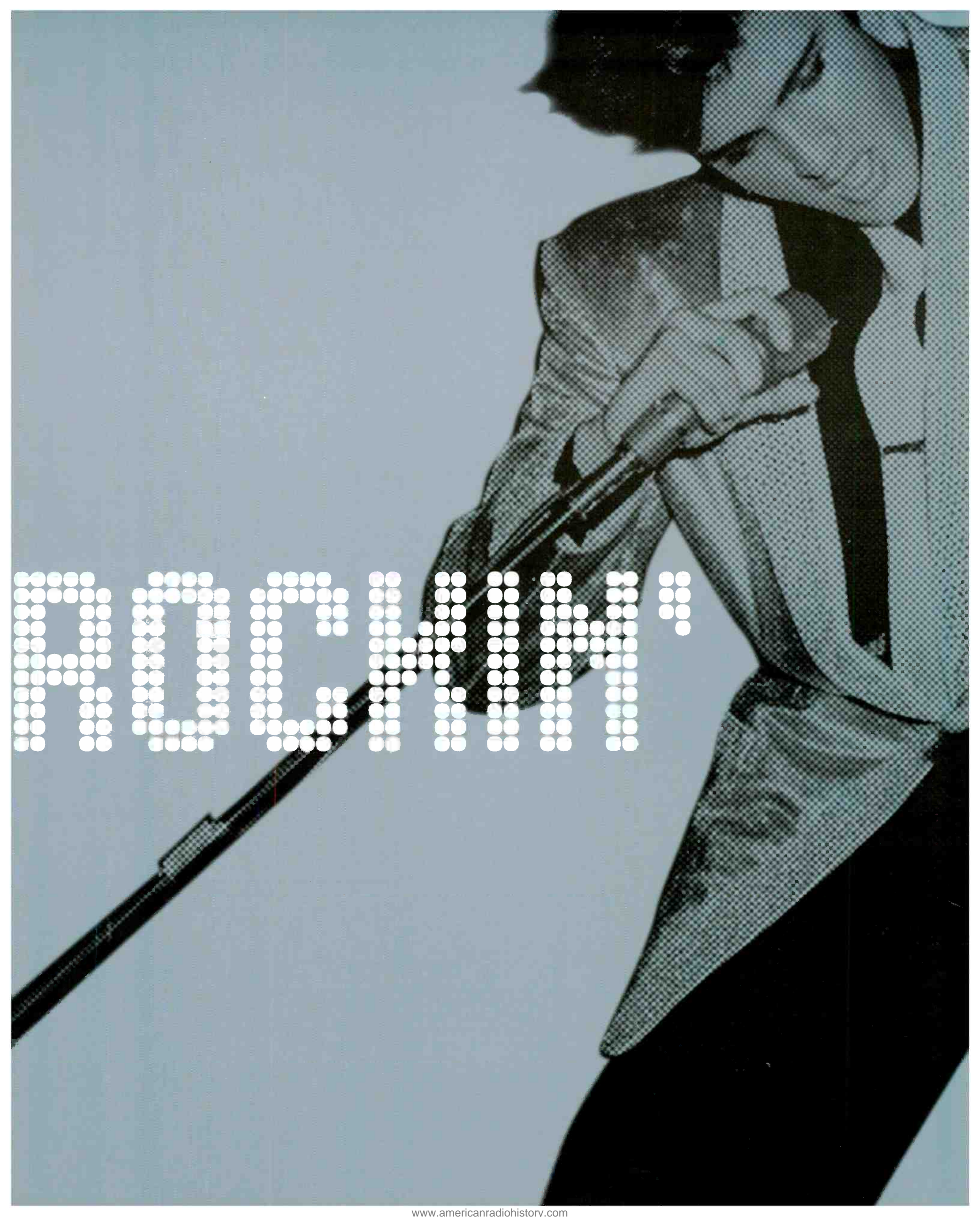
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A halftone illustration of a man in a suit and tie, holding a microphone. The image is rendered in a dot-matrix style. Overlaid on the image is the call letters 'WABC-TV' in a white, dot-matrix font. The background is a light blue-grey color.

WABC-TV



## A Family Franchise

BY MIKE LEVIN

The legacy of Elvis Presley is in good hands.

A few years after his death in 1977, Presley's estate and rights to his music and likeness came under the control of a trust and board of trustees, headed by his ex-wife, Priscilla.

With it came a business plan to make the King's memory and music available to a fan base that held Elvis close to its heart, both during his life and after his death.

Jack Soden was there in Memphis from the beginning, helping Priscilla and other trustees create accessibility to all things Elvis. Soden helped form Elvis Presley Enterprises when the artist's daughter, Lisa Marie Presley, turned 25 and took control of the trust in 1993. He became president soon after.

Now involved in activities that range from licensing to charitable foundations, EPE is a large private company, yet it remains as close-knit as the clan Elvis always kept within arms' reach.

"It's fabulous being part of the family and helping represent the franchise," says Joe DiMuro, executive VP of BMG Strategic Marketing and the man in charge of Elvis' music catalog.

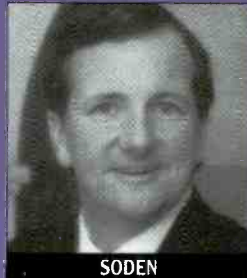
During the past two years, Soden and DiMuro have overseen a renaissance of Presley's audio and video output at a time when his music had lost a sharp focus. During a hectic year celebrating the 50th anniversary of rock'n'roll's birth

in Memphis, Soden talked with *Billboard* about EPE's role in maintaining Presley's legacy.

### How did you become involved with EPE?

I had the good fortune of being invited to help Priscilla Presley and the co-trustees [of Elvis' estate] develop a plan to open Graceland for tours in 1982.

That early success really laid the foundation for what became yet another chapter in the story of Elvis' continuing place in popular music and culture. Undoubtedly, Elvis' legacy would have endured no matter what, but Graceland definitely provided a unique place for fans to experience Elvis, the man



SODEN

Elvis' fans have always been integral to maintaining his legacy. How important are they to EPE's business operations, Craceland and licensing?

Our success has grown to where we employ more than 400 people, and each part of the business supports the other parts. For instance, even if Graceland just broke even, it would remain critically important as a support for music, licensing, publishing and other things.

Licensing is very fluid. The constant is our demand for quality, but over time, tastes and trends change.

Merchandise at Graceland and worldwide springs from the same goal of providing Elvis fans with tangible tokens of an intangible experience. At the heart of it all, though, is always the power of the music.

(Continued on page 26)

## Elvis Catalog An Evergreen

BY JIM BESSMAN

The songs Elvis Presley recorded appear regularly in films, TV shows, advertisements and, increasingly, in nontraditional outlets through the work of Chrysalis Music Publishing and Cherry Lane Music Publishing.

Elvis Presley Music (BMI) and Gladys Music (ASCAP) are the two catalogs that contain many of the songs Presley performed, notes Gary Hovey, VP of entertainment and publishing for Elvis Presley Enterprises.

Lisa Marie Presley owns 50% of the catalogs, while 25% is owned by the estate of Julian Aberbach and 25% by the estate of Jean Aberbach, Hovey explains. The Aberbach brothers, who co-founded the Hill and Range music publishing company in 1943, signed a publishing deal with Presley early in his career and established Elvis Presley Music and Gladys Music, which was named for Presley's mother.

Chrysalis Music administers the 50% share of the catalog Lisa Marie owns and the 25% share Julian Aberbach's heirs own. Cherry Lane administers the 25% share Jean Aberbach's heirs own, Hovey explains.

### WHERE IT ALL BEGAN

Cherry Lane began its administration of the catalog Jan. 1, 2001. The term of the initial agreement was three years, Cherry Lane president Aida Gurwicz notes. The deal was subsequently renewed earlier this year for an additional five years.

Chrysalis Music reached its agreement to administer the majority of the catalogs in early 2002. Former Chrysalis president Leeds Levy, who struck the deal, said at the time: "It really is an honor to represent it here, because this [music] is where it all began in pop music—and it touches every genre."

Kenny MacPherson, who succeeded Levy as president of Chrysalis Music, notes that the company "works very closely with Gary Hovey and his team at EPE as well as Belinda Aberbach on behalf of the Julian Aberbach estate. Gary and Belinda have daily contact with Jessica Hobbs [senior director of synch licensing] and Jane Ventom [director synch licensing] in coordinating or promotional activities on behalf of the catalog."

The Elvis catalogs exceed 670 songs, including hits by such

(Continued on page 29)

## Elvis Online

Additional stories for this Elvis Presley Spotlight are available exclusively on [Billboard.biz/elvis](http://Billboard.biz/elvis).

- Guitarist Scotty Moore accompanied Presley on that day in July 1954 when he recorded "That's All Right" at Sun Studio. Moore looks back in an interview with *Billboard* contributor Craig Rosen.

- Ernst Mikael Jorgensen, a lifelong Presley fan and BMG consultant, describes his role in recovering lost master tapes and leading the research effort that helped revitalize Presley's recording catalog. Jorgensen is profiled by Alanna Nash, author of "The Colonel: The Extraordinary Story of Colonel Tom Parker and Elvis Presley" (Chicago Review Press).

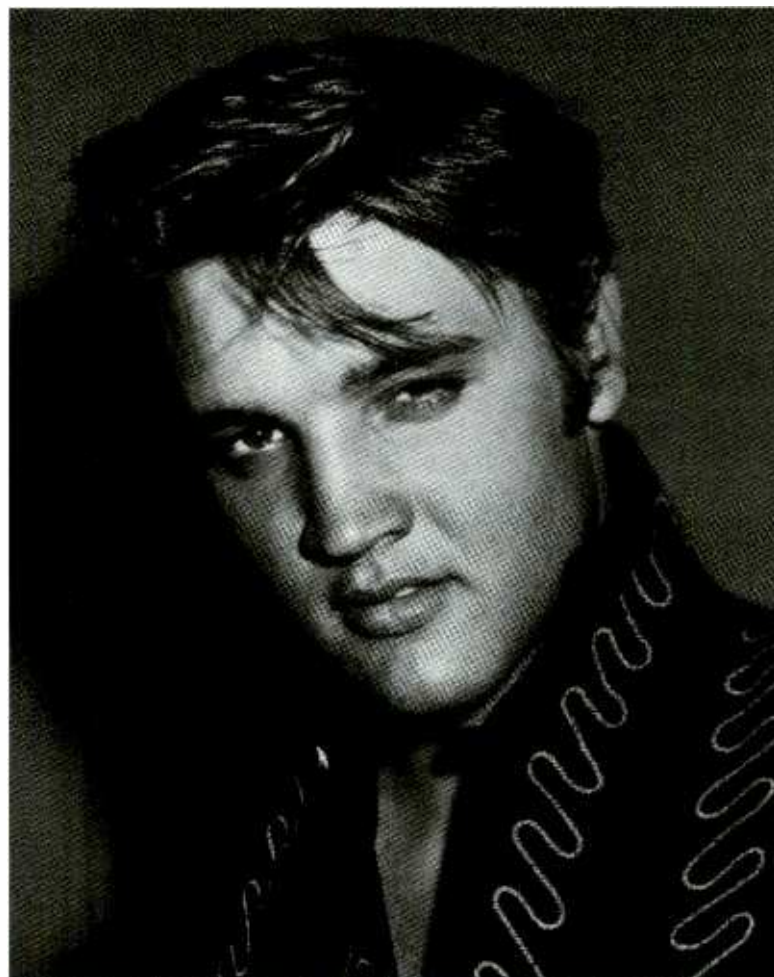
- Bluesman Arthur "Big Boy" Crudup wrote "That's All Right," the song that became Presley's first single for Sun Records. Alanna Nash explores the story behind the song that launched Presley's career.

- International promotion and sales have been key to the success of BMG's revitalization of the Presley catalog. U.K.-based contributor Paul Sexton reports on the King's appeal around the globe.

MORE THAN HALF OF THE VISITORS TO GRACELAND EACH YEAR ARE UNDER AGE 35



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Thank You Very Much

for allowing us  
to have been part of your team  
for all these years.

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# The King Of Crossover's No. 1 Hits

Elvis Presley wasn't just the king of rock'n'roll. As his *Billboard* chart history attests, he also was the king of crossover.

Early in his career, before radio formats segmented American music, some of Presley's greatest hits—"Hound Dog," "All Shook Up," "Let Me Be Your Teddy Bear" and "Jailhouse Rock"—hit No. 1 on the *Billboard* pop, country and R&B singles charts.

Presley retains the record as the No. 1 artist of the rock era, with the Beatles ranking No. 2, according to "Joel Whitburn's Top Pop Singles: 1955-2002." Presley is also the No. 1 solo male artist.

The rerelease of "That's All Right," Presley's first commercial single, gave the singer yet one more No. 1 ranking as it topped the Hot 100 Singles Sales chart in the July 3 issue.

Here's a recap of Presley's No. 1 singles and albums in the United States, prepared by *Billboard* associate editor/chart manager Keith Caulfield.

## No. 1 Pop Singles

Title	Chart Debut
"Heartbreak Hotel"	March 3, 1956
"I Want You, I Need You, I Love You"	May 26, 1956
"Hound Dog"	Aug. 4, 1956
"Don't Be Cruel"	Aug. 11, 1956
"Love Me Tender"	Oct. 20, 1956
"Too Much"	Jan. 26, 1957
"All Shook Up"	April 6, 1957
"Let Me Be Your Teddy Bear"	June 24, 1957
"Jailhouse Rock"	Oct. 14, 1957
"Don't"	Jan. 27, 1958
"Hard Headed Woman"	June 30, 1958
"A Big Hunk O' Love"	July 6, 1959
"Stuck On You"	April 4, 1960
"It's Now or Never"	July 18, 1960
"Are You Lonesome To-night?"	Nov. 14, 1960
"Surrender"	Feb. 20, 1961
"Good Luck Charm"	March 17, 1962
"Suspicious Minds"	Sept. 13, 1969
"A Little Less Conversation"	July 13, 2002
"Rubberneckin'"	Sept. 27, 2003
"That's All Right"	June 26, 2004

Note: Data compiled from *Billboard* charts including Best Sellers in Stores, Most Played by Jockeys, Most Played in Juke Boxes, Top 100, The *Billboard* Hot 100 and Hot 100 Singles Sales. Presley also reached No. 1 with "Blue Christmas," which debuted on the Christmas singles chart Dec. 5, 1964.

## No. 1 Country Singles

Title	Debut Date
"I Forgot to Remember to Forget"	Sept. 17, 1955
"Heartbreak Hotel"	March 3, 1956
"I Want You, I Need You, I Love You"	May 26, 1956
"Hound Dog"	Aug. 4, 1956
"Don't Be Cruel"	Aug. 11, 1956
"All Shook Up"	April 6, 1957
"Let Me Be Your Teddy Bear"	June 24, 1957
"Jailhouse Rock"	Oct. 14, 1957
"Moody Blue"	Dec. 25, 1976
"Way Down"	June 25, 1977
"Guitar Man"	Jan. 17, 1981

Note: Data compiled from *Billboard* charts including Country & Western Best Sellers in Stores, Most Played Country & Western by Jockeys, Most Played Country & Western in Jukeboxes and Hot Country Singles & Tracks.

## No. 1 R&B Singles

Title	Debut Date
"Hound Dog"	Aug. 4, 1956
"All Shook Up"	April 6, 1957
"Let Me Be Your Teddy Bear"	June 24, 1957
"Jailhouse Rock"	Oct. 14, 1957
"Wear My Ring Around Your Neck"	April 21, 1958

Note: Data compiled from charts including R&B Bestsellers in Stores, Most Played R&B by [Disc] Jockeys and Most Played R&B in Jukeboxes.

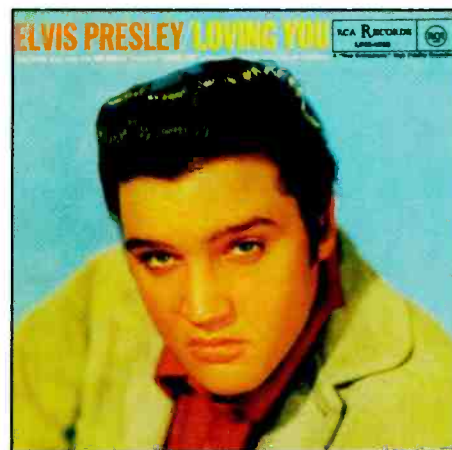
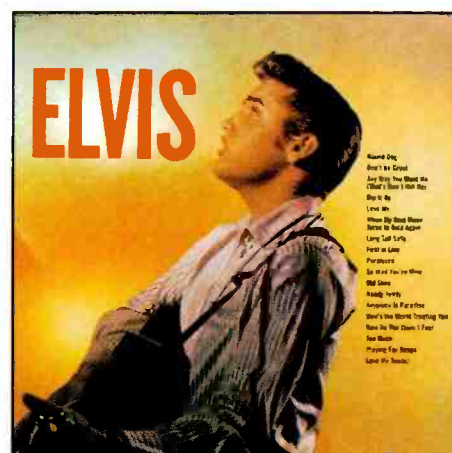
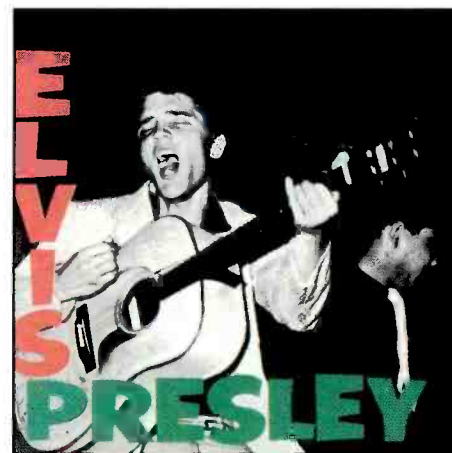
## No. 1 Pop Albums

Title	Debut Date
"Elvis Presley"	March 31, 1956
"Elvis"	Nov. 10, 1956
"Loving You"	July 22, 1957
"Elvis' Christmas Album"	Dec. 2, 1957
"G.I. Blues"	Oct. 31, 1960
"Something for Everybody"	July 10, 1961
"Blue Hawaii"	Oct. 23, 1961
"Roustabout"	Nov. 14, 1964
"Aloha From Hawaii Via Satellite"	Feb. 24, 1973
"Elv1s: 30 #1 Hits"	Oct. 12, 2002

Note: Presley also reached No. 1 with "Elvis Sings the Wonderful World of Christmas," which debuted on the Christmas album chart Dec. 4, 1971.

## No. 1 Country Albums

Title	Debut Date
"Aloha From Hawaii Via Satellite"	Feb. 24, 1973
"Elvis—A Legendary Performer, Volume 1"	Feb. 16, 1974
"Promised Land"	Feb. 8, 1975
"From Elvis Presley Boulevard, Memphis, Tennessee"	June 12, 1976
"Moody Blue"	July 16, 1977
"Elvis in Concert"	Oct. 29, 1977
"Elv1s: 30 #1 Hits"	Oct. 12, 2002



# Aloha From The Movies: Elvis On DVD

BY JILL KIPNIS

Elvis Presley had many memorable performances throughout his career—some onstage, some on film. Here's a selective guide to his movies and documentaries available on DVD.

### "Elvis: '68 Comeback Special—Deluxe Edition DVD"

Presley's first TV special, originally simply titled "Elvis," aired Dec. 3, 1968, on NBC. At this point, Presley had not performed before a live audience in seven years. The program launched his return to live concerts, and this performance has

been called one of the greatest moments in rock history.

"Elvis" was NBC's top-rated show of the season, with 42% of the TV viewing audience, according to Elvis Presley Enterprises.

Originally released on DVD in 2000 by A Vision, this new, uncut edition was released June 22 by BMG Strategic Marketing Group. It was produced by EPE.

The three-DVD, seven-hour set (priced at \$49.98) features the original broadcast version of the special, two jam-session concerts, two complete solo concerts and a producer's cut of the music video "If I Can Dream."

### "Elvis, Aloha From Hawaii—Deluxe Edition DVD"

Presley filmed this performance Jan. 14, 1973, at Honolulu International Center Arena, and it was broadcast live worldwide to countries including Australia, South Korea and Japan.

According to EPE, a whopping 51% of the TV viewing audience in the United States tuned in April 4, 1973, when NBC aired the special. In total, an estimated 1.5 billion people from 40 countries saw the performance, according to EPE.

A Vision also originally released this concert on DVD in 2000. BMG released the new, uncut edition June

22. It was produced by EPE. The two-disc set (priced at \$29.98) features the original American broadcast version of the show, the complete concert that was adapted for the special and the complete rehearsal concert.

### "Double Trouble," "Harum Scarum," "It Happened at the World's Fair," "Speedway," "Spinout" and "The Trouble With Girls"

These six films, released between 1963 and 1969, made their DVD debut Aug. 3 from Warner Home Video. Presley starred in more than 30 feature films during his career,

and these are some of the highlights from the 1960s.

"It Happened at the World's Fair"—set at the 1962 World Fair in Seattle—was his second film for MGM, following 1957's "Jailhouse Rock." It features 10 hit songs, including the gold record "One Broken Heart for Sale."

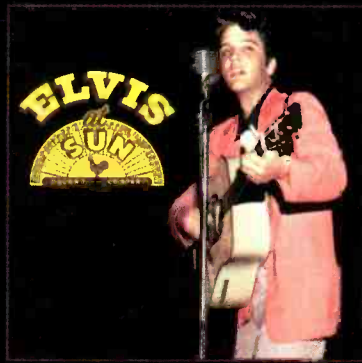
"The Trouble With Girls" co-stars Vincent Price, John Carradine and Dabney Coleman and includes the songs "Almost" and "Swing Low Sweet Chariot."

Each DVD, priced at \$14.97, includes a remastered digital transfer and a trailer gallery.

(Continued on page 28)



**50 years ago**  
**Elvis Presley recorded**  
**“That's All Right” at Sun**  
**Studio in Memphis,**  
**Tennessee and**  
**Rock 'n' Roll**  
**was born.**



BMG Distribution is very proud to commemorate this milestone in music history and pay tribute to one of the most important recording artists of our time.

**Long live The King of Rock 'n' Roll!**





## Franchise

*Continued from page 22*

**Another part of EPE's mandate seems to be about attracting a new generation of Elvis fans.**

Since the mid-1980s we have continually introduced Elvis to younger audiences. We make the introductions, and the rest happens without much more of a push from us. Elvis just grabs people with his charisma, good looks and, of course, his music.

In the 1980s and 1990s, we made videos available to the Disney Channel and VH1, and now those kids are in their 20s and 30s and they're buying records and DVDs and coming to Graceland in droves.

We were lucky [to be included in 2002's] "Lilo & Stitch" movie and soundtrack, and because of that we have 8-, 9- and 10-year-olds who are dyed-in-the-wool Elvis fans.

In recent years, BMG has done a terrific job with marketing and new releases. We had a huge hit with "A Little Less Conversation," because Nike used it in its World Cup [advertising] campaign, and then the song [was remixed by JXL, and it] caught on in dance clubs all over the world. Let's face it: Elvis is all about the music, and it appeals to all demographics and cultures.

**Elvis' daughter, Lisa Marie, also appeals to youth. What is her role as EPE's chairman?**

She definitely puts a young face to the Elvis legacy. She is her own girl, and younger audiences absolutely love that.


Lisa has a really full life, her own music career and she's a devoted mother. She doesn't want to be involved in day-to-day operations, but her influence is very powerful. She's involved in aligning Elvis toward products and projects that reflect what she feels will create the right image.

Her reaction to him is often different from the rest of us; it's very personal, because Elvis is her dad. There's a real benefit to all of us from this type of personal sensitivity.

**Is Elvis' growing presence on the Internet another way of creating a personal connection?**

Elvis.com is a dream marriage between Elvis and his fans, especially worldwide.


*(Continued on page 27)*



# The King's Choice

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## **Graceland: Not The Only Elvis Home**

Fans of Elvis Presley readily link his memory to Graceland, the stately home in Memphis where the King of Rock'n'roll lived his final years.

But three other residences recall Presley's life before stardom.

Two were homes of the Presley family during years of financial struggle. A third is a home today for families in similar circumstances, constructed and operated with the support of the Elvis Presley Charitable Foundation.

In Tupelo, Miss., the two-room wooden house where Presley was born Jan. 8, 1935, is adjacent to the Elvis Presley Museum. Displayed within is the hammer used by the singer's father, Vernon Presley, to build the shack.

In downtown Memphis, an apartment in a public housing development known as Lauderdale Court, where Presley lived with his parents as a teenager, opened last month for tours. The entire 347-unit apartment community, renovated and renamed Uptown Square, is on the National Register of Historic Places. Presley's apartment appears as it did when he lived there.

Also in Memphis is Presley Place, a 12-unit apartment building that Lisa Marie Presley opened in July 2001 as a residence for formerly homeless families.

Managed by the Metropolitan Inter-Faith Assn. as part of its Estival Communities program to aid the homeless, Presley Place was built and is operated with funds from the Elvis Presley Charitable Foundation. While Presley Place is the foundation's primary commitment, it also funds the Elvis Presley Endowed Scholarship at the College of Communication and Fine Arts at the University of Memphis.



## Franchise

Continued from page 26

We had the good fortune of not trying to create too much of a commerce engine with the site and avoided a lot of the disappointment that happened when the tech bubble burst in the late 1990s. We built elvis.com up slowly, concentrated on content, and now we have nearly 1 million unique visitors a month. The average length of stay on the site is 15 to 16 minutes, compared to the industry average of about two minutes.

### What kind of access will fans get from EPE's upcoming TV special and book?

You're referring to the project currently titled "Presley by the Presleys." The initial focus was on a general anthology approach for the TV project. But with a lot of very creative input from David Saltz, who is directing the special, this far more unique concept emerged.

The title pretty much says it all. It will involve Priscilla and Lisa on a personal level and will also include Patsy Presley, who was Elvis' first cousin and one of his closest friends. She has never done interviews or written books before. Altogether, it will present new, rich territory.

The purpose behind this project is to unravel more of Elvis' background—where he came from, what influenced him, maybe help explain why he made some of the choices he did.

The companion book is being written by David Dalton, and it will draw from the many photos, transcripts and documents that are housed in the Graceland archives. Both [projects] are still in flux, so we haven't set final release dates yet.

### Is there a tie-in with the upcoming CBS TV miniseries?

There is no direct tie-in, other than the fact that it is possible because of the continued growth of interest in Elvis Presley.

The CBS miniseries will be a four- to six-hour biopic that will focus mostly on the early part of Elvis' career. [It focuses on the] rags to riches, melding of black and white music, and it's set in a period that saw so much cultural change. It probably will not be ready before late 2005 or early 2006.

If it's done well, it could contribute greatly to the Elvis legacy. If it's done poorly, it could set things back a little. Biopics are always a challenge. For instance, who plays Elvis? Can you imagine trying to find the kind of person who can, or would even try, to replicate the personality, the talent, the sensuality, that Elvis had?

### Is there also a documentary?

Also on our radar is a full-blown documentary that can stand as a serious contribution to American music history. We envision a multiple segment, Ken Burns-type documentary that could tell the whole Elvis story, free of the commercial demands that have to appeal to one demographic or another.

Elvis' father, Vernon, and his manager, Col. [Tom] Parker, were both pack rats, so the Graceland archives contain tens of thousands of photographs, documents and materials that will support the effort. This project is not even in the pipeline yet, so its completion is a long way off.

### What about other possible projects?

There's the ongoing work with Joe DiMuro, Vicky Sarro [VP of product development and marketing] and the whole group at BMG Strategic Marketing. They are doing some great things with the masters, and I think we'll see more worldwide successes like "Elvis: 30 #1 Hits."

At Graceland we hope to add expanded exhibits and would like to build a much larger Heartbreak Hotel that would include entertainment venues, convention facilities and a meeting space.

Elvis is so associated with Las Vegas that if we can do the right thing, we can create another place for fans to connect. When Elvis returns to Las Vegas, it has to be a total experience from top to bottom, and it has to be great.

**Considering that close to half of Elvis' albums are sold outside the United States, the international market must present a huge opportunity for EPE.**

Definitely. "Elvis: 30 #1 Hits" sold two-thirds [of its total units] outside the United States. Of course, we believe the United States will continue to be a strong and growing base, but considering recent trends, we would have to say the world is our oyster.

(Continued on page 28)

# Cherry Lane Celebrates

## the legacy

## of

# Elvis Presley

# "Today Tomorrow & Forever"





## Franchise

Continued from page 27

In places like England and Australia, Elvis' following is so strong that we're exploring everything from themed hotels to permanent and traveling exhibits to offices. Also, technology is opening new doors. Japan and the Scandinavian countries are already far ahead of us in cell phone applications and content. We're working with Diggitt Entertainment in those areas right now.

In general, working with BMG is important too, because they have such a strong worldwide distribution network in place.

### What's the biggest challenge EPE faces in maintaining Elvis' image?

There's the broad-based challenge of demonstrating relevance, but that seems to be taking care of itself nicely. Fifty-three percent of all visitors to Graceland are 35 years old or younger. That's a great statistic.

But there are irritating challenges, like the lingering over-weight caricature of Elvis and the frustration we feel when we hear someone repeat the old—and wrong—statement that Elvis was prejudiced and that he ripped off black music.

Right from the beginning, Elvis continually explained that all of his early influences and heroes were black musicians and artists. He never took credit for [creating] rock'n'roll. He said it was R&B with a new name, and he was just doing it his way.

As for being prejudiced, his friends—including many black friends—would tell you that just wasn't true. If Elvis were alive, he would want to set that straight most of all.

### What is the most intriguing part of your job?

Being part of EPE and the responsibility of preserving the legacy of Elvis Presley is just a joy, because what we do makes so many people happy. There are so many different facets to Elvis' story and so many different constituencies for the music—different tastes, nationalities and cultures—and we're the caretakers.

The gardener analogy comes to mind. We plant new seeds, do the weeding to protect it and preserve its unparalleled beauty. But in the end, it's the original garden that flourishes. For EPE, it's always about Elvis, his legacy and the music.

## DVD

Continued from page 24

### "Elvis—A 50th Anniversary Celebration"

This project celebrates Presley's 50-year legacy in music, TV and film, starting from his first step into Memphis' Sun Studio on July 5, 1954. It features clips from his varied career, as well as interviews with Tom Jones, Glen Campbell, Kenny Rogers, ZZ Top, Suzi Quatro, Neil Sedaka and others. Koch Entertainment Distribution released this \$14.98 documentary DVD June 8.

### "Jailhouse Rock"

WHV released the "Jailhouse Rock" DVD in 2000. Presley's third film premiered Oct. 17, 1957, in Memphis and was released nationally that November. Presley plays Vince Everett, a man serving a one-year sentence for manslaughter, who is introduced to the record industry by his cellmate, a former country singer. Everett ultimately becomes a huge star. The role is considered one of Presley's top performances as an actor. The "Jailhouse Rock" production number is known as the grandfather of music videos, according to EPE. The title is available for \$19.98.

### "Elvis—That's the Way It Is: Special Edition"

"That's the Way It Is," released by WHV in 2001, was a documentary culled from Presley's first concert tour since 1957. The nine-city tour ran in mid-September 1970. MGM filmed the project, which includes concert performances and footage from the recording studio and rehearsals. The DVD (priced at \$19.98) features a behind-the-scenes documentary and highlights of Presley's career. The film debuted at the box office in November 1970 when Presley was on a subsequent eight-city concert tour.

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## Catalog

Continued from page 22

writers as Otis Blackwell, Aaron Schroeder and the teams of Jerry Leiber and Mike Stoller, Doc Pomus and Mort Shuman, and Rose Marie McCoy and Charles Singleton.

Among the best-known songs in the catalogs are such classics as "Can't Help Falling in Love," "Hound Dog," "Don't Be Cruel," "All Shook Up," "Love Me Tender," "Teddy Bear," "A Little Less Conversation," "Devil in Disguise," "Return to Sender" and "Jailhouse Rock."

It's a list, says Cherry Lane's Gurwicz, that "goes on and on."

"As soon as our deal was in place," Gurwicz recalls, "we sent out a two-CD promotional sampler of Elvis 'Hits' and 'Hidden Gems' to studios, production companies, ad agencies and trailer houses, as we wanted to reacquaint the professional community with the breadth of material in this amazing catalog." Gurwicz notes that the sampler, as well as subsequent updates, inspired "myriad" uses.

The re-promotion of the Presley song catalogs coincided with the campaign to revive interest in his recordings through the 2002 release

of "Elvis: 30#1 Hits," the use of his song "A Little Less Conversation" in Nike's World Cup advertisement and the subsequent chart success of that song's remix by JXL.

Among the noteworthy placements of Presley songs cited by the



PRESLEY SIGNED A PUBLISHING DEAL EARLY IN HIS CAREER WITH JEAN AND JULIAN ABERBACH

Photo: Used by permission, Elvis Presley Enterprises, Inc.

movie and the use of "Rubberneckin'" in a Toyota commercial.

Songs from the Presley catalogs in recent films include "Devil in Disguise" ("Black Hawk Down"), "All Shook Up" ("Big Fish"), "It's Now or Never" ("The In-Laws") and "Viva Las Vegas" ("Looney Tunes: Back in Action").

The placements most cited for introducing a new generation to Elvis are the five songs—including "Can't Help Falling in Love," "Stuck On You" and "Hound Dog"—in Disney's hit movie "Lilo & Stitch."

### DIGITAL ELVIS

Executives at Chrysalis and Cherry Lane note that songs from the catalogs now are licensed for ringtones, karaoke, videogames, digital downloads, toys and games, as well as more traditional uses.

"The next time you see someone bopping to the sounds of their iPod," Gurwicz says, "don't be surprised if they are shaking to Elvis."

MacPherson adds: "We continually strive to have good communication with the other administrators of the catalog at Cherry Lane, in both the copyright administration and licensing areas. Both companies believe in strong communication in their respective efforts to maximize the exploitation and protection of the catalogs."

publishers are the use of "A Little Less Conversation" as the theme song for NBC's "Las Vegas" TV series and in the trailer for the "I Spy"

## Elvis Pressings Vital To Vinyl Co.

BY DEBORAH EVANS PRICE

"We like to say 'Elvis never left the building,'" says Cris Ashworth, president of United Record Pressing, a Nashville company contracted by BMG to manufacture Elvis Presley product on vinyl.

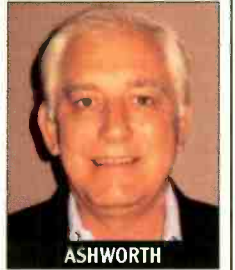
Ashworth prides himself on his company's long-standing relationship with the King's music. A large portion of his warehouse is filled with Presley paraphernalia that has been part of the vinyl releases the company has done through the years. One of the most recent packages was the vinyl version of the chart-topping "Elvis: 30 #1 Hits."

"We manufactured 10,000 double albums," says Ashworth, who purchased the plant in 1999. "And of course, we'd always like to press a few more. Every year we always seem to have a run on Elvis."

Ashworth employs 38 workers running two shifts at the company, which has been around since 1962.


"We've got a 24,000-square-foot warehouse behind us. I have shelving and racking, and I'd say 80% of what's on those shelves is Elvis, and that's just raw material components—sleeves, jackets, inserts, and on and on."

Beyond vintage recordings, the company has manufactured vinyl product by Alan Jackson, the Notorious Cherry Bombs and other current acts, but Presley remains a perennial favorite. "Quality is timeless," Ashworth says of Presley's eternal appeal. "You know it when you hear it."



ASHWORTH

# LONG LIVE THE KING



Chrysalis music group is proud and honoured to kneel at the throne, and serve.



## Elvis

Continued from page 17

Maybe we think of the 1973 "Aloha From Hawaii" Elvis, appearing on another TV special seen by more than 1 billion people around the world.

Or do we speak of the erratic Sun King of Las Vegas and Hermit King of Memphis, worshipped by many yet isolated from all—a near-joke again until his death at 42 proved his decline was no joke at all?

### THE MAGNA CARTA OF ROCK

Which Elvis?

Musically, everyone has their preferences. Agreed, the Sun sessions were a historic event akin, perhaps, to the signing of the Magna Carta.

But "Suspicious Minds" in 1969: Now *that* was a great record. And even later throwaways—"Patch It Up" from "Elvis: That's the Way It Is," a cover of Anne Murray's "Snowbird" on the underrated "Elvis Country"—showed that the older King, despite losing speed on his fastball, could still throw a wicked curve and change-up.

But it's more than music that makes Elvis an ever-present part of our cultural life. He is our icon in chief. Only drag queens and Kennedy assassination buffs—now there's a wild combo—still find symbolic meaning in Marilyn Monroe. A handful of film critics lament the early passing of James Dean. Marlon Brando lived long enough to kill his own mystique.

But Elvis—who else has had such a long, ubiquitous run as everything from a bobblehead doll to an imagined face on Mount Rushmore?

John Lennon is mourned, Kurt Cobain lamented, Jerry Garcia missed, but the ache they left has more to do with their art. Elvis

transcends art, as anyone who has seen one of those silk day-glo portraits of the King or sat through "Fun in Acapulco" for the eighth time will tell you.

"Elvis has left the building" were the words spoken at the end of every Elvis Presley concert. The pageantry had ceased. The show was over. There would be no encore, no autographs, no backstage laying of the hands to heal the sick or raise the dead. Now the phrase "has left the building" has entered the American lexicon.

But Elvis has not left the building. The *idea* of Elvis, the icon in chief, surpasses his worldly accomplishments. There are nearly as many movies featuring Elvis imitators as there were movies star-

### 'The idea of Elvis surpasses his worldly accomplishments.'

ring Presley himself. His life has lent itself to serious biography (Peter Guralnick's two volumes), intellectual hatchet-jobs (Albert Goldman's "Elvis") and essays that view American history through the prism of Elvis (Greil Marcus' "Mystery Train"). He appears in hundreds of works of fiction—some of which were even meant as fiction—and hundreds of memoirs of the "I Was Second Cousin of Elvis' Weekend Gardener" variety.

There are songs about Elvis, the best being Jimmy Webb's "Elvis and Me," which nails the frustration many felt during Elvis' later years. (Second-best: George Jones ruminating on a lost romance while devouring the contents of an Elvis commemorative Jim Beam whiskey bottle in "The King Is Gone [So Are You].")

Of course, Elvis Presley has been officially dead since that summer day in 1977. But no sooner had Elvis died than he began his final act.

Contemporary rockers try to channel Elvis' spirit by paying homage to his image as much as his music. The art direction of the Clash's 1979 masterpiece "London Calling" copies (right

down to the ink color) the cover of Elvis' first RCA album. A new two-CD retrospective by underappreciated British band the Fall is titled "50,000 Fall Fans Can't Be Wrong: 39 Golden Greats," a joking twist on "50,000,000 Elvis Fans Can't Be Wrong—Gold Records Vol. 2," the 1960 LP compiled to keep the base satiated while Elvis got back to civilian life.

An English teacher at a junior high school recently asked her eighth-grade students on behalf of *Billboard*: Who was Elvis Presley? Does he matter? If so, why?

The school, located in Queens, N.Y., may have more different nationalities among its student population than any other school of similar size on earth. So the students' answers reflect a kind of global awareness, or lack thereof. Here are some of the responses:

"He created the heart and soul of rock, so he'll always be thought of as king. But his music is outdated, he's dead and no one really cares."

"Out with the old, in with the new... Word!"

"He still matters, because... music never dies, and... there are many old people who still like him."

"I don't know who he is. I don't care who he is. He is ugly."

"Elvis is still important, because he was one of the first people to discover hip-hop."

OK, so Elvis didn't exactly invent hip-hop. Although if he were a teenager today, Elvis would arrive in a musical package called something like EAP & the TCB Crew or EP & the Memphis Posse—or in a Christian boy band called, let's see, Graceland.

And that's the thing about Elvis that makes him a powerful presence in the 21st century: We can imagine him as anything, anytime, anywhere.

We can imagine celebrating the 100th anniversary of the Sun sessions, which will be repackaged in the form of audio brain implants, a continuing revenue stream for what people will refer to as "the Label": BMG/EMI/Sony/Universal/Warner/Clear Channel/Viacom, a division of, oh, Sub Pop/Razor & Tie Industries, perhaps.

And all those years from now, the feeling will still be the same: Elvis died, but when you think about it, it may have been the shortest death ever recorded.

*Wayne Robins, a longtime pop writer and critic, reviewed Elvis Presley's 1971 concert at McNichols Arena in Denver for the weekly Boulder Express. He is a copy editor at Billboard.*

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## BMG

Continued from page 18

"30 #1 Hits" gave Presley his first No. 1 pop album in *Billboard* in nearly 30 years and sold more than any of his releases in recent memory: some 9.5 million units worldwide, according to BMG.

In 2003 came "Elvis: 2nd to None," which has sold more than 2 million units worldwide, according to the label.

With DiMuro's arrival at BMG Strategic Marketing two years ago, the renaissance of Presley's catalog continued. The 50th anniversary of rock'n'roll was tailor-made for celebrating Presley's legacy, and the momentum of "30 #1 Hits" had fans wanting more. But DiMuro knew how important it was to also bring a younger audience into the fold.

"The fan who already knows Elvis loves him for the music and the sexuality during his performances," DiMuro says. "We need a younger audience to help sustain Elvis' legacy, and younger fans need to see him at his best."

This meant assembling the best A&R team—Jorgensen and compilation executive Rob Santos—and using technology to pull every note and sideways glance from audio and video catalog.

The campaign also involved coordinating with EPE on advertising, events and media placements like Elvis Radio, which broadcasts 24 hours a day from Graceland on satellite radio outlet Sirius. Presley grabbed more headlines July 5 with a 100-station worldwide radio simulcast of "That's All Right" from Sun Studio.

"Marketing Elvis is much smoother now after the repositioning," EPE president Jack Soden says. "We couldn't be happier with BMG for reining in the catalog."

EPE, meanwhile, has licensed rights to create Presley mer-

(Continued on page 31)

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## BMG

Continued from page 30

chandise to some 120 companies worldwide. About 90% of those are in the United States.

The merchandise includes such products as Wurlitzer's limited edition Elvis Presley jukebox, Stern Pinball's game that plays Presley's songs, and Elvis Presley action figures from McFarlane Toys.

Album sales per release have skyrocketed, although it's difficult to accurately count Presley's worldwide album sales through the years.

In January, at a press event on the grounds of Graceland, RIAA chairman/CEO Mitch Bainwol confirmed Presley's status as America's best-selling solo artist with U.S. sales of slightly less than 120 million units.

### WORLDWIDE APPEAL

To truly understand Presley's commercial impact, however, his appeal in most of the world's markets outside the United States must be considered.

BMG says 40%-50% of Presley's sales come from outside America (including 66% of the sales of "30 #1 Hits"). It is a phenomenal accomplishment, especially considering the only times Presley officially performed outside the United States were five concerts in Canada in 1957.

"When I took over the project, I really learned what the man means to pop culture around the world," DiMuro says. "Marketing in the United States sets the benchmark, but international markets are vital to our strategy."

And the repositioning and re-



Photo: Used by permission: Elvis Presley Enterprises, Inc.

PRESLEY: ENDURING IMPACT

packaging of Presley's legacy is far from over.

The Presley family's intimate look at his life is scheduled for release next year through a book and a TV special under the working title "Presley by the Presleys." Following on its heels is a CBS TV biopic. In addition, BMG and EPE are coordinating the soundtracks to Broadway musical "All Shook Up" and theatrical film "Elvis Has Left the Building."

DiMuro also mentions concept records, tributes or duets similar to the one Natalie Cole did with her late father, Nat "King" Cole.

"We have this huge catalog of repertoire," he says. "As long as we can create a compelling angle, no idea gets dismissed instantly."

These days, with interactive technology at fans' fingertips, modern-day mythology is easy to pass along. What's not easy is creating a marketing campaign for a Greek god.

Fortunately for BMG and DiMuro, Elvis Presley was once flesh and blood.

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# New U.K. Licensing Laws May Boost Live Scene

BY LARS BRANDLE

LONDON—A British government-backed task force has published a survey of the country's grassroots live music scene that it plans to use as a benchmark to gauge the impact of new licensing regulations.

The regulations are intended to make it easier for small venues to present live music.

According to the Aug. 25 report "Live Music Scene—The Verdict," the country's small venues together hosted about 1.7 million concerts during the past year, and the potential for growth will exist for years to come.

The report was the first major project of the Live Music Forum, which the government's Department of Culture, Media and Sport established in January to monitor the impact of new licensing laws for live entertainment.

The forum includes representatives from the music industry, the Arts Council, local authorities, small venues and government. Of the 1,577 small venues in England and Wales that research firm Mori polled for the survey, about 47% reported having staged live performances at least once during the last year.

While expectations were high that the report would portray a vibrant live scene, LMF chairman Feargal Sharkey says he was nonetheless impressed by the scale of its findings.

"The results were quite staggering. I was really taken by surprise," Sharkey says. He himself forged a successful international recording career as frontman for '70s Irish punk band the Undertones, who were initially signed to Sire and then EMI, and later as a Virgin-signed solo artist in the '80s.

## 'HUGE APPETITE FOR LIVE MUSIC'

Almost one-fifth of the surveyed venues reported staging live music "regularly" (at least twice per month), while 55% of venues that put on music said they did so because customers demand it.

"I think it's quite fair to say there's a huge [appetite] for [live music] out there," Sharkey says. "I thought that it would be popular, but I didn't think it would be that extreme. That's an incredibly positive thing for the live-music industry and the music industry in general."

The study focused primarily on pubs, clubs, student unions, restaurants and other small venues where the new laws were expected to have

the greatest effect. Venues whose "core business" is live music were not involved in the project.

Culture, Media and Sport Minister Richard Caborn says the survey also revealed that many venues have not yet considered staging live music.



SHARKEY: 'IT GIVES US AMBITIONS'

"The new licensing laws will create more opportunities for budding musicians, but the survey shows that there are many potential venues which have not thought about putting on live bands," Caborn says.

"We need to encourage them to do so and show them that the licensing changes will make staging live music easier, so that they are ready to embrace the new law when it comes in next year."

Keith Ames, communications officer of the Musicians' Union, welcomes the findings but highlights the need for a system to communicate to venue owners the law's implications.

"We must ensure that licensees, promoters and events organizers are fully informed as to the opportunities available," he says.

The new law will eliminate the controversial "two in a bar" rule, an exemption under the Licensing Act of 1964 that allowed up to two performers to play without a license. Critics of the old system complained that it restricted the opportunities of entertainers and failed to protect local residents from noise nuisances. The outdated system also was mired in red tape. Venue operators had to apply for a live-music license through a magistrates court, and fees varied greatly around the country.

This system will be replaced with a single, flexible license combining public entertainment and alcohol. The new laws also pave the way for

flexible opening hours for premises, with the potential for license-holders to run their venues 24 hours a day, seven days a week. After receiving royal assent July 10, 2003, the new system became officially recognized as the Licensing Act of 2003. It goes into effect in November 2005.

The survey results are intended to help measure changes brought about by the act. The LMF will repeat the polling next year, then compare the results with the first survey.

"The report will give us focus for what we're looking at—the size, scale and volume of [the live scene]. And when we come back in a year and a half, we have something to compare it with. It gives us ambitions," Sharkey explains.

"Wouldn't it be nice to push the 1.7 million [annual gigs] to 2 million? [That's] the sort of thing we hope it can do."

At the end of the LMF's life span, in mid-2006, it will issue a report to the British government reviewing what impact, if any, the new licensing regulations have had on live music. Further, the forum will make recommendations for developing and expanding live music and to make it more accessible.

# HOB Developing Smith, Others On The Road

BY RAY WADDELL

When it comes to artist development, House of Blues is putting its money—and marketing muscle—on the line.

HOB's Emerging Artist program, with help from partner Sirius Satellite Radio, is positioning to be a big factor in breaking new acts.

One has to look no further than Mindy Smith's next outing or such recent successes as Jason Mraz and Gavin DeGraw.

When Smith begins her tour Oct. 1 in Asheville, N.C. (billboard.biz, Aug. 25), she will play bigger rooms for the biggest paychecks of her fledgling career.

More important, Smith will be the beneficiary of "a huge shot in the arm marketing-wise," says Kevin Morrow, senior VP at HOB and a point man in its artist development efforts.

HOB is presenting Smith's tour in support of her Vanguard debut, "One Moment More." Plus, she will be featured in October on Sirius' "House of Blues Emerging Artist of the Month" radio series.

"We pick one emerging artist a month, and their content is put on Sirius radio," Morrow explains. "Beyond that, we throw in about \$100,000 worth of marketing to pro-

mote the band or artist."

Morrow oversees several HOB tours each year dedicated to emerging artists, and he says Smith fits right in. "We feel she will be a star, and we're throwing all of House of Blues' marketing assets behind her."

Those assets include a marketing relationship with Entertainment Weekly, video content in HOB clubs, posters and point-of-purchase materials at retail and venues, e-media support and street-level marketing.

"We buy the entire tour and promote or co-promote in each city," Morrow says.

Aside from Mraz and DeGraw, the program's past successes include Maroon5, Hoobastank and the Deftones.

"Last year we had Gavin DeGraw open for Maroon5," Morrow says. "And this year we did the entire country with Gavin as a headliner. This is an example of taking a kid nobody really knows from zero to headlining and filling our clubs."

Sometimes HOB's participation includes matching a sponsor with an act, as it did for the Maybelline New York Chicks With Attitude tour and Liz Phair (*Billboard*, Aug. 14), and for Verizon Wireless and Jet.

The 29-date Smith tour will play such venues as the Trocadero in



SMITH: OCTOBER MARKS HER FIRST NATIONAL HEADLINING TOUR

Philadelphia (Oct. 8), B.B. King's Blues Club in New York (Oct. 9), the Recher Theatre in Baltimore (Oct. 10), House of Blues in Chicago (Oct. 24) and the Boulder (Colo.) Theatre (Oct. 28), before wrapping Nov. 7 at the House of Blues in Los Angeles.

This will be Smith's first national headlining tour. Charlie Mars and Garrison Starr will join her in

several markets.

Smith is managed by Casey Verbeck at Partners in Music and booked by Jay Williams at the William Morris Agency. Both, along with Vanguard president Kevin Welk, were involved in orchestrating the tour.

"We all sat down and came up with some cool marketing ideas,"

Morrow says. "It was a real leap of faith for all of us, but we really believe Mindy could be the triple-A or country version of Norah Jones."

Williams says the tour's guarantees and venues are not necessarily larger than those Smith would command at this stage in her career without the HOB support. The real value, he agrees, is in the marketing.

"The rooms were picked [by] us and House of Blues together, based on her albums sales in these markets," Williams explains. "[HOB] gives us a well-coordinated national advertising campaign, working hand in hand with the local promoters and clubs to make sure these advertising dollars are used wisely."

HOB's artist-development efforts have multiple benefits. "All of our clubs need content," Morrow says. "As record companies have been consolidated, fewer and fewer bands are being developed. As the pool of artists gets depleted, it affects us at the club level."

And, ultimately, at the amphitheater and arena levels. "We have to be involved in developing acts to get them to the next level," Morrow says. "It takes a cooperative effort, from the labels, the managers, the promoters and the artists, to break through."



ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Aug. 25-29	\$2,444,384 \$225/\$175/\$127.50/\$87.50	18,142 19,692 five shows one sellout	Concerts West/AEG Live
METALLICA, GODSMACK	Allstate Arena, Rosemont, Ill. Aug. 27-28	\$1,785,995 \$75/\$55	30,941 two sellouts	Jam Productions
DAVE MATTHEWS BAND, GRAHAM COLTON, CHARLIE MARS BAND	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Aug. 20-21	\$1,222,101 \$57/\$39.50	28,321 32,892 two shows one sellout	Clear Channel Entertainment
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. Aug. 26	\$1,143,422 \$79.75/\$59.75	24,951 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Halifax Metro Centre, Halifax, N.S. Aug. 25-26	\$1,033,455 (\$1,349,793 Canadian) \$68.83/\$45.86	16,255 two sellouts	Clear Channel Entertainment, Gillett Entertainment Group
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Tweeter Center, Tinley Park, Ill. Aug. 21	\$1,011,645 \$78.25/\$10	22,570 28,636	Clear Channel Entertainment
METALLICA, GODSMACK	Xcel Energy Center, St. Paul, Minn. Aug. 16	\$994,125 \$75/\$55	17,555 sellout	Jam Productions
PHIL COLLINS	Arrowhead Pond, Anaheim, Calif. Aug. 26	\$940,340 \$95/\$50	12,066 12,747	Clear Channel Entertainment
CHER, TOMMY DRAKE	Copps Coliseum, Hamilton, Ontario Aug. 23	\$806,920 (\$1,046,819 Canadian) \$69.30/\$46.17	12,829 13,324	Clear Channel Entertainment
VAN HALEN, SHINEDOWN, SOUL SIKRUS	Oakland Arena, Oakland, Calif. Aug. 13	\$803,522 \$119.50/\$88	9,410 14,186	Another Planet Entertainment, AEG Live
VAN HALEN, SHINEDOWN	Save Mart Center, Fresno, Calif. Aug. 14	\$761,600 \$96.50/\$36.50	9,068 11,167	Another Planet Entertainment, Goldenvoice/AEG Live
JOSH GROBAN, WILLIAM JOSEPH	Arrowhead Pond, Anaheim, Calif. Aug. 22	\$728,990 \$95/\$40	10,101 10,386	Clear Channel Entertainment
DAVE MATTHEWS BAND	Crickit Pavilion, Phoenix Aug. 24	\$719,229 \$53/\$35.50	17,226 19,841	Clear Channel Entertainment
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Rupp Arena, Lexington, Ky. Sept. 4	\$705,651 \$62.50/\$52.50	11,741 14,030	Outback Concerts
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Van Andel Arena, Grand Rapids, Mich. Sept. 2	\$675,607 \$61.75/\$41.75	11,653 sellout	Clear Channel Entertainment
SARAH MCLACHLAN, BUTTERFLY BOUCHER	Palace of Auburn Hills, Auburn Hills, Mich. Aug. 23	\$674,265 \$65/\$45	12,903 15,000	Clear Channel Entertainment
SARAH MCLACHLAN, BUTTERFLY BOUCHER	United Center, Chicago Aug. 31	\$655,475 \$65/\$55/\$45	11,249 13,738	Jam Productions
ALAN JACKSON, MARTINA MCBRIDE	Save Mart Center, Fresno, Calif. Aug. 12	\$653,692 \$71/\$51	10,065 12,550	Another Planet Entertainment
JOSH GROBAN, WILLIAM JOSEPH	Mandalay Bay Events Center, Las Vegas Aug. 21	\$653,620 \$115/\$40	8,426 8,685	Clear Channel Entertainment
THE DEAD, WARREN HAYNES	HiFi Buys Amphitheatre, Atlanta Aug. 19	\$605,133 \$53.50/\$43.50	12,778 18,679	House of Blues Concerts
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Aug. 22	\$603,108 \$49.50	13,297 15,806	Clear Channel Entertainment
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Verizon Wireless Music Center, Noblesville, Ind. Aug. 24	\$588,695 \$134/\$43	12,557 24,440	Clear Channel Entertainment
RUSH	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 3	\$539,221 \$87/\$6.50	12,571 22,575	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	ctnow.com Meadows Music Centre, Hartford, Conn. July 31	\$533,255 \$51.50/\$15.50	14,578 24,212	Clear Channel Entertainment
CHER, TOMMY DRAKE	Dodge Arena, Hidalgo, Texas Aug. 11	\$530,658 \$150.25/\$65.25	5,532 5,738	Clear Channel Entertainment
SARAH MCLACHLAN, BUTTERFLY BOUCHER	Bell Centre, Montreal Aug. 16	\$528,694 (\$694,490 Canadian) \$49.48/\$34.26	11,370 11,500	Gillett Entertainment Group, House of Blues Canada
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Ford Amphitheatre, Tampa, Fla. Aug. 18	\$528,606 \$51.50/\$10	15,226 20,470	Clear Channel Entertainment
RUSH	Tweeter Center at the Waterfront, Camden, N.J. Aug. 4	\$525,930 \$82/\$15	10,332 24,867	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Verizon Wireless Amphitheater, Selma, Texas Aug. 21	\$525,300 \$51.50/\$10	13,693 19,262	Clear Channel Entertainment
JOSH GROBAN	Red Rocks Amphitheatre, Morrison, Colo. Aug. 19	\$525,230 \$85/\$45	8,614 8,661	Clear Channel Entertainment, KSE
THE WHO	Vodafone Arena, Melbourne, Australia July 31	\$523,187 (\$745,068 Australian) \$122.11/\$58.98	6,273 7,834	Michael Chugg Entertainment, Jack Utsick Presents
USHER	Schottenstein Center, Columbus, Ohio Aug. 25	\$521,625 \$59.50/\$45/\$35	9,986 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Jack Utsick Presents
USHER	U.S. Bank Arena, Cincinnati Aug. 17	\$521,382 \$58/\$45	10,413 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Nederlander Organization
JOHN MAYER, MAROONS, DJ LOGIC	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 21	\$518,319 \$47.50/\$15	14,639 22,581	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Blossom Music Center, Cuyahoga Falls, Ohio Aug. 5	\$518,215 \$53.50/\$35/\$17.50	14,275 18,500	House of Blues Concerts

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# Promo Vets Back On Their Own

Two veteran Nashville promoters, **Steve Moore** and **Marcie Allen Cardwell**, are back among the independent ranks through separate start-ups.

Moore has resurrected his **Moore Entertainment**

brand after a stint as a promoter/event producer at **TBA Entertainment**.

Moore left TBA shortly after the company was acquired by a group led by **Irving Azoff** (*Billboard*, April 24).

Moore has drifted in and out of the corporate entertainment

world. He came to Nashville as GM of the **PACE**-owned Starwood Amphitheatre in Antioch, Tenn. He left PACE and formed Moore Entertainment in 1992, which TBA acquired in 2001.

Since 1996, Moore has retained the rights to produce the annual New Year's Eve bash at Nashville's Gaylord Entertainment Center. Headliners have included **Tim McGraw**, **Kenny Chesney**, and **Toby Keith**; last year's event with Keith and **Willie Nelson** grossed \$870,000 and sold out at 14,336.

presented with opportunities to join other companies following her resignation from MAD, she opted to go the independent route.

"I interviewed with several different companies, but I had so many clients

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



that I decided to go forward with **MAC Presents**," she says. "I want to keep it small and give my clients the attention they want."

Cardwell founded **MAD Booking** (which stands for **Marcie Allen Does Booking**) in May 1999. The company now produces such weekly summer concert series as **Bridgestone Dancin'** in the District in Nashville, **Aquafina** on the Bricks in Atlanta and **McDonald's Sessions** at Merriwether in the Washington, D.C., market. MAD also produced the **Virgin College Megatour**, a national tour headlined by **Michelle Branch**.

Cardwell says **MAC Presents** will focus on college booking, tour sponsorships and talent buying for festivals and special events. She will work out of her home and can be reached at 615-269-6595.

**TRAVELIN' BAND:** **John Fogerty** is looking forward to being backed by **Bruce Springsteen & the E Street Band** on the upcoming **Vote for Change** tour.

"The bottom line for me, I want people to go out and vote, to exercise this true gift we have as Americans," Fogerty tells *On The Road*.

And while he firmly believes the tour has the potential to impact votes, he prefers to focus on the music. "Besides being an American, my job as a musician is to play the best music I can," he says.

"I really hope these [Vote for Change] shows are completely about the music," he continues. "I come from the 1960s, and to me there was nothing more boring than watching **Abbie Hoffman** get onstage and talk about politics."

Following the **Vote for Change** tour, Fogerty will begin a headlining tour in support of his new **Geffen** release, "Deja Vu All Over Again." "At that point, I'm just a working musician, pushing my record," he says (see story, page 13).



CARDWELL: TAKING THE INDIE ROUTE

Projects for Moore include involvement in the upcoming **CMT**-sponsored **Keith Urban** tour, which begins Oct. 8 in Muncie, Ind., at **Emens Auditorium**, and **Dolly Parton's Hello, I'm Dolly** tour, which hits the road Oct. 14 at the **Bi-Lo Center** in Greenville, S.C. Moore's new number is 615-742-4905.

Meanwhile, Cardwell has formed **MAC Presents**, an independent talent buyer and event sponsorship firm (*Billboard*, Sept. 11).

Cardwell resigned earlier this month as president of live-event producer **MAD Booking & Events** in Nashville, a company she founded five years ago (*billboard.biz*, Aug. 9). **Laura Valente**, formerly VP in MAD's Atlanta office, was named president.

Cardwell says that, while she was



# Dead Heat For No. 1 Summer Anthem

BY RASHAUN HALL

Summer anthems. Every year has at least one. It's the song that, no matter where you go or what you do, you can't escape hearing its familiar refrain. The summer of 2004 is no different... or is it?

This year's summer anthems—Lil' Flip's "Sunshine," Terror Squad's "Lean Back" and Juvenile's "Slow Motion"—have captured the ears of radio listeners nationwide.

"These songs were huge for us," WWPR (Power 105) New York PD Michael Saunders says. "There's not much difference between Power and the rest of the country. Juvenile is a Southern artist, and I'm surprised it is doing so well across the country. It is a testament to music being universal... It doesn't matter what region it comes out of—good music prevails."

Still, while the tracks by Lil' Flip, Terror Squad and Juvenile have attained success, no single has taken hold as *the* anthem of 2004, à la 50 Cent's "In Da Club" last year.

"Honestly, a lot of it is timing," KXHT (Hot 107) Memphis marketing and promotions director Mo Better says. "Summer is always about that record that is a summer anthem.

This year everyone was trying to find that. There hasn't been that one takeover record."

Saunders agrees. "It still comes down to the song. A song like 'In Da Club' was a phenomenon and does not happen every summer. It just happens every now and then."

## STILL A SUCCESS

Despite the lack of a "takeover record," each of these singles has done very well for its act and label.

For Sony Urban Music, "Sunshine" has been a bright spot, since it introduced Lil' Flip to a much broader audience.

"We wanted to show his diversity as an artist," senior VP of urban promotions Rodney Shealey says. "We didn't want people pigeonholing him. If you look at the two singles—'Game Over' and 'Sunshine'—you can really see his range."

"Sunshine" has racked up 42,475 detections as of this issue, according to Nielsen Broadcast Data Systems.

"We were building off of the momentum of 'Game Over,' so we wanted to move quickly on the next single," Shealey says. "We didn't want 'Game Over' to go away before we had 'Sunshine' set up.



TERROR SQUAD: FAT JOE HAD A PLAN FOR 'LEAN BACK'



JUVEINILE: SOUTHERN GOES NATIONWIDE



LIL FLIP: HE LET THE 'SUNSHINE' IN

"Radio was still reluctant [to play the single] because it was such a departure," he adds. "It started slow, and although the rotation changes weren't what we hoped for, we

showed perseverance." "Sunshine" and [T.I.'s] 'Let's Get Away' are examples of ideal summer records that you can hear at your family cookout or blaring [in] your local

park," WMIB (103.5 the Beat) Miami PD Dion Summers says. "Those records just have that vibe that identifies with this time of year."

Mo Better attributes the success of "Sunshine" to Lil' Flip's going against the grain.

"The only reason the song caught on is because no else was making that Ja Rule/Ashanti-type record," he says. "Flip filled a void that no one else wanted to touch."

Universal scored a one-two punch this summer with "Slow Motion" on the Cash Money imprint and "Lean Back" on SRC. Both singles have topped Airplay Monitor's R&B/hip-hop airplay chart.

According to Universal Motown senior VP of promotion Michael Horton, each single had its own unique setup that led to its success.

For "Lean Back," that meant "a combination of a lot of factors," Horton says. "We had an incredible video, an incredible track and it was a new dance. It was also really banging in the clubs."

Horton adds that Terror Squad founder Fat Joe "did his part too. His relationships helped a lot. With a Fat Joe record, there comes a certain level (Continued on page 36)

# Saadiq Skeds Solo Set, Production

Raphael Saadiq's forthcoming album, "Raphael Saadiq As Ray Ray," retains the self-described "gospeldelic" feel of his last studio set, "Instant Vintage." However, the singer/songwriter/producer emphasizes the Oct. 5 release was recorded with his fun side in mind.

"This one is more aggressive, more radio-friendly," Saadiq says. "It's one of those good, Saturday-playing records."

Born Charlie Ray Wiggins in Oakland, Calif., Saadiq titled this album after his childhood nickname. The first two tracks spun off the Pookie Entertainment/Navarre project are

"Rifle Love" and "Chic Like You" (pronounced "chick"). The former features Saadiq reunions with his brother, Tony! Toni! Toné! cohort Dwayne Wiggins, and Lucy Pearl colleague Dawn Robinson.

Additional collaborators include Babyface, Battlecat, Ledisi's Sundra "Sun" Manning, Kelvin Wooten, Michael Angelo Saulsberry and TVT R&B newcomer Teedra Moses.

Saadiq promises a new Tonys album is on the way, and a set from fellow Pookie artist Joi is due in early 2005. He is also talking about touring with Mos Def.

In the meantime, Saadiq is working on what he calls the "Pookie Blue Room" project. He describes its musical style as "more artistic but not neo-soul, with more of a European feel."

A slew of other projects have also been keeping Saadiq busy. You can hear his work on Jill Scott's newly released *Hidden Beach Recordings* CD, "Beautifully Human—Words and Sounds Vol. 2"; Sony Urban/Legacy's Isley Brothers remix set, "Taken to the Next Phase (Reconstructions)"; and Moses' debut, "Complex Simplicity."

Saadiq also penned two songs, "Show Me the Way" and "Love Together," for the new Earth, Wind & Fire album. The long-talked-about set is due in October from Mathew Knowles' Sanctuary Urban Records Group. Saadiq joins Musiq and other artists in working with the venerable act.

"At first I said no," Saadiq recalls about the EW&F invitation. "Working with legendary

groups can be such a risk. I didn't want to be responsible for making them sound wack. But we did it, and I'm proud of these tracks."

Asked for his opinion of what's shaking lately on the R&B/hip-hop front, Saadiq says, "There's good energy out there, thanks to artists like Kanye West and Lil' Flip. More cats from the South and Midwest are in the trenches working together. That's why you see Flip, David Banner and other camps

Conway's Motown debut, "How the West Was Won," is now slated for early 2005.

Mos Def's sophomore album, "The New Danger," arrives Oct. 12 from Geffen Records.

Singer/actress Raven-Symone, who stars in Disney Channel's "That's So Raven," focuses on her singing side with "This Is My Time." Her solo debut on Hollywood Records hits store shelves Sept. 21. Mixing contemporary R&B, hip-hop, pop and alternative, the album

sports contributions by noted songwriter Diane Warren and producers Scott Storch (Beyoncé), Walter Afanasieff (Gloria Estefan) and Matthew Gerrard (Hilary Duff), among others.

Los Angeles rap veteran MC Eiht returns Sept. 28 with solo album "Veterans Day." The release is on West Inc. Records/Native Records, distributed by Ryko's Penalty Associated Labels.

NBA point guard Gary Payton dunks his way into the music business with Rock Solid Entertainment. Its inaugural release, "Gary Payton Presents Rock Solid Entertainment—New Breed," is due Sept. 14 via Select-O-Hits.

The compilation features such Rock Solid acts as R&B singer Ill Gates and rap act PYG'z (Pacoima Young Gunz), who appear on the first single, "I See Some Ladies Tonight." The company's roster includes singer Christopher Williams ("I'm Dreamin'"). Gary "the General" Jackson is Rock Solid's president/CEO.



SAADIQ: THE FEEL IS GOSPELDELIC

Rhythm & Blues  
By Gail Mitchell  
gmitchell@billboard.com



really coming up. I love that type of energy. Their hustle is different than the R&B cats who don't get together [as much] to do stuff, especially on the indie side. But I still love the grind."

MUSICAL NOTES: With their Best of Both Worlds tour kicking off Sept. 30, R. Kelly and Jay-Z, sources say, are in the midst of recording a follow-up to their 2002 collaboration of the same name.



SEPTEMBER 18  
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# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NEW	RE-ENTRY								NEW	RE-ENTRY				
1	NEW	1	NEW	1	<b>JILL SCOTT</b>	HIDDEN BEACH/EPIC 92773/SONY MUSIC (18.98 EQ CD)	<b>Beautifully Human: Words And Sounds Vol. 2</b>	1	51	50	35	NEW	8	<b>DEVIN THE DUDE</b>	J PRINCE 42038/RAP-A-LOT 4 LIFE (16.98 CD)	<b>To Tha X-treme</b>	6
2	1	57			<b>R. KELLY</b>	JIVE 60356/ZOMBA (17.98/19.98)	<b>Happy People/U Saved Me</b>	1	52	47	41		32	<b>TWISTA</b>	ATLANTIC 83598/AG (10.98/13.98)	<b>Kamikaze</b>	1
3	NEW	1			<b>LL COOL J</b>	DEF JAM 002939*/DJMGM (13.98 CD)	<b>The DEFinition</b>	3	53	52	39		12	<b>CHRISTINA MILIAN</b>	ISLAND 002223*/DJMGM (13.98 CD)	<b>It's About Time</b>	5
4	2	90			<b>YOUNG BUCK</b>	G-UNIT 002972*/INTERSCOPE (13.98 CD)	<b>Straight Outta CaShville</b>	2	54	67	54		13	<b>FRED HAMMOND</b>	VERITY/JIVE 58744/ZOMBA (11.98/17.98)	<b>Somethin' 'Bout Love</b>	4
5	NEW	1			<b>RAY CHARLES</b>	HEAR 2248/CONCORD (18.98 CD)	<b>Genius Loves Company</b>	5	55	53	—		2	<b>STREETWIZE</b>	SHANACHIE 5116 (17.98 CD)	<b>The Slow Jamz Album</b>	53
6	3	—			<b>MASE</b>	BAD BOY/FFD REEL 003063*/UMRG (13.98 CD)	<b>Welcome Back</b>	3	56	66	47		12	<b>BEASTIE BOYS</b>	BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	<b>To The 5 Boroughs</b>	1
7	4	65			<b>THE DIPLOMATS PRESENT JIM JONES</b>	DIPLOMATS 5770*/KOCH (17.98 CD)	<b>On My Way To Church</b>	4	57	60	49		16	<b>JUVENILE, WACKO &amp; SKIP</b>	UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD)	<b>The Beginning Of The End...</b>	17
8	5	1			<b>213</b>	DOGGYSTYLE 2670*/TVT (11.98/17.98)	<b>The Hard Way</b>	1	58	55	44		55	<b>T.I.</b>	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	<b>Trap Muzik</b>	2
9	6	2			<b>SHYNE</b>	GANGLAND/DEF JAM 002662*/DJMGM (8.98/13.98)	<b>Godfather Buried Alive</b>	1	59	43	—		2	<b>E-40</b>	SICK WID' IT/JIVE 62572/ZOMBA (11.98 CD)	<b>The Best Of E-40: Yesterday, Today &amp; Tomorrow</b>	43
10	9	9			<b>ANTHONY HAMILTON</b>	SO SO DEF 52107/ZOMBA (12.98 CD)	<b>Comin' From Where I'm From</b>	6	60	51	45		62	<b>MONICA</b>	J 20031*/RMG (12.98/18.98)	<b>After The Storm</b>	2
11	7	—			<b>PITBULL</b>	DIAZ BRO/OTHERS 2560*/TVT (11.98/18.98)	<b>M.I.A.M.I. (Money Is A Major Issue)</b>	7	61	56	50		12	<b>VARIOUS ARTISTS</b>	VP 93302*/AG (16.98 CD)	<b>Reggae Gold 2004</b>	9
12	11	4			<b>LIL WAYNE</b>	CASH MONEY 001537*/UMRG (13.98 CD)	<b>Tha Carter</b>	2	62	36	—		2	<b>DETRICK HADDON</b>	VERITY 59482/ZOMBA (11.98/17.98) [M]	<b>Crossroads</b>	36
13	13	7			<b>USHER</b>	LAFACE 52141/ZOMBA (12.98/18.98)	<b>Confessions</b>	1	63	NEW	1		1	<b>ANITA BAKER</b>	BLUE NOTE 77102 (12.98/18.98)	<b>My Everything</b>	63
14	16	12			<b>AKON</b>	SRC/UNIVERSAL 000660*/UMRG (13.98 CD)	<b>Trouble</b>	11	64	64	52		18	<b>PATTI LABELLE</b>	DEF SOUL CLASSICS 002433/DJMGM (12.98 CD)	<b>Timeless Journey</b>	5
15	12	5			<b>LLOYD BANKS</b>	G-UNIT 002826*/INTERSCOPE (8.98/13.98)	<b>The Hunger For More</b>	1	65	69	51		8	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH/EPIC 90950*/SONY MUSIC (18.98 EQ CD)	<b>Hidden Beach Recordings Presents: Unwrapped Vol. 3</b>	17
16	15	6			<b>VARIOUS ARTISTS</b>	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 90301/UME (18.98 CD)	<b>Now 16</b>	2	66	58	36		5	<b>2PAC</b>	DEATH ROW 5746*/KOCH (12.98/17.98)	<b>Live</b>	16
17	10	3			<b>MOBB DEEP</b>	INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	<b>Amerikaz NightMare</b>	2	67	78	55		4	<b>INCOGNITO</b>	RICE/NARADA JAZZ 70863/NARADA (17.98 CD)	<b>Adventures In The Black Sunshine</b>	47
18	18	14			<b>ALICIA KEYS</b>	J 55712*/RMG (15.98/18.98)	<b>The Diary Of Alicia Keys</b>	1	68	26	—		2	<b>THE ISLEY BROTHERS</b>	LEGACY/EPIC 86669*/SONY MUSIC (13.98 EQ CD)	<b>Taken To The Next Phase</b>	26
19	14	13			<b>LIL SCRAPPY/TRILLVILLE</b>	BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	<b>The King Of Crunk &amp; BME Recordings Present</b>	3	69	65	61		64	<b>LUTHER VANDROSS</b>	J 51885/RMG (12.98/18.98)	<b>Dance With My Father</b>	1
20	17	8			<b>JADAKISS</b>	RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	<b>Kiss Of Death</b>	1	70	54	72		10	<b>DEL</b>	B SMODTH/MBSC 54635/LIGHTYEAR (13.98 CD)	<b>Go All Night</b>	52
21	19	11			<b>TERROR SQUAD</b>	SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	<b>True Story</b>	1	71	44	—		2	<b>YUKMOUTH</b>	SMOKE-A-LOT 42040/RAP-A-LOT 4 LIFE (15.98 CD)	<b>Yukmouth Presents United Ghettos Of America Vol. 2</b>	44
22	22	15			<b>CRIME MOB</b>	BME/REPRISE 48803/WARNER BROS. (13.98 CD)	<b>Crime Mob</b>	11	72	88	92		35	<b>STEVIE WONDER</b>	MOTOWN/UTV 066164/UME (18.98 CD)	<b>The Definitive Collection</b>	28
23	20	10			<b>B.G.</b>	CHOPPA CITY 5708/KOCH (12.98/17.98)	<b>Life After Cash Money</b>	2	73	72	58		23	<b>J-KWON</b>	SO SO DEF 57613*/ZOMBA (18.98 CD)	<b>Hood Hop</b>	4
24	24	22			<b>KANYE WEST</b>	RDC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)	<b>The College Dropout</b>	1	74	73	64		51	<b>YING YANG TWINS</b>	COLLIPARK 2490*/TVT (17.98 CD)	<b>Me &amp; My Brother</b>	4
25	23	18			<b>BEENIE MAN</b>	SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	<b>Back To Basics</b>	7	75	RE-ENTRY	48		48	<b>VICKIE WINANS</b>	VERITY 43214/ZOMBA (11.98/18.98) [M]	<b>Bringing It All Together</b>	38
26	28	17			<b>LYFE</b>	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	<b>Lyfe 268-192</b>	17	76	80	67		43	<b>G-UNIT</b>	G-UNIT 001553*/INTERSCOPE (8.98/12.98)	<b>Beg For Mercy</b>	2
27	30	31			<b>TEENA MARIE</b>	CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	<b>La Dona</b>	3	77	84	—		2	<b>DARIUS BROOKS &amp; SDM INCORPORATED</b>	EMI GOSPSEL 71897 (17.98 CD)	<b>Your Will</b>	77
28	8	—			<b>BOYZ II MEN</b>	MSM 5735/KOCH (17.98 CD)	<b>Throwback</b>	8	78	71	69		5	<b>STEPHANIE MILLS</b>	JM 54660/LIGHTYEAR (13.98 CD)	<b>Born For This!</b>	25
29	32	32			<b>BLACK EYED PEAS</b>	A&M 002854/INTERSCOPE (12.98 CD)	<b>Elephunk</b>	23	79	77	77		25	<b>AMEL LARRIEUX</b>	BLISSLIFE 00001 (16.98 CD)	<b>Bravebird</b>	28
30	25	20			<b>TEEDRA MOSES</b>	TVT 2450 (11.98 CD) [M]	<b>Complex Simplicity</b>	20	80	RE-ENTRY	50		50	<b>MICHAEL MCDONALD</b>	MOTOWN 000651/UMRG (12.98 CD)	<b>Motown</b>	17
31	29	29			<b>BRANDY</b>	ATLANTIC 83633*/AG (12.98/18.98)	<b>Afrodisiac</b>	4	81	81	78		98	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 2370*/TVT (13.98/17.98)	<b>Kings Of Crunk</b>	2
32	21	19			<b>LLOYD</b>	THE INC/DEF JAM 002409*/DJMGM (13.98 CD)	<b>Southside</b>	3	82	83	76		82	<b>R. KELLY</b>	JIVE 41812/ZOMBA (18.98 CD)	<b>Chocolate Factory</b>	1
33	27	16			<b>HOUSTON</b>	CAPITOL 90432* (18.98 CD)	<b>It's Already Written</b>	8	83	79	70		82	<b>50 CENT</b>	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	<b>Get Rich Or Die Tryin'</b>	1
34	37	28			<b>ANGIE STONE</b>	J 56215*/RMG (18.98 CD)	<b>Stone Love</b>	4	84	93	82		28	<b>VAN HUNT</b>	CAPITOL 35233 (12.98 CD) [M]	<b>Van Hunt</b>	38
35	39	24			<b>THE ROOTS</b>	GEFFEN 002573*/INTERSCOPE (13.98 CD)	<b>The Tipping Point</b>	2	85	76	62		8	<b>WAYMAN TISDALE</b>	RENDEZVOUS 5104 (17.98 CD) [M]	<b>Hang Time</b>	30
36	40	27			<b>BONEY JAMES</b>	WARNER BROS. 48786 (18.98 CD)	<b>Pure</b>	9	86	61	48		10	<b>SLUM VILLAGE</b>	BARAK 83043*/CAPITOL (17.98 CD)	<b>Detroit Deli (A Taste Of Detroit)</b>	6
37	34	34			<b>PRINCE</b>	NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	<b>Musicology</b>	3	87	91	79		76	<b>KINDRED THE FAMILY SOUL</b>	HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	<b>Surrender To Love</b>	29
38	41	38			<b>BABY BASH</b>	DOPE HOUSE/EMPIRE MUSIC/CWERKS 450612/VI (18.98 CD)	<b>Menage A Trois</b>	33	88	87	84		15	<b>LIL' BOOSIE AND WEBBIE</b>	TRILL 6330 (17.98 CD)	<b>Gangsta Musik</b>	46
39	31	21			<b>KEVIN LYTTLE</b>	ATLANTIC 83730*/AG (9.99/13.98)	<b>Kevin Lyttle</b>	8	89	70	43		4	<b>MYSTIKAL</b>	JIVE 53708/ZOMBA (18.98 CD)	<b>Prince Of The South... The Hits</b>	27
40	35	23			<b>JUVENILE</b>	CASH MONEY 001718*/UMRG (12.98 CD)	<b>Juve The Great</b>	4	90	98	83		8	<b>REGINA BELLE</b>	PEAK 8524/CONCORD (17.98 CD)	<b>Lazy Afternoon</b>	58
41	46	40			<b>JOJO</b>	DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	<b>JoJo</b>	10	91	74	53		20	<b>MARIO WINANS</b>	BAD BOY 002392*/UMRG (8.98/12.98)	<b>Hurt No More</b>	1
42	NEW	1			<b>THE BEATNUTS</b>	PENALTY 7001*/RYKO/ASC (16.98 CD)	<b>Milk Me</b>	42	92	97	87		80	<b>KEM</b>	MOTOWN 067516/UMRG (8.98/12.98) [M]	<b>Kemistry</b>	14
43	33	26			<b>LIL' FLIP</b>	SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	<b>U Gotta Feel Me</b>	2	93	92	96		3	<b>VARIOUS ARTISTS</b>	BODY HEAD 2004 (18.98 CD)	<b>Roy Jones, Jr. Presents: Body Head Bangerz Volume One</b>	92
44	38	25			<b>D12</b>	SHADY 002404*/INTERSCOPE (8.98/12.98)	<b>D12 World</b>	1	94	100	81		17	<b>TONEX &amp; THE PECULIAR PEOPLE</b>	VERITY/JIVE 53713/ZOMBA (11.98 CD)	<b>Out The Box</b>	15
45	48	42			<b>BEYONCE</b>	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	<b>Dangerously In Love</b>	1	95	62	—		2	<b>S.O.S. BAND</b>	THE RIGHT STUFF/MONTBELLO 97449/VIRGIN (18.98 CD)	<b>Greatest Hits</b>	62
46	42	30			<b>8BALL &amp; MJG</b>	BAD BOY 002389*/UMRG (12.98 CD)	<b>Living Legends</b>	1	96	90	66		10	<b>NINA SKY</b>	NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	<b>Nina Sky</b>	21
47	45	33			<b>PETEY PABLO</b>	JIVE 41824/ZOMBA (18.98 CD)	<b>Still Writing In My Diary: 2nd Entry</b>	3	97	95	100		9	<b>RICKY FANTE</b>	VIRGIN 84403 (12.98 CD) [M]	<b>Rewind</b>	48
48	49	37			<b>VARIOUS ARTISTS</b>	GRP 002426/VG (18.98 CD)	<b>Forever, For Always, For Luther</b>	24	98	NEW	1		1	<b>FIEND</b>	FIEND ENTERTAINMENT 2004 (16.98 CD)	<b>Fiend Presents Go Hard Or Go Home</b>	98
49	57	46			<b>JAY-Z</b>	RDC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)	<b>The Black Album</b>	1	99	RE-ENTRY	11		11	<b>YOUNG BUCK &amp; D-TAY</b>	JOHN GALT 0010 (15.98 CD)	<b>Da Underground Volume One</b>	34
50	63	60			<b>OUTKAST</b>	LAFACE 501337/ZOMBA (12.98 CD)	<b>Speakerboxxx/The Love Below</b>	1	100	82	—		2	<b>THE WILLIAMS SISTERS</b>	EMI GOSPSEL 71896 (12.98/17.98)	<b>Power In The House</b>	82

SEPTEMBER 18  
2004

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			NEW	RE-ENTRY								NEW	RE-ENTRY				
1	1	21	NEW	1	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 002852*/UMRG (13.98 CD/DVD)	<b>Ready To Die</b>	459	13	8	8	NEW	8	<b>SADE</b>	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	<b>The Best Of Sade</b>	428
2	11	94			<b>JILL SCOTT</b>	HIDDEN BEACH/EPIC 92773/SONY MUSIC (11.98 EQ/17.98) [M]	<b>Who Is Jill Scott? Words And Sounds Vol. 1</b>	94	14	—	—		—	<b>ANITA BAKER</b>	ATLANTIC 78209/RHINO (17.98 CD)	<b>The Best Of Anita Baker</b>	102
3	2	409			<b>BOB MARLEY &amp; THE WAILERS</b>	TUFF GONG/ISLAND 548904/UME (8.98/12.98)	<b>Legend</b>	409	15	24	24		24	<b>MAKAVELI</b>	DEATH ROW 63012*/KOCH (12.98/17.98)	<b>The Don Killuminati: The 7 Day Theory</b>	322
4	15	13			<b>RAY CHARLES</b>	RHINO 79822 (11.98 CD)	<b>The Very Best Of Ray Charles</b>	13	16	17	17		17	<b>PRINCE AND THE NEW POWER GENERATION</b>	WARNER BROS. 25110 (17.98/11.98)	<b>Purple Rain</b>	142
5	6	5			<b>RICK JAMES</b>	MOTOWN/CHRONICLES 530559/UME (18.98 CD)	<b>The Ultimate Collection</b>	5	17	12	12		12	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 273011*/UMRG (18.98/24.98)	<b>Life After Death</b>	342
6	5	298			<b>2PAC</b>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>	298	18	25	25		25	<b>2PAC</b>	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	<b>Me Against The World</b>	411



THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>Goodies</b>	HOUSTON (CAPITOL) <b>NUMBER 1</b> 2 Wks At No. 1
2	2	18	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
3	3	20	<b>Diary</b>	ALICIA KEYS (J/RMG)
4	4	14	<b>Why?</b>	JADAKISS (RUFF RYDERS/INTERSCOPE) ☆
5	6	9	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRITY/FO/REEL/UMRG) ☆
6	5	15	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM) ☆
7	8	15	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
8	7	31	<b>Jesus Walks</b>	KANYE WEST (R.O.C.-A-FELLA/DEF JAM/IDJMG) ☆
9	9	15	<b>Headsprung</b>	LL COOL J (DEF JAM/IDJMG)
10	10	29	<b>Slow Motion</b>	JUVENILE (CASH MONEY/UMRG)
11	14	16	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
12	17	3	<b>My Boo</b>	USHER & ALICIA KEYS (LAFACE/ZOMBA) ☆
13	11	28	<b>So Sexy</b>	TWISTA FEAT. R. KELLY (ATLANTIC) ☆
14	21	19	<b>U Saved Me</b>	R. KELLY (JIVE/ZOMBA) ☆
15	20	6	<b>Breathe, Stretch, Shake</b>	MASE FEAT. P. DIDDY (BAD BOY/FO/REEL/UMRG) ☆
16	13	24	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA) ☆
17	15	25	<b>U Should've Known Better</b>	MONICA (J/RMG) ☆
18	23	12	<b>Charlene</b>	ANTHONY HAMILTON (ISO SO DEF/ZOMBA) ☆
19	12	34	<b>If I Ain't Got You</b>	ALICIA KEYS (J/RMG) ☆
20	22	7	<b>Flap Your Wings</b>	NELLY (DERRITY/FO/REEL/UMRG) ☆
21	16	14	<b>Let's Get Away</b>	T.I. (GRAND HUSTLE/ATLANTIC)
22	24	12	<b>Nolia Clap</b>	JUVENILE, WACKO & SKIP (UTP/ATLANTIC)
23	18	18	<b>Let Me In</b>	YOUNG BUCK (G-UNIT/INTERSCOPE)
24	19	18	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/IDJMG)
25	33	—	<b>Dangerously In Love</b>	BEYONCE (COLUMBIA/SUM)

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	26	17	<b>Call My Name</b>	PRINCE (INPG/COLUMBIA/SUM) ☆
27	48	3	<b>King Of The Dancehall</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)
28	28	11	<b>Shake That Sh**</b>	SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆
29	37	21	<b>On Fire</b>	LLOYD BANKS (G-UNIT/INTERSCOPE)
30	25	11	<b>You're My Everything</b>	ANITA BAKER (BLUE NOTE/VIRGIN)
31	27	17	<b>I Like That</b>	HOUSTON (CAPITOL)
32	34	28	<b>Happy People</b>	R. KELLY (JIVE/ZOMBA)
33	38	5	<b>I'm So Fly</b>	LLOYD BANKS (G-UNIT/INTERSCOPE) ☆
34	39	9	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
35	40	8	<b>Compton</b>	GUERRILLA BLACK FEAT. BEENIE MAN (VIRGIN)
36	30	28	<b>Burn</b>	USHER (LAFACE/ZOMBA) ☆
37	57	2	<b>Drop It Like It's Hot</b>	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
38	70	4	<b>Caught Up</b>	USHER (LAFACE/ZOMBA)
39	32	42	<b>Think About You</b>	LUTHER VANDROSS (J/RMG)
40	29	17	<b>Turn Me On</b>	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
41	42	14	<b>Knuck If You Buck</b>	CRIME MOB (BME/REPRISE/WARNER BROS.)
42	35	29	<b>Still In Love</b>	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
43	63	2	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)
44	54	2	<b>Go D.J.</b>	LIL WAYNE (CASH MONEY/UMRG)
45	31	14	<b>Golden</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
46	41	11	<b>Hot 2Nite</b>	NEW EDITION (BAD BOY/UMRG)
47	56	8	<b>Groupie Luv</b>	213 (DOGGYSTYLE/TVT)
48	46	6	<b>I Smoke, I Drank</b>	MAGIC (BDDY HEAD/UMRG)
49	52	7	<b>Oye Mi Canto</b>	N.O.R.E. (R.O.C.-A-FELLA/DEF JAM/IDJMG)
50	—	1	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC) ☆

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
51	59	3	<b>Red Carpet (Pause, Flash)</b>	R. KELLY (JIVE/ZOMBA)
52	44	9	<b>For Real</b>	AMEL LARIEUX (BLISSLIFE)
53	45	6	<b>Who Is She 2 U</b>	BRANDY (ATLANTIC) ☆
54	47	9	<b>What We Do Here</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)
55	51	4	<b>Real Gangstaz</b>	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
56	61	3	<b>If I Was Your Girlfriend</b>	HOUSTON (CAPITOL)
57	64	3	<b>Used To Love U</b>	JOHN LEGEND (COLUMBIA/SUM) ☆
58	58	13	<b>Hood Hop</b>	J-KWON (ISO SO DEF/ZOMBA)
59	60	6	<b>What You Won't Do For Love</b>	BOYZ II MEN (MSM/KDCH)
60	65	4	<b>Gotta Go Solo</b>	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)
61	—	5	<b>So Fly</b>	NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
62	55	4	<b>Jimmy Choo</b>	SHYNE FEAT. ASHANTI (GANGLANO/DEF JAM/IDJMG)
63	74	2	<b>Real Big</b>	MANNIE FRESH (CASH MONEY/UMRG)
64	—	1	<b>Tempted To Touch</b>	RUFEL (ATLANTIC)
65	—	1	<b>I Changed My Mind</b>	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆
66	75	8	<b>Higher</b>	D.O.D. & KANYE WEST (LEGION) ☆
67	73	2	<b>Balla Baby</b>	CHINGY (CAPITOL)
68	53	15	<b>Confessions Part I</b>	USHER (LAFACE/ZOMBA)
69	—	1	<b>Let's Go (2004)</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
70	69	2	<b>Hey Young Girl</b>	NAS (THE INC./DEF JAM/IDJMG)
71	68	7	<b>You Know My Style</b>	NAS (LIL WILLY/COLUMBIA/SUM)
72	—	1	<b>Westside Story</b>	GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
73	71	5	<b>We Like Them Girls</b>	SILK THE SHOCKER (NEW NO LIMIT/KDCH)
74	66	19	<b>Bring It Back</b>	LIL WAYNE (CASH MONEY/UMRG)
75	—	1	<b>U Make Me Wanna</b>	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE)

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

# Anthem

Continued from page 34

of respect and interest that you don't get with an unproven artist."

Horton and his staff worked with Fat Joe to map out a singles strategy, which proved to be beneficial. The single has amassed 55,807 detections thus far.

"Joe had it all laid out in his mind," Horton says. "He wanted to set up the album with 'Yeah Yeah Yeah' as a street record at mix shows, and then go with 'Lean Back' as the first radio single. While we knew this would bang, we thought the big single would be the next single, 'Take You Home.'

"From the very beginning, I thought 'Lean Back' was going to be a big R&B record as well as a top 40 record. No one doubted that," he adds. "We just had to make sure we executed it properly."

The execution seems to be a success, as radio quickly gravitated to the single.

"'Lean Back' is a No. 1 record for us," Mo Better says. "Some of our mixers thought it was too East Coast for us and Joe has never blown up down here, but the single is as catchy as hell."

Summers adds, "All three singles have had success on [our] station, but obviously 'Lean Back' was a Miami no-brainer. Fat Joe and the Terror Squad get instant love and respect on the streets of Miami—they can do no wrong."

## NO SLOWING DOWN

While "Lean Back" seems to be getting all the attention now, "Slow Motion" has been the biggest single at the format this summer. To date, the single has received 65,182 detections.

Not bad for a song that, Horton says, was first considered a regional hit.

"Stations in New Orleans began playing the single the week the album was released," Horton recalls. "That was around the time of [Soulja Slim's death. It began to spread throughout the South, and that's when we really picked up the ball and ran with it."

The success of these singles has gone beyond the R&B/hip-hop format; all three have charted on the mainstream top 40 list.

"Hip-hop is mainstream," Shealey says. "So much so that if you have a great top 40 department like we have, you can have success at that format. However, you can't be at top 40 or rhythmic without a good record. We knew it was about a big record."

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	<b>Welcome Back/Breathe, Stretch, Shake</b>	MASE (BAD BOY/FO/REEL/UMRG) <b>NUMBER 1</b> 1 Wk At No. 1
2	3	13	<b>Headsprung</b>	LL COOL J (DEF JAM/IDJMG)
3	2	14	<b>Goodies</b>	HOUSTON (CAPITOL)
4	4	6	<b>My Place/Flap Your Wings</b>	NELLY FEAT. JAHEIM (DERRITY/FO/REEL/UMRG)
5	6	6	<b>Let Me In</b>	YOUNG BUCK (G-UNIT/INTERSCOPE)
6	5	22	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
7	12	12	<b>I Believe</b>	FANTASIA (J/RMG)
8	—	1	<b>Real Gangstaz</b>	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
9	11	13	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
10	29	20	<b>Naughty Girl</b>	BEYONCE (COLUMBIA/SUM)
11	—	1	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC)
12	1	11	<b>Thief's Theme</b>	NAS (LIL WILLY/COLUMBIA/SUM)
13	39	3	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
14	9	6	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)
15	19	13	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
16	7	10	<b>I Like That</b>	HOUSTON (CAPITOL)
17	21	8	<b>King Of The Dancehall</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)
18	—	1	<b>Radio</b>	JARVIS (ISO SO DEF/ZOMBA)
19	34	2	<b>Never Really Was</b>	MARIO WINANS (BAD BOY/UMRG)
20	10	7	<b>Why?</b>	JADAKISS (RUFF RYDERS/INTERSCOPE)
21	41	2	<b>Jimmy Choo</b>	SHYNE FEAT. ASHANTI (GANGLANO/DEF JAM/IDJMG)
22	—	1	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA)
23	64	2	<b>Real Big</b>	MANNIE FRESH (CASH MONEY/UMRG)
24	22	17	<b>Bounce Back</b>	JUVENILE FEAT. BABY (CASH MONEY/UMRG)
25	26	8	<b>Knuck If You Buck</b>	CRIME MOB (BME/REPRISE/WARNER BROS.)

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>Goodies</b>	HOUSTON (CAPITOL) <b>NUMBER 1</b> 3 Wks At No. 1
2	2	11	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
3	3	15	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)
4	4	8	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRITY/FO/REEL/UMRG) ☆
5	8	24	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/IDJMG) ☆
6	7	19	<b>Slow Motion</b>	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
7	5	18	<b>Turn Me On</b>	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
8	6	16	<b>I Like That</b>	HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
9	10	9	<b>Headsprung</b>	LL COOL J (DEF JAM/IDJMG)
10	12	14	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
11	9	18	<b>Southside</b>	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)
12	11	22	<b>Move Ya Body</b>	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
13	22	2	<b>My Boo</b>	USHER & ALICIA KEYS (LAFACE/ZOMBA) ☆
14	14	7	<b>You &amp; Me</b>	J-KWON FEAT. SADIYYAH (ISO SO DEF/ZOMBA)
15	15	7	<b>Why?</b>	JADAKISS (RUFF RYDERS/INTERSCOPE) ☆
16	19	9	<b>Let's Get Away</b>	T.I. (GRAND HUSTLE/ATLANTIC)
17	13	21	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA) ☆
18	16	38	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE/ZOMBA)
19	24	4	<b>Breathe, Stretch, Shake</b>	MASE FEAT. P. DIDDY (BAD BOY/FO/REEL/UMRG)
20	21	9	<b>Back Up</b>	PITBULL (TVT)

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.

DATA PROVIDED BY PROMOSQUAD

### R&B/HIP-HOP

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ★ **Ain't Nothing Wrong** CAPITOL 74.7

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- 1-20 **Bread Bread** CAPITOL 91.0
- SHAWNNA **Shake That Sh\*\*** IDJMG 89.9
- O'RYAN **Take It Slow** UMRG 86.9
- BRANDY **Who Is She 2 U** ATLANTIC 84.5
- USHER/ALICIA KEYS **My Boo** ZOMBA 79.6
- MASE **Breathe, Stretch, Shake** UMRG 77.1
- XZIBIT **Muthafucka** COLUMBIA 75.3
- JOHN LEGEND **Used To Love You** COLUMBIA 74.7
- LLOYD BANKS **I'm So Fly** INTERSCOPE 67.7
- FABOLOUS **Breathe** ATLANTIC 67.5
- KEYSHIA COLE **Changed My Mind** INTERSCOPE 66.7

### RHYTHMIC

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ★ NELLY/CHRISTINA AGUILERA **Tilt Ya Head Back** UMRG 90.8
- ★ CHRISTINA AGUILERA/MISSY **Car Wash** GEFFEN 78.0
- ★ JOJO **Baby It's You** UMRG 65.7

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- 1 O'RYAN **Take It Slow** UMRG 77.5
- USHER/ALICIA KEYS **My Boo** ZOMBA 76.9
- SHAWNNA **Shake That Sh\*\*** IDJMG 76.6
- ALICIA KEYS **Diary** RMG 75.6
- KANYE WEST **New Workout Plan** IDJMG 70.9
- JADAKISS **Why?** INTERSCOPE 67.7
- FABOLOUS **Breathe** ATLANTIC 66.5
- XZIBIT **Muthafucka** COLUMBIA 65.9

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	<b>LEAN BACK</b>	SRC/UNIVERSAL/UMRG	Terror Squad <b>NUMBER 1</b> 6 Weeks At Number 1
2	2	14	<b>SUNSHINE</b>	SUCCA FREE/COLUMBIA	Lil' Flip Featuring Lea
3	3	14	<b>MY PLACE</b>	DERRITY/FO/REEL/UMRG	Nelly Featuring Jaheim
4	4	14	<b>WHY?</b>	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
5	5	14	<b>SLOW MOTION</b>	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
6	6	10	<b>HEADSPRUNG</b>	DEF JAM/IDJMG	LL Cool J
7	7	13	<b>JESUS WALKS</b>	R.O.C.-A-FELLA/DEF JAM/IDJMG	Kanye West
8	12	10	<b>NO PROBLEM</b>	BME/REPRISE/WARNER BROS.	Lil Scrappy
9	13	10	<b>BREATHE, STRETCH, SHAKE</b>	BAD BOY/FO/REEL/UMRG	Mase Featuring P. Diddy
10	9	13	<b>I LIKE THAT</b>	CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
11	10	9	<b>LET'S GET AWAY</b>	GRAND HUSTLE/ATLANTIC	T.I.
12	8	13	<b>SO SEXY</b>	ATLANTIC	Twista Featuring R. Kelly
13	11	10	<b>LET ME IN</b>	G-UNIT/INTERSCOPE	Young Buck
14	14	9	<b>FLAP YOUR WINGS</b>	DERRITY/FO/REEL/UMRG	Nelly
15	17	6	<b>NOLIA CLAP</b>	UTP/ATLANTIC	Juvenile, Wacko & Skip
16	15	10	<b>FREEK-A-LEEK</b>	JIVE/ZOMBA	Pete Diddy
17	19	6	<b>SHAKE THAT SH**</b>	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Shawnna Featuring Ludacris
18	18	10	<b>ON FIRE</b>	G-UNIT/INTERSCOPE	Lloyd Banks
19	20	10	<b>OYE MI CANTO</b>	R.O.C.-A-FELLA/DEF JAM/IDJMG	N.O.R.E., GemStar, Big Mato, Nina Sky & Daddy Yankee
20	16	17	<b>WHATS HAPPNIN!</b>	COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
21	21	3	<b>I'M SO FLY</b>	G-UNIT/INTERSCOPE	Lloyd Banks
22	NEW	1	<b>KING OF THE DANCEHALL</b>	SHOCKING VIBES/VIRGIN	Beenie Man
23	22	1	<b>COMPTON</b>	VIRGIN	Guerilla Black Featuring Beenie Man
24	NEW	1	<b>GROUPIE LUV</b>	DOGGYSTYLE/TVT	213
25	NEW	1	<b>LET'S GO (2</b>		



# SEPTEMBER 18 2004 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE	Artist	
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
<b>NUMBER 1 / GREATEST GAINER</b> 1 Week At Number 1						
1	3	3	7	<b>SON DE AMORES</b> A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA / BMG LATIN	1
2	1	7	7	<b>COMO TU</b> E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C. I. MEDINA)	Carlos Vives EMI LATIN	1
3	2	3	3	<b>NADA VALGO SIN TU AMOR</b> JUANES, G. SANTAOLALLA (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
4	6	11	11	<b>MIEDO</b> PAGUIAR (FATO)	Pepe Aguilar SONY DISCOS/EMI LATIN	4
5	4	4	15	<b>QUE DE RARO TIENE</b> A. A. ALBA, R. PEREZ (M. UHIETA SOLANO)	Los Temerarios FONDISA	1
6	6	5	10	<b>ALGO TIENES</b> C. RODRIGUEZ (M. BENITO, C. RODRIGUEZ)	Paulina Rubio UNIVERSAL LATINO	4
7	9	12	14	<b>DUELE EL AMOR</b> A. SYNTEK, A. BAQUEIRO (A. SYNTEK)	Aleks Syntek With Ana Torroja EMI LATIN	2
8	8	8	19	<b>NO ME QUIERO ENAMORAR</b> M. DOMM (M. DOMM, E. ODERANSKY, M. BERNALI)	Kalimba SONY DISCOS	6
9	11	13	5	<b>LAS AVISPAS</b> J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE / UNIVERSAL LATINO	9
10	7	9	5	<b>OJALA QUE TE MUERAS</b> J. M. ELIZONDO, A. ZAPATA (F. DE JESUS MARTINEZ, J. R.)	Pesado WEAMEX / WARNER LATINA	7
11	17	27	5	<b>ME DEDIQUE A PERDERTE</b> A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez SONY DISCOS	11
12	12	20	7	<b>QUE NO ME FALTES TU</b> A. A. ALBA (W. CASTILLO)	Mariana UNIVISION	12
13	18	17	6	<b>LASTIMA ES MI MUJER</b> J. L. TERRAZAS (NOT LISTED)	Grupo Montez De Durango DISA	13
14	13	19	13	<b>SI LA VES</b> F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	10
15	13	19	13	<b>ESTA LLORANDO MI CORAZON</b> G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	13
16	15	14	7	<b>LAGRIMAS</b> S. KRYS, G. MENENDEZ (N. DUEÑAS, M. CHAN)	JD Natasha EMI LATIN	14
17	19	7	15	<b>AHORA QUIEN</b> ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony SONY DISCOS	1
18	16	15	8	<b>LA LOCURA</b> E. RUFFINENGO, D. BALLO, B. BENZOZO (W. PAZ, R. VERGARA, A. JAEN)	Yahir WARNER LATINA	14
19	21	18	21	<b>TU DE QUE VAS</b> F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita SONY DISCOS	3
20	14	11	15	<b>SOY TU MUJER</b> C. CK, MARTINEZ (A. VILLARREAL, C. CK, MARTINEZ)	Alicia Villarreal UNIVERSAL LATINO	2
21	23	21	9	<b>VUELVE CONMIGO</b> J. GUILLEN (R. MONTANER)	Conjunto Primavera FONDISA	19
22	27	22	5	<b>VALIO LA PENA</b> ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony SONY DISCOS	22
23	24	28	5	<b>DELANTE DE MI</b> A. LIZARRAGA, J. LIZARRAGA (D. AGUIRRE)	Banda El Recodo FONDISA	23
24	31	33	6	<b>SOMBRA LOCA</b> J. M. LUGO (F. BORRERO LINARES)	Gilberto Santa Rosa SONY DISCOS	24
25	22	10	21	<b>VIVO Y MUERO EN TU PIEL</b> R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
26	20	24	26	<b>DOS LOCOS</b> LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopos De Durango PROCAN / DISA	3
27	32	30	14	<b>TE PERDONE UNA VEZ</b> LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte UNIVISION	13
28	30	32	10	<b>PREFIERO PARTIR</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONDISA	25
29	25	25	19	<b>SENTADA AQUI EN MI ALMA</b> ESTEFANO (ESTEFANO, J. REYES)	Chayanne SONY DISCOS	9
30	29	35	6	<b>CONTIGO YO APRENDI A OLVIDAR</b> A. RAMIREZ, C. ORRAL (R. LUGO)	Patrulla 81 DISA	29
31	36	38	5	<b>PIQUETES DE HORMIGA</b> J. A. LEDEZMA, G. ALCARAZ (M. OLIVA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	31
32	28	23	8	<b>ESTES DONDE ESTES</b> A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ha'Ash SONY DISCOS	14
33	39	—	2	<b>SI PUDIERA</b> R. MUNDZ, R. MARTINEZ (L. PAOLILLA)	Intocable EMI LATIN	33
34	34	29	12	<b>MAS MALA QUE TU</b> L. LEVIN, D. WARNER (C. BRANT, G. FLORES)	Ednita Nazario SONY DISCOS	22
35	40	—	2	<b>TE NECESITO JUNTO A MI</b> L. E. PAVAN, R. PEREZ (P. S. BADER, G. ESPANA)	Adan Chalino Sanchez UNIVISION	35
36	33	37	10	<b>ANDAR CONMIGO</b> C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIOLA / BMG LATIN	33
37	26	26	17	<b>MIEDO</b> PALOMO (FATO)	Palomo DISA	11
38	42	41	6	<b>FABRICANDO FANTASIAS</b> S. GEORGE (J. L. PILOTO, R. DEL SOL)	Tito Nieves SGZ	28
39	35	31	10	<b>LA PRIMERA CON AGUA</b> P. RAMIREZ (M. E. CASTRO)	Vicente Fernandez SONY DISCOS	19
<b>HOT SHOT DEBUT</b>						
40	NEW	1	1	<b>CAMINA Y VEN</b> K. SANTANDER, A. MUNERA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	40
41	37	36	16	<b>FIERA INQUIETA</b> N. URIBE (N. URIBE)	Angela Maria Forero TELEMUNDO/LAGUNA / SONY DISCOS	23
42	RE-ENTRY	21	21	<b>LUCHARE POR TU AMOR</b> A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	19
43	41	42	11	<b>IMPOSIBLE OLVIDARTE</b> K. PAZ DE LA SIERRA (A. M. BRAMBILIA)	K-Paz De La Sierra PROCAN / DISA	35
44	NEW	1	1	<b>PARA SOBREVIVIR</b> D. I. TREVINO, D. LOPEZ JR. (D. I. TREVINO)	Duelo UNIVISION	44
45	38	—	22	<b>AMAR COMO TE AME</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	26
46	NEW	1	1	<b>DEJAME ESTAR</b> A. VERDE, D. TORRES (D. TORRES, P. TCHEVERRY)	Diego Torres ARIOLA / BMG LATIN	46
47	43	44	4	<b>CORAZON ENCAENADO</b> E. MARTINEZ (C. BLANES, S. FACHELLI)	Graciela Beltran With Conjunto Primavera UNIVISION	39
48	RE-ENTRY	2	2	<b>QUIERO SER TUYA</b> S. GEORGE (Y. HENRIQUEZ, D. ALFANNO)	Melina Leon SONY DISCOS	45
49	47	—	2	<b>BASTA</b> BRONCO (R. GONZALEZ MORA)	Bronco: El Gigante De America FONDISA	47
50	RE-ENTRY	16	16	<b>NADIE ES ETERNO</b> A. A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez MOON/COSTAROLA / SONY DISCOS	15

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

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE	ARTIST
		TITLE	ARTIST				
1	1	NADA VALGO SIN TU AMOR	JUANES	21	21	VIVO Y MUERO EN TU PIEL	JENNIFER PENA
2	2	SON DE AMORES	ANDY & LUCAS	22	32	DEJAME ESTAR	Diego Torres
3	5	COMO TU	CARLOS VIVES	23	23	QUE DE RARO TIENE	LOS TEMERARIOS
4	3	ALGO TIENES	PAULINA RUBIO	24	24	DESDE QUE LLEGASTE	REYLI BARBA
5	4	MIEDO	PEPE AGUILAR	25	22	AMAR COMO TE AME	JOAN SEBASTIAN
6	8	DUELE EL AMOR	ALEKS SYNTEK WITH ANA TORROJA	26	38	CAMINA Y VEN	DAVID BISBAL
7	6	NO ME QUIERO ENAMORAR	KALIMBA	27	31	QUIERO SER TUYA	MELINA LEON
8	7	SI LA VES	FRANCO DE VITA WITH SIN BANDERA	28	28	POR TI PODRIA MORIR	LUIS FONSI
9	9	LAGRIMAS	JD NATASHA	29	29	TANTO LA QUERIA	ANDY & LUCAS
10	10	LA LOCURA	YAHIR	30	35	PREFIERO PARTIR	MARCO ANTONIO SOLIS
11	12	ME DEDIQUE A PERDERTE	ALEJANDRO FERNANDEZ	31	39	VALIO LA PENA	MARC ANTHONY
12	11	TU DE QUE VAS	FRANCO DE VITA	32	27	DESESPERADO	RICARDO MONTANER
13	15	QUE NO ME FALTES TU	MARIANA	33	26	LLORA CORAZON	CHARLIE ZAA OLE
14	16	AHORA QUIEN	MARC ANTHONY	34	34	CREO EN EL AMOR	REY RUIZ
15	13	SENTADA AQUI EN MI ALMA	CHAYANNE	35	40	DESNUDATE MUJER	DAVID BISBAL
16	14	ESTES DONDE ESTES	HA'ASH	36	36	PECAR POR TI	LA SECTA ALLSTAR
17	18	MAS MALA QUE TU	EDNITA NAZARIO	37	33	CORAZON ENCAENADO	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA UNIVISION
18	17	ANDAR CONMIGO	JULIETA VENEGAS	38	—	TE TENGO QUE APRENDER A OLVIDAR	BETZAIDA
19	25	LAS AVISPAS	JUAN LUIS GUERRA	39	30	Y QUE VA A SER DE MI	VICTORIA
20	20	FIERA INQUIETA	ANGELA MARIA FORERO	40	—	SOMBRA LOCA	GILBERTO SANTA ROSA

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE	ARTIST
		TITLE	ARTIST				
1	4	SDN DE ANDRES	ANDY & LUCAS	21	—	ME DEDIQUE A PERDERTE	ALEJANDRO FERNANDEZ
2	1	LAS AVISPAS	JUAN LUIS GUERRA	22	16	DILE A EL	TUNNY TUN TUN
3	3	SOMBRA LOCA	GILBERTO SANTA ROSA	23	14	NI COMO AMIGA...	GRUPO NICHE
4	2	COMO TU	CARLOS VIVES	24	25	COSTAS BONITAS	JOSE ERNESTO M.P.
5	5	FABRICANDO FANTASIAS	TITO NIEVES	25	26	SI LA VES	NG2
6	6	VALIO LA PENA	MARC ANTHONY	26	29	INTRO LOS 12 DISCIPULOS	EODIE DEE
7	7	POBRE DIABLA	DON OMAR VI	27	40	Y QUE VA A SER DE MI	VICTORIA
8	35	7 DIAS	ELVIS CRESPO	28	30	HORA ENAMORADA	ELVIS CRESPO
9	8	NADA VALGO SIN TU AMOR	JUANES	29	31	VEN TU	DOMENIC MARTE
10	21	SABOR A MELAO	DADDY YANKEE	30	—	GOZANDO VIVIRE	FULANITO
11	13	SI TU ESTUVIERAS	LOS TOROS BAND	31	—	AY HOMBRE	JORGE CELEDON & JIMMY ZAMBRANO
12	11	AHORA QUIEN	MARC ANTHONY	32	19	LA SOSPECHA	SON DE CALI
13	12	NECESITO UN AMOR	ANDY ANDY	33	10	HAY AMORES	JOSE ALBERTO 'EL CANARIO'
14	9	YO VOY	ZION & LEHNOX FEATURING DADDY YANKEE	34	—	ESE MENEITO	TITO GOMEZ
15	22	TE PROPONGO	VICTOR MANUELLE	35	32	GASOLINA	DADDY YANKEE
16	15	QUE NO ME FALTES TU	MARIANA	36	34	LAGRIMAS	JD NATASHA
17	24	MI TENTACION	REY RUIZ	37	18	ALGO TIENES	PAULINA RUBIO
18	20	TENGO GANAS	VICTOR MANUELLE	38	—	LLORAR	AVENTURA
19	38	CAMINA Y VEN	DAVID BISBAL	39	—	DOS AMANTES	ALEX (EL BIZCOCHITO)
20	37	DAMELO	MOSA PROJECT	40	—	QUIERO SER TUYA	MELINA LEON

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE	ARTIST
		TITLE	ARTIST				
1	1	OJALA QUE TE MUERAS	PESADO	21	18	NO TIENE LA CULPA EL INOIO	LOS TIGRES DEL NORTE
2	4	LASTIMA ES MI MUJER	GRUPO MONTEZ DE DURANGO	22	22	BASTA	BRONCO: EL GIGANTE DE AMERICA
3	3	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS	23	20	POCO A POCO	LUPILLO RIVERA
4	2	QUE DE RARO TIENE	LOS TEMERARIOS	24	21	EL QUINTO TRAGO	GRUPO BRINDIS
5	6	DELANTE DE MI	BANDA EL RECODO	25	24	PERO QUE TAL SITE COMPRO	LUPILLO RIVERA
6	5	DOS LOCOS	LOS HOROSCOPOS DE DURANGO	26	30	LAGRIMAS Y LLUVIA	BRAZEROS MUSICAL DE DURANGO
7	12	TE PERDONE UNA VEZ	LOS HURACANES DEL NORTE	27	34	EL ZA ZA ZA (MESA QUE MAS APLAUDA)	GRUPO CLIMAX
8	8	CONTIGO YO APRENDI A OLVIDAR	PATRULLA 81	28	17	A DONDE ESTABAS?	INTOCABLE
9	14	PIQUETES DE HORMIGA	EL COYOTE Y SU BANDA TIERRA SANTA	29	33	QUE NUNCA LLORES	EL PODER DEL NORTE
10	9	VUELVE CONMIGO	CONJUNTO PRIMAVERA	30	25	SABES A CHOCOLATE	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
11	16	SI PUDIERA	INTOCABLE	31	27	MI PEOR ENEMIGO	BRONCO: EL GIGANTE DE AMERICA
12	7	MIEDO	PALOMO	32	31	AMOR LIMOSNERO	BANDA LAMEN TO SHOW DE DURANGO
13	13	LA PRIMERA CON AGUA	VICENTE FERNANDEZ	33	28	SUVITO	QUISILLOS
14	19	TE NECESITO JUNTO A MI	ADAN CHALINO SANCHEZ	34	32	LA BOTELLA	LOS MORROS DEL NORTE
15	15	IMPOSIBLE OLVIDARTE	K-PAZ DE LA SIERRA	35	—	OBSESION	LOS HOROSCOPOS DE DURANGO
16	10	SOY TU MUJER	ALICIA VILLARREAL	36	—	VOLVERE	K-PAZ DE LA SIERRA
17	26	PARA SOBREVIVIR	DUELO	37	—	LA ETICA	LOS TIGRILLOS
18	29	NADIE ES ETERNO	ADAN CHALINO SANCHEZ	38	35	REBIENDO LAGRIMAS	GUARDIANES DEL AMOR
19	11	COMO PUDE ENAMORARME DE TI	PATRULLA 81	39	36	A MI MEJOR AMIGO	RAMON AYALA Y SUS BRAVOS DEL NORTE
20	23	PREFIERO PARTIR	MARCO ANTONIO SOLIS	40	39	CORAZON ENCAENADO	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA UNIVISION



Sales data compiled by  
 Nielsen  
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION			
														Sales data compiled by Nielsen SoundScan		
1	1	1	12	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (15.98 CD) [M]	Za Za Za	1	50	50	72	3 Weeks At Number 1	<b>JOAN SEBASTIAN</b> MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9			
2	NEW	1	1	<b>JUAN LUIS GUERRA</b> VENE 651060/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	51	45	63		<b>LA OREJA DE VAN GOGH</b> △ SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9			
3	3	11	3	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351401/UG (13.98 CD)	Dos Grandes	2	52	56	7		<b>ALEKS SYNTEK</b> EMI LATIN 94970 (16.98 CD)	Mundo Lite	45			
4	NEW	1	1	<b>CARLOS VIVES</b> EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	53	73	66	5	<b>BEBO &amp; CIGALA</b> CALLE 54/BLUEBIRD 55910/RCA VICTOR (18.98 CD)	Lgrimas Negras	53			
5	6	5	6	<b>MARC ANTHONY</b> SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	54	53	52	45	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1			
6	NEW	1	1	<b>PEPE AGUILAR</b> SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6	55	51	—	2	<b>TIRANOS DEL NORTE</b> SONY DISCOS 95210 (9.98 EQ CD)	Tesoros De Coleccion	51			
7	4	4	10	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	56	42	41	7	<b>PESADO</b> WEA/EMX 61772/WARNER LATINA (13.98 CD) [M]	Rezare	18			
8	12	17	10	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (19.98 EQ CD) [M]	Tesoros De Coleccion	8	57	RE-ENTRY	12	12	<b>JULIETA VENEGAS</b> ARIELA 57447/BMG LATIN (14.98 CD)	Si	51			
9	8	11	3	<b>VARIOUS ARTISTS</b> UNIVISION 31019/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	58	NEW	1	1	<b>ROBI DRACO ROSA</b> SONY DISCOS 93380 (17.98 CD)	Como Me Acuerdo	58			
10	7	6	13	<b>VARIOUS ARTISTS</b> DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3	59	41	36	5	<b>LOS BUKIS</b> UNIVISION 310308/UG (13.98 CD)	10 Numeros 1	29			
11	10	8	3	<b>VARIOUS ARTISTS</b> DISA 726383 (11.98 CD)	¡Que Chido! El Pasito Duranguense	8	60	55	73	11	<b>BETO Y SUS CANARIOS</b> DISA 020341 (12.98 CD)	100% Tierra Caliente	21			
12	5	2	5	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	1	61	47	26	12	<b>LIBERACION</b> DISA 720375 (11.98 CD) [M]	Las Mas Bailables De Liberacion	17			
13	3	—	2	<b>GILBERTO SANTA ROSA</b> SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3	62	43	43	12	<b>ANA BARBARA</b> FONOVISA 351396/UG (14.98 CD) [M]	Una Mujer, Un Sueño	15			
14	9	7	8	<b>DADDY YANKEE</b> EL CARTEL 450639/V (15.98 CD)	Barrio Fino	1	63	54	65	14	<b>SELENA</b> EMI LATIN 98845 (16.98 CD)	Momentos Intimos	11			
15	19	31	4	<b>LOS CAMINANTES</b> SONY DISCOS 95300 (18.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	15	64	44	27	8	<b>LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO</b> FONOVISA 351371/UG (13.98 CD) [M]	Reunion Entre Amigos	11			
16	13	10	13	<b>MARC ANTHONY</b> SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	65	57	53	25	<b>GIPSY KINGS</b> NONESUCH 73941/AG (18.98 CD)	Roots	3			
17	17	15	6	<b>ALACRANES MUSICAL</b> ○ UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7	66	NEW	1	1	<b>SERRALDE</b> UNIVERSAL LATINO 330702 (11.98 CD)	Serralde	66			
18	14	12	11	<b>OZOMATLI</b> CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2	67	58	54	10	<b>VARIOUS ARTISTS</b> LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	54			
19	22	22	6	<b>BANDA ARKANGEL R-15</b> SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	19	68	NEW	1	1	<b>YAGGA &amp; MACKIE</b> PUERTO RICO 9446 (16.98 CD)	Clase Aparte	68			
20	11	13	11	<b>LUNYTUNES</b> MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	69	46	40	4	<b>EL PODER DEL NORTE</b> DISA 727045 (12.98 CD)	Historia Musical: 30 Pegaditas	38			
21	NEW	1	1	<b>JAVIER SOLIS</b> SONY DISCOS 95328 (18.98 EQ CD) [M]	Tesoros De Coleccion	21	70	60	49	15	<b>LUPILLO RIVERA</b> △ UNIVISION 310248/UG (14.98 CD) [M]	Con Mis Propias Manos	1			
22	16	14	12	<b>GRUPO BRYNDIS</b> DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	71	62	51	12	<b>CARDENALES DE NUEVO LEON</b> DISA 720367 (11.98 CD) [M]	En Concierto	16			
23	15	9	4	<b>LOS ANGELES DE CHARLY</b> FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9	72	65	67	30	<b>PAULINA RUBIO</b> △ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1			
24	23	20	14	<b>DON OMAR</b> VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	73	67	—	2	<b>LOS ORIGINALES/CHUY VEGA</b> UNIVISION 310299/UG (14.98 CD)	Los Reyes Del Corrido	67			
25	21	19	12	<b>AKWID</b> ○ UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2	74	64	56	23	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	1			
26	18	16	5	<b>LOS HURACANES DEL NORTE</b> FONOVISA 351368/UG (13.98 CD) [M]	Legado Norteno	11	75	52	64	26	<b>VARIOUS ARTISTS</b> UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6			
27	28	29	14	<b>JOSE ALFREDO JIMENEZ</b> SONY DISCOS 95209 (19.98 EQ CD)	Tesoros Musicales	24	<b>LATIN POP ALBUMS</b>						<b>TROPICAL ALBUMS</b>		<b>REGIONAL MEXICAN ALBUMS</b>	
28	20	18	8	<b>PATRULLA 81</b> DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6	1	PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)		1	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)		1	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)		
29	26	24	13	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1190 (16.98 CD) [M]	Antologia De Un Rey	16	2	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)		2	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)		2	MARCO ANTONIO SOLIS & JOAN SEBASTIAN DOS GRANDES (FONOVISA/UG)		
30	27	25	17	<b>VARIOUS ARTISTS</b> DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	3	OZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)		3	MARC ANTHONY VALIO LA PENAL (SONY DISCOS)		3	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)		
31	25	21	5	<b>K-PAZ DE LA SIERRA</b> PROCAN 720361/DISA (12.98 CD) [M]	En Vivo	13	4	FRANCO DE VITA STOP (SONY DISCOS)		4	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)		4	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)		
32	24	—	2	<b>LOS REHENES</b> FONOVISA 351344/UG (14.98 CD)	De Vuelta A La Vida	24	5	SIN BANDERA DE VIAJE (SONY DISCOS)		5	DADDY YANKEE BARRIO FINO (EL CARTEL/V)		5	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)		
33	37	48	39	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	6	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO. GIRA (SONY DISCOS)		6	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)		6	VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)		
34	49	38	3	<b>BETO Y SUS CANARIOS</b> DISA 720381 (11.98 CD)	En Vivo	34	7	CHARLIE ZAA PURO SENTIMIENTO (IDE)		7	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)		7	VARIOUS ARTISTS ¡QUE CHIDO! EL PASITO DURANGUENSE (DISA)		
35	NEW	1	1	<b>VARIOUS ARTISTS</b> UNIVISION 310326/UG (14.98 CD)	Remix Duranguense: Puros Exitos	35	8	VARIOUS ARTISTS LATIN GRAMMY NOMINEES 2004 (EMI LATIN)		8	YAGGA & MACKIE CLASE APARTE (PUERTO RICO)		8	BRONCO: EL GIGANTE DE AMERICA SIN RIENDA (FONOVISA/UG)		
36	31	32	18	<b>FRANCO DE VITA</b> SONY DISCOS 95286 (17.98 EQ CD) [M]	Stop	7	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)		9	MICHAEL STEVAN RECORDANDO LOS TERRICOLAS (FONOVISA/UG)		9	LOS CAMINANTES TESOROS DE COLECCION PURAS RANCHERAS (SONY DISCOS)		
37	NEW	1	1	<b>VARIOUS ARTISTS</b> DISA 726952 (15.98 CD/DVD)	100% Puro Norteno	37	10	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)		10	DON DMAR THE LAST DON (VI)		10	ALACRANES MUSICAL A CAMBIO DE QUE? (UNIVISION/UG)		
38	32	33	22	<b>LOS HOROSCOPOS DE DURANGO</b> PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3	11	ALEKS SYNTEK MUNDO LITE (EMI LATIN)		11	VICTOR MANUELLE TRAVESIA (SONY DISCOS)		11	BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)		
39	NEW	1	1	<b>LA ARROLLADORA BANDA EL LIMON</b> DISA 726954 (18.98 CD/DVD)	En Vivo	39	12	BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)		12	TREBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)		12	JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)		
40	40	46	46	<b>SIN BANDERA</b> △ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	13	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)		13	IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)		13	GRUPO BRYNDIS EL QUINTO TRAGO (DISA)		
41	33	34	24	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1	14	JULIETA VENEGAS SI (ARIELA/BMG LATIN)		14	VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)		14	LOS ANGELES DE CHARLY DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS (FONOVISA/UG)		
42	35	35	12	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22	15	ROBI DRACO ROSA COMO ME ACUERDO (SONY DISCOS)		15	TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)		15	AKWID KOMP 104.9 RADIO COMPA (UNIVISION/UG)		
43	38	39	5	<b>CHARLIE ZAA</b> OLE 197111 (15.98 CD)	Puro Sentimiento	38	16	GIPSY KINGS ROOTS (NONESUCH/AG)		16	OMARA PORTUONDO FLOR DE AMOR (WORLD CIRCUIT/NONESUCH/AG)		16	LOS HURACANES DEL NORTE LEGADO NORTEÑO (FONOVISA/UG)		
44	48	47	23	<b>VICENTE FERNANDEZ</b> SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5	17	SERRALOE SERRALOE (UNIVERSAL LATINO)		17	CELIA CRUZ HITS MIX (SONY DISCOS)		17	JOSE ALFREDO JIMENEZ TESOROS MUSICALES (SONY DISCOS)		
45	39	37	20	<b>CONJUNTO PRIMAVERA</b> FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1	18	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)		18	THE SPANISH HARLEM ORCHESTRA ACROSS 110TH STREET (LIBERTAD/RED INK)		18	PATRULLA 81 EN VIVO DESDE: DALLAS, TEXAS (DISA)		
46	NEW	1	1	<b>VARIOUS ARTISTS</b> EMI LATIN 84877 (16.98 CD)	Latin Grammy Nominees 2004	46	19	MANA ECLIPSE (WARNER LATINA)		19	BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)		19	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)		
47	36	42	22	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11	20	JENNIFER PENA SEDUCCION (UNIVISION/UG)		20	LUNYTUNES & NORIEGA MAS FLOW (VI)		20	VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)		
48	30	23	7	<b>LOS YONIC'S</b> FONOVISA 351403/UG (13.98 CD) [M]	Nuestras Consentidas	15	<b>Albums with the greatest sales gains this week</b> ● 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 (Gold). △ Certification for net shipment of 200,000 units (Platinum). ▲ Certification for 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.									
49	34	30	19	<b>VARIOUS ARTISTS</b> DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6										



# Festive Summer



Now in its seventh year, dance WKTU New York's Beatstock touched down Aug. 21 at the PNC Bank Arts Center in Holmdel, N.J., and Aug. 22 at the Tommy Hilfiger at Jones Beach Theater in Wantagh, N.Y. The shows spotlighted dance music veterans and newcomers. Among those performing were Deborah Cox, Reina, Sugarhill Gang, Grandmaster Flash, Despina Vandi, Motorcycle, Danzel and the Roc Project. Shown backstage at Jones Beach, from left, are Ultra Records artists Vandie, Jes of Motorcycle and Danzel. (Photo courtesy of Ultra Records)



Since bowing in 1998, Creamfields has been the leading club-inspired festival in the United Kingdom. This year's event, at the Old Liverpool Airfield in Liverpool, England, Aug. 28, was a who's who of the dance/electronic scene, including Deep Dish, Danny Howells, Sander Kleinenberg, Paul Van Dyk, the Chemical Brothers and Scissor Sisters. Shown is Prodigy member Keith Flint performing with his new side project, Clever Brains Frying. (Photo: Matt McNeill/Permission)



On Aug. 7, 65,000 dance/electronic enthusiasts from around the world made their way to Velsen, Holland, for Dance Valley. The day-long festival featured 15 stages and more than 150 DJs and artists. Highlights included sets by Hybrid, Ferry Corsten, Carl Cox, Armin Van Buuren and Pako & Frederik. Shown taking a quick break from his DJ set, is international star Paul Oakenfold. (Photo: Carl Saylor)



Sasha, left, and John Digweed were featured on the main stage at Dance Valley. They delivered one of their signature tag-team-styled sets. (Photo: Carl Saylor)



Chicago Mayor Richard M. Daley proclaimed Aug. 25 Frankie Knuckles Day. The city's Department of Cultural Affairs held a street-dedication ceremony, which was followed by Alderwoman Madeline Haithcock honoring the Grammy Award-winning DJ/producer. Later, as part of the DJ Series@Chicago Summer Dance in Grant Park, Knuckles manned the turntables for 5,000 dance enthusiasts. Shown, from left, are State Representative Ken Dunkin, Haithcock, Knuckles and Alderman Walter Burnett. (Photo: Gregory T. Angelo)

# Clothier, Dance Acts Are A Good Fit

Hip clothing company Ben Sherman is no stranger to the dance/electronic community. The fashion brand has worked with several acts, including **Felix da Housecat** and the **Crystal Method**.

Recently, Ben Sherman partnered with photographer **David Yellen** to produce *On the Verge*, an artist-centric photo series that made its debut at the launch of the new **Bloomingdale's** store in New York's Soho district.

Talent featured in the series included **TV on the Radio**, **Princess Superstar** and **Spalding Rockwell**.

Now, the elegant yet sexy photo of Spalding Rockwell (shown at right) is the centerpiece of Ben Sherman's women's ad campaign, which debuted in the September issue of lifestyle magazine *Nylon*.

The timing could not be better: Spalding Rockwell's sophomore album, "Kate" (Defend Music), arrives Sept. 21, and the act was featured on **Armand Van Helden's** recent top 10 *Billboard* Hot Dance Club Play chart hit, "Hear My Name."

For Spalding Rockwell's **Mary Louise Platt** (aka ML) and **Nicole Lombardi**, partnering with a company like Ben Sherman made perfect sense.

"It's a great opportunity for us," Lombardi says. "They're a cool brand that embraces cutting-edge artists. ML and I are grateful that Ben Sherman—particularly [Ben Sherman entertainment marketing manager] **Dana Dynamite**—supports up-and-coming artists. It's a very tastemaking company. There is a great synergy between us."

That synergy was heightened during the Magic Marketplace apparel trade show, held Aug. 30-Sept. 2 at the Las Vegas Convention Center. Platt and Lombardi worked closely with Ben Sherman. The duo capped off the four-day event with a live performance at Ben Sherman's poolside party at the Hard Rock Hotel.

The previous week, Spalding Rockwell performed at the MTV Video Music Awards pre-party at club Mint in Miami.

"Kate" finds the musically feisty duo merging elements from its 2003 punky debut ("Daughter"), its electroclash jam ("White Cotton Panties") and the Van Helden track.

"We're just being true to our-

selves," Lombardi says of the duo's dance-rock music foundation. "Sure, it may make it more difficult to find a scene that you fit into—but we wouldn't have it any other way."



SPALDING ROCKWELL: PART OF A BEN SHERMAN AD CAMPAIGN

Photo: David Yellen

**A DIVA'S RETURN:** It's been more than a hot minute since **Martha Wash** graced clubland with her powerful vocals, but that's about to change.

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com

The former **Two Tons O' Fun** and **Weather Girls** member—who, through the years, has been featured (credited and not) on hits by **Black Box**, **C + C Music Factory**, **Seduction** and **Todd Terry**—returns with the gospel-blessed "You Lift Me Up."

Wash is self-releasing the song on her new label, **Purple Rose**, which is being distributed by various one-stops, including **Downtown 161** in New York.

Produced by **Michael Hearn**, who penned the track with another disco veteran, **Linda Clifford**, "You Lift Me Up" is tailor-made for Wash's power-packed voice.

In a sea of progressive house and trance tracks, "You Lift Me Up" is the type of classic-sounding, soulful house track that truly stands out. And there is power in that—just ask **Frankie Knuckles** and **David Morales**, who are enjoying much global success with "Matter of Time" and "How Would U Feel," respectively. Sing hallelujah, indeed.



SEPT 18 2004		HOT DANCE SINGLES SALES		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	
Sales data compiled by Nielsen SoundScan				
TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	1 Week At Number 1	
<b>1</b>	<b>NEW</b> 1	<b>FLAWLESS (GO TO THE CITY)</b> AEGEAN/EPIC 77210/SONY MUSIC	George Michael	
2	1	16	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76818/SONY MUSIC	
3	4	3	20	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC
4	3	7	6	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614
5	2	2	21	DIP IT LOW (DANCE REMIXES) ISLAND 002447/IDJMG
6	8	8	44	ME AGAINST THE MUSIC JIVE 57757/ZOM/BA
7	5	4	8	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) ATLANTIC 33299/AG
8	12	11	25	LOVE PROFUSION MAVERICK 42703/WARNER BROS.
9	11	9	3	STEPPIN' OUT OMI 496
10	7	6	12	SCANDALOUS (REMIXES) 456/REPRISE 42722/WARNER BROS.
11	6	5	7	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.
12	10	10	17	SOLEIL INTERSCOPE 002701
13	19	—	3	SURRENDER ROBBINS 72114
14	14	16	49	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666
15	13	13	25	8TH WORLD WONDER (THE REMIXES) CURB 77103
16	9	14	10	IF I CLOSE MY EYES ROBBINS 72111
17	NEW	1	HEAVEN IS A PLACE ON EARTH CONCEPT/WATER 060428/VARESE SARABANDE	
18	15	12	3	ALL NITE (DON'T STOP) [S. KLEINENBERG REMIX] VIRGIN 49832
19	RE-ENTRY	2	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	
20	RE-ENTRY	4	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	
21	NEW	1	SET THE STAKES HIGH ROBBINS 72113	
22	RE-ENTRY	7	BLACK CHERRY MUTE 69253	
23	25	—	2	IT'S YOU TOMMY BOY SILVER LABEL 2455/TOMMY BOY
24	16	—	15	STRICT MACHINE (REMIXES) MUTE 9215
25	RE-ENTRY	2	LIMBO ROCK (REMIXES) TEEC 28206	

SEPT 18 2004		HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WKS. ON	WKS. ON
Airplay compiled by Nielsen Broadcast Data Systems			
TITLE	IMPRINT & PROMOTION LABEL	Artist	3 Weeks At Number 1
<b>1</b>	<b>1</b>	<b>10</b>	<b>TURN ME ON</b> ATLANTIC
2	2	13	IF I CLOSE MY EYES ROBBINS
3	3	11	MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG
4	4	6	LOLA'S THEME YOU/ULTRA
5	5	6	HOW DID YOU KNOW? NEUTONE
6	8	6	I LIKE IT YOSHITOSHI/DEEP DISH
7	7	40	AS THE RUSH COMES ULTRA
8	9	6	CHERISH THE DAY BIG3
9	6	12	EVERYTIME JIVE/ZOMBA
10	11	4	GET UP STAND UP ULTRA
11	10	17	WHITE FLAG ARISTA/RMG
12	13	25	DIP IT LOW ISLAND/IDJMG
13	15	5	OPA OPA ULTRA
14	14	5	MAI AI HEE (DRAGOSTEA DIN TEI) ULTRA
15	NEW	1	LET'S GET IT STARTED A&M/INTERSCOPE
16	22	14	LET'S GET IT RIGHT ROBBINS
17	21	8	MAKE YOUR MOVE TOMMY BOY SILVER LABEL/TOMMY BOY
18	12	9	SCANDALOUS 456/REPRISE
19	17	3	ONE WITH YOU RM
20	16	6	SATELLITE ULTRA
21	NEW	1	STEPPIN' OUT OMI
22	19	1	BURNED WITH DESIRE ULTRA
23	RE-ENTRY	1	FLAWLESS (GO TO THE CITY) AEGEAN/EPIC
24	18	12	WHERE ARE YOU NOW? ROBBINS
25	NEW	1	I BELIEVE SOLEIL

SEPT 18 2004		TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WKS. ON	WKS. ON
Sales data compiled by Nielsen SoundScan			
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	1 Week At Number 1
<b>1</b>	<b>NEW</b> 1	<b>LOUIE DEVITO</b> DEE VEE 0011/MUSICRAMA	Louie Devito's Dance Factory: Level 3
2	1	6	SCISSOR SISTERS UNIVERSAL 002772/JUMRG
3	2	74	THE POSTAL SERVICE SUB POP 595
4	3	4	PAUL OAKENFOLD PERFECTO 90724/THRIVE
5	4	16	THE STREETS VICE 61534/ATLANTIC
6	5	36	VARIOUS ARTISTS RAZOR & TIE 89077
7	6	22	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055
8	8	10	THEIERY CORPORATION EIGHTEENTH STREET LOUNGE 075
9	7	8	THE HAPPY BOYS ROBBINS 75047
10	9	20	VIC LATINO & DAVID WAXMAN ULTRA 1190
11	10	14	TIESTO BLACK HOLE 30364/NETTWERK
12	12	27	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558/AG
13	11	7	FAITHLESS CHEEKY/ARISTA 63497/RMG
14	14	4	ORBITAL ATO 21527
15	16	2	ATB RADIKAL 90078
16	15	38	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG
17	13	11	SASHA GLOBAL UNDERGROUND 0001
18	20	32	AIR SOURCE 96632/ASTRALWERKS
19	17	17	VARIOUS ARTISTS ROBBINS 75045
20	18	12	BAD BOY JOE MEGAMIX 2004/MUSICRAMA
21	24	6	IAN VAN DAHL ROBBINS 75048
22	22	53	THE STREETS VICE 93181/ATLANTIC
23	19	6	M83 GOODM 9251/MUTE
24	RE-ENTRY	1	BJORK ELEKTRA 62787/EEG
25	25	4	AMANASKA ONE WORLD 0011

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' radiotrack 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 receives 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). Numeral 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 retail. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard HOT DANCE CLUB PLAY

SEPT 18 2004		HOT DANCE CLUB PLAY		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	
Sales data compiled by Nielsen SoundScan				
TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	1 Week At Number 1	
<b>1</b>	<b>3</b>	<b>5</b>	<b>7</b>	<b>TIME</b> TOMMY BOY SILVER LABEL 2448/TOMMY BOY
2	2	4	11	GOOD LUCK XL PROM/D/ASTRALWERKS
3	4	7	11	FOOLISH MIND GAMES JVM 023
4	5	9	8	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES) ALYSONGROOVES.COM PROM/D
5	7	15	4	STUPIDISCO NETTWERK 32322
6	1	2	8	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK 'N' RORY/SHAPE:UK/BOXER] AEGEAN 77210/EPIC
7	13	17	5	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE PROM/D/WARNER BROS.
8	8	12	8	LOLA'S THEME YOU 022/ULTRA
9	10	11	8	MAKE YOUR MOVE TOMMY BOY SILVER LABEL 2446/TOMMY BOY
10	12	14	5	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE 42720
11	6	1	10	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) DEF JAM 002822/IDJMG
12	16	20	5	FREEDOM LIZA 41303
13	9	6	9	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES) J PROM/D/RMG
14	15	18	7	IF I CLOSE MY EYES ROBBINS 72111
15	11	3	12	WORLD ON FIRE (JXL & M. DE VRIES MIXES) ARISTA PROM/D/RMG
16	19	29	4	YOU MOVE ME JMCA 0003/SOUND ADVISORS
17	20	28	5	CHERISH THE DAY BIG3 PROM/D
18	23	30	5	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND PROM/D/IDJMG
19	21	21	7	ALTERNATIVE 3 TRAX 505
20	18	10	11	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES) WEBULA 9 2054
21	24	31	5	MUSICA DE AMOR (MAW REMIXES) ELECTRIC MONKEY 1010
22	17	13	9	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES) ATLANTIC 33299
23	22	22	6	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.) ATLANTIC PROM/D
<b>POWER PICK</b>				
24	34	—	2	HOW WOULD U FEEL OMI 101
25	14	8	10	THAT PHONE TRACK SUBLIN/MINAL 119

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	
Sales data compiled by Nielsen SoundScan				
TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	1 Week At Number 1	
26	29	37	4	SUBMIT RADIKAL 99202
27	31	42	3	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES) DEFINITY 025
28	27	32	5	OUTRAGEOUS (REMIXES) JIVE 63276/ZOMBA
29	25	19	9	MAYBE (S. KLEINENBERG REMIXES) STAR TRAK PROM/D/VIRGIN
30	37	—	2	LOOKING GOOD, FEELING GORGEOUS RU CO. PROM/D
31	38	46	3	CAN'T GO ON KOCH#9635
32	35	45	3	MAMASITA MODA PROM/D/CASABLANCA
33	28	23	10	SECRET (E. BAEZ & ORANGE FACTORY MIXES) WARNER BROS. PROM/D
34	43	—	2	EVERYMAN...EVERYWOMAN... MINOTRAIN 50041/TWISTED
35	41	48	3	FOLLOW THIS BEAT TRAX 504
36	42	47	3	EVERYBODY HAPPY GROOVEBLUE 034
37	26	25	13	NEW DAY (DANCE MIXES) DEF SOUL CLASSICS 002821/IDJMG
38	33	26	17	LUV 2 LUV STAR 69 12711
39	49	—	2	YOU ARE MY SUNSHINE (REMIXES) VANGUARD PROM/D
40	45	—	2	BE MINE KOCH PROM/D
41	39	36	9	SHOCK BENZ STREET/ZYX PROM/D/WAARD
<b>HOT SHOT DEBUT</b>				
42	NEW	1	PARTY TIME EPISODE 1257/WAARD	
43	47	50	3	PEACE ON EARTH ARTEMIS 51561
44	NEW	1	BEAUTIFUL DAY MDTEMA 99210/RADIKAL	
45	3	34	11	BLOOD (JUNIOR REMIX) DOYSEY/SONY CLASSICAL 022/JVM
46	NEW	1	FREE ME I9IMPORT	
47	40	24	14	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2445/TOMMY BOY
48	36	16	13	STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES] A&M PROM/D/INTERSCOPE
49	30	27	13	JUST WANNA DANCE JA-TAIL PROM/D
50	48	44	8	FLASHDANCE YOSHITOSHI 01/DEEP DISH

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



# Skaggs Back With 'Brand New Strings'

BY JIM BESSMAN

NEW YORK—After several years spent exploring the roots and branches of bluegrass music with his recordings, Ricky Skaggs is satisfying his critics with an album of all new material.

"Brand New Strings" is due Sept. 28 on the artist's Skaggs Family Records label.

"One of the things that makes it special is that there are so many first-time recorded songs," Skaggs explains about the album, which is credited to Skaggs and his bluegrass band Kentucky Thunder.

"Since I came back to bluegrass [after a mainstream country career], I've been redoing a lot of old chestnuts by Bill Monroe, the Stanleys, Flatt & Scruggs and people like that because my heart's so into educating young kids out there and letting them know where the music came from, who the founders and shapers were," he continues. "But I also caught criticism

from modern bluegrass musicians and writers who wanted me to do an album of all new material."

The turning point for Skaggs was the song "A Simple Life," from his 2003 album "Live at the Charleston Music Hall."

"I literally read the lyrics off the music stand, and then it wins the Grammy for best country performance by a duo or group with vocal. It blew me away and gave me the idea of doing new songs," he says.

Skaggs describes "A Simple Life," written by Mac McAnally, as "a Music Row song" that encouraged other Nashville writers to send songs his way.

Heartbound Songs (ASCAP) writer Skaggs' contributions include fiddle tune "Monroe Dancin'." The song was inspired by his fond memory of Bill Monroe dancing to his fiddle playing at a bluegrass festival when Skaggs was 16. Skaggs also wrote "Appalachian Joy," originally penned for a since nixed Disney animated project.

According to Skaggs Family Records GM Stephen Day, "Brand New Strings" could well go three singles deep, starting with "Spread a Little



Love Around," which is being worked at country, bluegrass and Americana radio outlets. It will be followed early next year by "Enjoy the Ride" and then "Love Does It Every Time." The latter features harmony vocals from Skaggs'

wife, Sharon White.

"We've put together a team to work radio," Day says, citing Nashville promotion companies Grassroots and Songlines, which are working the project to the country and Americana formats, respectively. They will support Skaggs Family's own efforts at bluegrass radio.

"Six of Ricky's seven albums for Skaggs Family have received Grammy nominations, and five have won," Day notes. "So this is going to be a fun record to market."

Brian Smith, VP of store operations for Atlanta-based retail chain Value Central Entertainment, looks forward to working again with Skaggs Family.

"We did in-stores with Ricky for his last two albums and intend to pursue them again," he says. "He's always very receptive to retailers, which is different from many artists of his stature and surely testament to his work ethic and belief in his projects. So we view him as a true partner in every sense."

Upcoming for the Monterey Peninsula Artists-booked Skaggs will be his participation in the "3 Shades of Blue" country segment of Jazz at Lincoln Center's grand opening festival Oct. 26.

He is also "turning up the heat" on a long-sought album collaboration with Bruce Hornsby, with whom he recently performed at the Ryman Auditorium in Nashville.

Next up for Skaggs, who just turned 50, is "Skaggs Family Christmas," featuring the Whites and the Skaggs' children. The album will be a Web site offering this year since its release comes only two months after "Brand New Strings," but it will be available in stores next year.

"My next years are going to be my most fruitful and best," Skaggs predicts. "I'm at a place in life where I'm comfortable as a musician, singer and producer, and I feel that the projects I do from here on will be more meaningful and rich in music and purpose."

## Will Labels Open 'Pandora's Box' With Paid Spins?

Last week, country programmers were given the chance to air their views on the controversial topic of paid spins.

In this issue, the plan was to give labels a chance to respond. The heads of promotion for every Nashville label were asked to participate. Most declined.

In fact, just five would even agree to talk, and four

of those did so only on the condition of anonymity. The rest either ignored an interview request or declined it with comments like "I wouldn't touch that topic with a 10-foot pole." One sent an e-mail calling the subject "dangerous territory."

While some have concerns about the ethics of legal paid-spin programs that some radio groups and syndicators offer, most seem more concerned with giving away trade secrets.

As one VP of promotion puts it, the attention this subject has received in recent weeks "shines a light on the underbelly of our business, and that's a little scary."

But syndication and paid spin programs are already a strategic part of plans to get a record to the top of the charts and hold it there. Despite concerns expressed by label executives and radio, many heads of promotion feel they already live in a world where they have to buy spins to compete.

"You almost have to do it," says the head of promotion for one of Nashville's smaller independent labels. "To really run it smartly you have to do it

asks. "Where does it go from here? If you look down the road six months or a year from now, what's the validity of the charts at that point?"

Herring shares those concerns. "If we all make a mockery of the charts that [are] supposed to be a tool, what use are they going to be?"

It's not hard to see what pushed promotion executives to start considering paid spins a valid tool.

"Promotion staffs in this town get put in an awkward position in that our artists and their managers want No. 1 records," Herring says. "A lot of people have 'whatever-it-takes' mentalities and attitudes."

Another head of promotion at an independent label agrees. "This is a smoke-and-mirrors business, and a lot of people are measured by what

they can achieve on the chart."

While Herring admires MCA Nashville's recent strategic use of paid spin programs to help propel Reba McEntire's "Somebody" to No. 1, he also hopes "it doesn't open a Pandora's box on what the new benchmark is to get No. 1 records."

Herring says there has to be a payoff beyond a chart position to make these programs worthwhile. "If the money you spend is directly responsible for you selling more records, I don't think there's anything wrong with that. That's what we do. We sell records. If it's done just to pound your chest, I don't know if that makes sense."

Another head of promotion agrees. "The only advantage [of spin programs] is that you accomplish something on the chart," he says. "The

disadvantage is you're buying in an overnight hour where nobody's going to hear it and you're not going to get anything out of it other than a chart position."

While paid spin programs are a hot topic right now, one head of promotion thinks they are just a small symptom of the escalating cost of doing business for promotion departments in recent years.

"It's all a part of this business that is not about the music anymore," he says. "It's about radio's bottom line and affecting chart position and keeping a record alive long enough to find out if you even have [a hit]."

"I hate what our industry has come to," he adds. "I don't know how we're going to overcome it and get back to doing business for the right reasons."

Nashville  
Scene  
By Phyllis Stark  
pstark@billboard.com



to a degree to protect your record at certain benchmarks on the chart."

Lyric Street Records VP of national promotion Kevin Herring says, "It's not like this is a big game of poker. We all know where most of the bodies are buried to dig up spins, where the syndicated shows are. It's just [a matter of] whether you want to spend the money."

One VP of promotion says he has never purchased a paid spin, and that puts him at a disadvantage with his competitors.

"I'm certainly not faulting anyone, but I can see now I'm getting hurt. If I don't start buying those things, it's going to affect me at some point, and that's not right," he says. He is among those who fear the practice will escalate and have repercussions on the charts.

"Why would we bother to find good [music] if we're just going to buy our way on?" one promotion exec



SEPTEMBER 18  
2004

# Billboard TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan				THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART	WEEKS ON CHART								
1	1	54	<b>TIM MCGRAW</b> CURB 78958 (18.98 CD)	<b>NUMBER 1</b>	Live Like You Were Dying	1	40	32	18	4	41	42	41	49	<b>RACHEL PROCTOR</b> BNA 51217/RLG (16.98 CD)	Where I Belong	8	
2	4	3	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> EPIC 90903/SONY MUSIC (18.98 EQ CD)		Here For The Party	1									<b>GARY ALLAN</b> ● MCA NASHVILLE 00011/UMGN (8.98/12.98)	See If I Care	2	
3	2	1	<b>BIG &amp; RICH</b> ▲ WARNER BROS. 48520/WRN (18.98 CD)		Horse Of A Different Color	1	42	67	64	24					<b>ELVIS PRESLEY</b> RCA 57888/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
4	3	2	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)		License To Chill	1	43	41	37	66					<b>LONESTAR</b> ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	
5	5	4	<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)		Mud On The Tires	1	44	44	39	47					<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3	
6	6	5	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)		When The Sun Goes Down	1									<b>VARIOUS ARTISTS</b> MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9	
7	7	6	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)		Greatest Hits 1994-2004	4	45	51	48	12					<b>TOBY KEITH</b> MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
8	8	8	<b>KEITH URBAN</b> ▲ <sup>2</sup> CAPITOL 32936 (10.98/18.98)		Golden Road	2	46	46	43	73					<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	
9	9	10	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 450435/INTERSCOPE (12.98/18.98)		Shock'n Y'All	1	47	47	47	63					<b>KENNY ROGERS</b> CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	
10	10	12	<b>SARA EVANS</b> ● RCA 67074/RLG (12.98/18.98)		Restless	3	48	40	45	14					<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	
11	14	13	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54800/RLG (18.98 CD)		Greatest Hits Volume II	2	49	48	40	42					<b>BRAD COTTER</b> EPIC 92599/SONY MUSIC (12.98 EQ CD)	Patient Man	4	
12	11	11	<b>TRACE ADKINS</b> ● CAPITOL 40517 (12.98/18.98)		Comin' On Strong	3	50	43	36	9					<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
13	16	16	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)		Julie Roberts	9	51	49	46	61					<b>TRACY LAWRENCE</b> DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2	
14	20	9	<b>WYONNA</b> CURB 78811 (12.98/18.98)		What The World Needs Now Is Love	1	52	50	42	23					<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	
15	17	15	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 90906/SONY MUSIC (18.98 EQ CD)		You Do Your Thing	2	53	54	50	60					<b>LORETTA LYNN</b> INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	
16	12	—	<b>STEVE EARLE</b> E-SQUARED 51565/ARTEMIS (17.98 CD)		The Revolution Starts...Now	12	54	53	44	19					<b>JOHNNY CASH</b> ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	
17	18	20	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)		Martina	1	55	55	53	96					<b>VARIOUS ARTISTS</b> AMERICANA MUSIC ASSOCIATION 1 (11.98 CD)	This Is Americana: NARM Americana CD Sampler	46	
18	19	17	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)		Melt	1	56	63	60	5					<b>CLAY WALKER</b> RCA 67068/RLG (11.98/18.98)	A Few Questions	3	
19	15	—	<b>CLEDUS T. JUDD</b> KOCH 9809 (17.98 CD)		Bipolar And Proud	15	57	56	52	47					<b>DON WILLIAMS</b> MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD)	The Definitive Collection	48	
20	13	7	<b>TRAVIS TRITT</b> COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)		My Honky Tonk History	7	58	57	49	11					<b>LEANN RIMES</b> ● CURB 78825 (18.98 CD)	Greatest Hits	3	
21	24	22	<b>DIERKS BENTLEY</b> ● CAPITOL 39814 (12.98/18.98)		Dierks Bentley	4	59	60	55	42					<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69749/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
22	22	19	<b>SOUNDTRACK</b> WARNER BROS. 48424/WRN (18.98 CD)		Blue Collar Comedy Tour: The Movie	15	60	58	51	68					<b>ROY D. MERCER</b> CAPITOL 98100 (16.98 CD) [H]	Get Well Soon	52	
23	21	14	<b>ANDY GRIGGS</b> RCA 59630/RLG (18.98 CD)		This I Gotta See	7	61	52	—	2					<b>RODNEY CARRINGTON</b> CAPITOL 94164 (18.98 CD)	Greatest Hits	11	
24	27	27	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)		Let's Be Us Again	2	62	61	57	28					<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	
25	25	21	<b>DWIGHT YOAKAM</b> REPRISE 78964/RHINO (18.98 CD)		The Very Best Of Dwight Yoakam	10	63	62	58	18					<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	
26	34	28	<b>THE NOTORIOUS CHERRY BOMBS</b> UNIVERSAL SOUTH 002530 (13.98 CD) [H]		The Notorious Cherry Bombs	23	64	64	59	65					<b>VARIOUS ARTISTS</b> DIATONE 1182 (16.98 CD)	The Unbroken Circle: The Musical Heritage Of The Carter Family	65	
27	29	30	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98 CD)		Sweet Right Here	2									<b>PATSY CLINE</b> MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52	
28	36	31	<b>RANDY TRAVIS</b> WARNER BROS. 78996/RHINO (18.98 CD)		The Very Best Of Randy Travis	10	65	59	56	11					<b>VARIOUS ARTISTS</b> SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28	
29	23	25	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98 CD)		Revelation	3	66	66	61	12					<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 48729/WRN (18.98 CD)	Letters From Home	3	
30	28	23	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/18.98)		Elvis: 30 #1 Hits	1	67	65	62	20					<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	
31	38	33	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 810515 (19.98 CD)		Live	9	68	70	65	26					<b>BUDDY JEWELL</b> ● COLUMBIA 30131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	
32	26	24	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98 CD)		Josh Gracin	2	69	70	65	26					<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	
33	30	—	<b>CONWAY TWITTY</b> MCA NASHVILLE/UTV 003084/UME (13.98 CD)		25 Number Ones	30	70	68	63	62					<b>RANDY TRAVIS</b> WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	
34	33	29	<b>SHANIA TWAIN</b> ◆ <sup>3</sup> MERCURY 170314/UMGN (12.98 CD)		Up!	1	71	72	71	57					<b>JUNIOR BROWN</b> TELARC 83612 (15.98 CD)	Down Home Chrome	73	
35	RE-ENTRY	12	<b>VARIOUS ARTISTS</b> UNIVERSAL SOUTH 002320 (12.98 CD)		Songs Inspired By The Passion Of The Christ	7	72	69	67	43					<b>LYLE LOVETT</b> CURB 001162*/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7	
36	31	26	<b>RON WHITE</b> PARALLEL/HIP-D 001582/UME (12.98 CD) [H]		Drunk In Public	11	73	NEW	1						<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [H]	Billy Currington	17	
37	35	34	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78745 (12.98/18.98)		Tim McGraw And The Dancehall Doctors	2	74	73	66	44								
38	37	32	<b>JEFF FOXWORTHY</b> WARNER BROS. 48772/WRN (18.98 CD)		Have Your Loved Ones Spayed Or Neutered	7	75											
39	39	35	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)		Top Of The World Tour Live	3												

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Or). △ Certification for 200,000 units (Platinum). ▲<sup>2</sup> Certification for 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 18  
2004

# Billboard TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	Sales data compiled by Nielsen SoundScan				THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART	WEEKS ON CHART							
1	1	14	<b>LARRY THE CABLE GUY</b> ● PARALLEL/HIP-D 001423/UME (18.98 CD)	<b>NUMBER 1</b>	Lord, I Apologize	64							15	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69722/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	312	
2	2	1	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77978 (12.98/18.98)		Greatest Hits	198							14	<b>HANK WILLIAMS JR.</b> ▲ <sup>3</sup> CURB 77638 (15.98/18.98)	Greatest Hits, Vol. 1	522	
3	4	7	<b>SOUNDTRACK</b> ▲ <sup>7</sup> LOST HIGHWAY/MERCURY 170089/UMGN (8.98/12.98)		O Brother, Where Art Thou?	196							15	<b>THE JUDDS</b> ● CURB 77965 (7.98/11.98)	Number One Hits	188	
4	6	19	<b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY 536003/UMGN (8.98/12.98)		Come On Over	357							16	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	84	
5	8	7	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)		Unleashed	111							17	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77885 (7.98/11.98)	Everywhere	277	
6	9	9	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)		Greatest Hits	206							18	<b>JOHN DENVER</b> ▲ <sup>2</sup> MADACY 4750 (15.98/19.98)	The Best Of John Denver	304	
7	5	7	<b>KENNY CHESNEY</b> ▲ <sup>4</sup> BNA 67038/RLG (12.98/18.98)		No Shoes, No Shirt, No Problems	124							19	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	462	
8	7	5	<b>JOHNNY CASH</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)		16 Biggest Hits	283							20	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	364	
9	3	3	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)		Set This Circus Down	155							21	<b>TOBY KEITH</b> ▲ <sup>2</sup> MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	301	
10	10	10	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170280/UME (9.98 CD)		The Best Of George Strait: 20th Century Masters The Millennium Collection	128							22	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]	Rascal Flatts	221	
11	11	11	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup> RCA 67012/RLG (12.98/18.98)		My Town	106							23	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	206	
12	12	12	<b>MONTGOMERY GENTRY</b> ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)										24	<b>BILL ENGVALL</b> ▲ WARNER BROS. 46263/WRN (10.98/16.98) [H]	Here's Your Sign	70	
													25	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 47427/WRN (10.98/16.98)	Greatest Hits	106	

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



SEPTEMBER 18  
2004

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		Artist	PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)							IMPRINT & NUMBER/PROMOTION LABEL	TITLE			PRODUCER (SONGWRITER)
				NUMBER 1		1 Week At Number 1										
1	3	3	12	DAYS GO BY		Keith Urban	1	31	32	34	9	FEEL MY WAY TO YOU		Restless Heart	31	
2	2	1	16	LIVE LIKE YOU WERE DYING		Tim McGraw	1	32	31	25	17	HEY GOOD LOOKIN'		Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait	8	
3	1	5	22	GIRLS LIE TOO		Terri Clark	1	33	33	35	10	JESUS WAS A COUNTRY BOY		Clay Walker	33	
4	7	10	14	HERE FOR THE PARTY		Gretchen Wilson	4	34	50	—	2	WHAT SAY YOU		Travis Tritt With John Mellencamp	34	
5	5	7	30	SHE THINKS SHE NEEDS ME		Andy Griggs	5	35	35	36	9	BABY GIRL		Sugarland	35	
6	8	9	20	SUDS IN THE BUCKET		Sara Evans	6	36	38	40	7	DIXIE ROSE DELUXE'S		Trent Willmon	36	
7	9	8	13	TOO MUCH OF A GOOD THING		Alan Jackson	7	37	39	50	3	HE GETS THAT FROM ME		Reba McEntire	37	
8	10	12	10	I HATE EVERYTHING		George Strait	8	38	37	39	8	NO END IN SIGHT		Katrina Elam	37	
9	4	2	21	I GO BACK		Kenny Chesney	2	HOT SHOT DEBUT					PARTY FOR TWO		Shania Twain With Billy Currington	39
10	6	4	24	WHISKEY LULLABY		Brad Paisley Featuring Alison Krauss	3						THE LORD LOVES THE DRINKIN' MAN		Mark Chesnutt	36
11	12	13	6	STAYS IN MEXICO		Toby Keith	11	41	41	45	3	TRIP AROUND THE SUN		Jimmy Buffett With Martina McBride	41	
12	13	15	11	THAT'S WHAT IT'S ALL ABOUT		Brooks & Dunn	12	42	40	41	5	DON'T BREAK MY HEART AGAIN		Pat Green	40	
13	14	14	13	FEELS LIKE TODAY		Rascal Flatts	13	43	44	57	3	NOTHIN' 'BOUT LOVE MAKES SENSE		LeAnn Rimes	43	
14	15	17	21	IN A REAL LOVE		Phil Vassar	14	44	43	44	6	GETAWAY CAR		The Jenkins	43	
15	16	16	26	IF NOBODY BELIEVED IN YOU		Joe Nichols	15	45	46	52	4	NOVEMBER		Emerson Drive	45	
16	17	18	23	ROUGH & READY		Trace Adkins	16	46	53	49	7	HEAVEN		Los Lonely Boys	46	
17	19	23	9	MR. MOM		Lonestar	17	47	51	—	2	LET THEM BE LITTLE		Billy Dean	47	
18	21	21	19	HOW AM I DOIN'		Dierks Bentley	18	48	48	46	5	THE UPSIDE OF BEING DOWN		Catherine Britt	46	
19	20	22	13	NOTHING ON BUT THE RADIO		Gary Allan	19	49	45	37	13	IT'S ALL HOW YOU LOOK AT IT		Tracy Lawrence	36	
20	18	19	31	BREAK DOWN HERE		Julie Roberts	18	50	42	33	20	THE GIRL'S GONE WILD		Travis Tritt	28	
21	22	20	24	YOU ARE		Jimmy Wayne	20	51	60	—	2	NOTHIN' TO LOSE		Josh Gracin	51	
22	23	24	11	COME HOME SOON		SheDaisy	22	52	47	42	8	MY IMAGINATION		Clint Black	42	
23	26	30	7	SOME BEACH		Blake Shelton	23	53	56	51	8	GOES GOOD WITH BEER		John Michael Montgomery	51	
24	25	29	11	AWFUL, BEAUTIFUL LIFE		Darryl Worley	24	NEW ENTRY					MUD ON THE TIRES		Brad Paisley	54
25	24	27	9	YOU DO YOUR THING		Montgomery Gentry	24						58	55	8	AIN'T DRINKIN' ANYMORE
26	27	26	18	THAT'S COOL		Blue County	26	56	57	53	4	IF I COULD ONLY BRING YOU BACK		Joe Diffie	56	
27	34	54	3	THE WOMAN WITH YOU		Kenny Chesney	27	57	55	58	3	BACK WHEN		Tim McGraw	55	
28	28	28	21	LOOK AT US		Craig Morgan	28	58	57	53	4	FREEDOM		Christy Sutherland	53	
29	29	31	12	THE BRIDE		Trick Pony	29	59	54	47	9	RIDIN' WITH THE LEGEND		Keith Bryant	47	
30	30	32	18	PUT YOUR BEST DRESS ON		Steve Holy	30	60	49	48	3	I LOVE NASCAR		Cledus T. Judd	48	

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. Airplay 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 18 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	96	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	3	30	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
3	2	74	STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
4	NEW	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 15007/TIME LIFE	Legends Of Bluegrass	
5	4	44	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
6	NEW	MELONIE CANNON	SKAGGS FAMILY/LYRIC STREET 90201/HOLLYWOOD	Melonie Cannon	
7	6	27	VARIOUS ARTISTS	CMH 8775	Pickin' On Toby Keith Volume II
8	5	44	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
9	7	19	JERRY GARCIA + DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World
10	9	20	VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
11	NEW ENTRY	MOUNTAIN HEART	SKAGGS FAMILY/LYRIC STREET 90201/HOLLYWOOD	Force Of Nature	
12	8	66	RHONDA VINCENT	ROUNDER 610497 [H]	One Step Ahead
13	11	9	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 18983/TIME LIFE	Pure Pickin': Classic Bluegrass Instrumentals
14	NEW	DEL MCCOURY	ROUNDER 611613	High Lonesome And Blue	
15	15	64	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers

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

## SEPTEMBER 18 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	23	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts
2	7	13	ROCKY TOP '96	DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers
3	2	15	I MEANT TO	EPIC 76885/SONY MUSIC	Brad Cotter
4	4	42	HURT	AMERICAN 009770/LOST HIGHWAY	Johnny Cash
5	5	18	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins
6	3	3	BABY GIRL	MERCURY 003255/UMGN	Sugarland
7	6	39	WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich
8	8	90	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
9	9	13	PHOTOGRAPH	ROUNDER 614616	Malibu Storm
10	—	4	HIGH LONESOME	MCA NASHVILLE 002329/UMGN	Jedd Hughes



## ALBUMS

Edited by Michael Paoletta

### POP

#### ► SOUNDTRACK

**Resident Evil: Apocalypse**

PRODUCERS: various

Roadrunner 168 618 242

RELEASE DATE: Aug. 31

Taking a hint from last year's successful soundtrack to "Freddy Vs. Jason" (not to mention the original "Resident Evil"), Roadrunner has assembled an impressive collection of music for the sequel to the zombie flick starring Milla Jovovich. Since the film's teenage-male target audience is likely the same as that of the metal and goth soundtrack, it's a win-win situation for them and the bands. Roadrunner wins, too, since it can use the soundtrack to spotlight its artist roster. To that end, Killswitch Engage's "The End of Heartache" and Slipknot's latest single, "Vermillion," are among the highlights. Also included are remixes of songs by A Perfect Circle and Rob Zombie. And goth fans will appreciate an angry-sounding Cure on "Us or Them" and HIM's previously released "Join Me in Death."—**BT**

#### ► LAMB OF GOD

**Ashes of the Wake**

PRODUCER: Machine

Epic EK 90702

RELEASE DATE: Aug. 31

Any metal purist wary of Virginia's Lamb of God making the move to a major label can relax—"Ashes of the Wake" is one of the purest heavy metal albums of the year. Randy Blythe's powerful, growling voice is anything but melodic. The band, led by guitarists Mark Morton and Willie Adler, play pit-worthy riffs in the vein of Pantera and Slayer that hit on a visceral level. LoG's stints on last fall's Headbangers Ball tour and this summer's Ozzfest have proved that it can ably back up its power live. Many of the lyrics have a decidedly political lean, with Blythe bellowing about "bombs to set the people free" and "oil for the machine," while the instrumental title track features a spoken-word segment by a Marine. The latter song also features guest solos from former guitarists of Megadeth and Testament, essentially serving as a passing of the metal torch.—**BT**

#### MASTODON

**Leviathan**

PRODUCERS: Matt Bayles, Mastodon

Relapse RR6622

RELEASE DATE: Aug. 31

The near-constant time on the road since the release of its stunning 2002 debut album, "Remission," seems to have paid off for Atlanta's Mastodon. The sophomore full-length "Leviathan" shows the band maturing and growing yet remaining true to its uncompromising brand of technical progressive metal. A concept album based on Herman Melville's "Moby Dick," "Leviathan" spotlights more singing, as opposed to mass-shouted choruses. It also features music that is almost straightforward ("Blood and

## ESSENTIAL REVIEWS



#### RAY CHARLES

**Genius Loves Company**

PRODUCERS: John Burk, Phil Ramone

Concord 2248

RELEASE DATE: Aug. 31

Ray Charles did it right for his swan song. He not only enlisted the duo support of a dozen top-drawer singers, but he recorded the sessions face to face, voice to voice. No phone-ins here. The big plus is that the tapes capture Brother Ray's enthusiasm in the studio. He's in primo vocal shape, his inimitable voice of grit, sass, moan and sweet soul holding sway over the proceedings that range in style from gentle pop to deep-down blues. Choice tracks include duets with Norah Jones, James Taylor and Gladys Knight. The best feature Van Morrison (a live performance of "Crazy Love") and Willie Nelson (the two voices of wisdom gracefully singing the Frank Sinatra hit "It Was a Very Good Year"). Low point: Elton John's "Sorry Seems to Be the Hardest Word." The orchestration is overwrought, and John's overly dramatized reading doesn't mesh with Charles' profound dolor.—**DO**

#### CARLOS VIVES

**El Rock de Mi Pueblo**

PRODUCERS: Carlos Vives, Emilio Estefan Jr., Sebastian Kryz, Andrés Castro

EMI Latin 7243-5-78306

RELEASE DATE: Aug. 31

How far can you take *vallenato*? Carlos Vives appears to take the Colombian-rooted music as far as it can go, aggressively merging it with blues and rock. The resulting album is more folk-based, yet more modern, than Vives' past recordings. Perhaps this is because most instrumental parts were recorded live—or because Vives' vocals are an integral part of the ensemble.



It's certainly different, and it can work both ways: Some may find it too far out, others enticingly adventuresome. Either way, it's impossible to dismiss. Even when the melody is lacking (the single "Como Tú"), sheer rhythmic excitement carries the track. Conversely, the romantic "Voy a Olvidarme de Mí" has a wholly raw edge. Most of "El Rock" can be identified with something Vives has done before, but with this artist that's not a minus.—**LC**

Thunder," "Iron Tusk" and the crushingly heavy riff that closes "Seabeast"). While Mastodon has been compared to Rush and pre-"Black Album" Metallica, it goes a few steps further than the latter band on 14-minute epic "Hearts Alive." The group even finds time to cram a country lick into a song ("Megalodon"). "Leviathan" is a must-have for any fan of complex, heavy music. The band's participation in this fall's Jagermeister Music tour should bring Mastodon to the ears of many that deserve to hear them.—**BT**

#### THE LIBERTINES

**The Libertines**

PRODUCER: Mick Jones

Rough Trade 0607683250

RELEASE DATE: Aug. 31

Looking to build on the momentum established by their first album, "Up for Bracket," the Libertines keep the great vibes going with a more revealing, self-titled sophomore set. Often compared to such bands as the Strokes and the Vines, the Libertines made their album debut during the neo-garage movement two years ago and established themselves as one of the top rock acts in the United Kingdom. Since then, the band has fallen on rough times, with

lead singer Peter Doherty dealing with a much-publicized drug addiction. With such issues splashed across tabloid headlines, the band hit the studio to record a highly personal album reflective of Doherty's struggles. The result is raw and emotional. "Can't Stand Me Now" revolves around the roller-coaster friendship between Doherty and guitarist Carl Barat; it is one of many high points here. Less anti-establishment and more reflective, "The Libertines" is a fine snapshot of a tumultuous period in the life of the band and the world around it.—**RT**

### R&B/HIP-HOP

#### ★ THE FOREIGN EXCHANGE

**Connected**

PRODUCER: Nicolay

BBE BBEC047

RELEASE DATE: Aug. 24

A hip-hop duo whose members did not meet until after its debut set was completed sounds like a recipe for disaster. But it worked for the Foreign Exchange's aptly titled "Connected." Phonte, one-third of North Carolina-based rap group Little Brother, and Dutch producer Nicolay recorded the album by trading



#### LL COOL J

**The DEfinition**

PRODUCERS: various

Def Jam B0002939

RELEASE DATE: Aug. 31

How do you keep things fresh when you're an MC on your 11th album? If you're LL Cool J, you team up with Timbaland to create a host of party-ready, female-friendly tracks. That's what the veteran rapper-turned-actor has done with "The DEfinition." Lead single "Head-sprung," a kinetic anthem, has been embraced by radio and the clubs. "I'm About to Get Her" finds LL harnessing his inner Jay-Z. Produced by Teddy Riley, the acoustic guitar-tinged track, which features R. Kelly, is eerily reminiscent of "Fiesta." LL again aims at the ladies on "Hush." This smooth, melodic, midtempo groove, featuring 7 Aurelius, is tailor-made for LL's mature and sexy lyric. The rugged, electro-hued "Move Somethin'" squarely targets dancefloors. Light on filler, "The DEfinition" proves that, after 21 years in the industry, LL is as relevant as many of his contemporaries.—**RH**

verses and beats over the Internet. The result is soulfully serene, tailor-made for hip-hoppers more interested in Monet than Moët. "Sincere" will have heads nodding and minds being whisked away to a '70s block party. Songstress YaZarah guests alongside Phonte on this sweet tale of hip-hop love. On "Nic's Groove," Nicolay crafts a melodic backdrop, over which Phonte and Little Brother cohort Big Pooh trade verses. Other highlights include "Come Around," "Von Sees" and the emotive "Be Alright."—**RH**

### COUNTRY

#### ★ MELONIE CANNON

**Melonie Cannon**

PRODUCERS: Buddy Cannon, Ronnie Bowman

Skaggs Family Records 69890

RELEASE DATE: Aug. 31

As the daughter of successful songwriter/producer Buddy Cannon, Melonie may have had an inside track, but she wins this race on her own talent and instincts. A combination of her vocal prowess, a crack bluegrass studio band and top-shelf material from some of Nashville's A-list tunesmiths make for a winning debut. Cannon's voice has bite

and range, whether on rollicking uptempo fare like "Nothing to Lose" and "Westbound Trains" or gorgeous, more subtle cuts like the Matraca Berg/Jim Photoglo prize "Tennessee Road." The disc's producers contribute the easy rollin' "I Feel You Everywhere," and they team with John Scott Sherrill on gentle waltz "What Took You So Long." "Nobody Hops a Train Anymore" has style and substance, while Cannon's handling of the melodic and morose "Whiskey Lullaby" takes a backseat to no one's. Cannon also expresses a vocal depth and confidence on the redemptive "I'll Be Back." In total, this is a completely satisfying piece of work. Distributed in the United States by Lyric Street.—**RW**

### WORLD

#### ★ MANU DIBANGO

**The Rough Guide to Manu Dibango**

PRODUCERS: various

World Music Network 1144

RELEASE DATE: Aug. 31

Manu Dibango is one of the greatest jazz musicians in the history of African music, and this retrospective pulls 13 tunes from 26 years of recording (1966-1992). Sax man Dibango, a native of Cameroon, has lived and performed all over Europe and Africa, and his stellar musicianship has been a constant. A fine composer as well as a gifted player, Dibango has flourished in all configurations and found inspiration in everything from *soca*, ska and bop to Afrobeat, *makossa* and pygmy music. For a taste of the sound that initially made him famous, check out "Makossa Blow" featuring Bill Laswell and Herbie Hancock. The track is an update of Dibango's 1973 monster Afrojazz/funk hit "Soul Makossa." For the past 40 years, Dibango has been a guiding light for African jazz musicians. It's high time we celebrate his contribution with such collections as this one.—**PVV**

### REGGAE

#### ► LADY SAW

**Strip Tease**

PRODUCERS: various

VP VPCD1683

RELEASE DATE: Sept. 14

While Beenie Man may profess to be the king of the dancehall, few would argue that Lady Saw is indeed the queen of the subgenre. Being one of the few females in dancehall to consistently make her mark, Marion "Lady Saw" Hall continues to do just that on this, her seventh overall set. Lead single "Loser," which features Saw protegee Ce'cile, is the dancehall equivalent to TLC's '90s smash "Scrubs"—with equally infectious results. Borrowing a popular riddim from Beenie Man's "Dude," Saw takes a similar "I don't need a man" approach with "Man Is the Least." She talks trash with the best of them on the sing-songy "I've Got Your Man." Much of the appropriately titled "Strip Tease" is the same—sexually explicit lyrics set over infectious riddims. That said, the red-hot disc should heat up the fall.—**RH**

(Continued on next page)

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



(Continued from preceding page)

## BLUES

### ► BILL PERRY

**Raw Deal**  
**PRODUCER:** Popa Chubby  
**Blind Pig 5093**  
**RELEASE DATE:** Aug. 31

Blues guitarist Bill Perry's third album for Blind Pig is certainly a fiery affair. Popa Chubby stepped in to produce and he has honed the hard edge of Perry's blues/rock sound. The opening track, "Bluesman," has a down-and-dirty arrangement that gives Perry all the room he needs to air out a nasty lead guitar that quite deftly references Hendrix. Indeed, there's an echo of that icon in a few of Perry's solos, but that's mainly a sign of Perry's good taste. When he drops into more standard slow blues ("Live On"), his lead guitar is markedly different, but equally moving. Two of Perry's cover tunes—Tom Waits' "Till the Money Runs Out" and Bob Dylan's "You've Got to Serve Somebody"—are wisely chosen and powerful. "Raw Deal" is poised to help Perry establish a more recognizable sound, which is his principal need at present.—**PVV**

## JAZZ

### ► CHARLIE HADEN

**Land of the Sun**  
**PRODUCERS:** Charlie Haden, Gonzalo Rubalcaba, Ruth Cameron  
**Verve B0002887**  
**RELEASE DATE:** Aug. 31

Bassist Charlie Haden's 2002 CD of boleros, "Nocturne," won the Grammy Award for best Latin jazz album. It was a disc of balladic love songs from Cuba and Mexico. He follows that with "Land of the Sun," a fine collection of songs by three Mexican songwriters, primarily José Sabre Marroquin, whose daughter gave Haden a portfolio of his tunes, rarely heard north of the border. Haden and arranger/pianist Gonzalo Rubalcaba imaginatively renders these beauties with care and creativity in a serene setting with a superb supporting cast that includes trumpeter Michael Rodriguez and saxophonists Miguel Zenón and Joe Lovano. Those who criticize Haden for making "sleepy jazz" in recent years fail to comprehend his commitment to the beauty of melody. That is fully revealed here on such lyrical Marroquin jewels as "Añoranza" and "Canción a Paola," as well as on Agustín Lara's "Solamente Una Vez," a song that Frank Sinatra and Elvis Presley recorded as "You Belong to My Heart."—**DO**

## CHRISTIAN

### ► VARIOUS ARTISTS

**The Passion of the Christ Songs**  
**PRODUCERS:** Tom Cook, Mark Joseph, Gregg Wattenberg, Steven Lerner  
**Lost Keyword 60150-13105**  
**RELEASE DATE:** Aug. 31

This is the third official album to be issued in conjunction with Mel Gibson's film "The Passion of the Christ." Arriving at the same time as the film's DVD release, "The Passion of the Christ Songs" features 12 new tracks inspired by the film. A musical melting pot of country, pop, gospel

and rock, the set offers recordings by Lauryn Hill, Big Dismal, P.O.D., MxPx, Charlotte Church, BeBe Winans and Angie Stone. Former Creed vocalist Scott Stapp has the lead single, "Relearn Love." Top Christian artists Steven Curtis Chapman, Bart Millard (MercyMe) and Mac Powell (Third Day) team for "I See Love." The sole country cut, Brad Paisley and Sara Evans' "New Again," is the most emotionally riveting moment here.—**DEP**

## VITAL REISSUES

### JEFF BUCKLEY

**Grace: Legacy Edition**  
**REISSUE PRODUCERS:** Steve Berkowitz, Mary Guibert, Jerry Rappaport  
**ORIGINAL PRODUCER:** Andy Wallace  
**Columbia C3K 92881**  
**RELEASE DATE:** Aug. 24

If any album deserves a 10th-anniversary reissue treatment, it's Jeff Buckley's "Grace." Along with Nirvana's "Nevermind," it set the tone for much of the '90s. Anchored by Buckley's incredibly expressive voice and guitar playing, the album spanned the rock, folk and blues genres and influenced countless bands. Buckley's plaintive vocals and yearning lyrics were given additional emotional resonance upon his drowning in 1997, making "Grace" his only proper full-length album. In addition to a remastered edition of the album, the Legacy Edition contains a bonus disc of live and previously unreleased material. While the highlight is "new" original track "Forget Her," it is fun to hear Buckley tackle songs by Screamin' Jay Hawkins, Hank Williams and MC5 as well. Also included is a third disc, which includes a DVD of the making of this landmark album, and five music videos.—**BT**

## DVD

### KYLIE MINOGUE

**Body Language Live**  
**Capitol 997941**  
**RELEASE DATE:** Sept. 7

To mark the release of her "Body Language" album, Kylie Minogue staged a one-night-only concert at London's Hammersmith Apollo last November. The 14-song spectacle was stocked with tracks from the electro-hued album (including singles "Slow" and "Red Blooded Woman") and catalog hits ("Can't Get You out of My Head," "On a Night Like This"). Watching the disc, one can't help but wonder why this extravagant show was not part of a mammoth tour. Still, we'll take the DVD and its bonus features, which include a telling behind-the-scenes documentary (Minogue musing on the show's choreography, for example) and three music videos.—**KC**

## Billboard.com

- Bill Frisell, "Unspeakable" (Nonesuch)
- John Cale, "Hobo Sapiens" (Or Music)
- Qalalo, "Movementality" (The Orchard)

# SINGLES

Edited by Michael Paoletta

## POP

★ **AMBER You Move Me (3:29)**  
**PRODUCER:** Wolfram Dettki  
**WRITERS:** W. Dettki, M.C. Cremers  
**PUBLISHERS:** Black Scarlet (ASCAP); Marie Claire Music (ASCAP)  
**JMCA Enterprises JMC00003 (CD single)**

Versatile singer/songwriter Amber is eager to show off her new fall colors with "You Move Me," a composition that will shock and delight fans who have pulsated to her long string of purring pop/dance hits, including "This Is Your Night," "Sexual (Li Da Di)" and "One More Night." This time around, Amber has amped the voltage to atomic proportions—with a tornado of guitars and nervous beats, an undulating flash of Middle Eastern effects and a joyful, orgiastic vocal from the siren, as she proclaims, "You take me higher and higher." Amber is obviously taking her art to a higher plane, complete with the launch of her own label, JMCA, which will issue the upcoming full-length "My Kind of World" (due Oct. 5). A bevy of remixes, including a tribal-hued journey by Mike Cruz, will ensure club action for "You Move Me," though the song deserves its place in the mainstream spotlight. Amber is one talented lady; it's time the whole world took notice.—**CT**

## R&B/HIP-HOP

► **TEENA MARIE FEATURING GERALD LEVERT A Rose by Any Other Name (4:24)**

**PRODUCERS:** Teena Marie, James Allen  
**WRITER:** T. Marie  
**PUBLISHER:** Aliarose Music (BMI)  
**Cash Money Classics/Universal UNIR21307 (CD promo)**

The second single from Teena Marie's top 10 album, "La Doña," finds the artist partnering with Gerald Levert for a blistering slow burn. Recalling Marie's 1981 duet with Rick James ("Fire and Desire"), "A Rose by Any Other Name" is one of those all-too-rare, classic-sounding soul jams. "Baby/Your body moves/Like poetry," Levert sings. Seconds later, he's crooning, "No one else can hold a candle/To you girl/Cuz you're everything I need/In my world." Marie's response? "I got a song for you, boy/Tellin' the world about the joy/Inside my body... Cuz my world was spinning round/Until you made my love come down." A back-and-forth vocal interplay only heightens the real love at the core of this beautiful song.—**MP**

► **CHINGY Balla Baby (3:36)**

**PRODUCER:** Keith McMasters  
**WRITERS:** H. Bailey, K. McMasters  
**PUBLISHERS:** Chingy Music (ASCAP), admin. by BMG Songs (ASCAP); Empty House Music (ASCAP), admin. by EMI Music (ASCAP)  
**Disturbing Tha Peace/Capitol 67635 (CD promo)**

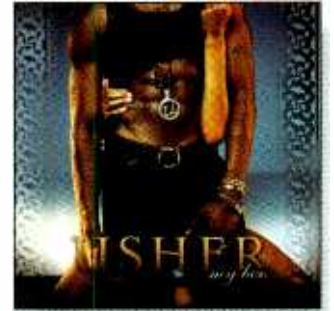
After scoring a breakout success with his debut album, "Jackpot" (and hit singles like "Right Thurr" and "Holiday In"), Chingy returns with this, the lead single of his forthcoming sophomore set, "Powerballin'." With "Balla Baby,"

# ESSENTIAL REVIEWS



**ELTON JOHN Answer in the Sky (4:04)**  
**PRODUCER:** Elton John  
**WRITERS:** E. John, B. Taupin  
**PUBLISHERS:** HST Management/Rouge Booze/Warner Chappell  
**Rocket/Universal 21310 (CD promo)**

Universal Records worked hard to convince us that Elton John's 2002 "Songs From the West Coast" marked a grandiose revisiting of his organic roots, but consumers didn't buy it—literally. All is forgiven with "Answer in the Sky," the magnetic first single from upcoming CD "Peachtree Road." This is the enduring artist's true return to form, complete with strings à la "Philadelphia Freedom"; John's trusty piano; a gritty edge to his warm, familiar voice; and a collaboration with lifelong writing partner Bernie Taupin. Everything about this works, with its memorable melody, upbeat lyric and the indelible stamp of an artist who continues to prove his relevance. This song will radiate at AC, if not adult top 40. It wouldn't hurt for mainstream top 40 to pick up on it, too, if only to show the kids what they're missing: original melodies and talent at the mic.—**CT**



**USHER & ALICIA KEYS My Boo (3:45)**  
**PRODUCERS:** Jermaine Dupri, Manuel Seal  
**WRITERS:** various  
**PUBLISHERS:** various  
**LaFace/Zomba 64687 (CD promo)**

While most consider Jay-Z and Beyoncé R&B's couple of the moment, the dynamic duo better watch out for Usher and Alicia Keys. While the latter pair may not be romantically linked, they do know how to make beautiful music together. Witness "My Boo," which will be stripped on to Usher's smash album, "Confessions." Though Usher is currently featured on a remix of Keys' "If I Ain't Got You," "My Boo" marks the first time the two A-list singers partnered from the get-go. Produced by Jermaine Dupri, the sublime ballad explores young love, a familiar topic to both artists. Their sincere sweetness, coupled with an incredibly fine groove, makes for one irresistible track. R&B radio has snapped up this all-purpose gem; top 40 will surely follow suit. "My Boo" is well-positioned to be the first smash single of the fall season.—**RH**

the St. Louis native sounds more West Coast than Midwest. Chingy extols women, cars and cash over a piano-dripped track. While the subject matter isn't unique, Chingy's midwestern twang makes it easier to digest. Mainstream R&B radio is picking up on the single rather quickly, but it may not have the crossover appeal of his previous efforts. Either way, Chingy appears to be on a roll.—**RH**

## AC

★ **SIMPLY RED Home (3:17)**  
**PRODUCERS:** Hucknall, Lewinson & Lewinson  
**WRITER:** M. Hucknall  
**PUBLISHERS:** Steve Lewinson/Pete Lewinson/EMI Songs/19 Songs/BMG Music Publishing  
**Simplyred.com SRAM025 (CD promo)**

Simply Red has enjoyed a remarkable rejuvenation at AC radio during the past year with the success of "Sunrise" and "You Make Me Feel Brand New." The latest single from album "Home" is the title track. With its breezy melody and cool, crisp vocals of Simply Red leader Mick Hucknall, "Home" will surely be another home run for the format. Truly, this song has the makings of a classic—it's instantly likeable, imminently singable and is produced with flair and elegance. Internationally, "Home" has already scored big, complete with dance remixes, which would certainly be a bonus for stateside fans.

It's always pleasing to see an act return to peak form decades after its first splash of notoriety. "Home" deserves great reward.—**CT**

## COUNTRY

★ **THE ISAACS Peace (3:57)**  
**PRODUCER:** Don Cook  
**WRITER:** L. Satcher  
**PUBLISHERS:** Sony/ATV Tunes; Satcher Songs (ASCAP)  
**Gaither Music Group SHD2585 (CD promo)**

This gifted family act has long been a favorite in bluegrass and gospel music circles. But with the release of "Heroes," the Isaacs' first album on the Gaither Music Group label, mainstream country audiences are being targeted with this exceptional single. Sonya Isaacs (formerly a solo artist on Lyric Street), sister Becky Isaacs Bowman, mother Lily, brother Ben and John Bowman turn in outstanding performances on this poignant Leslie Satcher ballad. The haunting lyric speaks of the need for peace and the struggles people go through in search of emotional respite. This is a stunning piece of work, and veteran producer Don Cook skillfully frames the beautiful vocal performances with delicate mandolin. Overall, the production is understated and appropriate to the song. Country programmers are encouraged to give this "Peace" a chance.—**DEP**



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** J/Arista Records in New York appoints **Randy Franklin** senior VP of urban promotion. He was president of consulting firm **RF Entertainment**.

**EMI Music Marketing** in Los Angeles promotes **Merrily Shneider** to senior VP of credit and collections; **Giulio Proietto** to VP of finance and business development, strategic marketing; **Lisa Wohl** to senior director of creative and soundtracks; and **Tonya Puerto** to senior director of licensing. Shneider was VP of credit and collections; Proietto was senior director of finance, strategic marketing; Wohl was director of creative, film and TV; and Puerto was director of licensing, film and TV.

**Motéma Music** in New York appoints **Eulis Cathey** executive VP/GM. He was VP of promotion at **N-Coded Music**.

**BOOKING AGENCIES:** **William Morris Agency** in New York names **Sam Kirby** VP of contemporary music. She was an agent at **Evolution Talent**.

**CONCERT PROMOTION:** **Palace Sports and Entertainment** in Auburn Hills, Mich., promotes **Mindi Kwiatkowski** to director of advertising. She was marketing coordinator.

**House of Blues Entertainment** in Cleveland appoints **Dan Smith** GM. He was GM at House of Blues in New Orleans. **Ford Park** in Beaumont, Texas, names **Allan Vella** GM. He was GM of the **Saginaw County Events Center** in Saginaw, Mich.

**RADIO:** **Clear Channel Radio** in Los Angeles appoints **Greg Schoenbaum** senior VP of business development and event marketing. He was a consultant.

Christian AC WVFJ Atlanta names **Don Schaeffer** PD. He was

operations director at **Clear Channel Radio** in Colorado Springs, Colo.

Mainstream rock **WRKZ** Pittsburgh names **Ryan Mill** PD. He was assistant PD/music director at mainstream top 40 **WBZZ** Pittsburgh.

Adult top 40 **WMBZ** Memphis taps **Jerry Dean** as PD. He adds those duties to his title of operations manager at **WMBZ**.

Modern rock **KXTE** Las Vegas promotes **Chris Ripley** to PD. He was assistant PD/music director/afternoon host.

Classical **WFMR** Milwaukee names **Bob Bellini** operations director. He adds those duties to his titles of classic rock **WKLH** Milwaukee PD and classic rock/classic hits specialist at **WFMR/WKLH** parent **Saga Communications**.

Country **WDAF** Kansas City, Mo., appoints **Jesse Garcia** PD. He was PD of country **WXXQ** Rockford, Ill.

Country **WLXX** Lexington, Ky., names **C.C. Matthews** PD. He was director of programming at **Salem Communications**.

Rhythmic top 40 **KTBT** Tulsa, Okla., names **Billy Madison** PD. He was assistant PD/music director at country **WYPY** Baton Rouge, La.

**Capitol Radio Group** in Springfield, Ill., appoints **Valorie Knight** operations manager of the company; she also receives the title of PD of classic hits **WYMG** Springfield. She was PD of active rock **WGIR** Manchester, N.H.

Country **WXXQ** Rockford, Ill., elevates **Steve Summers** to PD. He was morning host.

**MUSIC VIDEO:** **MTV** and **VH1** in New York appoint **Kathy Flynn** senior VP of production events. She was VP of production events at **MTV**.



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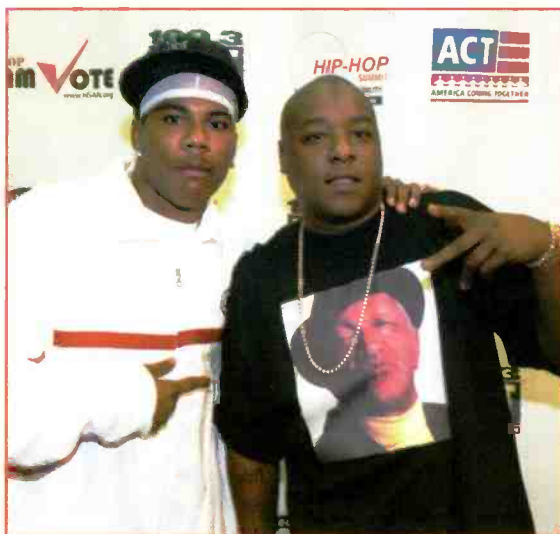
SMITH



**Platinum Paisley** Brad Paisley received a commemorative plaque for his 2003 "Mud on the Tires" album being his third consecutive platinum set on **Arista Nashville**, a subsidiary of **RCA Label Group**. According to the **Recording Industry Assn. of America**, the album shipped 1 million copies in the United States, as did Paisley's 2001 set, "Part II," and 1999 album "Who Needs Pictures." Shown at the RLG offices in Nashville, from left, are RLG A&R director **Jim Catino**, Arista Nashville director of artist development and marketing **Cindy Mabe**, Paisley, RLG chairman **Joe Galante**, Arista Nashville VP of national promotion **Bobby Kraig** and RLG executive VP **Butch Waugh**.



**'N Sync Reunion** The members of **'N Sync** performed together for the first time in months at the sixth annual 'N Sync Challenge for the Children charity event, which took place July 23-25 at numerous South Florida venues. The group sang the national anthem July 25 at the event's basketball game at Office Depot Center in Sunrise, Fla. 'N Sync has been on an unofficial hiatus since 2002 as the group members pursue solo projects. Pictured, from left, are **Lance Bass**, **Joey Fatone**, **JC Chasez**, **Chris Kirkpatrick** and **Justin Timberlake**. (Photo: Kevin Mazur/WireImage.com)



**St. Louis Summit** **Nelly**, left, joined **Jadakiss** Aug. 20 at the 2004 St. Louis Hip-Hop Summit at the city's Missouri Black Expo. St. Louis native Nelly hosted the event, which is one of several local seminars presented by the **Hip-Hop Summit Action Network**. Other R&B/hip-hop celebrities who attended the confab included **Anthony Hamilton**, **Loon**, **Layzie Bone** and **D12** member **Bizarre**. (Photo: Bill Stover)



### Now, Hear This ... CIARA Artists to Watch

Cinderella has nothing on **Ciara**. The musical dream the 18-year-old envisioned just four years ago is coming true, thanks to her first single, "Goodies." The R&B/pop crossover hit featuring rapper **Petey Pablo** follows in the infectious "crunk & B" steps of **Usher's** "Yeah!" **Lil Jon** and **Sean Garrett**, who co-wrote and co-produced "Yeah!," are among the writers who worked with Ciara on the Lil Jon-produced "Goodies." Already a No. 1 hit on The Billboard Hot 100, "Goodies" is also the title track of Ciara's debut album, due Sept. 28 on **Sho' Nuff/LaFace/Zomba**. Ciara's good fortune and single-mindedness date back to high school. That was when the Atlanta-based talent decided to become a professional singer. After joining a girl group, then going solo, she landed a publishing deal at 15. However, it was her fortuitous pairing with producer **Jazze Pha** that jump-started her dream. He signed Ciara to his Sho' Nuff label after working with her for only five days. Besides Lil Jon and Pablo, Ciara's collaborators include **R. Kelly**, **Missy Elliott** and **Ludacris**. Ciara says of her enviable career trajectory, "To be a first-time artist and working with such big names is a blessing; it all hasn't fully hit me yet. But I'm ready for what can happen."

GAIL MITCHELL



50

UMVD  
president Jim  
Urie recapped  
JumpStart for  
NARM  
attendees



# Retail



51

Buena Vista's  
Bob Chapek,  
like other execs  
attending EMX,  
predicts steady  
DVD sales

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

## Murdoch Harvests Distributor For EP

Allindies.com, the distribution arm of Kansas City, Mo.-based **Harvest Media Group**, has picked up singer/songwriter **Alexi Murdoch's** "Four Songs" EP.

Los Angeles-based Murdoch has garnered solid airplay on local public radio powerhouse **KCRW** for his **Nick Drake**-influenced work. According to **Nielsen SoundScan**, "Four Songs"



MURDOCH: SOUNDTRACK FAVORITE

has sold more than 15,000 units without the benefit of formal distribution.

Beyond stirring club audiences with his introspective music, Murdoch has interested TV and film music supervisors. Network series "Dawson's Creek" and "The OC" have featured Murdoch tracks, with his song "Orange Sky" appearing on the **Warner Sunset/Warner Bros.** release "Music From 'The OC': Mix 1." "Orange Sky" was also heard in the recent film "Garden State" (although not on the accompanying hit **Fox/Epic/Sony Music** album).

**DEEPER INTO DVD:** **Victory Records** in Chicago

has added another DVD label to its quickly burgeoning list of exclusively distributed home video companies.

Victory will now handle **XDOANEX**, a Los Angeles-based firm owned and operated by videographer/filmmaker **Darren Doane**. A veteran of more than 200 video shoots, many of them in the hardcore and punk arena, Doane has also worked with such major-label acts as **Blink-182**, **Unwritten Law** and **Jimmy Eat World**.

Victory's pact with XDOANEX is the second video deal the label has inked in the last month. In early August, Victory signed an agreement

with Los Angeles-based **AEI Home Entertainment** (*Billboard*, Aug. 28).

**GUNNING FOR THE CLUB:** **The Gun Club's** two early-'80s albums for **Blondie's** short-lived label, **Animal Records**, may see a rerelease by Long Beach, Calif.-based **Sympathy for the Record Industry**.

**Jacqui Pierce**, sister of the band's late lead vocalist **Jeffrey Lee Pierce**, tells *The Indies* that **Sympathy's Long Gone John** is negotiating to bring long-out-of-print **Animal** sets "Miami" (1982) and "The Las Vegas Story" (1984) back into the market.

**Sympathy**, which is distributed by San Francisco-based **Mordam Records**, issued "Fair Warning," a lavish two-CD set of unreleased **Gun Club** material, in 1997.

In related news, the first full-length **Pierce** biography has finally been completed. There's an indie hook here, too: The book was written by **Gene Temesy**, longtime phone salesman for Port Washington, N.Y.-based **Koch Entertainment Distribution**, who is a stone **Gun Club** fanatic.

**PRETTY SWELL:** **Secretly Canadian** in Bloomington, Ind., will rerelease the

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



first two albums by off-kilter English punk act **Swell Maps** Oct. 19.

The band was one of the more interesting and chaotic products of the late-'70s U.K. punk explosion. It spawned **Nikki Sudden**, who went on to lead **the Jacobites**, and **Epic Soundtracks**, who became a member of **Crime & the City Solution**.

**Secretly Canadian** is reissuing the **Maps' '79** debut, "A Trip to Marineville," and its 1980 sophomore set, "Jane From Occupied Europe." Both were originally released by **Rather/Rough Trade**. A new **Sudden** solo album, "Treasure" (Continued on page 50)

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Sting  
Rate this artist: ★★★★★  
(+) Sting Fan Favorites  
After disbanding the Police at the peak of their popularity in 1984, Sting quickly established himself as a viable solo artist, one obsessed with expanding the boundaries of pop music. Sting incorporated heavy elements of jazz, classical and worldbeat...  
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(+) If I Ever Lose My Faith In You 4:30 Ten Summoner's Tales ★★★★★ Buy \$0.99  
(+) Shape Of My Heart 4:38 Ten Summoner's Tales ★★★★★ Buy \$0.99  
Stopped

## MSN Store Opens Door To New Pricing Scheme

BY BRIAN GARRITY

NEW YORK—Increased price elasticity appears to be coming to the static 99 cent business model for downloads.

While some services like **RealPlayer Music Store** are experimenting with 49 cent downloads as a promotional tool, label wholesale strategies are driving others to tinker with higher prices.

Microsoft says that not all tracks for sale via its new **MSN Music store** will cost less than a dollar.

While 99 cents will be the predominant price per song on **MSN**, the company expects to charge more for some prerelease and exclusive tracks it will offer.

**MSN** also says some songs longer than seven minutes will cost more than 99 cents each. The price for tracks costing more than a dollar will range from \$1.39 to \$3.96, depending on the wholesale price from the label.

That differs from **Apple**, which has been adamant about offering each track for less than a dollar.

**MSN** isn't offering any exclusives for more than a dollar yet, but the pricing scheme is in effect for some longer songs. Tracks longer than seven minutes that cost more than 99 cents generally cost \$1.98. Some extended jazz and classical tracks cost close to \$4.

The **MSN** policy reflects a desire by some labels to move away from a one-size-fits-all model for downloads and charge higher wholesale prices for pre-street and exclusive content.

Publishing economics are also an issue. Under copyright law, the labels must pay the full, mandated per-track

mechanical rate to publishers and songwriters for digital singles. Tracks longer than five minutes receive a larger publishing royalty.

### BREAKING THE DOLLAR BARRIER

Microsoft isn't the first to offer variable pricing on tracks. Most notably, **buymusic.com** has been offering downloads at a wide range of prices since its launch last year. And all services offer variable pricing for full-album downloads, which are subject to a wider array of wholesale prices.

However, most of the market has adhered to a 99 cent price ceiling for individual downloads.

The **MSN** pricing strategy marks the first time a major service has acknowledged the prospect of charging consumers more than a dollar for an individual track—even if it's only a small percentage of the overall available catalog.

At the other end of the spectrum, services are finding that downloads selling for less than 99 cents can drive volume. **RealNetworks** recently reported that it sold a combined 1 million songs—through its **RealPlayer Music Store** and **Rhapsody** subscription service—in a single week after cutting download prices for the store and offering a free trial of **Rhapsody**.

**Real** dropped prices from 99 cents to 49 cents on its **RealPlayer Music Store** for a promotion that ran from Aug. 17 through Labor Day.

Meanwhile, **Rhapsody** sells tracks to its subscribers for 79 cents each. Users trying the service for free during a two-week promotion coinciding with the Olympics could buy tracks at the subscriber rate.



## Urie Recaps JumpStart's First Year For NARM Crowd

At the National Assn. of Recording Merchandisers annual convention, held Aug. 21-24 in San Diego, Universal Music & Video Distribution president Jim Urie hosted what began as an indie "town hall" meeting but wound up being for accounts of all sizes and types.

At the event, held on the convention's last day, Urie gave a vigorous review of UMVD's JumpStart program.

He noted that one factor prompting the company to launch JumpStart in September 2003 was the three-year downward curve the U.S. industry had been riding that saw it lose 31% of sales.

"We wanted to drive customers back to retail and make the CD competitively priced with the DVD," Urie said. "We hoped that JumpStart would change pricing in the industry, and that the customer could get an album for \$13 to \$15 and not have to

lay out \$20."

Another factor, he said, was that UMVD had been spending about \$100 million in cooperative advertising and "\$86 million of that didn't buy any media."

A final factor was the company's

industry head in the right direction, but Urie conceded that initially it did not work so well for UMVD. In its first four months, JumpStart was underwater; it took until February for UMVD to break even on the initiative. Urie said the company has exceeded the break-even point ever since, although he declined to say what that point is.

In addition to boosting UMVD's sales, JumpStart also helped in the costly area of returns, Urie noted. Returns are at 16.7% for JumpStart labels compared with an average of 24% for non-JumpStart labels.

One independent merchant said that the JumpStart publicity splash definitely brought people into stores looking for \$9.99 records. While most merchants expressed annoyance that the initiative pressured them to sell records at an unprofitable price point, one merchant said he had turned that pressure into an opportunity. He took advantage of the JumpStart-driven retail traffic and put out any product he could for \$9.99 on a speed table.

Another merchant wondered why UMVD didn't provide price protection when it first devalued product from \$12.04 to \$9.09 (before settling at \$9.49 in JumpStart 2.0). Urie admitted he couldn't afford price protection, because it would have meant "writing a \$100 million check."

Urie captured a testimonial or two from indie merchants who previously criticized JumpStart. John Timmons, owner of Ear X-tacy in Kentucky, said, "A year ago I would have told you to shove [JumpStart]. In fact, I did. But now I am seeing the benefit."

Timmons said his net billing on UMG product is up 33% on a dollar basis and 49% on a unit basis; returns are down; and the store is selling more catalog than before.

### Retail Track™

By Ed Christman  
echristman@billboard.com



desire to create a level playing field for all accounts.

Urie's PowerPoint presentation included a graph that showed how JumpStart had improved economics for indie retailers buying from one-stops.

It also showed the \$9.99 price most hit product carries at the big boxes. One indie commented that he liked it better when Best Buy was losing about \$1.50 per album—with the old boxlot cost of \$12.04—instead of making 50 cents per album, as the \$9.49 JumpStart cost allows.

Urie also displayed a graph in which the introduction of JumpStart paralleled the U.S. industry's return to sales growth. He suggested that JumpStart publicity had played a role in the turnaround.

In a previous interview (*Billboard*, Aug. 28), Universal Music Group chairman/CEO Doug Morris cited JumpStart and the Recording Industry Assn. of America's lawsuits against unauthorized file-sharers as factors in the industry's newfound health.

JumpStart may have helped the

## The Indies

Continued from page 49

Island," arrives Oct. 5.

**HAPPY TRAILS TO YOU:** After 18 years at *Billboard* and 12 years on the independent beat, I am exiting this publication for a new gig as music editor of sister magazine *The Hollywood Reporter*, where I will continue to follow the vicissitudes of the indie business as part of my role.

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# DVD Strength Proclaimed At EMX Confab . . .

BY JILL KIPNIS

LOS ANGELES—DVDs are, hands down, the largest revenue generator for Hollywood.

Even though research shows that DVD sales may peak in two years (see Picture This, below), participants at the Entertainment Media Expo (EMX), which took place Aug. 30-Sept. 1 at the Renaissance Hollywood Hotel here, repeatedly proclaimed the importance of packaged media to the movie industry.

Throughout the event, there was little debate over the potential impact of video-on-demand delivery options. Instead, participants seemed more concerned about how other formats like DualDisc and high-definition DVD could change the business.

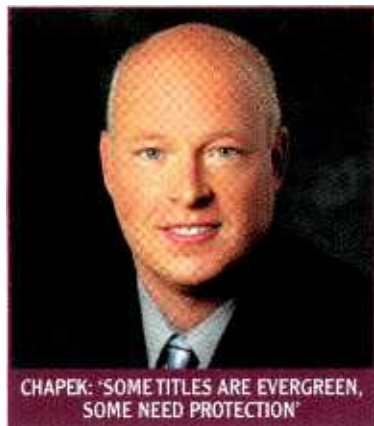
Home video executives, retailers and analysts say DVD will continue to be a major revenue generator for studios far into the future, even if sales reach a plateau.

Among the reasons for their optimism: 70% of consumers buy a DVD without having seen the title in theaters, Buena Vista Home Entertainment president Bob Chapek said. And according to MGM Home Entertainment president/COO David Bishop, consumers never open up to 15% of the DVDs they purchase.

Reed Hastings, CEO of Los Gatos, Calif.-based Netflix, cited Adams

Media Research data that shows DVDs generating 49.5% of studio revenue, compared with 22.9% for theatrical ticket sales.

Though Hastings noted that “25 films account for half of each year’s box office,” while the other 450 films released annually “fail at some level,”



CHAPEK: 'SOME TITLES ARE EVERGREEN, SOME NEED PROTECTION'

he said even these less successful projects can be big on DVD.

For example, “House of Sand and Fog” (DreamWorks), which made \$13 million at the box office, generated the same interest among Netflix subscribers as “Seabiscuit” (Universal), which took in \$120 million. The same is true for HBO documentary “Capturing the Friedmans,” a \$3.1 million film at the box office, and the \$82 million box office hit “Freddy vs. Jason” (New Line).

Tom Adams, president/senior analyst

for Carmel, Calif.-based Adams Media Research, noted that other forms of video delivery cannot compete with DVD while the format is hot.

The VOD concept appeared about 10 years ago, when the video industry was sagging, Adams said. Now, “a shelf full of DVDs is seen as better than a VOD option,” he noted, because of the “collection impulse.”

## THE CLUTTER PROBLEM

Video executives said continued retail success for DVD and the slow adoption of VOD services like Movielink and CinemaNow bodes well for DVD’s continued strength.

However, the sheer number of DVD releases makes it more difficult to get a particular title to a consumer.

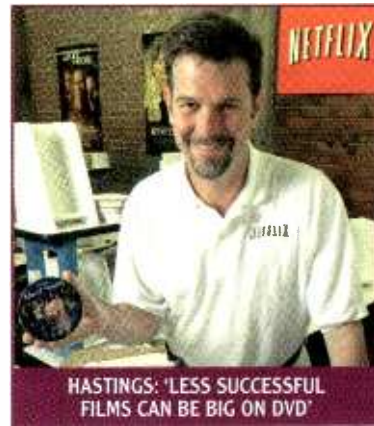
“It’s all about visibility at retail,” said David Bishop, president/COO of MGM Home Entertainment. “We start selling a title to a retailer early on; [we] show them rough footage before a film even opens in theaters.”

For catalog titles, video companies have to determine whether they can generate more sales by repricing the titles aggressively or by relaunching them with marketing support.

“You need to figure out which titles are evergreen and which need protection,” Buena Vista’s Chapek says. “Titles like a ‘Snow White’ or an ‘Aladdin’ need to be protected from long-term price erosion by removing them from the marketplace for a time.”

In the next few years, studios will also have to contend with other formats battling for consumer dollars.

The new DualDisc, which features a CD on one side and a DVD on the other, is worrying retailers, even though it will mainly apply to music projects (*Billboard*, Sept. 4).



HASTINGS: 'LESS SUCCESSFUL FILMS CAN BE BIG ON DVD'

“I am hesitant about CD/DVD. Long term, that could devalue DVD content,” said Kevin Cassidy, executive VP of sales, operations and product at Tower Records. “Anything that combines two formats doesn’t allow consumers to buy up.”

Additionally, debate over which high-definition format should be adopted—Toshiba/NEC’s HD DVD or Sony’s Blu-ray—continues without most major studios voicing a preference. Video companies attending EMX

declined to voice opinions about the competing formats.

Both HD groups have announced product launches, with Toshiba/NEC hardware expected in the United States by early 2005 and Blu-ray machines anticipated at the end of next year.

## DVDs AND TALENT CONTRACTS

Because the DVD portion of a film’s revenue is expected to stay strong, writers, directors and actors are asking studios to change their video-residual systems.

Contract talks with the Writers Guild of America regarding residuals have stalled during the last few months, but next year’s negotiations with the Directors Guild of America and the Screen Actors Guild are expected to involve DVD residuals.

“DVD’s growth has been extraordinary. We need a fair residual structure for the talent involved,” SAG deputy national executive director for contracts Sallie Weaver said. “DVD is becoming a cause célèbre, because every artist in the income flow has to look at where it is coming from.”

Though Weaver did not detail the specific residual demands SAG will make, she noted that “video residuals is a long-fought battle.”

EMX was presented by the Media-Tech Assn. and sponsored by the International Recording Media Assn. and marketing services company CMP Information.

# . . . But Disc Purchases Likely To Level Soon

DVD sales are growing, but how long can that upward curve continue?

John Bird, an analyst for U.K.-based research firm **Understanding & Solutions**, says a slowdown is coming in 2006.

In a Sept. 1 presentation during the Entertainment Media Expo at the Renaissance Hollywood

Hotel in Los Angeles, Bird predicted that by that year, consumers’ disc-acquisition rate will start to slow as studio catalog releases dry up.

In 2003, each DVD-owning home purchased about 18.5 discs. That number should drop to about 17.5 in 2008, according to Bird.

Further, he said the rate of growth for new DVD adopters will reach a saturation point in another two years. Also, some growth is expected in video-on-demand and other download options. Bird predicted 70% of computer-equipped homes will have a broadband connection by 2008.

Bird also questioned whether the introduction of high-definition DVD

will drive renewed growth. Consumer investment and satisfaction with regular DVD, potential format wars and an increased cost to the replication industry are some short-term factors that will negatively affect the business. However, Bird noted that the broadcast and con-

sumer electronics industries are driving HD TV adoption and setting the scene for migration to HD DVD.

sumer electronics industries are driving HD TV adoption and setting the scene for migration to HD DVD.

Bird also said he expects DVD sell-through to continue growing in the next several years. In 2001, 32% of spending on video products was from the DVD sell-through business. That grew to 41% in 2003. By 2008, Bird predicted, 48% of money

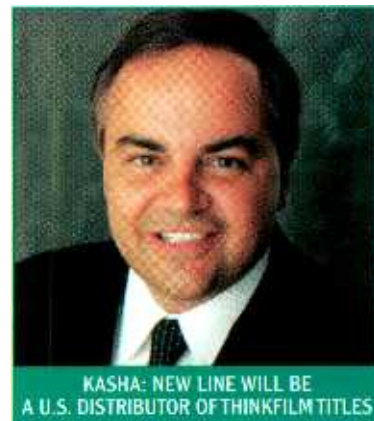
spent on movies will be from DVD sell-through.

**‘COMPLEMENTARY’ DEAL:** New Line Home Entertainment has entered a multipicture distribution deal with independent film company **ThinkFilm**.

New Line will have U.S. distribution rights to ThinkFilm projects that include “The Story of the Weeping Camel,” “The Agronomist,” “Bright Young Things” and “The Assassination of Richard Nixon.”

“In terms of the type of films that Think offers, it is a nice complement to our programming slate,” says **Kevin Kasha**, senior VP of acquisitions and programming for New Line. “They have a very diverse slate that covers all types of films with all types of filmmakers.”

The first title New Line will distribute under the deal is “Festival Express,” a rockumentary detailing a 1970 concert series in Canada that featured the **Grateful Dead**, **Buddy Guy**, **the Flying Burrito Brothers**, **Janis Joplin**, **the Band** and many others. The film details the artists’



KASHA: NEW LINE WILL BE A U.S. DISTRIBUTOR OF THINKFILM TITLES

performances and offstage lives during the series (*Billboard*, June 4). The acts were filmed on a customized train that took them to shows in Toronto; Calgary, Alberta; and Winnipeg, Manitoba.

The two-disc DVD (\$24.98) will be

released Oct. 5. Extra features include 50 minutes of previously unseen footage, interviews with tour participants and a featurette on the making of the film.

**THIS AND THAT:** The **Blu-ray Disc Assn.**, proponents of the Blu-ray high-definition DVD format, will be including **Microsoft’s VC-1** video codec technology in their specifications for Blu-ray discs. A video codec compresses video images to store them on a disc, then decompresses them when they are viewed. Microsoft’s codec will also be used in Blu-ray’s competition, **Toshiba/NEC’s HD DVD**.

**Target** and **amazon.com** will exclusively sell the “**Michael Moore DVD Collector’s Set**,” which streets Oct. 5 from **MGM Home Entertainment**. The four-disc set will retail for \$29.98. It includes two previously released **Michael Moore** documentaries: “**The Big One**,” which chronicles Moore’s promotional tour for his book “**Downsize This**,” and a two-disc version of “**Bowling for Columbine**,” which is available only in this set. The fourth disc contains bonus features.

Picture  
This™  
By Jill Kipnis  
jkipnis@billboard.com





# SEPTEMBER 18 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW	<b>THE GIRL NEXT DOOR (UNRATED VERSION)</b> FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR	27.98
2	NEW	<b>ELLA ENCHANTED (PAN &amp; SCAN)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37427	Anne Hathaway Cary Elwes	PG-13	29.98
3	3	<b>MICKEY, DONALD, GOOFOY: THE THREE MUSKETEERS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33123	Animated	NR	29.98
4	1	<b>KILL BILL VOLUME 2</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98
5	NEW	<b>LAWS OF ATTRACTION</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07255	Pierce Bronson Julianne Moore	PG-13	27.98
6	NEW	<b>ELLA ENCHANTED (WIDESCREEN)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36471	Anne Hathaway Cary Elwes	PG-13	29.98
7	2	<b>TAKING LIVES (WIDESCREEN UNRATED VERSION)</b> WARNER HOME VIDEO 04318	Angelina Jolie	NR	27.98
8	NEW	<b>FUTURAMA: VOLUME 4</b> FOXVIDEO 22020	Animated	NR	49.98
9	6	<b>13 GOING ON 30 (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
10	5	<b>GODSEND</b> LIONS GATE HOME ENTERTAINMENT 16325	Robert De Niro Greg Kinnear	PG-13	26.98
11	4	<b>GOODFELLAS (WIDESCREEN SPECIAL EDITION)</b> WARNER HOME VIDEO 19122	Robert De Niro Joe Pesci	R	26.98
12	7	<b>JOHNSON FAMILY VACATION</b> FOXVIDEO 23308	Cedric The Entertainer Vanessa L. Williams	PG-13	27.98
13	8	<b>HIDALGO (PAN &amp; SCAN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32424	Viggo Mortensen	PG-13	29.98
14	RE-ENTRY	<b>GLADIATOR</b> UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
15	23	<b>BLUE COLLAR COMEDY TOUR</b> WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
16	10	<b>TAKING LIVES (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28406	Angelina Jolie	R	27.98
17	11	<b>HELLBOY SPECIAL EDITION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13	28.98
18	NEW	<b>CLIFFORD'S REALLY BIG MOVIE</b> WARNER HOME VIDEO 34928	Animated	G	26.98
19	12	<b>HIDALGO (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32425	Viggo Mortensen	PG-13	29.98
20	NEW	<b>PURPLE RAIN (20TH ANNIVERSARY SPECIAL EDITION)</b> WARNER HOME VIDEO 33533	Prince	R	26.98
21	RE-ENTRY	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 56814	Kate Hudson Matthew McConaughey	PG-13	19.98
22	13	<b>KILL BILL VOLUME 1</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98
23	16	<b>DA ALI G SHOW: THE COMPLET FIRST SEASON</b> WARNER HOME VIDEO 92327	Sacha Baron Cohen	NR	29.98
24	19	<b>CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!)</b> PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
25	9	<b>NEW YORK MINUTE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28354	Mary-Kate & Ashley Olsen Andy Richter	PG	27.98
26	NEW	<b>SHAOLIN SOCCER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29158	Stephen Chow	PG-13	19.98
27	14	<b>PRINCESS DIARIES (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35196	Anne Hathaway Julie Andrews	G	29.98
28	NEW	<b>DOGVILLE</b> LIONS GATE HOME ENTERTAINMENT 16234	Nicole Kidman	R	26.98
29	15	<b>PRINCE &amp; ME (PAN &amp; SCAN COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 51274	Julia Stiles Luke Mably	PG	29.98
30	NEW	<b>THE MUNSTERS: THE COMPLETE FIRST SEASON</b> UNIVERSAL STUDIOS HOME VIDEO 25738	Fred Gwynne Al Lewis	NR	59.98
31	RE-ENTRY	<b>DIRTY DANCING: ULTIMATE EDITION</b> ARTISAN HOME ENTERTAINMENT 14659	Patrick Swayze Jennifer Grey	PG-13	19.98
32	NEW	<b>DALLAS: THE COMPLETE FIRST &amp; SECOND SEASONS</b> WARNER HOME VIDEO 33981	Larry Hagman Patrick Duffy	NR	49.98
33	RE-ENTRY	<b>DADDY DAY CARE (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	19.98
34	RE-ENTRY	<b>FIGHT CLUB</b> FOXVIDEO 200478	Brad Pitt Edward Norton	R	19.98
35	20	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36048	Lindsay Lohan	PG	29.98
36	RE-ENTRY	<b>LEGENDS OF THE FALL</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 78727	Brad Pitt Anthony Hopkins	R	14.98
37	RE-ENTRY	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER REPRIS VIDEO 91993	Nia Vardalos John Corbett	PG	19.98
38	28	<b>RESERVOIR DOGS: SPECIAL EDITION</b> ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
39	RE-ENTRY	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (PAN &amp; SCAN)</b> WARNER REPRIS VIDEO 24457	Daniel Radcliffe Emma Watson	PG	19.98
40	27	<b>COLD MOUNTAIN (COLLECTOR'S EDITION)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35793	Jude Law Nicole Kidman	R	29.98

# SEPTEMBER 18 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>	2 Weeks At Number 1			
1	1	<b>MICKEY, DONALD, GOOFOY: THE THREE MUSKETEERS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	Animated	2004	NR	22.98
2	NEW	<b>ELLA ENCHANTED</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36466	Anne Hathaway Cary Elwes	2004	PG-13	24.98
3	NEW	<b>CLIFFORD'S REALLY BIG MOVIE</b> WARNER HOME VIDEO 04694	Animated	2004	G	19.98
4	3	<b>HIDALGO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98
5	2	<b>NEW YORK MINUTE</b> WARNER HOME VIDEO 28393	Mary-Kate & Ashley Olsen Andy Richter	2004	PG	19.98
6	4	<b>BRATZ: STARRIN &amp; STYLIN</b> FOXVIDEO 23228	Animated	2004	NR	19.98
7	6	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	2004	PG	24.98
8	8	<b>BABY EINSTEIN: BABY DA VINCI</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36876	Baby Einstein	2004	NR	14.98
9	5	<b>JOHNSON FAMILY VACATION</b> FOXVIDEO 23318	Cedric The Entertainer Vanessa L. Williams	2004	PG-13	19.98
10	11	<b>COLD MOUNTAIN</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	2003	R	22.98
11	10	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
12	7	<b>KILL BILL: VOLUME 2</b> BUENA VISTA HOME ENTERTAINMENT 36793	Uma Thurman Daryl Hannah	2004	R	24.98
13	16	<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
14	14	<b>DORA THE EXPLORER: SILLY FIESTA</b> PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98
15	NEW	<b>LAWS OF ATTRACTION</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07523	Pierce Bronson Julianne Moore	2004	PG-13	22.98
16	13	<b>SCOOBY-DOO &amp; THE LOCH NESS MONSTER</b> WARNER HOME VIDEO 02374	Animated	2004	NR	14.98
17	22	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
18	21	<b>SPIDERMAN VS. DOC OCK</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	Animated	2004	NR	14.98
19	17	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
20	15	<b>THE CHEETAH GIRLS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	Raven-Symone	2004	NR	14.98
21	RE-ENTRY	<b>SOMETHING'S GOTTA GIVE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01900	Jack Nicholson Diane Keaton	2003	PG-13	14.98
22	19	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
23	20	<b>SPONGEBOB GOES PREHISTORIC</b> PARAMOUNT HOME ENTERTAINMENT 79543	Animated	2004	NR	9.98
24	RE-ENTRY	<b>WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD</b> WARNER HOME VIDEO 02390	Animated	2004	NR	14.98
25	RE-ENTRY	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79553	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 18 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW	<b>THE GIRL NEXT DOOR</b> FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR
2	1	<b>TAKING LIVES</b> WARNER HOME VIDEO 28406	Angelina Jolie	R
3	NEW	<b>LAWS OF ATTRACTION</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07523	Pierce Bronson Julianne Moore	PG-13
4	4	<b>KILL BILL VOLUME 2</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R
5	2	<b>GODSEND</b> LIONS GATE HOME ENTERTAINMENT 16325	Robert De Niro Greg Kinnear	PG-13
6	3	<b>HIDALGO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	PG-13
7	5	<b>13 GOING ON 30</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13
8	6	<b>JOHNSON FAMILY VACATION</b> FOXVIDEO 23308	Cedric The Entertainer Vanessa L. Williams	PG-13
9	7	<b>PRINCE &amp; ME</b> PARAMOUNT HOME ENTERTAINMENT 42384	Julia Stiles Luke Mably	PG
10	9	<b>STARSKY &amp; HUTCH</b> WARNER REPRIS VIDEO 28403	Ben Stiller Owen Wilson	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 18 2004 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		<b>NUMBER 1</b>	3 Weeks At Number 1	
1	1	<b>PS2: MADDEN NFL 2005</b>	Electronic Arts	E
2	3	<b>XBOX-MADDEN NFL 2005</b>	Electronic Arts	E
3	2	<b>PS2: SPIDERMAN 2</b>	Activision	T
4	4	<b>PS2-DRIV3R</b>	Atari, Inc.	M
5	5	<b>PS2-NCAA FOOTBALL 2005</b>	Electronic Arts	E
6	7	<b>XBOX-SPIDERMAN 2</b>	Activision	T
7	6	<b>PS2: RED DEAD REVOLVER</b>	Rockstar Games	M
8	8	<b>XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW</b>	Ubs	T
9	9	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
10	10	<b>XBOX-DRIV3R</b>	Atari, Inc.	M

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Steve ESTATOF rocks into the French album chart, thanks to reality TV show 'Nouvelle Star'



# Global



Former rodeo star Steve Forde rides the new wave of U.S.-bound Australian country acts

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

## Mongolian Acts Ready For The World

### Local Music Industry Is A Work In Progress

BY MARK RUSSELL

ULAANBAATAR, Mongolia—For most people, Mongolia evokes images of Genghis Khan and his hordes galloping on horseback to conquer immense territories. But the developing Central Asian nation sports a thriving music scene, with admirable creativity, rising sales and scores of young acts.

Now those acts are looking beyond their national borders and attracting attention from the regional music industry.

"Mongolian singers have really impressed me," says Hans Ebert, Singapore-based executive director of EMI Recorded Music Southeast Asia.

Ebert has been talking with several Mongolian acts recently. "The key is to find the right musical direction," he says.

The rise of local talent is reflected in the rapid expansion of the annual Playtime rock festival, which is held here in the country's capital.

Playtime was organized in 2002 by local alternative rock act Nightrain, one of three bands that braved the January cold for the inaugural event. Mongolian music retail chain Hi-Fi teamed with local recording studios/labels Sonor Records and Lemon Productions to organize an expanded version in 2003 that featured 15 domestic bands.

This year, they moved the festival to Aug. 20, and it drew 20 acts and 10,000 fans.

"In the early '90s, there was mostly pop music, not much rock," Nightrain vocalist Tsetsen says. "But it's changing, and a lot of good stuff is coming out."

The country's most successful contemporary act in recent years is boy band Camerton. It recorded several albums for Ulaanbaatar-based Mongol Gazaar at Myx Music Studios in Singapore.

"Camerton first came about five years ago," Myx owner Jerry Chua says. "They have the equipment in Mongolia, but they didn't have the expertise. They had done several albums but didn't like the sound. Since then, many artists have come here from Mongolia."

#### A YOUNG MARKET

Mongolia was a satellite of the Soviet Union until the U.S.S.R. dissolved in 1991. The newly independent country embraced free markets and democracy, but pop culture took a little longer to catch on.

Today, however, Mongolian youth are diving into modern music. Record shops are filled with local releases of all varieties, plus major albums from Western performers, Russian singers and teen acts from Korea and Japan. But the market is so young that neither the government nor music-industry bodies have been able to estimate its size.

The basic infrastructure that Western music companies take for granted remains a work in progress. The eight-store Hi-Fi chain is the oldest and largest music franchise in Ulaanbaatar, but flea markets in small roadside villages account for many of the nation's recorded-music sales.

Outside Ulaanbaatar, cassettes—largely pirated—dominate the market. In the capital, CDs are more popular. Pirated product comes from China, Russia and elsewhere, but legitimate CDs are priced at less than \$5, which helps keep piracy down. Additionally, most Internet connections are dial-up, minimizing online piracy.

CD pressings are small by Western standards; labels say 2,000 is an average run for an album. But the number is rising, and industry insiders say top acts can ship more

(Continued on page 56)



EBERT: SEEKING THE RIGHT MUSICAL DIRECTION



CAMERTON: MONGOLIAN BOY BAND HAS RECORDED SEVERAL ALBUMS FOR MONGOL GAZAAR LABEL



McKENNITT: CUSTOMER SERVICE GOES A LONG WAY AT BRICK-AND-MORTAR STORES

## Retail Revamp?

### Canada Ponders NARM Keynote

BY LARRY LeBLANC

TORONTO—Most Canadian music executives welcomed recent comments by BMG North America chairman Clive Davis that the brick-and-mortar music retail sector needs a makeover to compete in the digital era.

During his keynote address at the National Assn. of Recording Merchandisers annual convention in San Diego (*Billboard*, Sept. 4), Davis said the sector "has a very important, meaningful and substantial future." He also urged retailers to reinvest in stores to prepare for that future.

"You are now on trial," he said. "You have to hire people that love music... and will help us break our artists."

#### INDUSTRY MEMBERS AGREE

Davis' comments were directed at U.S. retail, but the sentiments echo in Canada as well.

Jim West, president of Montreal-based Distribution Fusion III, attended the NARM conference and supports Davis' view. "I loved the speech," he says. "The staff in [music] stores is horrendous."

Canadian multi-instrumentalist Loreena McKennitt believes traditional retail could continue to play a significant role "if some would only wake up and give good, old-fashioned customer service. This includes having people in stores who know something about what they are selling."

Universal Music Canada president/CEO Randy Lennox believes Davis' main point was that retailers should work on "excitement creation."

He says, "I don't know if [the refurbishing Davis mentioned] was as much aesthetic as it was spiritual."

While several Canadian retailers agree with Davis' comments, they insist that labels must provide greater margins on product or provide additional funding for retailers to make

sweeping changes.

"All of Clive Davis' points are valid, but these things are not easy to implement," says Malcolm Perlman, president of Sunrise Records, which has 32 stores in Ontario. "If our gross profit was higher we could draw the right kind of staff."

Lane Orr, VP of purchasing at 22-store audio/hardware chain A&B Sound, contends that traditional music retailers' days are numbered.

"As long as the music industry is a slave to hit product and hitting unit numbers, there will be [nontraditional music retailers] like Wal-Mart and Costco giving the product away and driving margins down," Orr says. "To have the staff, nice fixtures and video screens, there has to be margins in the product."

Since 2001, when music sales began to plummet in Canada, the country's music retailers and major labels have been working closely to improve sales and raise the profile of music products overall with consumers.

"Everybody now recognizes we can't sit back and think that things will automatically correct themselves," Perlman says.

Sunrise and several other major Canadian music retail chains, including HMV Canada, Archambault Music and CDPlus, have significantly upgraded their outlets.

Perlman says, "I don't even recognize our stores from what they looked like five years ago."

Rick Dunlop, VP of sales and marketing at Naxos Canada, remains optimistic about the future of traditional music retail.

"People enjoy shopping," he says. "Today, there are core consumers of Internet [music stores], but eventually there will be a 70/30 balance in favor of brick-and-mortar. That's not a bad balance."





JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 09/07/04		(THE OFFICIAL UK CHARTS CO.) 09/06/04		(SNEP/FOP/TITE-LIVE) 09/07/04		(MEDIA CONTROL) 09/08/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	OBSESSION	1	3
2	NEW	2	NEW	2	DESPRETINE	2	2
3	2	3	NEW	3	MAMAE EU QUERO	3	1
4	NEW	4	1	4	FLAMME	4	6
5	1	5	2	5	FEMME LIKE U	5	5
6	NEW	6	3	6	FACE A LA MER	6	4
7	4	7	NEW	7	THIS LOVE	7	NEW
8	NEW	8	NEW	8	LET'S GET IT STARTED	8	7
9	7	9	4	9	ET C'EST PARTI	9	9
10	NEW	10	5	10	UN GAOU A ORAN	10	8
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	NEW	1	NEW
2	NEW	2	2	2	NEW	2	NEW
3	NEW	3	3	3	2	3	3
4	2	4	1	4	1	4	1
5	3	5	4	5	10	5	NEW
6	NEW	6	5	6	5	6	NEW
7	NEW	7	7	7	6	7	2
8	NEW	8	6	8	3	8	NEW
9	NEW	9	NEW	9	8	9	4
10	5	10	NEW	10	7	10	5
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 09/18/04		(FIMI/NIELSEN) 09/06/04		(AFYVE/MEDIA CONTROL) 09/08/04		(ARIA) 09/06/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	DIRAS QUE ESTOY LOCO	1	6
2	1	2	2	2	NEW	2	3
3	2	3	5	3	2	3	4
4	3	4	6	4	3	4	2
5	4	5	3	5	4	5	5
6	6	6	4	6	6	6	1
7	8	7	13	7	8	7	8
8	7	8	8	8	5	8	12
9	9	9	9	9	12	9	9
10	10	10	26	10	19	10	7
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	4	1	1	1	NEW	1	3
2	NEW	2	NEW	2	NEW	2	1
3	NEW	3	NEW	3	1	3	2
4	3	4	2	4	NEW	4	7
5	6	5	4	5	2	5	8
6	NEW	6	NEW	6	NEW	6	4
7	5	7	6	7	3	7	NEW
8	8	8	3	8	7	8	6
9	1	9	5	9	5	9	11
10	2	10	7	10	9	10	14
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 09/03/04		(GLF) 09/03/04		(VERDENS GANG NORWAY) 09/07/04		(MEDIA CONTROL) 08/31/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	2	2	5	2	3	2	2
3	5	3	7	3	2	3	3
4	3	4	2	4	4	4	4
5	4	5	6	5	6	5	8
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1	1	2
2	3	2	NEW	2	NEW	2	1
3	2	3	3	3	NEW	3	NEW
4	5	4	NEW	4	2	4	NEW
5	4	5	4	5	7	5	4



AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/06/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	SICK AND TIRED	ANASTACIA EPIC
3	22	OBSESSION	AVENTURA UP MUSIC
4	3	SPACE TAXI	STEFAN RAAB FT. SPICKY, KORK & SCHROTTY RARE
5	9	BUS DURCH LONDON	CHRISTINA STUERMER AMADEO
<b>ALBUMS</b>			
1	1	SEER	UEBER'N BERG SONY MUSIC
2	NEW	HANSI HINTERSEER	ICH DENK AN DICH ARIOLA
3	4	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
4	NEW	GENTLEMAN	CONFIDENCE SONY MUSIC
5	2	ANASTACIA	ANASTACIA EPIC

BELGIUM/WALLONIA		(PROMUVI) 09/08/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	FEMME LIKE U	K-MARO EAST WEST
2	4	ET C'EST PARTI	NADAYA COLUMBIA
3	5	UN GAOU A ORAN	113 & MAGIC SYSTEM & MOHAMED LAMINE EPIC
4	3	MAMAE EU QUERO	T-RIPO HEBEN
5	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
<b>ALBUMS</b>			
1	13	BJORK	MEDULLA ONE LITTLE INDIAN
2	3	YANNICK NOAH	POKHARA COLUMBIA
3	1	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
4	6	ZUCCHERO FORNACIARI	ZU & CO POLYDOR
5	4	O-ZONE	DISCO-ZONE UNIVERSAL

Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK		
<b>SINGLES SALES</b>			
2		OBSESSION	AVENTURA UP MUSIC
2	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	3	SICK AND TIRED	ANASTACIA EPIC
4	37	LEAVE (GET OUT)	JOJO BLACKGROUND/DA FAMILY
5	NEW	MY PLACE/FLAP YOUR WINGS	NELLY MCA
6	7	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
7	NEW	SUNSHINE	TWISTA ATLANTIC
8	5	MAMAE EU QUERO	T-RIPO HEBEN MUSIC
9	12	THIS LOVE	MAROONS J/BMG
10	4	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC
11	9	MOVE YA BODY	NINA SKY FEAT. JABBA NEXT PLATEAU/UNIVERSAL
12	8	FEMME LIKE U	K-MARO EAST WEST
13	17	FLAMME	SALI SONY MUSIC MEDIA
14	32	BREAK MY STRIDE	BLUE LAGOON CONSUMPTION
15	14	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
16	26	WE ARE	ANA JOHNSON EPIC
17	6	BABY CAKES	3 OF A KIND RELENTLESS
18	16	FACE A LA MER	CALDERO & PASSI MERCURY
19	25	OBSESSION	3RD WISH FT. BABY BASH CHEYENNE
20	10	DUMB	THE 411 STREETSIDE
<b>ALBUM SALES</b>			
1	NEW	BJORK	MEDULLA ONE LITTLE INDIAN
2	1	ANASTACIA	ANASTACIA EPIC
3	3	MAROONS	SONGS ABOUT JANE J/BMG
4	2	THE PRODIGY	ALWAYS OUTNUMBERED NEVER OUTGUNNED XL RECORDINGS
5	NEW	THE LIBERTINES	THE LIBERTINES ROUGH TRADE
6	4	KEANE	HOPES AND FEARS ISLAND
7	NEW	RAY CHARLES	GENIUS LOVES COMPANY EMI
8	NEW	GENTLEMAN	CONFIDENCE SONY MUSIC
9	6	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
10	5	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
11	NEW	2RAUMWOHNUNG	ES WIRD MORGEN BMG
12	11	AVENTURA	WE BROKE THE RULES UP MUSIC
13	12	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
14	8	NORAH JONES	FEELS LIKE HOME BLUE NOTE
15	15	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
16	NEW	PAPA ROACH	GETTING AWAY WITH MURDER GEFEN
17	13	USHER	CONFESSIONS LAFACE/ZOMBA
18	7	DIE ARZTE	DIE BAND: DIE SIE PFERD NANNT UNIVERSAL
19	NEW	HANSI HINTERSEER	ICH DENK AN DICH ARIOLA
20	10	R. KELLY	HAPPY PEOPLE/J SAVED ME JIVE
<b>RADIO AIRPLAY</b>			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
THIS WEEK	LAST WEEK		
1	1	THIS LOVE	MAROONS J/BMG
2	8	LEAVE (GET OUT)	JOJO EDL/MERCURY
3	2	TRICK ME	KELIS VIRGIN
4	4	THE REASON	HOOBASTANK MERCURY
5	3	SICK AND TIRED	ANASTACIA EPIC
6	7	EVERYTIME	BRITNEY SPEARS JIVE
7	5	LOLA'S THEME	SHAPPELLIFTERS CAPITOL
8	11	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
9	10	I DON'T WANNA KNOW	MARIO WINANS FEAT ENYA BAD BOY/UNIVERSAL
10	12	LEFT OUTSIDE ALONE	ANASTACIA EPIC
11	6	MOVE YA BODY	NINA SKY NEXT PLATEAU/UNIVERSAL
12	9	BURN	USHER LAFACE/ZOMBA
13	13	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
14	14	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
15	15	UN GAOU A ORAN	113 & MAGIC SYSTEM & LAMINE EPIC
16	18	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
17	26	SHE WILL BE LOVED	MAROONS J/BMG
18	20	BREAKING THE HABIT	LINKIN PARK WARNER BROS.
19	21	THANK YOU	JAMELIA CAPITOL
20	27	UNIVERSAL PRAYER	TIZIANO FERRO FEAT. JAMELIA EMI

# 'Star' Estatof Rocks French Album Chart

Steeve Estatof made a name for himself earlier this year with an explosive TV performance of Nirvana's "Smells Like Teen Spirit" on "Nouvelle Star," France's version of the "Pop Idol" talent show.

The singer/guitarist won the contest, and BMG released his debut album, "A Lenvers," Aug. 17 in France. Boosted by hit single "Garde-moi," the album reached No. 5 on the IFOP/Tite Live chart for the week ended Aug. 28.

It has shipped 750,000 copies worldwide, according to his label, and recently re-entered the upper reaches of the Irish album chart.

"B-sides" is intended as a stopgap before the Dubliner's second studio album, due in February 2005.

Rice also recently finished working on music for the forthcoming Mike Nichols film, "Closer." NICK KELLY

**JETS FIRED UP:** In 2002, incendiary Australian rock act the Screaming Jets called it a day after a decade-long career. But an April reunion show intended as a one-off has led to a permanent return.

The band is touring Australia to sellout crowds. The title track from its "Heart of the Matter EP," released Aug. 16 by MGM, is scoring airplay on national rock station Triple M. A retrospective DVD, "Hits & Pieces," appeared in July from RooArt/BMG. And the group is eyeing a world tour.

Singer Dave Gleeson says the Screaming Jets aim to reclaim a spot as a leading Aussie rock act from such younger contenders as Jet. The latter act claims to have named itself after the 1974 Wings hit, but Gleeson is unimpressed with what he implies is an appropriation of his band's name.

"If you grew up in Australia in the last 10 years and didn't know there



ESTATOF: PROVING HE'S A REAL MUSICIAN

Estatof wrote several of the songs on the album. He describes himself as a "rock artist" rather than a pop star, but he has no regrets about "Nouvelle Star."

"I'm proud to have challenged

ideas about TV music programs," Estatof says. "Often, the contestants aren't real musicians, so I wanted to prove that the show's concept could be well-used."

In addition to Nirvana, the singer cites Alice in Chains and Guns N' Roses as influ-

ences. "My greatest dream," he says, "would be to succeed in the United States. I'd be happy to redo the album in English. But first, we'll see how it goes in France."

BMG is planning to release the album in Belgium and Switzerland as well. JAMES MARTIN

**FROM 0 TO B:** You know you've arrived as an artist when your ragtag collection of demos, instrumentals and live versions of album tracks goes straight to No. 1.

That's what happened to Irish singer/songwriter Damien Rice, whose "B-sides" compilation was released as a mini-album Aug. 13 in Ireland on his DRM label. Vector/Warner released the album Aug. 3 in the United States; Atlantic issued it Aug. 20 in Britain.

Rice's debut album, "O" (DRM/Vector/Warner), won the influential Shortlist Prize in the United States in

was a band with our name," he says, "you're not into rock music."

CHRISTIE ELIEZER

**SOLO AT LAST:** After three decades in music, composer/pianist Askin Arsanun released his first solo album, "One a Day," in July on Istanbul, Turkey-based Aura Records.

The Turkish-born pianist has performed with international names like Janet Jackson and Patti Austin and written material for Turkish pop queen Sezen Aksu.

"One a Day" mixes jazz, Turkish ethnic music and avant-garde styles. It includes versions of Paul Desmond's "Take Five" and Paul Simon's "Bridge Over Troubled Water."

Arsunan says he never seriously considered making his own album until an Aura Records representative knocked on his door after seeing him perform at the Istanbul Jazz Festival in 2000. TAYFUN KESGIN

Global Pulse™  
 Nigel Williamson, Editor  
 nwilliamson@billboard.com



DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 09/07/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	CITY OF DREAMS	THE LOFT UNIVERSAL
2	2	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
3	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	4	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
5	6	SINGLES 19 - 24	DEPECHE MODE PLAYGROUND
<b>ALBUMS</b>			
1	1	BIG FAT SNAKE	MORE FIRE CMC
2	NEW	BJORK	MEDULLA ONE LITTLE INDIAN
3	NEW	MONRAD & RSLUND	DET STORE TRIUMFTOG 30 ARS J. CMC
4	22	MAROONS	SONGS ABOUT JANE J/BMG
5	3	NEPHEW	USAOSB COPENHAGEN

PORTUGAL		(RIM) 09/07/04	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	O-ZONE	DISCO-ZONE UNIVERSAL
2	4	JUANES	UN DIA NORMAL POLYDOR
3	2	TONY CARREIRA	VAGABUNDO POR AMOR ESPACIAL
4	3	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
5	NEW	BJORK	MEDULLA ONE LITTLE INDIAN
6	5	DA WEASEL	RE-DEFINICDES CAPITOL
7	6	IVETE SANGALO	MTV AD VIVO MERCURY
8	NEW	RAY CHARLES	GENIUS LOVES COMPANY EMI
9	8	RODRIGO LEAO	CINEMA COLUMBIA
10	10	MARIZA	FADO CURVU VIRGIN

IRELAND		(IRMA/CHART TRACK) 09/03/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC
2	NEW	MY PLACE/FLAP YOUR WINGS	NELLY UNIVERSAL
3	3	SHE WILL BE LOVED	MAROONS J/BMG
4	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
5	5	BABY CAKES	3 OF A KIND RELENTLESS
<b>ALBUMS</b>			
1	1	MAROONS	SONGS ABOUT JANE J/BMG
2	9	MADONNA	THE IMMACULATE COLLECTION MAVERICK/WARNER MUSIC
3	NEW	THE PRODIGY	ALWAYS OUTNUMBERED NEVER OUTGUNNED XL RECORDINGS
4	3	DAMIEN RICE	O DRM/14TH FLOOR
5	2	DAMIEN RICE	B-SIDES O DRM/14TH FLOOR

NEW ZEALAND		(RECORD PUBLICATIONS LTD.) 09/08/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	9	MY PLACE/FLAP YOUR WINGS	NELLY MCA
2	3	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
3	1	GETTING STRONGER	ADEAZE FT. AARADHIA DAWN RAID
4	5	I LIKE THAT	HOUSTON FT. CHINGY & NATE DOGG CAPITOL
5	2	FOOL'S LOVE	MISHTS OF SCIENCE HOOF
<b>ALBUMS</b>			
1	1	FINN BROTHERS	EVERYONE IS HERE PARLOPHONE
2	2	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY MUSIC
3	NEW	RAY CHARLES	GENIUS LOVES COMPANY EMI
4	3	GOLDENHORSE	RIVERHEAD EMI
5	5	UB40	THE VERY BEST OF UB40 1980 - 2000 VIRGIN

GREECE		(IFPI GREECE/DELOITTE & TOUCHE) 09/03/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	3	LAVETE THESIS ETIMI PAFSATE	OIMITRA GALANI FT. A. PROTOPSALTI MBI
2	2	COME ALONG NOW	FIVOS FT. DESPINA VANDI HEAVEN
3	1	DEN MPORO NA PERIMENO	NIKITES MINOS
4	6	GALAZIO KE LEFKO & REMIXES	KETI GARMPI SONY MUSIC
5	4	PASS THE FLAME	GIANNIS KOTSIRAS MINDS
<b>ALBUMS</b>			
1	1	MARIOS FRANGOULIS	FOLLOW YOUR HEART SONY MUSIC
2	2	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
3	6	TIESTO	JUST BE BLACK HDL RECORDS
4	5	AVRIL LAVIGNE	UNDER MY SKIN MINDS
5	4	EVANESCENCE	FALLEN WIND-UP/EPIC

ARGENTINA		(CAPIFI) 09/07/04	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	FLORICENTIA Y SU BANDA	FLORICENTIA Y SU BANDA SONY MUSIC
2	2	VICENTICO	LOS RAYOS BMG
3	3	DIEGO TORRES	MTV UNPLUGGED RCA
4	4	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
5	8	BERSUIT VERGARABAT	LA ARGENTINIDAD AL PALD UNIVERSAL
6	NEW	BEBO & CIGALA	LAGRIMAS NEGRAS BMG
7	10	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
8	16	HILARY DUFF	METAMORPHOSIS WARNER BROS.
9	NEW	CAETANO VELOSO	A FOREIGN SOUND NONESUCH
10	NEW	SANDRO	AMOR GITANO WARNER BROS.

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)		2		5	3			10	6	8
BJORK Medulla (U/W/I)		1		9	5	1	6	6		2
BLACK EYED PEAS Elephunk (U)						5	7		8	
RAY CHARLES Genius Loves Company (E)	2	7					3			3
MAROONS Songs About Jane (B)		3		2			9	8	4	



# Seeking Country Gold Outside Oz

*Popular Australian Artists Aim To Strengthen Their Nashville Bonds*

BY CHRISTIE ELIEZER

SYDNEY—As RCA's Catherine Britt becomes the latest Australian country artist to chart in the United States, a new wave of artists from Down Under is looking toward American shores.

Britt is looking to follow several successful Australian talents making waves in the U.S. country scene (*Billboard*, July 3). Now another string of artists with gold or platinum albums in Australia is set to follow in the next six months.

Steve Forde, Adam Harvey and Beccy Cole are among Australian country's young guns with the United States firmly in their sights. But Australian country music execs acknowledge that domestic sales do not automatically translate to American success.

"The problem is that many Australian singers tend to sing about Australian themes," says Clive Hodson, managing director of Sydney-based ABC Music, the most prominent Oz country music label.

Insiders agree that U.S. country music audiences and radio formats can

have a problem with strong Australian accents and peculiarly Australian names. "We sing about 'utes,' but [in the United States] they have 'pickups,'" Hodson notes. "We have a syntax problem in some of the material. So [artists] have to learn to write generically, without using slang."

Meryl Gross, managing director of Sydney-based artist management company/record label Vital Entertainment Solutions, says, "American labels are looking at Australia to see what other interesting things are happening here. But the two markets are so different. Our talent needs to go to the States to spend time and write to connect with what the U.S. country market is used to."

Executives here agree that Nashville likes to see an act maintain a U.S. presence to prove its commitment to breaking in that market. Indeed, Keith Urban and other Australian artists like Jamie O'Neal and Sherrié Austin made U.S. inroads by relocating to the States. But others, most notably EMI Music Australia's domestic phenomenon Kasey Chambers, prefer to remain in Australia.

The scale of Chambers' Australian



HARVEY: GETTING HIS 'COWBOY DREAMS' READY FOR THE UNITED STATES

record sales allows her to travel frequently between the two continents. She has shipped 1.2 million units of her three albums in Australia, according to her label. The latest, "Wayward Angel," debuted at No.1 on the Australian Record Industry Assn. charts in June and has shipped 350,000 units. Warner Bros. will release it Sept. 14 in the United States.

The next wave of important Aus-

tralian country acts likely to hit U.S. shores represents a mixed bag of styles.

Sydney-based, Sony-distributed country label Compass Records has high hopes for a pair of its artists. Compass GM Graham Thompson is the producer for his wife, singer/songwriter Melinda Schneider.

Schneider is "a star who lights up the room when she walks onstage," Thompson says. She has released two albums in Australia and has written hits for veteran rocker John Farnham and country artists Jimmy Little and Adam Brand. Compass hopes to strike a U.S. deal shortly for her May album release, "Family Tree."

Brand is another Compass artist scouting a U.S. deal. In July, the label issued his fourth album, "Get Loud," in Australia. Lately, Brand has been writing in Nashville, tailoring his next album for the U.S. market.

Hodson says Nashville-based Universal South is considering a U.S. release for the forthcoming third album from Cole, a singer/songwriter who grew up on the New South Wales coast idolizing Dolly Parton. The album is due in Australia in March 2005.

Former Australian rodeo rider Forde and his band, the Flange, will perform his music on the U.S. rodeo circuit in December. Forde is finalizing U.S. management and label deals following his second album, "Wild Ride," released on Vital Entertainment in Australia in July.

Singer/songwriter Troy Cassar-Daley (Essence/EMI) shipped gold (35,000

units) with his fourth album, "Long Way Home," released in May 2002. Shipments of his current album, "Borrowed & Blue," are also approaching gold, according to Essence/EMI. The label confirms that he is looking at touring the States when he finishes his next domestic album.

## CANADIAN CONNECTION

Adam Harvey (ABC/Universal) is widely touted by Australian insiders as one of the local artists most likely to find major U.S. success. He plans to tour the States in early 2005 after a U.S. release of his third Australian album, "Cowboy Dreams" (2003).

Harvey headed to Nashville at the end of August to write material with producer Rod McCormack for his next album. His North American sojourn also includes performing during the Canadian Country Music Assn.'s Country Music Week Sept. 10-13 in Edmonton, Alberta.

His trip to Canada coincides with the Sept. 14 release there of 2001 sophomore set "Workin' Overtime" on Toronto-based, Universal-distributed Open Road Recordings. The singer will also play Canadian dates in September with local country artist Jason McCoy.

Harvey's Canadian shows are the result of a three-year alliance between Sydney-based booking agency Allied Artists and Toronto-based RKG. The arrangement has already seen McCoy and fellow Canadians Fred Eaglesmith and the Wilkinsons touring Down Under.

## Mongolian

*Continued from page 53*

than 10,000 copies of an album.

### HARSH ECONOMICS

Mongolia is a poor country, and the economics of being in a band are tough. "We use all our money to buy equipment," Tsetsen says.

Fortunately, he adds, income from record sales and sponsorships is rising. Many Mongolian acts seek commercial sponsors, particularly to pay for recording abroad.

Music clubs dot Ulaanbaatar, from tiny dives on the city's edge to more upmarket bars, frequented by expatriate foreigners, in the center. Outside the capital, many miles of grassland between tiny towns hamper touring.

On a recent summer evening in a small brew house in the middle of Ulaanbaatar, Nighthtrain played a set heavy on covers: Foo Fighters, the Cure, Red Hot Chili Peppers. At the behest of its label, Sonor, the band did not play tracks from its June debut album, "Bluebird," before the "official release concert" in August.

Like most Mongolian record companies, Sonor is a hybrid recording studio/label. It is regarded as the leading music company of the 10 based in Ulaanbaatar. Many well-known acts, however, release their music on their own labels.

"During the last few years we've seen many changes," Sonor director/recording engineer Bold Mashlai says.

The most noteworthy of these, he adds, is that "the performers have improved artistically."

Five-piece Nighthtrain formed eight years ago and has become an established name in Mongolia. "It's hard for young bands to save up to make their own albums," Tsetsen says. "Luckily, the studio chose us."

Word-of-mouth is a powerful marketing tool in the nation, although TV and radio stations have been quick to adopt modern music programming.

"Everyone talks, so word gets out quickly," Tsetsen says. "Everyone knows who you are, even after just a couple of plays on TV or radio. We sold 200 copies of the album the first week it came out."

### LOCAL RAP

The Mongolian hip-hop scene has also grown dramatically in recent years. Members of local bands estimate there were only two domestic hip-hop acts six years ago; now there are more than 100.

Mongolia is roughly twice the size of Texas, but its population is only 2.7 million. Despite the low population density, nearly 20,000 music fans turned out July 10 to catch local hip-hop act Lumino opening a concert in Ulaanbaatar by British '90s hit-makers East 17.

Dance-friendly Lumino formed six years ago. It has released three albums independently and is working on a fourth.

"We all started when we were 14, singing and dancing like Michael Jackson," Lumino member Batkhishig Batjav says.

As the band members grew up, they adopted the new sounds of hip-hop, Batjav explains.

"In the beginning, it was very hard," he says. "Exposure was a big problem, as there was only one FM radio station and little TV. Today, there are 14 FM stations and seven TV stations in Ulaanbaatar."

Lumino hopes to reach out to other markets in Asia. "We've made 13 videos," Batjav says, "but we need to make one in English and try to make it in Singapore or Malaysia. I've heard that our albums are starting to be played in China, and we hope to make it to Korea soon."

MTV Network Asia has played "a couple" of Mongolian videos, according to Misha Varma, Singapore-based VP of music programming and talent and artist relations at the network. "Unfortunately," Varma adds, "we haven't done as much as we could or should."

Traditional performers remain popular in Mongolia, and the country's young people retain a deep interest in older forms of music. And record executives overseas are often more interested in traditional Asian forms. "As soon as someone says, 'It's an Asian version of Mariah Carey,' or whatever, it's like, 'Who cares?'" EMI's Ebert says.

"There is this misconception in most markets that MTV is looking for Western sounds," Varma adds. "But if you don't translate music to your culture, then you are competing directly with the West. Yet there is much [in Mongolia] that could cross over, particularly to China and around Asia."

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Investment firm Royal London Private Equity** has funded a £33.5 million (\$60 million) management buyout of British venue operator McKenzie Group, owner of the Academy-branded facilities.

MKG has two Academy venues in London—Islington and the flagship in Brixton—and one each in Birmingham, Bristol and Liverpool, England, and Glasgow, Scotland. The company also operates Shepherd's Bush Empire in West London and Bar Academy venues in North London and Birmingham.

RLPE is taking a 52% stake in MKG; the rest is held by three U.K.-based concert promoters: Metropolis Music, SJM Concerts and MCD Productions.

As a result of the transaction, RLPE director Richard Caston will join the MKG board alongside its managing director, John Northcote; finance director Patrick Marling; and operations director Steve Forster. Also joining the board are Metropolis managing director Bob Angus, SJM managing director Simon Moran and MCD managing director Dennis Desmond. **LARS BRANDLE**

**The Recording Industry Assn. of Japan** has confirmed Osamu Sato as its new chairman.

Sato is president of leading Japanese independent label Pony Canyon. He replaces former Avex chairman/CEO Tom Yoda, who stepped down as RIAJ chairman Aug. 3.

RIAJ senior managing director/COO Osamu Tanabe served as the association's acting chairman until Sato's appointment. Sato's term will run until May 31, 2006.

RIAJ recently appointed Avex president Toshio Kobayashi to its board of directors.

**STEVE McCLURE**

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# Luxury Homes

A BILLBOARD SPECIAL REPORT

## High-End Properties Stay Hot

### Demand For Luxury Real Estate Surges In Entertainment Capitals

BY CATHERINE APPLEFELD OLSON

Powered by the constant demand for location, location, location, the luxury real-estate market is setting new pricing records in the major entertainment capitals of New York, Los Angeles, Nashville and Miami.

High-end properties are barely keeping pace with demand, and many are selling for significantly more than the asking price, according to real-estate agents and other sources. And rising geographic stars like Atlanta, home to many members of the music industry, are literally spreading the wealth.

"People in the [hip-hop] industry are gravitating to Atlanta for the same reason they go to Nashville for country," says Brian Williams, senior VP/director of Suntrust Music Private Banking. "We're seeing a lot of people that have dual residences in Miami and Atlanta, for example. And it's not like they're buying small condos to live in for the weekend."

And while many across the country are fretting about the specter of rising interest rates in 2005, ultra-high-end buyers seem immune to the potentially turning tide.

"Buyers spending in excess of \$5 million won't feel the pinch," says Mark Wollman of Hilton & Hyland in Los Angeles. "The people who are at the greatest risk are those in the \$1 million to \$3 million range, who've traded up in the last couple of years and have gone to the wall in maxing themselves out on their ability to purchase a property."

Shaun Osher, a broker at Manhattan-based Douglas Elliman Realty, says Manhattan luxury real-estate buyers generally won't feel the affect of rising rates.

"Most buyers spending \$10 million and up tend to pay all cash," Osher says. "The interest rates might affect their businesses and other aspects of their income, but not real estate."



A stone fireplace anchors the great room of this Nashville home.



This Bel Air villa offers a garden and guesthouse.

For those high-end buyers who do finance their purchases, the interest-only mortgage—where buyers do not put money down and pay only interest for years—has become an increasingly hot ticket since it was introduced in various markets during the past few years.

"This is a great option for songwriters or artists whose income is not necessarily uniform through the year. It enables them to realize the whole value of the substantial income they are making," Williams says.

#### NEW YORK

Amid the residential towers of Manhattan, the sky barely remains the limit in the luxury real-estate market, as demand continues to outpace supply. Whereas individual sales of \$5 million-plus were rare a few years back, today it's not uncommon for a high-end deal to bring in \$12 million-\$15 million, according to Osher.

"The high-end market has extended into a different stratosphere," Osher says. "Most high-end buyers have a property in other areas of the world, and you almost have to have something in New York, even if it's not a primary residence."

Aside from previously owned homes, the Manhattan skyline also boasts a high number of options in new deluxe construction and conversions.

"We find [that] buyers spending \$12 million on a property really like the fact that they can customize it," Osher says. "It may take another couple million to finish off the job, but in the scheme of things, they want their home to be a statement of who they are and the perception is that it adds value to the property."

For many in the entertainment industry, downtown neighborhoods are hipper—and more posh—destinations than

ever before. Realtors note a growing proportion of high-end buyers moving to areas like Soho, the Flatiron district, Greenwich Village and Tribeca from such uptown locales as Fifth Avenue and Park Avenue.

"Many of the amenities—health clubs, restaurants, shopping, doorman buildings—and the quality of life that made uptown appealing are now [available] downtown. And architecturally you get spaces that are much more interesting," says Osher, who recently showed lower Manhattan spaces to Nicole Kidman and Jay-Z.

#### LOS ANGELES

In Tinsel Town, "there is no shortage of buyers and no shortage of money," Wollman says. "The number of homes that have sold for more than \$10 million this year is unbelievable. Everything that has been listed has sold, and many [for] significantly higher than the asking price."

Housing prices in Bel Air, Beverly Hills, Santa Monica and Malibu—where Kenneth "Babyface" Edmonds recently unloaded a \$20 million estate to Dodgers owner Frank McCourt—are "going through the roof," Wollman says, particularly in the city's few gated communities. Homes in Santa Monica that last year were pushing \$3 million now easily sell for \$4 million.

Given current market conditions, Wollman says homeowners generally have to double the price of their existing home if they want to step up and buy at the next level. For this reason, many are staying put and pouring big bucks into renovations.

"There's a tremendous amount of remodeling and new construction by owners right now," Wollman says. "People are tend-

(Continued on page 58)



A Park Avenue townhouse designed by Robert AM Stern.



## Properties

Continued from page 57

ing to stay put and do extreme make-overs to get the house of their dreams."

### MIAMI

Recognizing the heat Miami is generating in the music industry,

MTV brought its Video Music Awards south in August, marking the first time the event traveled outside New York or Los Angeles.

A steady force in the Latin music arena, Miami now is drawing a broader spectrum of executives and artists like newcomer Scott Stapp, former frontman of Creed, who has begun investing in real estate from his base in the city's South Beach area.

### 27540 Pacific Coast Highway-Paradise Cove

Magnificently sited at the end of a long, private and graveled drive sits one of the most important pieces of property in Malibu with private beach access on famous Paradise Cove. Just completed from the ground up, and perfect in every detail, this exquisite East Coast Traditional is sited on over 3 acres of park-like rolling lawns and verdantly landscaped grounds. Through the soaring two-story entry is a sweeping staircase to one side and head-on ocean views straight forward. The elegant living room with fireplace, opulent family room with bar and fireplace, oversized formal dining room with fireplace, and breakfast room all open out to gorgeous wood-decked patios overlooking the sparkling ocean. The entry level is further complimented by a well-appointed eat-in gourmet kitchen, massive powder room and 2 maid's bedrooms. Upstairs, there are 3 guest bedroom suites all with dramatic ocean views, an open office that could also be a family room and a lavish master bedroom suite with fireplace, over-sized master bath, and walk-in closet all opening out to a huge deck overlooking the ocean. The property is completed with a swimmer's pool, patios for outside dining, numerous waterfalls and fountains, a gentle and private path leading down to over 278 feet of dry sand beach and the most dazzling sunsets one could imagine.

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"In the past, to some extent a lot of artists were looking at Miami as a pass-through city," says Alex Hernandez, VP of Suntrust's Miami Music Private Banking Group. "Now, in many cases, they are looking to make South Florida their primary residence, and with that comes the demand for those high-end homes."

Luxury buyers tend to look for one of two types of Miami residences, both with proximity to the water. Some are seeking the sprawling, private homes of the Sunset and Star Islands, while others are interested in the emerging market of lavish high-rise condos that offer all the amenities without the hassle of caring for a large property.

"The condo market has really become an extension of where a lot of these high-end buyers are looking," Hernandez says. "There must be at least 50 new high-end condo projects coming online next year in Miami

Beach, downtown Miami and surrounding areas."

### NASHVILLE

"Here you seem to have it one of two ways," says Molly Edmonson, chief broker at Fridrich & Clark in Nashville. "Either buyers want a piece of property that has multiple acres and what we call an 'in-town' property close to downtown, or they want to be out in the countryside and have 10 to 15 acres or more."

Luxury homes in either category now cost at least \$1.5 million, and often closer to \$3 million, as prices have continued to swell during the past 18 months.

"Actually, this is the first time we really have a high-end market," Edmonson says. "We are beginning to see houses priced in the \$2 million-\$4 million range, and they are definitely moving."

Edmonson adds that while housing

inventory costing less than \$1 million is down, luxury homes exceeding \$1 million are keeping pace with demand.

Customization of luxury property is also on the upswing in Nashville.

"We are seeing many instances where older houses that might be sitting on a three-acre [site] are being torn down or renovated and expanded for hundreds of thousands of dollars to add bigger and better bells and whistles," she says.

Yet whether because of sobering economics or concerns about global security, Suntrust's Williams notes luxury buyers are starting to rein in their interior fantasies.

"I've seen a trend away from the palaces," Williams says. "There was an era when if you made a lot of money you had to build the biggest, most unique house. But people either have learned the hard way or gotten good advice from a business manager that the resale for that type of house is very questionable."

## What's On The Market

BY CATHERINE APPLEFELD OLSON

Here is a look at selected luxury properties on the market in the major U.S. music capitals.

### NEW YORK

**260 Park Ave. South**  
**\$800,000-\$1.8 million**

Several fully renovated condominiums are available in this building, which is located on the historic Ladies Mile, known for its upscale shopping and dining. The residential spaces offer high ceilings and oversized windows, and the building features no more than five units per floor.

Contact: Shaun Osher at Douglas Elliman Realty; 917-751-2848

**870 Park Ave.**  
**\$21 million**

This contemporary townhouse, designed by architect Robert AM Stern, offers a classic-style facade. A renovated interior features a double-height living room and a "wall of glass" overlooking Park Avenue. It has been approved for installation of an 1,100-square-foot roof garden with gazebo and hot tub. There's also a basement with a maid's room, kitchenette, family room and storage.

Contact: Carrie Chiang at the Corcoran Group; 212-836-1088

**LOS ANGELES**  
**487 St. Pierre Road**  
**\$6.45 million**

This walled and gated villa on three-quarters of an acre in old Bel Air was recently redesigned and rebuilt with imported French materials. It features a large guesthouse/studio, pool and garden.

Contact: Joyce Rey at Coldwell Banker; 310-285-7529



NEW YORK, NEW YORK: ARCHITECT'S RENDERING OF PARK AVENUE ROOF GARDEN

**North of Sunset, Bel-Air**  
**\$10.9 million**

This gated estate, designed by Los Angeles architect Paul Williams, sits on a 50,000-square-foot lot with ocean views in lower Bel Air. The property features a guest house, gym room and detached game and media center with billiard tables, pinball machines and a kitchen.

Contact: Mark Wollman at Hilton & Hyland; 310-858-5469

### MIAMI

**Extreme Studios**  
**13644 Southwest 142 Ave.**  
**\$1 million**

This 7,000-square-foot, full-service recording studio in West Miami was owned by former Sony Latin president Oscar Llord. It features a Solid State Logic board and Pro Tools among its state-of-the-art equipment, plus a large rehearsal facility and several apartments for overnight stays during recording.

Contact: Robert Fernandez at ReMax partners; 954-394-6948

**NASHVILLE**  
**1900 Old Hickory Blvd.**  
**\$6.2 million**

Privacy and proximity to Music Row converge in this 43-acre property in Forest Hills. It houses a barn, guest house and lake along with the main residence. For the sports and gaming buff, the property also features tennis courts and a "fantasy room" with a basketball half-court, foosball, billiard table and pinball machines.

Contact: Steve Fridrich at Fridrich & Clark Realty; 615-327-4800/300-5900

**5405 Big East Fork**  
**\$1.4 million**

Keyboardist Michael Utley, producer, songwriter and longtime member of Jimmy Buffett's Coral Reefer band, is selling his 52-acre property in Leaper's Fork. The contemporary-style 3,500-square-foot home features a metal roof, numerous screened and open porches and an outdoor shower. The property also houses a guest residence, large pond and barn.

Contact: Steve Fridrich at Fridrich & Clark Realty; 615-327-4800/300-5900



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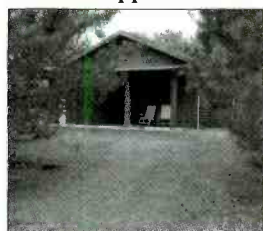
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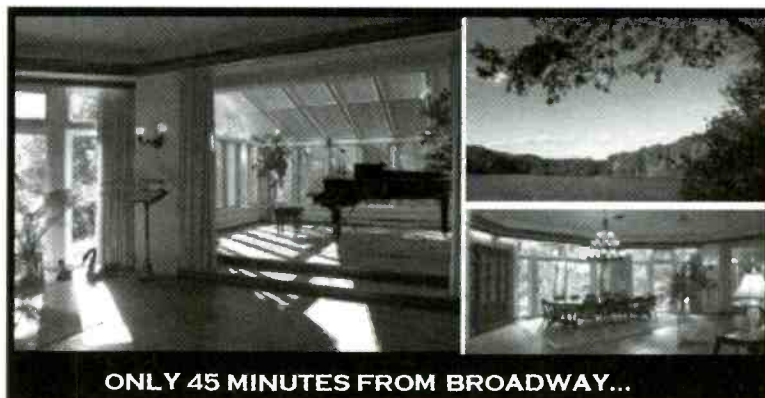
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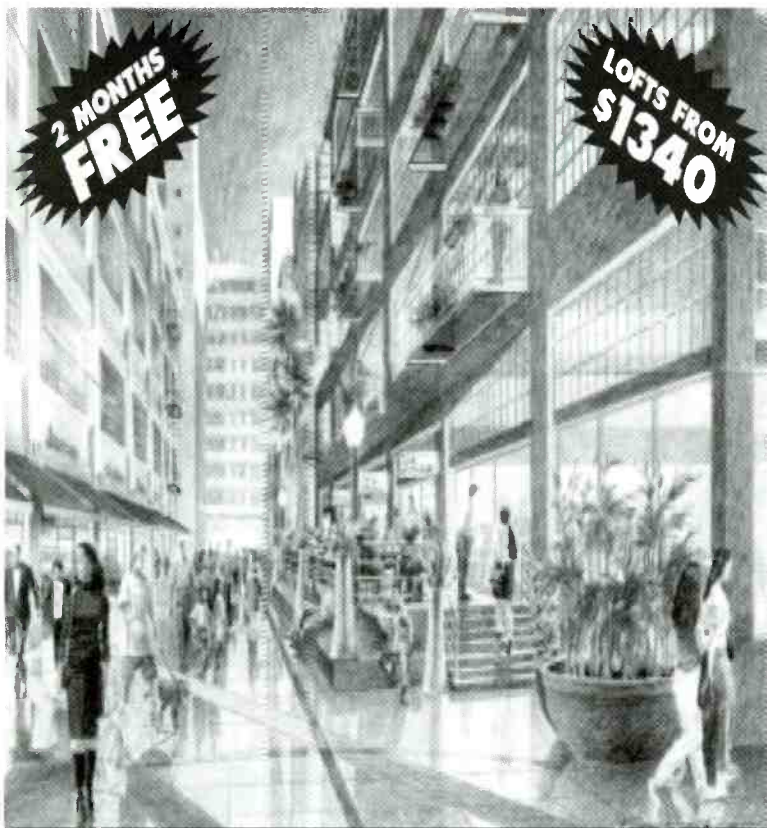
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Sony

Continued from page 7

Ienner reports directly to Lack.

Anthony reports to Ienner in her role as COO. She reports to Lack in her corporate role of executive VP.

Both are based in New York.

"This is not a new world for her to enter," Ienner says. "It's more a solidification that she'll be spending the bulk of her time in doing this."

Ienner and Anthony will team to oversee the management and operation of the Sony Music Label Group, which includes Columbia Records Group, Epic Records and Sony Music Nashville.

"Donnie and I have always worked organically and complementarily together over the past 14 years," Anthony adds. "This is really an evolution of that. Even though I was in a corporate position from 1990 until now. I've always worked closely with Donnie and the labels."

Ienner has served as president of Sony Music U.S. since April 2003.

Under his watch the company's Nashville labels have seen recent market-share growth thanks to breakouts from Gretchen Wilson and Buddy Jewell.

Additionally, Ienner led a recent restructuring of the company's domestic operations and oversaw the creation of "shared services" departments, including Sony Urban Music, which develops talent for the Columbia and Epic label groups.

As for Anthony, she will oversee gov-

ernment relations and other legislative and legal issues as executive VP on the corporate level, in addition to her label group duties.

Anthony has served as executive VP of Sony Music Entertainment since 1994.

She first joined the company in 1990 as senior VP of Sony Music's

domestic operations, where she established and managed the company's regional A&R offices, in addition to overseeing special projects and new business development.

Prior to joining Sony Music, Anthony was a partner in the entertainment law firm of Manatt, Phelps, Rothenberg & Phillips.

Legal Matters

Continued from page 15

The suit alleges that Zaentz's contract required payment of a percentage of "adjusted gross receipts," meaning gross receipts after certain deductions were taken. Gross receipts, per the contract, were certain monies received by Miramax. The agreement then defined "Miramax" to include several other legal affiliates, including its "sales agents, distributors and distributing licensees."

Miramax later assigned this agreement to New Line Cinema.

After Zaentz performed an audit of New Line's accounting records, the suit claims, the company discovered that New Line listed gross receipts as that amount it received from foreign distributors after they deducted their fees. Zaentz claims "gross receipts" means the money the distributors received before deductions.

A technicality, perhaps, but one that adds up to big bucks. Zaentz claims that the unreported gross receipts for the first film's foreign receipts through April 2003 total more than \$198 million, which means Zaentz is owed more than \$19 million. The contract also governs payments for the later films.

The suit alleges that New Line disputes this contract interpretation. New Line would not comment on the pending litigation.

As industry dealmakers know, the basic deal points involving percentages, general rights and overall plans are very important. In the long run, however, it's the fine print that matters.

Picnic

Continued from page 8

own summer shows, as KISW did in Seattle with the station's annual Hooky Day, billing the show as Hooky Day & Family Picnic.

"Radio realizes it is very hard to put their own shows together," Boulware says. "It's just as costly for radio to do it as the local promoter, and it can lead to tickets getting too expensive. With this tour, they don't have to put it together, they don't have to do anything except promote the hell out of it and show up."

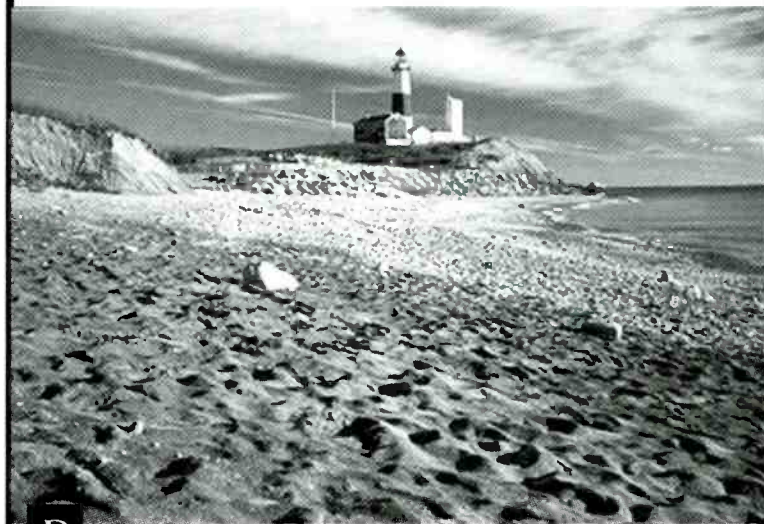
Boulware says work on the next Family Picnic will begin soon. "It should be less difficult being the second time, because everybody has something they can look at. We'll start putting it together... before the end of the year."

The tour will also likely go out a little earlier in summer 2005 to avoid some of the major festival traffic. Boulware says producers are looking at a mid-June to mid-July time frame, reaching as many as 15 markets.

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FOR THE RECORD

In the story "OutKast, Jay-Z Top 2004 VMA Awards" in the Sept. 11 issue, it should have noted that this was not the only year MTV did not have a host for its Video Music Awards. There was no host in 1986 or 1987.

The story "Surprising Garden State" in the Sept. 11 issue gave the wrong label information for the "Garden State" soundtrack. It is on the Fox/Epic imprint, distributed by Sony Music.



## Trance Writer Johnston Renews Next Decade Deal

Next Decade Entertainment has extended its exclusive songwriter and co-publishing agreement with **Jan Johnston** and her publishing company, **Daisy Miller Music (BMI)**.

"We are very happy that Jan will continue to work with Next Decade,"

says **Monica Corton**, creative affairs and licensing VP. "She is an amazing artist and a fantastic writer, not to mention a lovely person."

Next Decade president **Stu Cantor** adds,

"The past three years have been a great experience in a new genre of music for us." He points to Johnston's reputation as the Queen of Trance, supported by her releases with **Paul van Dyk**, **DJ Tiësto**, **Cosmic Gate**, **BT**, **Svenson & Gielen** and others. "Jan's recent success has provided many other opportunities for her, so we are very heartened by her loyalty to Next Decade and willingness to continue our relationship."



JOHNSTON: SONGWRITER FOR CLUB MUSIC

Forthcoming projects for Johnston include a new Cosmic Gate collaboration, a video release and a compilation album. Additionally, she will release "Transparent" on **Armin van Buuren's** label, **Armada Music**, and will further collaborate with the Dutch trance producer on new songs for his next solo project.

**PIGSKIN PREVIEW:** Just in time for football comes the 10-CD boxed set "Autumn Thunder: 40 Years of NFL Films Music" and the five-disc "The Fan Albums: Music of NFL Films 1969-1979." They are Sept. 14 releases from **Cherry Lane Music Publishing** and **NFL Films** and are distributed through **Valley Entertainment**.

The sets feature the classic orchestrations of **Sam Spence** and the compositions of NFL staff composers **Tom Hedden** and **Dave Robidoux**.

"Autumn Thunder" offers 181 tracks covering the past four decades of music that have defined NFL Films. It is packaged in a pigskin cover with an 80-page booklet describing the history of NFL Films and its music.

### Words & Music

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



"The Fan Albums" is the CD version of the limited-edition vinyl reissue collection of the LPs from the '70s—including original artwork along with a bonus poster—that was released in June. The original albums were available only to fan club members and have long since become prized collectors' items.

A limited number of both boxes will be autographed by various NFL stars of the past 40 years and sold through the Internet, sports and traditional music retailers, and collectible outlets.

**REAL FAKE:** Print music publisher **Hal Leonard Corp.** has issued the completely legal fake book "The Real Book, Sixth Edition," matching exactly the look and feel of the vital but illegitimate series of songbooks filled with essential tunes for working musicians.

Believed to have been compiled in the early 1970s by East Coast students, "The Real Book" has since gone through five editions—all entirely unlicensed.

The Hal Leonard version retains the musician-friendly features of its hugely bootlegged predecessors, but it contains only licensed material—the result of a two-year project in which the error-ridden original texts were also painstakingly corrected. Some obscure songs from previous editions are gone—because of inability to locate copyright owners—but they've been replaced with standards that should always have been included.

"Music dealers have been clamoring for a legit version of this book for decades because it is simply what musicians want," Hal Leonard chairman/CEO **Keith Mardak** says. "Although we've published many jazz fake books through the years, none of ours—or other publishers—has been able to supplant 'The Real Book.' We are very proud to be the company to bring this book to mar-

ket, and the songwriters and owners we work with are elated to be finally getting paid for the use of their compositions."

The \$25 tome, which costs less than the earlier versions, is out in a "C" edition, with "B-flat," "E-flat" and "Bass Clef" versions to follow this year.

**LIKE FATHER, LIKE SON:** "It's very hard to write a good political song; it's very easy to write a bad one," says **Christine Lavin**, quoting the late great folk singer **Dave Van Ronk**. "That's one of those things that haunts songwriters."

Sure enough, when New York noncommercial triple-A station **WFUV** asked her to write a song it could air during the Republican National Convention, she ran into a stumbling block.

"There were a couple of problematic lines that I needed help with," she continues, "so I e-mailed **Ervin Drake**, who jumped in and whipped the song into shape. We were rewriting back and forth on our computers up till one hour before the recording session started. You can thank him for inspiring my **Bob Dylan** imitation."

Drake, of course, is the 86-year-old writer of such Great American Songbook staples as "It Was a Very Good Year," "Good Morning Heartache" and "I Believe."

He previously joined Lavin on her 2002 "Difficult Man" album track "Sunday Breakfast With Christine (and Ervin)." However, "Like Father, Like Son," which offers Republican delegates a New York reality check, is their first songwriting collaboration.

"WFUV has been streaming it live, and it's getting thousands of downloads on stations whose DJs I e-mailed it to," Lavin says.

She admits, though, that a number of people walked out of her show in La Crosse, Wis., last weekend when she performed it and that she missed her flight the next day when a security guard whose wife was at the concert hassled her.

Drake lauds Lavin's "great sense of humor," as well as her bold programming of his current topical song, "(I'm a Card-Carrying) Bleeding Heart Liberal" at her gigs.

"These are perilous times," Drake says, proclaiming "I'm a citizen first, and then a songwriter." He adds that as the song's composer, lyricist and publisher (**Lindabet Music/ASCAP**), he wants to "give it to the world." "(I'm a Card-Carrying) Bleeding Heart Liberal" and "Like Father, Like Son" can be accessed freely at New Jersey public radio DJ **Otto Bost's** folkdude.com Web sites, drake.folkdude.com and lavin.folkdude.com.

## SSL, Digidesign Update At AES

Before departing for a much-needed and greatly appreciated vacation, I noted in this space the fast progress of two recently introduced products sure to attract attention at the upcoming 117th Audio Engineering Society Convention, scheduled for Oct. 28-31.

**Solid State Logic's** AWS 900 digital audio workstation controller and **Digidesign's** ICON (Integrated Console) are already found in diverse studio environments around the world. The AES

Convention will afford many audio professionals their first hands-on opportunity with these workstation controllers.

As these products proliferate, both manufacturers are announcing software updates to previously existing pieces in their recording/editing/mixing product lines.

Among the escalating flurry of AES-related product announcements are SSL's Version 2 for the C200 digital console and Digidesign's Pro Tools TDM 6.4.1 for Pro Tools|24 MIX.

The SSL C200 is a large-format digital console introduced at the 114th AES Convention, held in March 2003 in Amsterdam. Updates featured in Version 2 include increased capacity—to 128 in-line channels—accomplished by adding channel DSP cards to the C200's Centuri processing core. Additional channels include full EQ, filters and dynamics signal processing.

Version 2 also augments the Centuri processing core by supporting new processing rates covering 44.1 or 88.2kHz and any 0.1% pull-up or pull-down derivatives of these, as well as of the standard 48 and 96kHz sample frequencies. Version 2 further enhances the C200's performance with new multichannel panning and stem mixing capabilities.

Pro Tools 6.4.1 for Pro Tools|24 MIX, the final software release to support the Pro Tools|24 MIX line, adds Panther support for Mac OS X users. It also contains a subset of the new features in Pro Tools TDM 6.4 software, which currently ships with Pro Tools|HD, for OS X and Windows XP platforms.

Features include an extended fader gain in the Pro Tools mixer to +12 dB, from +6 dB; and support for the recently introduced Command|8 interface.

System owners registered for Pro

Tools TDM 6.0 or higher can download Pro Tools 6.4.1 free or purchase the upgrade on a CD through Digidesign's online Digistore. Registered owners of pre-6.0 versions can also purchase the upgrade through Digistore.

### Studio Monitor

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



**AES PART II:** In addition to the abundance of new products slated for the AES Convention, the event itself is taking shape. During the convention's four days, more than 150 paper and poster sessions will take place. Paper sessions consist of a traditional address, while in poster sessions, information is posted on the wall and discussed in small groups.

Paper co-chairs **Rob Maher** and **Brian Link** have developed a program that will include "Multichannel Sound," "High Resolution Audio," "Audio for Computer Games," "Lossless Audio Coding," "Audio Archiving, Storage & Restoration" and "Room & Architectural Acoustics."



MAHER: PAPER CO-CHAIR AT AES

**GET WELL SOON:** Best wishes for a speedy recovery to drummer/vocalist **Sean Rafferty**, well-known to lovers of live music on the East End of Long Island, N.Y. Rafferty had a cancerous tumor removed last month.

**Paul Simon** headlined a benefit for the talented but uninsured musician Aug. 29 at the Steven Talkhouse in Amagansett, N.Y. (billboard.com, Aug. 30).



## Tame MTV Video Music Awards Disappoint

People tune in to the MTV Video Music Awards to watch outrageous spectacles, great performances and hilarious surprises. But the 2004 VMAs show—held Aug. 29 at the American Airlines Arena in Miami—was downright sedate and often humorless in comparison to what we've come to expect.

Maybe it was the fallout over the Janet Jackson/Justin Timberlake controversy at this year's Super Bowl halftime show, which MTV produced. Even VMA presenter Marilyn Manson behaved himself at the awards show.

Viewers seem to be losing interest in the VMAs, as the show's ratings dropped for the third consecutive year (*Billboard*, Sept. 11).

This year's VMAs was more like a politically correct Rock the Vote special, as numerous stars lectured the audience to vote. Although some of the perform-

### Tuned In: The Tube™

By Carla Hay  
chay@billboard.com



ances were very good (including Nelly's matchup with Christina Aguilera), most, such as Hoobastank and Chaka Khan, were boring or downright awful.

Alicia Keys, Stevie Wonder and Lenny Kravitz, who collaborated on a cover of Wonder's "Higher Ground," gave what we consider the best performance of the night.

Backstage, Keys (who won the best R&B video award for "If I Ain't Got You") said the collaboration was "a dream come true." Keys also mentioned that her next project is a book of poetry and unreleased lyrics titled "Tears for Water," which she hopes to have out later this year.

LL Cool J epitomized the shameless self-promotion typical of the VMAs, as he walked around with women wearing monitors that played his latest video, "Headsprung." In the press room, LL Cool J repeatedly hyped his new album, single and his cloth-

ing line, James Todd Smith (his real name), which he says he launched in part to "create some jobs in the community."

Kanye West also plugged his new clothing line, Pastel, which Rocawear

Linkin Park said backstage that winning the Viewers Choice Award for "Breaking the Habit" was especially important since the fans voted on it. Band member Joseph Hahn, the video's director, added that he was "influenced by fans talking to me about things they were going through in their lives."

Here's hoping that future VMAs will remember what fans really want from this show: less political lecturing and more musical excellence.

**SPEAKING OF AWARDS:** The first VH1 Hip Hop Honors will celebrate Run-D.M.C., Public Enemy, Tupac Shakur, KRS-One, Sugar Hill Gang, DJ Kool Herc, Rock Steady Crew, DJ Hollywood and the Graffiti Movement. The event will take place Oct. 3 at New York's Hammerstein Ballroom, and VH1 will air the show Oct. 12 at 9 p.m. ET/PT. At press time, the announced performers were Beastie Boys, Nas, Public Enemy, Sugar Hill Gang and Chic.



KEYS: A MUSICAL HIGHLIGHT

Photo: Dimitrios Kambouris/WireImage.com

will distribute.

SEPTEMBER 18 2004 Billboard® VIDEO MONITOR			
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS			
"New Ones" are those clips with six or more plays for the first time in the chart week.			
BET		CMT	
1234 W. Street, NE, Washington, D.C. 20018		330 Commerce Street, Nashville, TN 37201	
MTV		VH1	
1515 Broadway, New York, NY 10036		1515 Broadway, New York, NY 10036	
1 LL COOL J, HEADSPRUNG	1 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING	1 BEASTIE BOYS, TRIPLE TROUBLE	1 KEANE, SOMEWHERE ONLY WE KNOW
2 CIARA, GOODIES	2 MARTINA MCBRIDE, HOW FAR	2 THE KILLERS, SOMEBODY TOLD ME	2 MAROONS, SHE WILL BE LOVED
3 LIL FLIP, SUNSHINE	3 KENNY CHESNEY, I GO BACK	3 CIARA, GOODIES	3 BLACK EYED PEAS, LET'S GET IT STARTED
4 BEENIE MAN, KING OF THE DANCEHALL	4 TERRI CLARK, GIRLS LIE TOO	4 MAROONS, SHE WILL BE LOVED	4 AVRIL LAVIGNE, MY HAPPY ENDING
5 NELLY, MY PLACE	5 BRAD PAISLEY, WHISKEY LULLABY	5 JADAKISS, WHY	5 VELVET REVOLVER, FALL TO PIECES
6 AKON, LOCKED UP	6 BIG & RICH, SAVE A HORSE (RIDE A COWBOY)	6 RYAN CABRERA, ON THE WAY DOWN	6 JOSS STONE, YOU HAD ME
7 SHYNE, JIMMY CHOO	7 RASCAL FLATTS, FEELS LIKE TODAY	7 LIL FLIP, SUNSHINE	7 SWITCHFOOT, DARE YOU TO MOVE
8 213, GROUPIE LUV	8 GRETCHEN WILSON, HERE FOR THE PARTY	8 AVRIL LAVIGNE, MY HAPPY ENDING	8 BOWLING FOR SOUP, 1985
9 SHAWNNA, SHAKE THAT SH**T	9 JIMMY BUFFETT, HEY GOOD LOOKIN'	9 HOUSTON, I LIKE THAT	9 GRETCHEN WILSON, REDNECK WOMAN
10 TERROR SQUAD, LEAN BACK	10 TIM MCGRAW, LIVE LIKE YOU WERE DYING	10 LL COOL J, HEADSPRUNG	10 ALANIS MORISSETTE, EIGHT EASY STEPS
11 NELLY, FLAP YOUR WINGS	11 LOS LONELY BOYS, HEAVEN	11 BLACK EYED PEAS, LET'S GET IT STARTED	11 FINGER ELEVEN, ONE THING
12 NEW EDITION, HOT ZNITE	12 TOBY KEITH, STAYS IN MEXICO	12 NELLY, MY PLACE	12 GAVIN DEGRAW, I DON'T WANT TO BE
13 O'RYAN, TAKE IT SLOW	13 SARA EVANS, SUDS IN THE BUCKET	13 T.I., LET'S GET AWAY	13 KILLERS, SOMEBODY TOLD ME
14 LIL SCRAPPY, NO PROBLEM	14 LONESTAR, MR. MOM	14 TERROR SQUAD, LEAN BACK	14 ALTER BRIDGE, OPEN YOUR EYES
15 BRANDY, WHO IS SHE 2 U	15 TRACE ADKINS, ROUGH & READY	15 BEENIE MAN, KING OF THE DANCEHALL	15 HOOBASTANK, THE REASON
16 KANYE WEST, JESUS WALKS	16 WARREN BROTHERS, SELL A LOT OF BEER	16 YOUNG BUCK, LET ME IN	16 JILL SCOTT, GOLDEN
17 MASE, BREATHE, STRETCH, SHAKE	17 DIERS BENTLEY, HOW AM I DOIN'	17 AKON, LOCKED UP	17 MODEST MOUSE, FLOAT ON
18 GUERILLA BLACK, COMPTON	18 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE	18 GREEN DAY, AMERICAN IDIOT	18 ALICIA KEYS, IF I AIN'T GOT YOU
19 LLOYD BANKS, I'M SO FLY	19 CLEDUS T. JUDD, I LOVE NASCAR	19 LIL SCRAPPY, NO PROBLEM	19 ASHLEE SIMPSON, PIECES OF ME
20 JILL SCOTT, GOLDEN	20 TOBY KEITH, AMERICAN SOLDIER	20 YING YANG TWINS, WHAT'S HAPPENIN'	20 EVANESCENCE, MY IMMORTAL
21 YOUNG BUCK, LET ME IN	21 JOE NICHOLS, IF NOBODY BELIEVED IN YOU	21 JUVENILE, SKIP & WACK, NOLIA CLAP	21 SEETHER, BROKEN
22 ALICIA KEYS, DIARY	22 MONTGOMERY GENTRY, YOU DO YOUR THING	22 BOWLING FOR SOUP, 1985	22 OUTKAST, ROSES
23 OUTKAST, PROTOTYPE	23 RASCAL FLATTS, MY WORST FEAR	23 THE ROOTS, DON'T SAY NUTHIN'	23 NELLY, MY PLACE
24 TWISTA, SO SEXY	24 KEITH URBAN, YOU LL THINK OF ME	24 HILARY DUFF, FLY	24 BEASTIE BOYS, TRIPLE TROUBLE
25 USHER, CONFESSIONS PART II	25 TRICK PONY, THE BRIDE	25 NELLY, FLAP YOUR WINGS	25 JAMIE CULLUM, FRONTIN'
26 JUVENILE, SLOW MOTION	26 MINDY SMITH, COME TO JESUS	26 JET, ROLL OVER D.J.	26 3 DOORS DOWN, HERE WITHOUT YOU
27 JUVENILE, SKIP & WACK, NOLIA CLAP	27 JULIE ROBERTS, BREAK DOWN HERE	27 TWISTA, SO SEXY	27 NICKELBACK, SOMEDAY
28 T.I., LET'S GET AWAY	28 JOSH TURNER, LONG BLACK TRAIN	28 PITBULL, CULO	28 LENNY KRAVITZ, STORM
29 MOBB DEEP, REAL GANGSTAZ	29 JOSH GRACIN, I WANT TO LIVE	29 YELLOWCARD, ONLY ONE	29 MAROONS, THIS LOVE
30 SILK THE SHOCKER, WE LIKE DEM GIRLS	30 BLAKE SHELTON, SOME BEACH	30 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE	30 JAMIE CULLUM, ALL AT SEA
31 JADAKISS, WHY	31 MONTGOMERY GENTRY, YOU DO YOUR THING	31 USHER, CONFESSIONS PART II	31 JAMIE CULLUM, TWENTYSOMETHING
32 ANTHONY HAMILTON, CHARLENE	32 GRETCHEN WILSON, REDNECK WOMAN	32 LINKIN PARK, BREAKING THE HABIT	32 GREEN DAY, AMERICAN IDIOT
33 JARVIS, RADIO	33 TRENT WILLMON, DIXIE ROSE DELUXE'S	33 KANYE WEST, JESUS WALKS	33 USHER, CONFESSIONS PART II
34 MONICA, U SHOULD VE KNOWN BETTER	34 KENNY CHESNEY, LIVE THOSE SONGS	34 ASHLEE SIMPSON, PIECES OF ME	34 USHER, YEAH
35 CHRISTINA MILJAN, DIP IT LOW	35 CROSS CANADIAN RAGWEED, SICK AND TIRED	35 JERMAINE DUPRI, MONEY AIN'T A THANG	35 FRANZ FERDINAND, TAKE ME OUT
36 KEVIN LITTLE, TURN ME ON	36 LORETTA LYNN, MISS BEING MRS.	35 SHYNE, JIMMY CHOO	35 MC HAMMER, HARD TIMES
37 VARIOUS, WAKE UP EVERYBODY	37 SHEDDISY, COME HOME SOON	36 BONE CRUISER, NEVER SCARED	36 TOBY LIGHTMAN, REAL LOVE
38 CRIME MOB, KNUCK IF YOU BUCK	38 LYLE LOVETT, IN MY OWN MIND	36 BUSTA RHYMES, MAKE IT CLAP	36 VANESSA CARLTON, WHITE HOUSES
39 BODY HEAD BANGERZ, I SMOKE, I DRANK	39 KATRINA ELAM, NO END IN SIGHT	37 SEAN PAUL, I'M STILL IN LOVE WITH YOU	37 HOOBASTANK, SAME DIRECTION
40 LENNY KRAVITZ, STORM	40 BLUE COUNTY, THAT'S COOL	38 PETEY PABLO, FREEK-A-LEEK	38 JET, ROLL OVER D.J.
<b>NEW ONES</b>	<b>NEW ONES</b>	<b>NEW ONES</b>	<b>NEW ONES</b>
BRANDY, WHO IS SHE 2 U	SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE	NO NEW ONES THIS WEEK	SEETHER, BROKEN
OUTKAST, PROTOTYPE			GREEN DAY, AMERICAN IDIOT
MOBB DEEP, REAL GANGSTAZ			
VARIOUS, WAKE UP EVERYBODY			
MAGIC, I SMOKE, I DRANK			
<b>fuse</b>	<b>GAC</b>	<b>MTV 2</b>	<b>MUSIC</b>
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 LINKIN PARK, BREAKING THE HABIT	1 TOBY KEITH, STAYS IN MEXICO	1 T.I., LET'S GET AWAY	1 GREEN DAY, AMERICAN IDIOT
2 THREE DAYS GRACE, JUST LIKE YOU	2 GRETCHEN WILSON, HERE FOR THE PARTY	2 LIL FLIP, SUNSHINE	2 LLOYD BANKS, I'M SO FLY
3 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE	3 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING	3 NELLY, MY PLACE	3 KESHIA CHANTE, DOES HE LOVE ME
4 FRANZ FERDINAND, TAKE ME OUT	4 TERRI CLARK, GIRLS LIE TOO	4 TERROR SQUAD, LEAN BACK	4 TREWS, TIRED OF WAITING
5 MODEST MOUSE, FLOAT ON	5 BRAD PAISLEY, WHISKEY LULLABY	5 JADAKISS, WHY	5 AVRIL LAVIGNE, MY HAPPY ENDING
6 LL COOL J, HEADSPRUNG	6 BIG & RICH, SAVE A HORSE (RIDE A COWBOY)	6 LL COOL J, HEADSPRUNG	6 BLACK EYED PEAS, LET'S GET IT STARTED
7 CIARA, GOODIES	7 SARA EVANS, SUDS IN THE BUCKET	7 CIARA, GOODIES	7 J.O.D., LEAVE (GET OUT)
8 HOOBASTANK, SAME DIRECTION	8 KENNY CHESNEY, I GO BACK	8 GREEN DAY, AMERICAN IDIOT	8 HOOBASTANK, SAME DIRECTION
9 KANYE WEST, JESUS WALKS	9 JOSH GRACIN, I WANT TO LIVE	9 KANYE WEST, JESUS WALKS	9 K-O-S, CRABBUCKIT
10 TWISTA, SO SEXY	10 JULIE ROBERTS, BREAK DOWN HERE	10 YELLOWCARD, ONLY ONE	10 MAROONS, SHE WILL BE LOVED
11 YELLOWCARD, ONLY ONE	11 RASCAL FLATTS, FEELS LIKE TODAY	11 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE	11 ASHLEE SIMPSON, PIECES OF ME
12 BEASTIE BOYS, TRIPLE TROUBLE	12 BLAKE SHELTON, SOME BEACH	12 BEASTIE BOYS, TRIPLE TROUBLE	12 GOB, BREAK
13 THE LOSTPROPHETS, MAKE A MOVE	13 DIERS BENTLEY, HOW AM I DOIN'	13 THE LOSTPROPHETS, MAKE A MOVE	13 NELLY, MY PLACE
14 HOOBASTANK, SAME DIRECTION	14 TRACE ADKINS, ROUGH & READY	14 HOOBASTANK, SAME DIRECTION	14 LINKIN PARK, BREAKING THE HABIT
15 THREE DAYS GRACE, JUST LIKE YOU	15 TRENT WILLMON, DIXIE ROSE DELUXE'S	15 THREE DAYS GRACE, JUST LIKE YOU	15 THE WRITING'S ON THE WALL
16 BREAKING BENJAMIN, SO COLD	16 BLUE COUNTY, THAT'S COOL	16 BREAKING BENJAMIN, SO COLD	16 HILARY DUFF, FLY
17 MALIBU STORM, PHOTOGRAPH	17 SHEDDISY, COME HOME SOON	17 SECRET MACHINES, NOWHERE AGAIN	17 THORNLEY, COME AGAIN
18 SHEDDISY, COME HOME SOON	18 KATRINA ELAM, NO END IN SIGHT	18 AKON, LOCKED UP	18 213, GROUPIE LUV
19 BOWLING FOR SOUP, 1985	19 TIM MCGRAW, LIVE LIKE YOU WERE DYING	19 JUVENILE, SKIP & WACK, NOLIA CLAP	19 KANYE WEST, JESUS WALKS
20 CHRONIC FUTURE, TIME AND TIME AGAIN	20 GRETCHEN WILSON, REDNECK WOMAN	20 THE KILLERS, SOMEBODY TOLD ME	20 THE KILLERS, SOMEBODY TOLD ME
21 HOOBASTANK, SAME DIRECTION	21 MONTGOMERY GENTRY, YOU DO YOUR THING	21 LINKIN PARK, BREAKING THE HABIT	21 VELVET REVOLVER, FALL TO PIECES
22 JUVENILE, SLOW MOTION	22 JENKINS, GETAWAY CAR	22 JUVENILE, SLOW MOTION	22 OUT OF YOUR MOUTH, BEAUTIFUL WHEN YOU'RE MAD
23 AVRIL LAVIGNE, MY HAPPY ENDING	23 TRAVIS TRITT, THE GIRL'S GONE WILD	23 LIL SCRAPPY, NO PROBLEM	23 TERROR SQUAD, LEAN BACK
24 MAROONS, SHE WILL BE LOVED	24 JIMMY BUFFETT, HEY GOOD LOOKIN'	24 JIM JONES, CERTIFIED GANGSTAS	24 YELLOWCARD, ONLY ONE
25 BLACK EYED PEAS, LET'S GET IT STARTED	25 STEVE HOLY, PUT YOUR BEST DRESS ON	25 BOWLING FOR SOUP, 1985	25 USHER, YEAH
26 NELLY, MY PLACE	26 CLEDUS T. JUDD, I LOVE NASCAR	26 LLOYD BANKS, I'M SO FLY	26 BILLY TALENT, RIVER BELOW
27 NEW FOUND GLORY, FAILURE'S NOT FLATTERING (WHAT'S YOUR PROBLEM)	27 TRACEY LAWRENCE, IT'S ALL HOW YOU LOOK AT IT	27 SHYNE, JIMMY CHOO	27 YELLOWCARD, OCEAN AVENUE
28 USHER, CONFESSIONS PART II	28 TRICK PONY, THE BRIDE	28 NEW FOUND GLORY, FAILURE'S NOT FLATTERING (WHAT'S YOUR PROBLEM)	28 OUTKAST, HET YEA
29 SLIPKNOT, DUALITY	29 JOE NICHOLS, IF NOBODY BELIEVED IN YOU	29 JET, ROLL OVER D.J.	29 NO NEW ONES THIS WEEK
30 JET, ROLL OVER D.J.	<b>NEW ONES</b>	<b>NEW ONES</b>	<b>NEW ONES</b>
NO NEW ONES THIS WEEK	LONESTAR, MR. MOM	JUVENILE, WACKO & SKIP, NOLIA CLAP	NO NEW ONES THIS WEEK
		BOWLING FOR SOUP, 1985	
		BOWLING FOR SOUP, 1985	
		SHYNE, JIMMY CHOO	
		MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE!)	
		BEENIE MAN, KING OF THE DANCEHALL	
		RYAN CABRERA, ON THE WAY DOWN	

### REQUEST TV

OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

HIP HOP/R&B		COUNTRY/ALT	
84 Hours Weekly		NYC/Melbourne, FL TV 31	
W	LL COOL J HEADSPRUNG	W	TOBY KEITH WHISKEY GIRL
N	CAPELTON IN HER HEART	N	NOTORIOUS CHERRY BOMBS IT'S HARD TO KISS
X	LLOYD HEY YOUNG GIRL	X	JOE NICHOLS IF NOBODY BELIEVES IN YOU
Y	PRINCE CALL MY NAME	Y	NORA JONES WHAT AM I TO YOU
TV	TO RIGHT ON	TV	TRACE ATKINS ROUGH & READY
26	JADAKISS WHY	26	ROSANNE CASH SEPTEMBER WHEN IT COMES
	BEENIE MAN KING OF THE DANCEHALL		KEITH URBAN WHO WOULDN'T WANNA BE ME
	NELLY MY PLACE		ALAN JACKSON ITS FIVE O'Clock SOMEWHERE
	KANYE WEST JESUS WALKS		JENNIFER HANSON THIS FAR GONE
	CIARA MY GOODIES		MINDY SMITH JOLENE
	MASE BREATHE, STRETCH, SHAKE		BUDDY JEWELL SWEET SOUTHERN COMFORT
	LIL FLIP & LEA SUNSHINE		SHANIA TWAIN WHEN YOU KISS ME
	X-ECUTIONERS LIVE AT THE P.J'S		MALIBU STORM PHOTOGRAPH
	D12 HOW COME		TOBI KEITH I LOVE THIS IS BARS
	MARIO WINANS NEVER REALLY		DWIGHT YOAKAM BACK OF YOUR HAND
	HOUSTON I LIKE THAT		PHIL VASSAR THIS IS GOD
	SLUM VILLAGE SELFISH		RICHARD MARX WHEN YOUR GONE
	YOUNG BUCK LET ME IN		GARY ALLAN SONGS ABOUT RAIN
	LADY SAW & CECILE LOSER		GARTH BROOKS WHEN YOU COME BACK TO ME
	ELEPHANT MAN & KIP RICK JOK GAL		GRETCHEN WILSON REDNECK WOMAN
VJ TOP 20		LATIN	
40 Hours Weekly		40 Hours Weekly	
W	LLOYD HEY YOUNG GIRL	W	LLOS IRACUNDOS PUERTO MONTE
N	JADAKISS WHY	N	OS CHALCHALEROS DESPEDID
X	LIL FLIP & LEA SUNSHINE	X	SELENA AMOR PROHIBIDO
Y	ALICIA KEYS IF I AIN'T GOT YOU	Y	CHAYANNE AUN SIGLO SIN TI
TV	BEENIE MAN F/ Ms. THING DUDE(REMIX)	TV	PLASTILINA MOSH PELIGROSO POP
26	MARIO WINANS DONT WANNA KNOW	26	ALEXANDRE PIERES QUITEMOS LA ROPA
	SLUM VILLAGE SELFISH		LEONARDO FAVIO FOTO DE CARNET
	KANYE WEST IT ALL FALL DOWN		BANDA BLANCA SOPA DE CARACOL
	LUDACRIS DIAMOND IN THE BACK		CABA'S LA CADERONA
	G UNIT F/ JOE WANNA GET TO KNOW YOU		JUANES FOTOGRAFIA
	JESSICA SIMPSON WITH YOU		SHAKIRA THE ONE
	CAMRON GET EM GIRLS		DIEGO TORRES QUE NO ME PIERDA
	BEYONCE NAUGHTY GIRL		VIRGINIA LOPEZ CARMELO DE LIMON
	CIARA MY GOODIES		TIGRES DEL NORTE REYNA DEL SUR
	SIZZLA STAGE SHOW		OBIE BERMUDEZ ANTES
	ELEPHANT MAN LOG ON		FABULOSOS CADILLAC MATADOR
	DR. DRE BEEN THERE DONE THAT		LOS VISCONTIS VENENO
	JAY-Z WHERE IM FROM		KUMBIA KINGS & OZOMATI MI GENTE
	BIRD GANG PURPLE CITY		CHRISTIAN VOLVER A AMAR
	KAM BENEFITS		MANA PUERTO DE SAN BLAS

CONTACT: LENN COOPER & R. MORAN 212-576-1446  
WWW.TV26NEWYORK.COM



Religious set by Juan Luis Guerra lands Heatseekers' top bow



# Charts

Keith Urban gathers his fifth No. 1 on Hot Country Singles



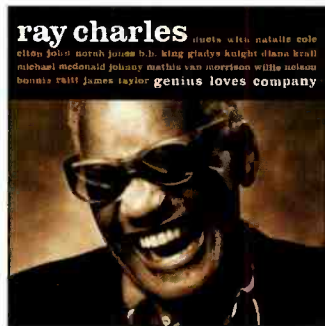
SALES / AIRPLAY / TRENDS / ANALYSIS

## Everyone Loves 'Company'

Shortly after Ray Charles signed with Concord, the label did some fast research to see what feats had been accomplished by other artists' duets albums. With a stunning start of 202,000 copies, the posthumous "Genius Loves Company" scores the biggest opening week by any duets set since

Nielsen SoundScan hung its shingle in 1991.

"Genius" not only becomes Charles' highest-charting album in more than 40 years (see Chart Beat, this page), it also enters The Billboard 200 at No. 2, beating out strong starts by Jill Scott (No. 3, 192,500) and LL Cool J (No. 4, 173,000).



"Genius" owns the largest initial U.S. shipment of any album in Concord's 31-year history, 733,000, and the album's start marks the biggest SoundScan week ever by any of that label's titles.

Although Frank Sinatra's much publicized "Duets" sold 339,000 copies during Christmas week of 1993, it began with 173,500 when it entered at No. 2 eight weeks earlier.

It is fitting that Charles and Sinatra be mentioned in the same breath, for we have often seen how the death of a recording artist stirs sales increases for a week or two: From rising stars like Selena and Aaliyah, to influential artists like Kurt Cobain, 2Pac and the Notorious B.I.G., and even beloved icons like Jerry Garcia and George Harrison.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



Charles and Sinatra stand in another category entirely. Call them American institutions, with the sales impact following each man's death lasting not for days, but months.

When Sinatra passed in 1998, his "Sinatra Reprise—The Very Good Years" stayed on Top Pop Catalog for 24 consecutive weeks, while two others remained on the list for 10 straight weeks. Similarly, the two Rhino compilations that reached Top Pop Catalog when Charles died June 10 have become fixtures on that chart.

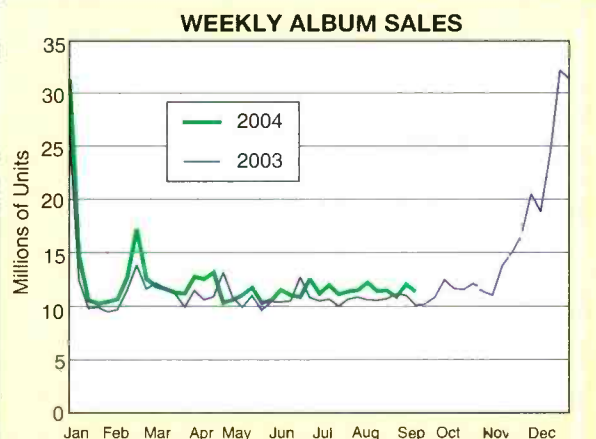
Both see spikes with the arrival of "Genius Loves Company." "The Very Best of Ray Charles," which has been on the catalog list for 13 straight weeks, earns the Greatest Gainer cup with a 22% gain (19-10). "Anthology" re-enters at No. 31 with a 20% hike, its 12th chart week in the last 13.

To be sure, the younger stars who have died in the SoundScan era notched bigger numbers in the short term. In the first two weeks after Cobain's 1994 suicide, the four Nirvana albums that appeared on The Billboard 200 and Top Pop Catalog tallied a combined 185,000 copies, while five charting albums by 2Pac rang 185,500 in the two weeks that followed his 1996 murder.

(Continued on page 68)

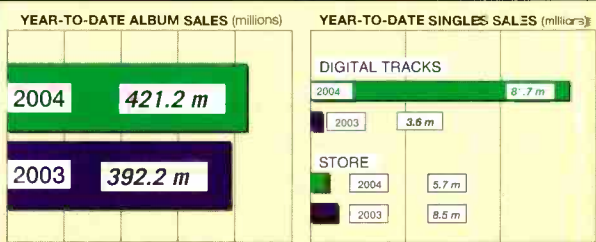
## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,367,000	105,000	3,123,000
Last Week	12,042,000	108,000	3,046,000
Change	↘5.6%	↘2.8%	↗2.5%
This Week 2003	10,111,000	210,000	452,000
Change	↗12.4%	↘50.0%	↗590.5%

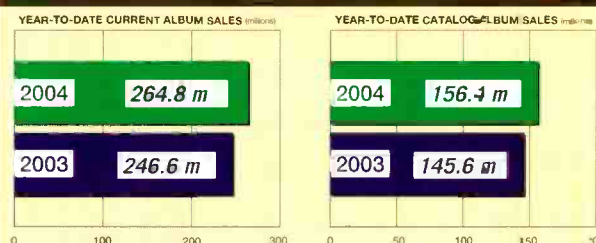


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	404,336,000	505,523,000	↗25.5%
Albums	392,236,000	421,170,000	↗7.4%
Store Singles	8,470,000	5,732,000	↘32.5%
Digital Tracks	3,630,000	81,744,000	↗2151.5%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	378,506,000	412,943,000	↗9.1%
Cassette	12,518,000	7,073,000	↘43.5%
Other	1,212,000	1,154,000	↘4.5%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	246,619,000	264,750,000	↗7.4%
Catalog	145,617,000	156,420,000	↗7.4%
Deep Catalog	103,229,000	107,666,000	↗4.3%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 9/5/04. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan. Rounded figures.

## What'd I Say? Ray!

It's a bittersweet chart triumph, as the late Ray Charles returns to The Billboard 200 for the first time in 11 years, since "My World" peaked at No. 145 in 1993. With the No. 2 debut of "Genius Loves Company" (Hear/Concord), Charles has his first top 10 album in 40 years, and achieves his highest-ranking position on The Billboard 200 in 41 years.

His first album to chart was "The Genius of Ray Charles," which debuted the week of Feb. 15, 1960. That means Charles now has an album chart span of 44 years and seven months.

The Georgia-born legend hasn't been in the top 10 of this chart since he peaked at No. 9 with "Sweet & Sour Tears" in 1964. "Genius Loves Company" is his highest-charting album since "Ingredients in a Recipe for Soul" also peaked at No. 2 in October 1963. Coincidentally, "Ingredients" entered the top 10 exactly 41 years ago this issue, on the chart dated Sept. 21, 1963. In a week when Patti Page, Perry Como and Chet Atkins had new albums enter the chart, Charles' "Ingredients" soared 27-9.

"Genius Loves Company" is tied with "Ingredients" and "Modern Sounds in Country and Western Music (Volume Two)" as Charles' second-highest-ranked albums of all time. In first place is his only No. 1 title, the original "Modern Sounds in Country and Western Music." That LP contained Charles' biggest single hit, "I Can't Stop Loving You," which ruled The Billboard Hot 100 for five weeks in 1962.

Songs from "Genius Loves Company" dominate Hot Digital Tracks (see Singles Minded, page 72). Eleven of the 12 debuts on this chart are from the new Charles set. The highest-ranked, at No. 26, is "Here We Go Again," a duet with Norah Jones. Charles' solo recording of "Here We Go Again" was included on "Ingredients in a Recipe for Soul."

On Top R&B/Hip-Hop Albums, "Genius Loves Company" bows at No. 5. That makes the new CD Charles' highest-charting title since "A Portrait of Ray" peaked at No. 5 in 1968.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**LIVING 'DANGEROUSLY':** The fifth song from Beyoncé's "Dangerously in Love" to reach The Billboard Hot 100 is the title track, debuting at No. 76.

The bar has been set high, as the first four songs from the album to chart all made the top five. "Crazy in Love" was No. 1 for eight weeks, topped by "Baby Boy," which held pole position for nine weeks. Then "Me, Myself and I" went to No. 4 and "Naughty Girl" found its way to No. 3.

Before any of these songs charted, Beyoncé peaked at No. 4 in December 2002 when she was featured on Jay-Z's "'03 Bonnie & Clyde."

**'NIGHT' FEVER:** By remaining No. 1 for the 11th week on Hot 100 Singles Sales, Fantasia's "I Believe" (J) ties Clay Aiken's "This Is the Night" as the longest-running No. 1 "American Idol"-related single.

Ironically, the artist who almost ended Fantasia's run at the top was Aiken, whose "Solitaire"/"The Way" (RCA) rebounds to second place after being out of the top two for 10 weeks.



# Billboard® THE BILLBOARD® 200®

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	1	—	2	<b>TIM MCGRAW</b> CURB 7858 (11.98 CD)	<b>NUMBER 1</b> 2 Weeks At Number 1 Live Like You Were Dying	1	49	18	—	2	<b>THE DIPLOMATS PRESENT JIM JONES</b> DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church	18
2	NEW	1	1	<b>RAY CHARLES</b> HEAR 2248/CONCORD (11.98 CD)	<b>HOT SHOT DEBUT</b> Genius Loves Company	2	50	47	43	10	<b>BREAKING BENJAMIN</b> HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
3	NEW	1	1	<b>JILL SCOTT</b> HIDDEN BEACH/EPIC 92773*/SONY MUSIC (11.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	51	46	48	6	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
4	NEW	1	1	<b>LL COOL J</b> DEF JAM 002939*/DJMG (13.98 CD)	The DEfinition	4	52	30	—	2	<b>THE ROLLING STONES</b> VIRGIN 64582 (11.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
5	5	1	6	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (11.98 CD)	Now 16	1	53	42	27	6	<b>TAKING BACK SUNDAY</b> VICTORY 228 (11.98 CD)	Where You Want To Be	3
6	2	—	2	<b>R. KELLY</b> JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2	54	36	14	4	<b>MOBB DEEP</b> INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	4
7	3	—	2	<b>YOUNG BUCK</b> G-UNIT 002572*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	55	54	46	24	<b>FRANZ FERDINAND</b> ● DDMINO/EPIC 92441*/SONY MUSIC (11.98 EQ CD) [M]	Franz Ferdinand	32
8	6	2	7	<b>ASHLEE SIMPSON</b> GEPHEN 002913*/INTERSCOPE (13.98 CD)	Autobiography	1	56	65	39	6	<b>TERROR SQUAD</b> SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7
9	7	3	2C	<b>PRINCE</b> ▲ NPG/COLUMBIA 92560/SONY MUSIC (11.98 EQ CD)	Musicology	3	57	59	53	10	<b>LIL WAYNE</b> ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
10	4	—	2	<b>MASE</b> BAO BOY/FO' REEL 003063*/UMRG (13.98 CD)	Welcome Back	4	58	44	28	19	<b>D12</b> SHADY 002404*/INTERSCOPE (11.98/12.98)	D12 World	1
11	9	5	24	<b>USHER</b> ▲ <sup>5</sup> LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	59	73	73	49	<b>ANTHONY HAMILTON</b> ● SO SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
12	NEW	1	1	<b>INSANE CLOWN POSSE</b> PSYCHOPATHIC 4031 (17.98 CD/OVD)	Hell's Pit	12	60	51	36	11	<b>JADAKISS</b> RUFF RYDERS 002746*/INTERSCOPE (11.98/13.98)	Kiss Of Death	1
13	8	6	5	<b>MAROONS</b> ▲ <sup>2</sup> OCTONE/J 50001*/RMG (11.98 CD) [M]	Songs About Jane	6	61	64	58	30	<b>NORAH JONES</b> ▲ <sup>4</sup> BLUE NOTE 84800* (11.98 CD)	Feels Like Home	1
14	NEW	1	1	<b>BJORK</b> ELEKTRA 62984/AG (11.98 CD)	Medulla	14	62	57	52	43	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS. (11.98 CD)	Closer	1
15	12	12	17	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> EPIC (NASHVILLE) 90903/SONY MUSIC (11.98 EQ CD)	Here For The Party	2	63	61	57	22	<b>SHINEDOWN</b> ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
16	10	10	16	<b>BIG &amp; RICH</b> ▲ WARNER BROS. (NASHVILLE) 48520/WRN (11.98 CD)	Horse Of A Different Color	6	64	68	55	12	<b>NORAH JONES</b> ▲ <sup>9</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
17	NEW	1	1	<b>PAPA ROACH</b> EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	65	45	29	4	<b>KEVIN LYTTLE</b> ● ATLANTIC 83730*/AG (9.98/13.98)	Kevin Lyttle	8
18	13	9	15	<b>AVRIL LAVIGNE</b> ▲ RCA 59774/RMG (11.98 CD)	Under My Skin	1	66	56	68	28	<b>LIL SCRAPPY/TRILLVILLE</b> BME/REPRISE 48556*/WARNER BROS. (11.98 CD)	The King Of Crunk & BME Recordings Present	12
19	16	13	28	<b>LOS LONELY BOYS</b> ▲ DRIVE/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	67	60	47	12	<b>BEASTIE BOYS</b> ▲ BROOKLYN DUST 84571*/CAPITOL (11.98 CD)	To The 5 Boroughs	1
20	11	11	8	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	68	58	54	10	<b>MAROONS</b> OCTONE/J 52488/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42
21	25	71	4	<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	21	69	62	60	15	<b>SLIPKNOT</b> ● ROADRUNNER 618386/IDJMG (11.98 CD)	Vol. 3: (The Subliminal Verses)	2
22	21	19	63	<b>BLACK EYED PEAS</b> ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	70	53	23	4	<b>HOUSTON</b> CAPITOL 90432* (11.98 CD)	It's Already Written	14
23	17	8	3	<b>RYAN CABRERA</b> E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	71	72	63	50	<b>NICKELBACK</b> ▲ <sup>2</sup> ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6
24	15	4	3	<b>213</b> DDGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4	72	50	45	23	<b>LIL' FLIP</b> ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (11.98 EQ CD)	U Gotta Feel Me	4
25	28	34	4	<b>ALICIA KEYS</b> ▲ <sup>3</sup> J 55712*/RMG (11.98/18.98)	The Diary Of Alicia Keys	1	73	74	59	4	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89083 (11.98 CD)	Kidz Bop 6	23
26	20	18	76	<b>SWITCHFOOT</b> ▲ COLUMBIA 86967/SONY MUSIC (11.98 EQ CD)	The Beautiful Letdown	16	74	67	67	100	<b>KEITH URBAN</b> ▲ <sup>2</sup> CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
27	NEW	1	1	<b>LAMB OF GOD</b> PROSTHETIC/EPIC 90702*/SONY MUSIC (12.98 EQ CD)	Ashes Of The Wake	27	75	76	77	44	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
28	24	21	59	<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	76	70	66	11	<b>SOUNDTRACK</b> COLUMBIA 90640/SONY MUSIC (11.98 EQ CD)	De-Lovely	40
29	48	41	38	<b>KANYE WEST</b> ▲ <sup>2</sup> RDC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2	77	81	83	48	<b>JET</b> ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
30	NEW	1	1	<b>PITBULL</b> DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14	78	69	44	11	<b>SOUNDTRACK</b> ● COLUMBIA 92626/SONY MUSIC (11.98 EQ CD)	Spider-Man 2	7
31	38	35	56	<b>YELLOWCARD</b> ▲ CAPITOL 39844 (11.98 CD)	Ocean Avenue	23	79	69	44	11	<b>SOUNDTRACK</b> ● INTEGRITY 92046/SONY MUSIC (11.98 EQ CD)	The Passion Of The Christ	17
32	23	16	10	<b>LLOYD BANKS</b> G-UNIT 002828*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	80	78	64	65	<b>THE BEACH BOYS</b> ▲ CAPITOL 82719 (11.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
33	19	7	4	<b>SHYNE</b> GANGLAND/DEF JAM 002962*/IDJMG (8.98/13.98)	Godfather Buried Alive	3	81	79	74	12	<b>SEETHER</b> WIND-UP 13100 (11.98 CD)	Disclaimer II	53
34	22	15	5	<b>SOUNDTRACK</b> WALT DISNEY 861099 (11.98 CD)	The Princess Diaries 2: Royal Engagement	15	82	85	79	63	<b>BEYONCE</b> ▲ <sup>4</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
35	35	25	1*	<b>JOJO</b> ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	83	66	51	8	<b>SOUNDTRACK</b> HOLLYWOOD 162453 (11.98 CD)	A Cinderella Story	9
36	31	22	24	<b>GUNS N' ROSES</b> ▲ GEPHEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	84	66	51	8	<b>JAY-Z</b> ▲ <sup>2</sup> RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
37	NEW	1	1	<b>VARIOUS ARTISTS</b> LOST KEYWORD 13105/WIND-UP (11.98 CD)	The Passion Of The Christ: Songs (Original Songs Inspired By The Film)	37	85	83	84	26	<b>SARA EVANS</b> ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
38	40	49	16	<b>AKON</b> SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38	86	75	61	8	<b>THE ROOTS</b> GEPHEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	4
39	34	30	14	<b>VELVET REVOLVER</b> ▲ RCA 59794*/RMG (11.98 CD)	Contraband	1	87	63	20	3	<b>SALIVA</b> ISLAND 002957/IDJMG (13.98 CD)	Survival Of The Sickest	20
40	41	38	76	<b>LINKIN PARK</b> ▲ <sup>4</sup> WARNER BROS. 48186* (11.98 CD)	Meteora	1	88	84	82	6	<b>K.D. LANG</b> NONESUCH 79847/AG (11.98 CD)	Hymns Of The 49th Parallel	55
41	26	31	3*	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	89	102	94	50	<b>OUTKAST</b> ▲ <sup>9</sup> LAFACE 50133*/ZOMBA (12.98 CD)	Speakerboxxx/The Love Below	1
42	32	32	24	<b>MODEST MOUSE</b> ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	90	93	95	38	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	19
43	NEW	1	1	<b>SOUNDTRACK</b> ROADRUNNER 618242*/IDJMG (11.98 CD)	Resident Evil: Apocalypse	43	91	97	96	37	<b>CASTING CROWNS</b> ● BEACH STREET 10723/REUNION (11.98 CD) [M]	Casting Crowns	59
44	37	37	55	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup> COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	92	87	81	40	<b>TRACE ADKINS</b> ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
45	39	24	39	<b>HOOBASTANK</b> ▲ <sup>2</sup> ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	93	77	72	17	<b>SOUNDTRACK</b> ● GEPHEN/DREAMWORKS 002557/INTERSCOPE (11.98 CD)	Shrek 2	8
46	33	33	1*	<b>THE KILLERS</b> ISLAND 002468/IDJMG (13.98 CD)	Hot Fuss	33	94	86	76	48	<b>THREE DAYS GRACE</b> ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
47	27	17	4	<b>ALTER BRIDGE</b> WIND-UP 13097 (11.98 CD)	One Day Remains	5	95	29	—	2	<b>12 STONES</b> WIND-UP 13082 (11.98 CD)	Potter's Field	29
48	43	40	79	<b>EVANESCENCE</b> ▲ <sup>5</sup> WIND-UP 13063 (11.98 CD)	Fallen	3	96	82	65	37	<b>JUVENILE</b> ▲ CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
							97	91	70	74	<b>DEAN MARTIN</b> CAPITOL 98487 (11.98 CD)	Dino: The Essential Dean Martin	28



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99	71	69	7	LLOYD THE INC./DEF. JAM 002409*/DJMG (13.98 CD)	Southside	11	150	168	136	51	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
100	88	42	3	QUEEN HOLLYWOOD 162465 (18.98 CD)	Greatest Hits: We Will Rock You	42	151	154	119	6	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102
101	92	85	44	SHERYL CROW ▲ <sup>2</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	152	134	121	27	SOUNDTRACK WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104
102	96	101	34	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	96	153	192	179	18	JEREMY CAMP BEC 39613 (18.98 CD) [M]	Carried Me: The Worship Project	102
103	RE-ENTRY	54		MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14	154	132	117	15	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44
104	106	97	18	PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	155	130	102	4	ANDY GRIGGS RCA NASHVILLE 59630/RLG (16.98 CD)	This I Gotta See	59
105	113	152	4	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	105	156	167	170	15	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14
106	99	91	24	VARIOUS ARTISTS ▲ <sup>2</sup> EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	157	158	137	8	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	51
107	103	92	12	CHRISTINA MILIAN ISLAND 002223*/DJMG (13.98 CD)	It's About Time	14	158	194	183	13	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	35
108	107	108	15	JULIE ROBERTS MERCURY 001902/UMGN (18.98/13.98)	Julie Roberts	51	159	RE-ENTRY			LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14
109	104	120	8	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	104	160	156	138	8	DWIGHT YOAKAM REPRISE (NASHVILLE) 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	87
110	NEW	1		JUAN LUIS GUERRA VENE 851000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	110	161	149	122	8	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56
111	NEW	1		THE LIBERTINES ROUGH TRADE 83250/SANCTUARY (15.98 CD) [M]	The Libertines	111	162	177	159	24	AUDIOSLAVE ▲ <sup>2</sup> INTERSCOPE/EPIC 86938*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
112	101	93	54	HILARY DUFF ▲ <sup>3</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	163	181	160	44	LIONEL RICHIE ● MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
113	94	103	10	BRANDY ● ATLANTIC 83633*/AG (12.98/18.98)	Afrodisiac	3	164	146	130	42	BRITNEY SPEARS ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1
114	110	100	15	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	165	131	115	56	SOUNDTRACK ▲ WALT DISNEY 860126 (18.98 CD)	The Cheetah Girls (EP)	33
115	95	80	13	311 VOLCANO 60009/ZOMBA (18.98 CD)	Greatest Hits '93-'03	7	166	196	172	6	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	135
116	121	114	5	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90	167	170	165	62	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
117	52	—	2	BOYZ II MEN MSM 5735/KOCH (17.98 CD)	Throwback	52	168	100	—	2	G. LOVE BRUSHFIRE 003092/UMRG (13.98 CD)	The Hustle	100
118	109	98	42	BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	169	157	139	31	FIVE FOR FIGHTING ● AWARE/COLUMBIA 86188/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
119	115	104	19	DIANA KRALL ● VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4	170	179	173	13	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	149
120	116	99	13	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41	171	126	105	7	THE HIVES INTERSCOPE 002756* (13.98 CD)	Tyrannosaurus Hives	33
121	124	113	32	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	172	128	88	8	2PAC DEATH ROW 5746*/KOCH (12.98/17.98)	Live	54
122	123	75	17	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	8	173	161	135	10	NINA SKY NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	Nina Sky	44
123	136	131	15	SELAH CURB 78834 (18.98 CD)	Hiding Place	61	174	174	175	13	SHEDAISSY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
124	111	106	16	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	175	172	148	23	SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30
125	150	134	42	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	176	198	180	5	RANDY TRAVIS WARNER BROS. (NASHVILLE) 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	80
126	89	—	2	STEVE EARLE E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts...Now	89	177	141	150	10	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	23
127	114	89	6	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	22	178	153	149	4	SNOW PATROL PDLYDR/ARM 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	149
128	169	151	97	LIL JON & THE EAST SIDE BOYZ ▲ <sup>2</sup> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	179	RE-ENTRY	38		NO DOUBT ▲ <sup>2</sup> INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
129	151	144	20	MERCYME INO 82947/CURB (18.98 CD)	Undone	12	180	148	87	13	VARIOUS ARTISTS ● SIDE ONE DUMMY 71248 (17.98 CD)	Vans Warped Tour 2004 Compilation	8
130	118	125	49	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	181	NEW			SOUNDTRACK WALT DISNEY 861095 (18.98 CD)	Lizzie McGuire: Totally Party!	181
131	NEW	1		LOUIE DEVITO DEE VEE 0011/MUSICRAMA (15.98 CD)	Louie Devito's Dance Factory: Level 3	131	182	173	141	97	ELVIS PRESLEY ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
132	119	112	97	RASCAL FLATTS ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	183	NEW			DANZIG EVILIVE 82496/MUSICRAMA (16.98 CD)	Circle Of Snakes	183
133	105	78	4	VARIOUS ARTISTS FAT WRECK CHORDS 677 (9.98 CD/DVD)	Rock Against Bush Vol 2	45	184	144	123	6	PEARL JAM TEN CLUB 63474/RMG (16.98 CD)	Benaroya Hall: October 22nd 2003	18
134	112	90	39	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51	185	163	142	12	CELINE DION EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10
135	117	116	17	JAMIE CULLUM UNIVERSAL/VERVE 002273*/VG (9.98 CD)	twentysomething	83	186	142	126	13	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Reflections: Carly Simon's Greatest Hits	22
136	143	111	18	NEW FOUND GLORY ● DRIVE-THRU/GEFFEN 002383/INTERSCOPE (13.98 CD)	Catalyst	3	187	RE-ENTRY	19		THIRD DAY ESSENTIAL 10728 (18.98 CD)	Wire	12
137	166	171	17	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6	188	186	132	15	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55
138	120	109	44	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	189	191	178	10	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	125
139	NEW	1		MASTODON RELAPSE 6622 (15.98 CD) [M]	Leviathan	139	190	175	143	34	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
140	98	—	2	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	98	191	RE-ENTRY	20		ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	36
141	125	62	3	TWELVE GIRLS BAND PLATIA ENTERTAINMENT USA 64515/NEW RIVER (18.98 CD/DVD)	Eastern Energy	62	192	NEW			CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	192
142	164	133	9	ANGIE STONE J 56215*/RMG (18.98 CD)	Stone Love	14	193	187	158	93	3 DOORS DOWN ▲ <sup>3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
143	138	107	10	THE CURE I AM/GEFFEN 002870*/INTERSCOPE (13.98 CD)	The Cure	7	194	162	167	13	GEORGE MICHAEL AEGEAN/EPIC 92680/SONY MUSIC (18.98 EQ CD)	Patience	12
144	140	128	31	LOSTPROPHETS ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	195	182	145	17	8BALL & MJG ● BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	3
145	152	147	8	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	145	196	NEW			THE BEATNUTS PENALTY 7001*/RYKODISC (16.98 CD)	Milk Me	196
146	49	—	2	JASON MRAZ ELEKTRA/ATLANTIC 62936/AG (19.98 CD/DVD)	Tonight, Not Again: Jason Mraz Live At The Eagles Ballroom	49	197	129	164	42	JIMMY BUFFETT ▲ <sup>2</sup> MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
147	137	127	10	VARIOUS ARTISTS SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8	45	198	189	154	8	BONEY JAMES WARNER BROS. 48786 (18.98 CD)	Pure	66
148	90	50	3	TRAVIS TRITT COLUMBIA (NASHVILLE) 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	50	199	RE-ENTRY	39		JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39
149	145	140	55	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	200	155	124	10	DAVE MATTHEWS BAND ● RAMA RAGS/RCA 61633/RMG (25.98 CD/DVD)	The Gorge	10

● 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 for 200,000 units (Platino). ▲<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Artist's 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 to those which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# Billboard TOP INTERNET ALBUM SALES

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		Sales data and internet sales reports compiled by Nielsen SoundScan		
1	NEW	<b>INSANE CLOWN POSSE</b> PSYCHOPATHIC 4031	<b>Hell's Pit</b>	12
2	NEW	<b>RAY CHARLES</b> HEAR 2248/CONCORD	<b>Genius Loves Company</b>	2
3	1	<b>TIM MCGRAW</b> CURB 78958	<b>Live Like You Were Dying</b>	1
4	6	<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC	<b>Garden State</b>	21
5	7	<b>PEARL JAM</b> TEN CLUB 63424/RMG	<b>Benaroya Hall: October 22nd 2003</b>	184
6	NEW	<b>JILL SCOTT</b> HIDDEN BEACH/EPIC 92773*/SONY MUSIC	<b>Beautifully Human: Words And Sounds Vol. 2</b>	3
7	NEW	<b>BJORK</b> ELEKTRA 62984/AG	<b>Medulla</b>	14
8	12	<b>USHER</b> LAFACE 52141/ZOMBA	<b>Confessions</b>	11
9	NEW	<b>K.D. LANG</b> NONESUCH 79847/AG	<b>Hymns Of The 49th Parallel</b>	89
10	20	<b>NORAH JONES</b> BLUE NOTE 94800*	<b>Feels Like Home</b>	61
11	15	<b>JIMMY BUFFETT</b> MAILBOAT/RCA 62270/RLG	<b>License To Chill</b>	20
12	16	<b>SOUNDTRACK</b> COLUMBIA 90640/SONY MUSIC	<b>De-Lovely</b>	77
13	21	<b>STEVE EARLE</b> E-SQUARED 51565/ARTEMIS	<b>The Revolution Starts...Now</b>	126
14	NEW	<b>VARIOUS ARTISTS</b> RAS 89914*/SANCTUARY	<b>Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1</b>	-
15	19	<b>TWELVE GIRLS BAND</b> PLATIA ENTERTAINMENT USA 64515/NEW RIVER	<b>Eastern Energy</b>	141
16	9	<b>R. KELLY</b> JIVE 60356/ZOMBA	<b>Happy People/U Saved Me</b>	6
17	24	<b>MAROONS</b> OCTONE/J 50001*/RMG [M]	<b>Songs About Jane</b>	13
18	NEW	<b>LAMB OF GOD</b> PROSTHETIC/EPIC 90702*/SONY MUSIC	<b>Ashes Of The Wake</b>	27
19	NEW	<b>MASTODON</b> RELAPSE 6622 [M]	<b>Leviathan</b>	139
20	NEW	<b>EVANESCENCE</b> WIND-UP 13063	<b>Fallen</b>	48
21	25	<b>ASHLEE SIMPSON</b> GEFEN 002913/INTERSCOPE	<b>Autobiography</b>	8
22	NEW	<b>WYNONNA</b> CURB 78811	<b>What The World Needs Now Is Love</b>	122
23	NEW	<b>JOSH GROBAN</b> 143/REPRISE 48450/WARNER BROS	<b>Closer</b>	62
24	NEW	<b>LOS LONELY BOYS</b> DR/EPIC 92088/SONY MUSIC [M]	<b>Los Lonely Boys</b>	19
25	13	<b>THE FINN BROTHERS</b> NETWORK 30376 [M]	<b>Everyone Is Here</b>	-

# Billboard TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		Sales data compiled by Nielsen SoundScan	
1	2	<b>GARDEN STATE</b>	FOX/EPIC 92843/SONY MUSIC
2	1	<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b>	WALT DISNEY 861099
3	NEW	<b>RESIDENT EVIL: APOCALYPSE</b>	ROADRUNNER 618242/IDJMG
4	5	<b>DE-LOVELY</b>	COLUMBIA 90640/SONY MUSIC
5	4	<b>SPIDER-MAN 2</b>	COLUMBIA 92528/SONY MUSIC
6	NEW	<b>THE PASSION OF THE CHRIST</b>	INTEGRITY 92046/SONY MUSIC
7	3	<b>A CINDERELLA STORY</b>	HOLLYWOOD 162453
8	6	<b>SHREK 2</b>	GEFFEN/DREAMWORKS 002557/INTERSCOPE
9	7	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
10	10	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN
11	9	<b>THAT'S SO RAVEN</b>	WALT DISNEY 861015
12	8	<b>THE CHEETAH GIRLS (EP)</b>	WALT DISNEY 860126
13	11	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BROS
14	NEW	<b>LIZZIE MCGUIRE: TOTALLY PARTY!</b>	WALT DISNEY 861095
15	12	<b>O BROTHER, WHERE ART THOU? *</b>	LOST HIGHWAY/MERCURY 170069/IDJMG
16	19	<b>ELLA ENCHANTED</b>	HOLLYWOOD 162411
17	21	<b>THE PUNISHER: THE ALBUM</b>	WIND-UP 13093
18	13	<b>DIRTY DANCING: HAVANA NIGHTS</b>	J 57758/RMG
19	17	<b>THE CHEETAH GIRLS: SPECIAL EDITION</b>	WALT DISNEY 861104
20	15	<b>KILL BILL VOL. 1</b>	A BAND APART/MAVERICK 48570*/WARNER BROS
21	20	<b>SOME KIND OF MONSTER (EP) [METALLICA]</b>	ELEKTRA 48835/WARNER BROS
22	18	<b>TOP GUN *</b>	COLUMBIA 65554/SONY MUSIC
23	16	<b>KILL BILL VOL. 2</b>	A BAND APART/MAVERICK 48676*/WARNER BROS
24	14	<b>YU-GI-OH!: THE MOVIE</b>	RCA 63950/RMG
25	24	<b>LOVE ACTUALLY</b>	J 56760/RMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 172	Ryan Cabrera 23	G. Love 168	The Killers 46	Michael McDonald 103	Rascal Flatts 132	De-Lovely 77	Van Halen 67
3 Doors Down 193	Jeremy Camp 153	Andy Griggs 155	Diana Krall 119	Tim McGraw 1	Lionel Richie 163	Garden State 21	VARIOUS ARTISTS
8Ball & MJG 195	Casting Crowns 92	Josh Groban 62	Alison Krauss + Union Station 191	Sarah McLachlan 138	Julie Roberts 108	Lizzie McGuire Total Party! 181	Now 15 106
12 Stones 96	Ray Charles 2	Juan Luis Guerra 110	Lenny Kravitz 159	MercyMe 129	The Rolling Stones 52	The Passion Of The Christ 80	Now 16 5
213 24	Kenny Chesney 41	Guns N' Roses 36	Lamb Of God 27	George Michael 194	The Roots 87	The Princess Diaries 2: Royal	The Passion Of The Christ: Songs
311 115	Terril Clark 51	Anthony Hamilton 59	k.d. lang 89	Christina Milian 107	Saliva 88	Engagement 34	(Original Songs Inspired By The
Trace Adkins 93	Grupo Cirimax 105	Fred Hammond 158	Avril Lavigne 18	Mobb Deep 54	Scissor Sisters 151	Resident Evil: Apocalypse 43	Film) 37
Akon 38	Coheed And Cambria 114	Fred Zepplin 167	Modest Mouse 42	Jill Scott 3	Shrek 2 79	Shrek 2 94	Rock Against Bush Vol 2 133
Alter Bridge 47	Crime Mob 116	The Libertines 111	Montgomery Gentry 124	Seether 82	Spider-Man 2 79	That's So Raven 154	The Source Presents: Hip Hop
Audioslave 162	Crossfade 145	Lil' Flip 73	Jason Mraz 146	Selah 123	That's So Raven 154	Switchfoot 26	Hits 8 147
Lloyd Banks 32	Sheryl Crow 101	Lil Jon & The East Side Boyz 128	New Found Glory 136	SheDaisy 174	Britney Spears 164	Switchfoot 26	Vans Warped Tour 2004
The Beach Boys 81	Jamie Cullum 135	Lil Scrappy/Trillville 66	Joe Nichols 177	Shinedown 63	Angle Stone 142	Switchfoot 26	Compilation 180
Beastie Boys 68	The Cure 143	Lil Wayne 57	Nickelback 72	Shyne 33	Joss Stone 199	Velvet Revolver 39	Compilation 180
The Beatnuts 196	D12 58	Linkin Park 40	Nina Sky 173	Carly Simon 186	Story Of The Year 134	Carlos Vives 192	Wynonna 122
Beenie Man 157	Danzig 183	LL Cool J 4	No Doubt 179	Ashlee Simpson 8	Switchfoot 26	Kanye West 29	Wynonna 122
Dierks Bentley 149	Gavin DeGraw 161	Lloyd 99	The Notorious Cherry Bombs 166	Carly Simon 186	Taking Back Sunday 53	Gretchen Wilson 15	Wynonna 122
Beyoncé 83	Louie DeVito 131	Los Lonely Boys 19	OutKast 90	Snow Patrol 178	Terror Squad 56	Stevie Wonder 125	Wynonna 122
B.G. 127	Celine Dion 185	Lonestar 156	Pete Dinklage 104	Marco Antonio Solis & Joan Sebastian 189	Third Day 187	Wynonna 122	Wynonna 122
Big & Rich 16	The Diplomats Present Jim Jones 49	Lothropets 144	Brad Paisley 28	SOUNDTRACK	George Thorogood & The Destroyers 188	Wynonna 122	Wynonna 122
BJORK 14	Hilary Duff 112	Kevin Lyttle 65	Papa Roach 17	13 Going On 30 120	Three Days Grace 95	Yellowcard 31	Wynonna 122
Black Eyed Peas 22	Steve Earle 126	Teena Marie 137	Pearl Jam 184	50 First Dates 175	Angle Stone 142	Ying Yang Twins 150	Wynonna 122
Blink-182 118	Evanescence 48	Maroon5 13, 69	OutKast 90	Blue Collar Comedy Tour: The	Joss Stone 199	Dwight Yoakam 160	Wynonna 122
Boyz II Men 117	Sara Evans 86	Dean Martin 98	Pete Dinklage 104	Movie 152	Story Of The Year 134	Young Buck 7	Wynonna 122
Brandy 113	Finger Eleven 102	Mase 10	Brad Paisley 28	The Postal Service 170	Switchfoot 26		
Breaking Benjamin 50	Five For Fighting 169	Mastodon 139	Papa Roach 17	Elvis Presley 182	Switchfoot 26		
Jimmy Buffett 20, 197	Franz Ferdinand 55	Dave Matthews Band 200	Pearl Jam 184	Prince 9	Switchfoot 26		
		Martina McBride 130	Queen 100	Queen 100	Switchfoot 26		

## Over The Counter

Continued from page 65

Still, in the three months since Charles died, "Very Best" and "Anthology" combined have sold 189,500 copies. Add "Genius" to the list, and those three titles alone amount to 392,000 copies sold since the beloved singer and pianist passed.

Exclude "Genius," and the body of Charles' catalog titles have sold 423,000 so far in 2004, 46% more than his entire album sales from 2002 and 2003 combined.

With Concord budgeting TV spots to coincide with the fourth quarter's holiday season drive (*Billboard*, Sept. 4), "Genius" could add substantial volume to that mix by the

end of the year.

Some 550,000 copies of Charles' albums have been sold in the U.S. since he died. That number and the new set's historic bow are testimonies to how much his music became part of the American fabric during his long and influential career.

**CAFFEINE LIFT:** The Starbucks chain, which sells music in most of its coffee shops, joins Nielsen SoundScan's reporting panel. Its sales show up in the Non Traditional category, which also includes sales from Internet sites and concert venues.

Concord says Starbucks added at least 40,000 units to Ray Charles' start. Going forward, it will benefit other adult-leaning artists.

**THE ENVELOPES, PLEASE:** Not one, but two award shows have an impact on this issue's sales charts, with MTV's Aug. 29 cablecast of the Video

Music Awards casting a much larger shadow than the Sept. 1 telecast by CBS of the Latin Grammy Awards.

The Greatest Gainer on The Billboard 200 belongs to VMAs performer Kanye West (48-29, up 46%). Among the others who benefit from VMAs exposure: Jay-Z (108-85, the Pacesetter with a 35% gain), OutKast (102-90, up 23%), Lil Jon & the East Side Boyz (169-128, up 23%) and Alicia Keys (28-25, up 21%).

Also posting an increase of more than 20% is the Polyphonic Spree, re-entering Top Heatseekers at No. 41 with the act's first increase since it bowed at No. 1 on that chart in the *Billboard* dated July 31. Usher bullets with a 6,000-unit increase after appearing on the VMAs program and "The Tonight Show With Jay Leno."

The biggest sum for any of the Latin Grammy participants belongs to Los Lonely Boys (No. 19, 51,000), who played with Carlos Santana.

The band grows by 7%, its first gain in three weeks. The show also delivers the Pacesetter award on Top Latin Albums to Bebo & Cigala (73-53, up 40%).



RITA: HER LATIN GRAMMYS BOOST SALES

Second-generation Brazilian singer Maria Rita gets a lift from her two trips to the podium during the telecast and an appearance that day

on National Public Radio's "Morning Edition." Her self-titled album, which has been out since April, bows at No. 3 on Top World Albums with a gain of more than 1,000%.

In all, though, this year's Latin Grammys do not deliver the oomph to any artist that the 2003 edition gave to Juanes, whose sales almost doubled when he jumped 10-1 a year ago on the Latin list.

**SLAP LEATHER:** Next issue's No. 1 on The Billboard 200 could be a draw between country stars Tim McGraw and Alan Jackson.

The former holds court a second week despite a 70% erosion (227,000). The latter looks like he might start in the range of 150,000-165,000, based on retailers' first-day sales, with an outside chance of reaching 200,000.

Also looking strong from the Sept. 7 slate is the comeback by Anita Baker, who has a shot at a 100,000-copy opener.



SEPTEMBER 18 2004  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL				
			<b>NUMBER 1</b> 99 Weeks At Number 1	
1	2	2	<b>BOB MARLEY &amp; THE WAILERS</b> ◆ <sup>10</sup>	Legend
2	1	1	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>4</sup>	Ready To Die
3	3	3	<b>THE BEATLES</b> ▲ <sup>3</sup>	1
4	4	5	<b>PINK FLOYD</b> ◆ <sup>15</sup>	Dark Side Of The Moon
5	7	—	<b>COLDPLAY</b> ▲ <sup>3</sup>	A Rush Of Blood To The Head
6	6	6	<b>LARRY THE CABLE GUY</b> ●	Lord, I Apologize
7	5	7	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	Greatest Hits
8	10	10	<b>METALLICA</b> ◆ <sup>14</sup>	Metallica
9	8	9	<b>AC/DC</b> ◆ <sup>20</sup>	Back In Black
			<b>GREATEST GAINER</b> ≡\$≡	
10	19	17	<b>RAY CHARLES</b>	The Very Best Of Ray Charles
11	12	4	<b>FRANK SINATRA</b> ▲	Classic Sinatra: His Great Performances 1953-1960
12	9	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>7</sup>	Greatest Hits
13	11	12	<b>LINKIN PARK</b> ▲ <sup>6</sup>	[Hybrid Theory]
14	17	15	<b>QUEEN</b> ▲ <sup>7</sup>	Greatest Hits
15	14	16	<b>MERCYME</b> ▲	Almost There
16	32	35	<b>LENNY KRAVITZ</b> ▲ <sup>3</sup>	Greatest Hits
17	16	14	<b>JOSH GROBAN</b> ▲ <sup>4</sup>	Josh Groban
18	15	13	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup>	Let Go
19	21	18	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	O Brother, Where Art Thou?
20	18	11	<b>JOHN MAYER</b> ▲ <sup>3</sup>	Room For Squares
21	24	20	<b>JIMI HENDRIX</b> ▲	Experience Hendrix: The Best Of Jimi Hendrix
22	25	26	<b>SHANIA TWAIN</b> ◆ <sup>19</sup>	Come On Over
23	31	30	<b>BEASTIE BOYS</b> ▲ <sup>9</sup>	Licensed To Ill
24	27	21	<b>TOBY KEITH</b> ▲ <sup>4</sup>	Unleashed
25	30	22	<b>KID ROCK</b> ▲ <sup>4</sup>	Cocky
26	23	28	<b>PRINCE</b> ●	The Very Best Of Prince
27	28	24	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	Greatest Hits
28	33	36	<b>JOURNEY</b> ◆ <sup>10</sup>	Journey's Greatest Hits
29	26	27	<b>KENNY CHESNEY</b> ▲ <sup>4</sup>	No Shoes, No Shirt, No Problems
30	22	50	<b>JOHNNY CASH</b> ▲	16 Biggest Hits
31	RE-ENTRY	12	<b>RAY CHARLES</b> ●	Anthology
32	40	46	<b>EMINEM</b> ▲ <sup>3</sup>	The Eminem Show
33	35	25	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup>	Songs You Know By Heart
34	29	19	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	Vault - Greatest Hits 1980-1995
35	34	33	<b>LYNYRD SKYNYRD</b> ●	All Time Greatest Hits
36	36	40	<b>TALKING HEADS</b>	The Best Of Talking Heads
37	46	37	<b>USHER</b> ▲ <sup>4</sup>	8701
38	48	—	<b>NELLY</b> ▲ <sup>6</sup>	Nellyville
39	37	38	<b>TOM PETTY AND THE HEARTBREAKERS</b> ◆ <sup>10</sup>	Greatest Hits
40	RE-ENTRY	103	<b>JACK JOHNSON</b> ▲	Brushfire Fairytales
41	38	31	<b>SUBLIME</b> ▲ <sup>5</sup>	Sublime
42	45	—	<b>ABBA</b> ▲ <sup>5</sup>	Gold - Greatest Hits
43	20	29	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	Set This Circus Down
44	43	45	<b>TAKING BACK SUNDAY</b>	Tell All Your Friends
45	RE-ENTRY	4	<b>MICHAEL MCDONALD</b>	The Very Best Of Michael McDonald
46	RE-ENTRY	123	<b>POISON</b> ▲	Greatest Hits 1986-1996
47	RE-ENTRY	89	<b>SIMPLE PLAN</b> ▲	No Pads, No Helmets...Just Balls
48	42	43	<b>ROD STEWART</b> ▲	The Very Best Of Rod Stewart
49	41	47	<b>AC/DC</b> ▲ <sup>3</sup>	Live
50	RE-ENTRY	156	<b>COLDPLAY</b> ▲ <sup>2</sup>	Parachutes

SEPTEMBER 18 2004  
**Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
				<b>NUMBER 1</b> 1 Week At Number 1	
1	2	6	11	<b>GRUPO CLIMAX</b>	Za Za Za
2	1	3	15	<b>KEANE</b>	Hopes And Fears
				<b>HOT SHOT DEBUT</b> 🎵	
3	NEW	1	1	<b>JUAN LUIS GUERRA</b>	Para Ti
4	NEW	1	1	<b>THE LIBERTINES</b>	The Libertines
5	NEW	1	1	<b>MASTODON</b>	Leviathan
6	6	4	15	<b>CROSSFADE</b>	Crossfade
7	8	2	8	<b>SCISSOR SISTERS</b>	Scissor Sisters
				<b>GREATEST GAINER</b> ≡\$≡	
8	13	13	30	<b>JEREMY CAMP</b>	Carried Me: The Worship Project
9	15	11	6	<b>THE NOTORIOUS CHERRY BOMBS</b>	The Notorious Cherry Bombs
10	12	12	61	<b>THE POSTAL SERVICE</b>	Give Up
11	7	5	23	<b>SNOW PATROL</b>	Final Straw
12	NEW	1	1	<b>CARLOS VIVES</b>	El Rock De Mi Pueblo
13	26	17	3	<b>LYFE</b>	Lyfe 268-192
14	11	—	2	<b>DETRICK HADDON</b>	Crossroads
15	4	—	2	<b>THE FINN BROTHERS</b>	Everyone Is Here
16	17	9	24	<b>MUSE</b>	Absolution
17	NEW	1	1	<b>PEPE AGUILAR</b>	No Soy De Nadie
18	18	14	12	<b>LACUNA COIL</b>	Comalies
19	NEW	1	1	<b>SKINDRED</b>	Babylon
20	29	31	9	<b>VICENTE FERNANDEZ</b>	Tesoros De Coleccion
21	20	15	4	<b>TEEDRA MOSES</b>	Complex Simplicity
22	5	—	2	<b>DRIVE BY TRUCKERS</b>	The Dirty South
23	22	20	32	<b>MINDY SMITH</b>	One Moment More
24	9	—	3	<b>BEBO NORMAN</b>	Try
25	24	16	13	<b>MY CHEMICAL ROMANCE</b>	Three Cheers For Sweet Revenge
26	23	27	24	<b>JEM</b>	Finally Woken
27	19	8	5	<b>BRONCO: EL GIGANTE DE AMERICA</b>	Sin Rienda
28	14	—	2	<b>GILBERTO SANTA ROSA</b>	Autentico
29	37	39	8	<b>HAWTHORNE HEIGHTS</b>	The Silence In Black And White
30	32	36	13	<b>CHRIS RICE</b>	Short Term Memories
31	3	—	2	<b>FURTHER SEEMS FOREVER</b>	Hide Nothing
32	47	—	2	<b>LOS CAMINANTES</b>	Tesoros De Coleccion: Puras Rancheras
33	27	7	3	<b>RILO KILEY</b>	More Adventurous
34	40	29	6	<b>ALACRANES MUSICAL</b> ○	A Cambio De Que?
35	NEW	1	1	<b>BUTTERFLY BOUCHER</b>	Flutterby
36	30	22	5	<b>NONPOINT</b>	Recoil
37	34	24	9	<b>OZOMATLI</b>	Street Signs
38	NEW	1	1	<b>BANDA ARKANGEL R-15</b>	Tesoros De Coleccion
39	21	—	2	<b>TIFT MERRITT</b>	Tambourine
40	28	25	11	<b>LUNYTUNES</b>	La Trayectoria
41	RE-ENTRY	7	7	<b>THE POLYPHONIC SPREE</b>	Together We're Heavy
42	RE-ENTRY	17	17	<b>ISRAEL AND NEW BREED</b>	Live From Another Level
43	NEW	1	1	<b>JAVIER SOLIS</b>	Tesoros De Coleccion
44	43	35	6	<b>BUILDING 429</b>	Space In Between Us
45	41	19	6	<b>CHRONIC FUTURE</b>	Lines In My Face
46	38	28	12	<b>GRUPO BRYNDIS</b>	El Quinto Trago
47	46	38	12	<b>FALL OUT BOY</b>	Take This To Your Grave
48	42	41	8	<b>RICKY FANTE</b>	Rewind
49	RE-ENTRY	11	11	<b>BEBEL GILBERTO</b>	Bebel Gilberto
50	36	21	4	<b>LOS ANGELES DE CHARLEY</b>	De Amores Y Recuerdos... 20 Exitos Romanticos

SEPTEMBER 18 2004  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL				
			<b>NUMBER 1 / HOT SHOT DEBUT</b> 🎵 1 Week At Number 1	
1	—	—	<b>INSANE CLOWN POSSE</b>	Hell's Pit
2	2	1	<b>213</b>	The Hard Way
3	1	—	<b>PITBULL</b>	M.I.A.M.I. (Money Is A Major Issue)
4	3	—	<b>THE DIPLOMATS PRESENT JIM JONES</b>	On My Way To Church
5	4	2	<b>TAKING BACK SUNDAY</b>	Where You Want To Be
6	10	11	<b>GRUPO CLIMAX</b>	Za Za Za
7	5	—	<b>BOYZ II MEN</b>	Throwback
8	7	—	<b>STEVE EARLE</b>	The Revolution Starts...Now
9	11	7	<b>B.G.</b>	Life After Cash Money
			<b>GREATEST GAINER</b> ≡\$≡	
10	18	10	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup>	Kings Of Crunk
11	NEW	1	<b>LOUIE DEVITO</b>	Louie Devito's Dance Factory: Level 3
12	9	4	<b>VARIOUS ARTISTS</b>	Rock Against Bush Vol 2
13	NEW	1	<b>MASTODON</b>	Leviathan
14	8	—	<b>CLEDUS T. JUDD</b>	Bipolar And Proud
15	13	8	<b>VARIOUS ARTISTS</b>	The Source Presents: Hip Hop Hits 8
16	17	9	<b>YING YANG TWINS</b> ●	Me & My Brother
17	19	12	<b>THE POSTAL SERVICE</b>	Give Up
18	12	6	<b>2PAC</b>	Live
19	15	5	<b>VARIOUS ARTISTS</b> ●	Vans Warped Tour 2004 Compilation
20	NEW	1	<b>DANZIG</b>	Circle Of Snakes
21	NEW	1	<b>THE BEATNUTS</b>	Milk Me
22	6	—	<b>O.A.R.</b>	34th & 8th
23	21	13	<b>SUGARCULT</b>	Palm Trees And Power Lines
24	23	14	<b>LACUNA COIL</b>	Comalies
25	27	16	<b>ATREYU</b>	The Curse
26	24	15	<b>TEEDRA MOSES</b>	Complex Simplicity
27	14	—	<b>DRIVE BY TRUCKERS</b>	The Dirty South
28	25	19	<b>MINDY SMITH</b>	One Moment More
29	26	17	<b>DASHBOARD CONFSSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar
30	28	30	<b>THE SHINS</b>	Chutes Too Narrow
31	30	24	<b>HAWTHORNE HEIGHTS</b>	The Silence In Black And White
32	16	—	<b>SAVES THE DAY</b>	Ups & Downs: Early Recordings And B-Sides
33	29	18	<b>PAUL OAKENFOLD</b>	Creamfields
34	32	23	<b>DEATH CAB FOR CUTIE</b>	Transatlanticism
35	34	22	<b>FALL OUT BOY</b>	Take This To Your Grave
36	42	35	<b>BEBEL GILBERTO</b>	Bebel Gilberto
37	33	3	<b>VARIOUS ARTISTS</b>	Future Soundtrack For America
38	22	—	<b>GUIDED BY VOICES</b>	Half Smiles Of The Decomposed
39	20	—	<b>SISTER HAZEL</b>	Lift
40	RE-ENTRY	4	<b>VARIOUS ARTISTS</b>	This Is Americana: NARM Americana CD Sampler
41	38	31	<b>WAYMAN TISDALE</b>	Hang Time
42	36	21	<b>KITTIE</b>	Until The End
43	RE-ENTRY	11	<b>YOUNG BUCK &amp; D-TAY</b>	Da Underground Volume One
44	49	38	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	Antologia De Un Rey
45	41	26	<b>MATCHBOOK ROMANCE</b>	Stories And Alibis
46	40	28	<b>AVENGED SEVENFOLD</b>	Waking The Fallen
47	44	37	<b>VARIOUS ARTISTS</b>	Rock Against Bush Vol 1
48	NEW	1	<b>VARIOUS ARTISTS</b>	Beautiful Dreamer - The Songs Of Stephen Foster
49	47	39	<b>DANE COOK</b>	Harmful If Swallowed
50	50	29	<b>VARIOUS ARTISTS</b>	Punk-O-Rama Vol. 9

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the acts subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled by major branch distributors. ● Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification for 200,000 units (Platino). ◆ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



SEPTEMBER 18 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CH.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	20	<b>DIANA KRALL</b> ●	VERVE 001826/VG	The Girl In The Other Room 19 Weeks At Number 1
2	3	31	<b>HARRY CONNICK, JR.</b> ▲	COLUMBIA 90551/SONY MUSIC	Only You
3	2	15	<b>RENEE OLSTEAD</b>	143/REPRISE 48704/WARNER BROS.	Renee Olstead
4	4	9	<b>AL JARREAU</b>	VERVE 001634/VG	Accentuate The Positive
5	11	96	<b>TONY BENNETT &amp; K.D. LANG</b> ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
6	5	101	<b>DIANA KRALL</b> ●	VERVE 085109/VG	Live In Paris
7	8	2	<b>NANCY WILSON</b>	MCG JAZZ 1013	R. S. V. P.
8	6	2	<b>DR. JOHN</b>	BLUE NOTE 78602	N'Awlinz: Dis Dat Or D'Udda
9	NEW		<b>KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE</b>	ECM 300102/UNIVERSAL CLASSICS GROUP	The Out-Of-Towners
10	9	11	<b>COLE PORTER</b>	BLUENOTE 62180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
11	10	12	<b>VARIOUS ARTISTS</b>	HIP-O 001780/UMF	The Very Best Of Cole Porter
12	7	12	<b>VARIOUS ARTISTS</b>	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
13	13	2	<b>VARIOUS ARTISTS</b>	CAPITOL 71460	Lady Sings The Blues 2
14	NEW		<b>CHARLIE HADEN WITH GONZALO RUBALCABA</b>	VERVE 002987/VG	Land Of The Sun
15	12	10	<b>THE RAMSEY LEWIS TRIO</b>	NARADA JAZZ 76895/NARADA	Time Flies
16	15	13	<b>KARRIN ALLYSON</b>	CONCORD JAZZ 2220/CONCORD	Wild For You
17	NEW		<b>VARIOUS ARTISTS</b>	SHOUT! FACTORY 36709/SONY MUSIC	Society Of Singers Presents: Great Voices, Great Songs
18	17	4	<b>TIN HAT TRIO</b>	ROPEADOPE 51532/ARTEMIS	Book Of Silk
19	16	18	<b>ELIANE ELIAS</b>	BLUENOTE 58335/RCA VICTOR	Dreamer
20	19	2	<b>ANN HAMPTON CALLAWAY</b>	SHANACHIE 5118	Slow
21	NEW		<b>VARIOUS ARTISTS</b>	DENON 17422	The Most Relaxing Jazz Standards In The Universe
22	23	54	<b>NAT KING COLE</b>	CAPITOL 81513	Love Songs
23	22	11	<b>QUINCY JONES AND BILL COSBY</b>	CONCORD JAZZ 2251/CONCORD	The Original Jam Sessions 1969
24	21	12	<b>JACKIE ALLEN</b>	A440 4041	Love Is Blue
25	RE-ENTRY		<b>VARIOUS ARTISTS</b>	VERVE 001992/VG	Jazz For Kids: Sing, Clap, Wiggle & Shake

SEPTEMBER 18 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CH.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	132	<b>NORAH JONES</b> ▲ ●	BLUE NOTE 32088* [M]	Come Away With Me 132 Weeks At Number 1
2	2	17	<b>JAMIE CULLUM</b>	UNIVERSAL/VERVE 002733/VG	twentysomething
3	3	5	<b>BONEY JAMES</b>	WARNER BROS. 48786	Pure
4	4	6	<b>VARIOUS ARTISTS</b>	GRP 002420/VG	Forever, For Always, For Luther
5	7	65	<b>KENNY G</b>	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	5	8	<b>WAYMAN TISDALE</b>	RENDEZVOUS 5104 [M]	Hang Time
7	6	8	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH/EPIC 90950*/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
8	19	2	<b>CHICK COREA ELEKTRIC BAND</b>	STRETCH 9043/CONCORD	To The Stars
9	8	4	<b>INGOGNITO</b>	PRICE/NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshine
10	9	2	<b>STREETWIZE</b>	SHANACHIE 5116	The Slow Jamz Album
11	11	13	<b>GEORGE BENSON</b>	GRP 000093/VG	Irreplaceable
12	12	8	<b>REGINA BELLE</b>	PEAK 8524/CONCORD	Lazy Afternoon
13	13	11	<b>FOURPLAY</b>	BLUENOTE 61358/RCA VICTOR	Journey
14	10	11	<b>MATT DUSK</b>	DECCA 002800/UNIVERSAL CLASSICS GROUP	Two Shots
15	22	15	<b>SPYRO GYRA</b>	HEADS UP 3085	The Deep End
16	15	48	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
17	14	2	<b>BILL FRISELL</b>	NONESUCH 79828/AG	Unspeakable
18	24	13	<b>GERALD ALBRIGHT</b>	GRP 001631/VG [M]	Kickin' It Up
19	17	19	<b>KIM WATERS</b>	SHANACHIE 5113 [M]	In The Name Of Love
20	18	7	<b>EVERETTE HARP</b>	A440 4042	All For You
21	20	13	<b>KATIE MELUA</b>	DRAMATICO/UNIVERSAL 002896/UMRG [M]	Call Off The Search
22	21	11	<b>THE BENOIT/FREEMAN PROJECT</b>	PEAK 8525/CONCORD	The Benoit/Freeman Project 2
23	16	4	<b>MARCUS JOHNSON</b>	THREE KEYS 30007	Just Doing What I Do
24	RE-ENTRY		<b>MARION MEADOWS</b>	HEADS UP 3082	Player's Club
25	RE-ENTRY		<b>WILL DOWNING</b>	GRP 000529/VG	Emotions

SEPTEMBER 18 2004 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CH.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	23	<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b>	SONY CLASSICAL 87816/SONY MUSIC	Vivaldi's Cello 23 Weeks At Number 1
2	2	43	<b>SOUNDTRACK</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	NEW		<b>JOHN ADAMS</b>	NONESUCH 79816/AG	On The Transmigration Of Souls
4	3	45	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	4	14	<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6188	Peace Like A River
6	5	57	<b>VARIOUS ARTISTS</b>	CIRCA/VIRGIN 68567/ANGEL	The Most Relaxing Classical Album...Ever! II
7	7	4	<b>ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)</b>	DECCA 002289/UNIVERSAL CLASSICS GROUP	Sempre Libera
8	11	8	<b>JOSHUA BELL</b>	DECCA 002283/UNIVERSAL CLASSICS GROUP	The Romantic Violin
9	9	30	<b>ANONYMOUS 4</b>	HARMONIA MUNDI 907326 [M]	American Angels
10	12	2	<b>LEON FLEISHER</b>	VANGUARD CLASSICS 1951/ARTEMIS CLASSICS	Two Hands
11	6	13	<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6313	America's Choir: Favorite Songs, Hymns, & Anthems
12	10	96	<b>ANDREA BOCELLI</b> ▲	PHILIPS 478400/UNIVERSAL CLASSICS GROUP	Sentimento
13	8	48	<b>ANDRE RIEU</b>	DENON 17293 [M]	Live In Dublin
14	RE-ENTRY		<b>KLAZZ BROTHERS &amp; CUBA PERCUSSION</b>	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
15	13	3	<b>LORRAINE HUNT LIEBERSON &amp; ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)</b>	AVIE 0030	Handel: Arias From Theodora

SEPTEMBER 18 2004 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CH.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	44	<b>JOSH GROBAN</b> ▲ ●	143/REPRISE 48450/WARNER BROS.	Closer 43 Weeks At Number 1
2	2	12	<b>BOND</b>	MBG/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
3	5	2	<b>TAN DUN FEATURING ITZHAK PERLMAN</b>	SONY CLASSICAL/SONY MUSIC/SOUNDTRAX 87728/SONY MUSIC	Hero (Soundtrack)
4	3	22	<b>HAYLEY WESTENRA</b>	DECCA 001886/UNIVERSAL CLASSICS GROUP [M]	Pure
5	4	92	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	11	38	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
7	6	66	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37180/ANGEL	Harem
8	7	34	<b>AMICI FOREVER</b>	RCA VICTOR 52739 [M]	The Opera Band
9	13	93	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86890/SONY MUSIC	Prelude: The Best Of Charlotte Church
10	8	51	<b>BOND</b>	MBG/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
11	9	22	<b>ANDRE RIEU</b>	DENON 17348	At The Movies
12	12	18	<b>BELA FLECK/EDGAR MEYER</b>	SONY CLASSICAL 92105/SONY MUSIC	Music For Two
13	10	96	<b>BOND</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	Shine
14	15	26	<b>SISSEL</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
15	14	27	<b>YO-YO MA</b>	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert

SEPTEMBER 18 2004 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CH.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	<b>JIM BRICKMAN</b>	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits 18 Weeks At Number 1
2	3	85	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	4	6	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 62942/RCA VICTOR	Relaxation: A Windham Hill Collection
4	2	2	<b>OTTMAR LIEBERT + LUNA NEGRA</b>	33RD STREET 3338	La Semana
5	5	8	<b>VARIOUS ARTISTS</b>	BMG SPECIAL PRODUCTS 19006/TIME LIFE	Peaceful Moods
6	7	63	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMAPHONE 1776	American Spirit
7	8	51	<b>STEVEN ANDERSON</b>	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
8	12	5	<b>SECRET GARDEN</b>	HIP-O 002934/UMF	The Best Of Secret Garden: 20th Century Masters The Millennium Collection
9	6	5	<b>ARMIK</b>	BOLERO 7108	Treasures
10	RE-ENTRY		<b>YANNI</b>	VIRGIN 81516	Ethnicity
11	13	31	<b>VARIOUS ARTISTS</b>	MADACY 4850	The Healing Garden Collection
12	11	17	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1756	Wellness Music: Body & Soul
13	NEW		<b>ZADE</b>	SAWA 620	Roads To You
14	RE-ENTRY		<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 1031	Halloween
15	9	28	<b>VARIOUS ARTISTS</b>	VIRGIN 9679	Pure Moods: Celestial Celebration

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

SEPTEMBER 18 2004 **Billboard** TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
6	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
7	CLASSICAL PIANO	VARIOUS ARTISTS
8	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
9	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
10	MOZART: 25 FAVORITES	VARIOUS ARTISTS
11	USA: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
12	BEST CLASSICS 100	VARIOUS ARTISTS
13	BEST OF GERSHWIN	VARIOUS ARTISTS
14	ROMANTIC PIANO	VARIOUS ARTISTS
15	GUITAR CLASSICS	VARIOUS ARTISTS

SEPTEMBER 18 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 MOST RELAXING CELLO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
5	THE BEST OF LUDOVICO PAVAROTTI: 20TH CENTURY MASTERS MILLENNIUM COLLECTION	LUDOVICO PAVAROTTI
6	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS
7	CHANT: THE ANNIVERSARY EDITION	THE BENEDETTI MONKS OF SANTO DOMINGO DE SILOS
8	PACHABEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
9	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
10	GUITAR ADAGIOS	VARIOUS ARTISTS
11	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
12	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS
13	YOU'VE TRIED ALL THE REST, NOW TRY THE BEST	VARIOUS ARTISTS
14	BACH: VOICES OF ANGELS	HARMONICOURT/LEONHARDT TELDEC/WARNER CLASSICS/WARNER STRATEGIC MARKETING
15	50 GREATEST CLASSICS	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between \$ 8.98 and 12.98. CDs with wholesale price lower than \$ 9.99 appear on Classical Budget.

SEPTEMBER 18 2004 **Billboard** TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 6
2	VARIOUS ARTISTS	THAT'S SO RAVEN
3	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
4	VARIOUS ARTISTS	LIZZIE MCGUIRE: TOTALLY PARTY!
5	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
6	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
7	VARIOUS ARTISTS	STUCK IN THE SUBURBS
8	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
9	KIDZ BOP KIDS	KIDZ BOP 5
10	VARIOUS ARTISTS	RADIO DISNEY ULTIMATE JAMS: GREATEST HITS FROM VOLUMES 1-4
11	VARIOUS ARTISTS	BABY EINSTEIN: LULLABY CLASSICS
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	THE WIGGLES	YUMMY YUMMY
14	VARIOUS ARTISTS	THE LION KING 2: SIMBA'S PRIDE (EP)
15	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
16	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
17	VEGGETALES	VEGGETALES SING ALONGS: BOB & LARRY'S CAMPFIRE SONGS
18	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
19	VARIOUS ARTISTS	THE LION KING 1 1/2 (EP)
20	VARIOUS ARTISTS	MICKEY DONALD, GOODY THE THREE MUSKETEERS (EP)
21	VARIOUS ARTISTS	PIXEL PERFECT (EP)
22	KIDZ BOP KIDS	KIDZ BOP GOLD
23	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
24	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
25	VEGGETALES	VEGGETALES SING ALONGS: JUNIOR'S PLAYTIME SONGS

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (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.



# Billboard SINGLES AND TRACKS SONG INDEX

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.

1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 61

## -A-

**ACCIDENTALLY IN LOVE** (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 51  
**AHORA QUIN** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatin, ASCAP/Sony/ATV Discos, ASCAP) LT 17  
**AINT' DRINKIN' ANYMORE** (Kevin Fowler, BMI) CS 55  
**ALGO TIENES** (C-Rod, ASCAP/Marben, ASCAP/Universal Musica, ASCAP) LT 6  
**ALL NITE (DON'T STOP)** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Sons, ASCAP/Marilyn, ASCAP/Universal, ASCAP/Hancock, BMI/EMI Blackwood, BMI), HL, RBH 99  
**ALONE** (Across The Ocean, ASCAP/Walking Commodities Entertainment, BMI) RBH 98  
**AMAR COMO TE AME** (Edimusa, ASCAP/Vander America, BMI) LT 45  
**AMERICAN IDIOT** (WB, ASCAP/Green Daze, ASCAP), WBM, H100 62  
**ANDAR CONMIGO** (Lotein, ASCAP/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 36  
**AWAY FROM THE SUN** (Escatawpa, BMI/Songs Of Universal, BMI), HL/WBM, H100 85  
**AWFUL, BEAUTIFUL LIFE** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 24

## -B-

**BABY GIRL** (Dirkrip, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 35  
**BABY MAMA** (James Glasper, SESAC/Richard Getfield, BMI/Michellin Barnwell, BMI/Robert Getfield, BMI/Brockett Parson, BMI/Tefnoise, BMI) RBH 97  
**BACK UP** (Marimbero, BMI/Diaz Brothers Music, BMI) RBH 95  
**BACK WHEN** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 57  
**BALLA BABY** (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, RBH 67  
**BASTA** (Seg Son, BMI) LT 49  
**BETTER WITH TIME** (Songs Of Universal, BMI/Hey You're Hey Music, BMI/Uncle Buddies, SESAC/Phil Jackson Music, ASCAP), HL, RBH 76  
**BE YOUR GIRL** (Ras And Taj, BMI/Universal-Duchess, BMI/Poli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 100  
**BOUNCE BACK** (Money Mack, BMI) RBH 88  
**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 42  
**BREAK BREAD** (TVT, BMI/Lil Jon 00017 Musk., BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2Xo Music, ASCAP), HL, RBH 78  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 20; H100 83  
**BREAKING THE HABIT** (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancake Cakes, BMI/Zomba Songs, BMI), WBM, H100 20  
**BREATHE** (J. Brasco, ASCAP/Desert Storm, EMI/EMI Blackwood, BMI/F.O.B., ASCAP/N.Q.C., ASCAP), HL, H100 94; RBH 47  
**BREATHE, STRETCH, SHAKE** (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 30; RBH 15  
**THE BRIDE** (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 29  
**BRING IT BACK** (Money Mack, BMI) RBH 72  
**BROKEN** (Seether, BMI/Dwight Frye, BMI) H100 47  
**BURN** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 35; RBH 36

## -C-

**CALL MY NAME** (Controversy, ASCAP/Universal, ASCAP), HL, H100 84; RBH 27  
**CAMINA YVEN** (Kike Santander, BMI) LT 40  
**CAR WASH** (May Twelfth, BMI/Universal-Duchess, BMI/Mass Confusion, ASCAP/EMI April, ASCAP), HL, H100 63  
**CAUGHT UP** (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PooH2Z, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 38  
**CERTIFIED GANGSTAS** (Not Listed) RBH 85  
**CHARLENE** (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 56; RBH 18  
**THE CLOSER I GET TO YOU** (Ensign, BMI/Scarab, BMI) RBH 81  
**COLD** (Sugarstar, BMI) H100 99  
**COME HOME SOON** (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 22  
**COMO TU** (Gaira Bay, BMI) LT 2  
**COMPTON** (Six July, BMI/Dollar Figga, ASCAP/Roynet, ASCAP/EMI Blackwood, BMI), HL, RBH 35  
**CONFESSIONS PART I** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 68  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 23; RBH 16  
**CONTIGO VO APRENDI A OLVIDAR** (Universal Musica, ASCAP/Leo Musical, SACM) LT 30  
**CORAZON ENCAENADO** (Universal Musica, ASCAP/SGAE, ASCAP) LT 47

## -D-

**DANGEROUSLY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 76; RBH 25  
**DAYS GO BY** (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 1; H100 33  
**DEJAME ESTAR** (BMG Songs, ASCAP) LT 46  
**DELANTE DE MI** (EMI Blackwood, BMI) LT 23  
**DIAMOND IN THE BACK** (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Imaxial Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 89  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 12; RBH 3  
**DIP IT LOW** (Poli Paul, BMI/SpenCow, BMI/Songs Of

Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 9; RBH 24  
**DIXIE ROSE DELUXE'S** (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 36  
**DON'T BREAK MY HEART AGAIN** (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 42  
**DON'T SAY NUTHIN** (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 92  
**DOS LOCOS** (J&N, ASCAP) LT 26  
**DROP IT LIKE ITS HOT** (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 37  
**DUELE EL AMOR** (Gente Normal, ASCAP) LT 7

## -E-

**ESTA LLORANDO MI CORAZON** (Edimonsa, ASCAP) LT 15  
**ESTES DONDE ESTES** (WB, ASCAP) LT 32  
**EVERYTHING** (Zomba Songs, BMI/Briny Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI/Universal, ASCAP), HL/WBM, H100 88

## -F-

**FABRICANDO FANTASIAS** (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 38  
**FEELIN' WAY TOO DAMN GOOD** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 70  
**FEEL MY WAY TO YOU** (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 31  
**FEELS LIKE TODAY** (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 13; H100 60  
**FIERA INQUIETA** (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 41  
**FLAP YOUR WINGS** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raynchaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 53; RBH 20  
**FLOAT ON** (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 78  
**FOR REAL** (Jizop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 54  
**FREE** (Frianne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 91  
**FREEDOM** (Songs Of Universal, BMI/Lavaca Bay, BMI/Annabella Cove, BMI), HL, CS 58  
**FREEK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 43

## -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/Mempersfield, ASCAP), HL/WBM, CS 50  
**GIRLS LIE TOO** (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 3; H100 36  
**GO D.J.** (Money Mack, BMI) RBH 44  
**GOES GOOD WITH BEER** (Careers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 53  
**GOLDEN** (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/a3lacksants music, BMI) RBH 46  
**GOODIES** (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amora, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 1; RBH 1  
**GOTTA GO SOLO** (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattoniur, BMI) RBH 61  
**GROUPIE LUV** (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 48

## -H-

**HAPPY PEOPLE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 33  
**HEADSPRUNG** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 19; RBH 8  
**HEAVEN** (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 46; H100 22  
**HE GETS THAT FROM ME** (J. Daniel, ASCAP/Water Bound, ASCAP/Daniel, ASCAP/Copyright Solutions, BMI/Murrah, BMI) CS 37  
**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 4; H100 40  
**HEY GOOD LOOKIN'** (Sony/ATV Acuff Rose, BMI/Hiram, BMI), HL, CS 32  
**HEY YOUNG GIRL** (Young Goldie, BMI/Hoily Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 70  
**HIGHER** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 66  
**HOOD HOP** (Jerrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 59  
**HOT 2 NITE** (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 97; RBH 45  
**HOW AM I DOIN'** (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 18  
**HOW COME** (Eight Mile Style, BMI/Derby Tones, ASCAP/EMI April, ASCAP/Fulproff, BMI/EMI Blackwood, BMI/Sicknotes, BMI/Reach Global Songs, BMI/Swifty McVey, ASCAP), HL, H100 87  
**HUSH** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beat, ASCAP), HL, RBH 43

## -I-

**I BELIEVE** (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 79  
**I CHANGED MY MIND** (She Wrote It, ASCAP/BMG Songs, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/John Legend, BMI/Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Screen Gems-EMI, BMI), HL, RBH 65  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 19  
**IF I COULD ONLY BRING YOU BACK** (Sixteen Stars, BMI/Songs Of Darshan, BMI/Curb Magnason, BMI/Harry Fox, BMI) CS 56  
**IF I WAS YOUR GIRLFRIEND** (Not Listed) RBH 57

**IF NOBODY BELIEVED IN YOU** (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 15; H100 69  
**I GO BACK** (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 9; H100 49  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, H100 86  
**I HATE EVERYTHING** (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 8; H100 45  
**I LIKE THAT** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2Xo Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 11; RBH 29  
**I LOVE NASCAR** (Big Yellow Dog, BMI/Sony/ATV Tree, BMI/Tokeco Tunes, BMI), HL, CS 60  
**IMPOSSIBLE OLVIDARE** (Peermusic III, BMI) LT 43  
**I'M SO FLY** (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 32  
**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 14; H100 58  
**I SMOKE, I DRANK** (gW4L, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 49  
**IT'S ALL HOW YOU LOOK AT IT** (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), HL/WBM, CS 49  
**I WANT TO LIVE** (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, H100 91

## -J-

**JESUS WALKS** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 27; RBH 9  
**JESUS WAS A COUNTRY BOY** (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 33  
**JIMMY CHOO** (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DI Irv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 55  
**JUST LIKE YOU** (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 68

## -K-

**KING OF THE DANCEHALL** (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 81; RBH 26  
**KNUCK IF YOU BUCK** (World Wide Platinum, BMI) H100 92; RBH 41

## -L-

**LAGRIMAS** (Warner-Tamerlane, BMI/WBM, SESAC) LT 16  
**LA LOCURA** (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 18  
**LA PRIMERA CON AGUA** (Pacific LC, ASCAP/Maximo Aguirre, BMI) LT 39  
**LAS AVISPAS** (Elyon, BMI) LT 9  
**LASTIMA ES MI MUJER** (Not Listed) LT 13  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 2; RBH 2  
**LEAVE (GET OUT)** (Full Of Soul, BMI/EMI Blackwood, BMI/Souhvang, BMI/Godfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 24  
**LET ME IN** (Universal, ASCAP/50 Cent, ASCAP), HL, H100 50; RBH 23  
**LET'S GET AWAY** (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 38; RBH 21  
**LET'S GET IT STARTED** (will.i.am, BMI/Jeepney, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 21  
**LET'S GO (2004)** (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stay High, ASCAP/Lil Jon 00017 Music, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP), WBM, H100 72; RBH 69  
**LET THEM BE LITTLE** (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 47  
**LIVE LIKE YOU WERE DYING** (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 2; H100 34  
**LOCKED UP** (Noka International, ASCAP/Famous, ASCAP), HL, H100 10; RBH 7  
**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 40  
**LUCHARE POR TU AMOR** (Peermusic III, BMI) LT 42

## -M-

**MAS MALA QUE TU** (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 34  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 32  
**ME DEDIQUE A PERDERTE** (Sony/ATV Discos, ASCAP) LT 11  
**MIEDO** (Vander America, BMI/Fato, ASCAP) LT 4  
**MIEDO** (Vander, ASCAP) LT 37  
**MOVE YA BODY** (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojung, BMI), WBM, H100 16  
**MR. MOM** (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Dan Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 17; H100 71  
**MUD ON THE TIRES** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 54  
**MUSICOLOGY** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 96  
**MY BOO** (EMI April, ASCAP/Shaniah Cymone, ASCAP/Phoenia Ave, ASCAP/Justin Combs, ASCAP/Lel-low, ASCAP), HL, H100 18; RBH 12  
**MY HAPPY ENDING** (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 15  
**MY IMAGINATION** (Blackened, BMI/Zesty Zacks, BMI), WBM, CS 52  
**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 5

## -N-

**NADA VALGO SIN TU AMOR** (Peermusic III,

BMI/Camaleon, BMI) LT 3  
**NADIE ES ETERNO** (Edimusa, ASCAP/Vander, ASCAP) LT 50  
**NASTY GIRL** (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 95  
**NEVER REALLY WAS** (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Phoenix Ave, ASCAP/WB, ASCAP), HL/WBM, RBH 90  
**NO END IN SIGHT** (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 38  
**NOLIA CLAP** (Breka Music, BMI/Zachnick, BMI) H100 55; RBH 22  
**NO ME QUIERO ENAMORAR** (Sony/ATV Latin, BMI) LT 8

**NO PROBLEM** (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 33; RBH 11  
**NOTHIN' 'BOUT LOVE MAKES SENSE** (Steel Wheels, BMI/Deaton, ASCAP/Brr... BMI, ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 43  
**NOTHING ON BUT THE RADIO** (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 19; H100 75  
**NOTHIN' TO LOSE** (Almo, ASCAP/Kevin Saviger, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 51  
**NOVEMBER** (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 45

## -O-

**OCEAN AVENUE** (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 96  
**OH MY GOD** (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 83  
**OJALA QUE TE MUERAS** (Ser-Ca, BMI) LT 10  
**ONE THING** (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 29  
**ON FIRE** (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jacef, ASCAP/Resto World, ASCAP), HL/WBM, H100 57; RBH 34  
**ON THE WAY DOWN** (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mixx Music, ASCAP), HL, H100 26  
**OYE MI CANTO** (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 67; RBH 50

## -P-

**PARA SOBREVIVIR** (Ser-Ca, BMI) LT 44  
**PARTY FOR TWO** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 39  
**PIECES OF ME** (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 5  
**PIQUETES DE HORMIGA** (Promosongs, BMI) LT 31  
**PREFIERO PARTIR** (Crisma, SESAC) LT 28  
**PRICELESS** (First Avenue, ASCAP/BMG, PRS/Demis + ot Songs, ASCAP/EMI April, ASCAP/E D Two, ASCAP/E D Cuz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Cixon's Muzik, ASCAP/Irving, BMI), HL, RBH 94  
**PUT YOUR BEST DRESS ON** (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 30

## -Q-

**QUE DE RARO TIENE** (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 5  
**QUE NO ME FALTES TU** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 12  
**QUIERO SER TUYA** (Unique Hits, ASCAP/Universal Musica, ASCAP/EMOA, ASCAP) LT 48

## -R-

**RADIO** (Gimme Some Hot Sauce, ASCAP/Script Squad Music, ASCAP/Im Him Music, ASCAP/Tricycle Music, ASCAP) RBH 82  
**REAL BIG** (Money Mack, BMI) RBH 63  
**REAL GANGSTAZ** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI), WBM, RBH 51  
**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 17  
**RED CARPET** (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 53  
**RIDIN' WITH THE LEGEND** (EMI Algee, BMI/Newwriters, BMI), HL/WBM, CS 59  
**ROUGH & READY** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 16

## -S-

**SAVE A HORSE (RIDE A COWBOY)** (Big Love, ASCAP/WB, ASCAP), WBM, H100 74  
**SENTADA AQUI EN MI ALMA** (World Deep, BMI/Sony/ATV Latin, BMI) LT 29  
**SHAKE THAT SH\*\*** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 65; RBH 28  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 5; H100 44  
**SHE WILL BE LOVED** (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 8  
**SI LA VES** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 14  
**SI PUDIERA** (Ser-Ca, BMI) LT 33  
**SLITHER** (Velvet Revolver, ASCAP) H100 82  
**SLOW MOTION** (Money Mack, BMI) H100 7; RBH 10  
**SO COLD** (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 77  
**SO FLY** (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 62  
**SOMBRA LOCA** (Lusafrica, BMI/SGAE, BMI) LT 24  
**SOME BEACH** (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 23  
**SOMEBODY** (WB, ASCAP/Gravitrone, SESAC), WBM, H100 93  
**SOMEBODY TOLD ME** (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 80  
**SON DE AMORES** (WB, ASCAP) LT 1  
**SO SEXY** (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 41; RBH 13  
**SOUTHSIDE** (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Aragorn Songs, ASCAP/DI Irv, BMI), HL, H100 46  
**SOY TU MUJER** (C.K. Jointz, BMI/Universal-Musica

Unica, BMI/Warner-Tamerlane, BMI) LT 20  
**STAYS IN MEXICO** (Tokeco Tunes, BMI), HL, CS 11; H100 54  
**STILL IN LOVE** (Ailarose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 98; RBH 42  
**STORM** (Miss Bessie, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 77  
**SUDS IN THE BUCKET** (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 6; H100 39  
**SUNSHINE** (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 3; RBH 6

## -T-

**TAKE ME OUT** (Universal-Island, PRS), HL, H100 66  
**TEMPTED TO TOUCH** (Mustard Seed Interna, BMI/EMI Blackwood, BMI), HL, RBH 64  
**TE NECESITO JUNTO A MI** (Tequila Deep, BMI/Blue Deep, BMI) LT 35  
**TE PERDONA UNA VEZ** (Garmex, BMI) LT 27  
**THAT'S COOL** (Wrensong, ASCAP/Lugracella, ASCAP/Reynsng, 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 12; H100 59  
**THIEF'S THEME** (Iron Butterfly, BMI/Ten East, BMI/Cotillon, BMI/Warner-Tamerlane, BMI/II Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WBM, RBH 93  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 40  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 25  
**TOO MUCH OF A GOOD THING** (EMI April, ASCAP/Trin-Angels, ASCAP), HL, CS 7; H100 48  
**TRIP AROUND THE SUN** (Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 41  
**TU DE QUE VAS** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 19  
**TURN ME ON** (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI/K Lytle, ASCAP), HL, H100 6; RBH 39

## -U-

**U MAKE ME WANNA** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 75  
**THE UPSIDE OF BEING DOWN** (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 48  
**U SAVED ME** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 52; RBH 14  
**USED TO LOVE U** (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 58  
**U SHOULDN'T KNOW BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 37; RBH 17

## -V-

**VALIO LA PENA** (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 22  
**VIBRATE** (Zomba, ASCAP/Kumbaya, ASCAP/Shedogs, ASCAP/DLO,



## 'Bowling' For A Chart Breakthrough

**Bowling for Soup** sets a new sales mark for a debut title on Hot Digital Tracks as its nostalgia-laden "1985" enters at No. 1 with 15,500 paid downloads.

Since the chart launched in July 2003, only five titles have debuted in the top spot, the most recent being **Green Day's** "I Fought the Law" in the Feb. 21 issue. Until this week, that track also held the record for most paid downloads by a debut single, with 13,500 buys.

Though "1985" boasts an amusing video, the high debut is somewhat surprising, as the track is gaining steadily but not spectacularly at top 40 radio. It climbs to No. 16 on the Adult Top 40 chart and No. 23 on

Mainstream Top 40.

The band's new album, "A Hangover You Don't Deserve," hits retail Sept. 14.

Elsewhere on Hot Digital Tracks, **Ray Charles** debuts with 12 songs from his duets album, "Genius Loves Company," which is one cut shy of the whole set. With the album debuting at No. 2 on The Billboard 200 (see Over the Counter, page 65), the fear that digital singles eat into album sales has abated for at least a week.

No other artist has placed this many songs from one album on the chart in the same week. **Neil Young & Crazy Horse** had nine tracks from "Greendale" debut in the Sept. 6, 2003, issue. The lone Charles track to fall short, "Hey Girl" with **Michael McDonald**, misses the chart by fewer than 200 downloads.

Led by his **Norah Jones** duet, "Here We Go Again," at No. 26, Charles' 12 tracks wind up with a total of 52,000 paid downloads for the week.

Thanks to their performances at the recent MTV Video Music Awards, several acts post strong sales gains on Hot Digital Tracks, including **Terror Squad**, which sees both versions of "Lean Back" gain more than 45% at No. 8 and No. 27.

**HIS DAY:** **Keith Urban's** "Days Go By" tops Hot Country Singles & Tracks with a 3-1 leap, marking the fifth time the Australian star has led this detection-based list.

Urban's single collects 4,718 spins while also bulleting in second place on the Nielsen Broadcast Data Systems country audience scorecard. While "Days" is the format's most-played title, **Tim McGraw's** "Live Like You Were Dying" reigns as the most-heard track for a 10th consec-

utive week. McGraw finishes with 36.1 million estimated audience impressions, while Urban trails with 35.3 million.

McGraw's song is the second single to claim 10 weeks atop the listener list since we began maintaining audience statistics in early 1997. Last summer, **Alan Jackson & Jimmy Buffett's** "It's Five O'Clock Somewhere" set the benchmark that McGraw matched this week.

Disparate No. 1s atop the detections and audience lists have been prevalent in 2004, thanks in part to some recent No. 1s in the detections ranking that benefited from paid overnight spins.

Urban's single, which may yet achieve No. 1 audience status, is the 14th chart-topper on Hot Country Singles & Tracks so far this year, compared with nine No. 1 titles on the audience tally. During the same frame in 2003, 13 songs rose to No. 1 in detections, while 12 titles led in audience. For the entire year of 2003, 19 singles dominated the detection-based chart, while 17 reached the audience summit.

No. 1 songs so far this year on Hot Country Singles & Tracks that did not top the audience list include **Terri Clark's** "Girls Lie Too," **Reba McEntire's** "Somebody," McGraw's "Watch the Wind Blow By" and **Montgomery Gentry's** "If You Ever Stop Loving Me."

simultaneously debut two singles on the R&B/hip-hop chart, hitting with "Hey Lady" featuring **Freekey Zeekey** and "Shake" featuring **J.R. Writer** in the April 3 issue.

Rasheeda is the first female artist to double-debut on this chart since **Mariah Carey** did so in the Feb. 22, 2003, issue with "Through the Rain" and "Boy I Need You."



**BOWLING FOR SOUP:** "1985" A VERY GOOD YEAR

### SinglesMinded™

**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
mpatel@billboard.com  
**Wade Jessen**  
wjessen@billboard.com



**DOUBLE DIP:** Rasheeda bows two titles on the Hot R&B/Hip-Hop Singles & Tracks chart, debuting as a featured artist at No. 86 on Nivea's "You Like It Like That" and with **Petey Pablo** on "Vibrate" at No. 87. Both tracks are on **Jive/Zomba**, which recently picked up Rasheeda's imprint, **D-Lo Entertainment**, for promotion and distribution.

"Vibrate" started out as Rasheeda's own single but was reservised after the Jive/Zomba deal was struck to include vocals by new labelmate Pablo.

Cam'ron was the last artist to

HitPredictor™		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ NELLY & CHRISTINA AGUILERA Tilt Ya Head Back UMRG	74.8	★ MARTINA MCBRIDE In My Daughter's Eyes RCA	98.7
★ JOJO Baby It's You UMRG	68.8	★ KELLY CLARKSON Breakaway HOLLYWOOD	84.5
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 LINKIN PARK Breaking The Habit WARNER BROS.	81.9	★ ELTON JOHN Answer In The Sky UMRG	76.5
2 SWITCHFOOT Dare You To Move COLUMBIA	77.1	1 KEITH URBAN You'll Think Of Me CAPITOL	99.7
3 THE KILLERS Somebody Told Me IDJMG	74.7	2 CLAY AIKEN I Will Carry You RMG	89.5
4 CROSSFADE Cold COLUMBIA	74.1	3 MAROONS She Will Be Loved RMG	77.5
5 BOWLING FOR SOUP 1985 ZOMBA	71.4	4 DIANA KRALL Narrow Daylight VERVE	76.4
6 ASHLEE SIMPSON Shadow GEFFEN	70.7	5 SHERYL CROW Light In Your Eyes INTERSCOPE	75.8
7 KELLY CLARKSON Breakaway HOLLYWOOD	69.9	6 COUNTING CROWS Accidentally In Love INTERSCOPE	74.4
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		★ SUM 41 We're All To Blame IDJMG	79.1
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SARAH MCLACHLAN World On Fire RMG	88.7	1 CROSSFADE Cold COLUMBIA	76.6
2 AVION Seven Days Without You CONSOLE	78.1	2 HOOBASTANK Same Direction IDJMG	72.2
3 JEREMY CAMP Right Here EMC	77.2	3 NEW FOUND GLORY Failure Is Not Flattering GEFFEN	70.2
4 LINKIN PARK Breaking The Habit WARNER BROS.	76.0	4 SHINEDOWN Simple Man ATLANTIC	69.8
5 BOWLING FOR SOUP 1985 ZOMBA	73.9	5 THE EXPLOSION Here I Am VIRGIN	69.6
6 SEETHER Broken WIND-UP	73.8	6 MODEST MOUSE Ocean Breathes Salty EPIC	67.9
7 SWITCHFOOT Dare You To Move COLUMBIA	72.5	7 GODSMACK Touche URMG	66.4

Songs are blind tested online by Promosquad using multiple listeners and a rat-onwide 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 18 2004		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>Pieces Of Me</b> ASHLEE SIMPSON (GEFFEN) ★
2	3	11	<b>She Will Be Loved</b> MAROONS (OCTONE/J/RMG) ★
3	4	11	<b>My Happy Ending</b> AVRIL LAVIGNE (RCA/RMG) ★
4	2	20	<b>Leave (Get Out)</b> JOJO (DA FAMILY/BLACKGROUND/UMRG)
5	8	11	<b>Let's Get It Started</b> BLACK EYED PEAS (A&M/INTERSCOPE) ★
6	5	20	<b>Dip It Low</b> CHRISTINA MILLAN (ISLAND/IDJMG)
7	6	13	<b>Move Ya Body</b> NINA SKY FEAT. JAGGA (NEXT PLATEAU/UNIVERSAL/UMRG)
8	11	7	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA)
9	13	10	<b>On The Way Down</b> RYAN CABRERA (E.V.L.A./ATLANTIC) ★
10	7	14	<b>Turn Me On</b> KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
11	12	9	<b>I Like That</b> HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
12	9	8	<b>My Place</b> NELLY FEAT. JAHHEIM (DERRITY/FO REEL/UMRG) ★
13	10	16	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG)
14	14	27	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG) ★
15	20	4	<b>Goodies</b> CIARA FEAT. PETEY PABLO (SHO'NUFF-MUSIC/UNIVERSAL/ZOMBA)
16	15	11	<b>Slow Motion</b> JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
17	17	6	<b>Breaking The Habit</b> LINKIN PARK (WARNER BROS.) ★
18	18	12	<b>One Thing</b> FINGER ELEVEN (WIND-UP) ★
19	19	33	<b>Yeah!</b> USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)
20	16	39	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA) ★

SEPTEMBER 18 2004		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	30	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG) 10 Wks At No. 1
2	2	25	<b>Heaven</b> LOS LONELY BOYS (DRE/EPIC) ★
3	4	11	<b>She Will Be Loved</b> MAROONS (OCTONE/J/RMG) ★
4	3	18	<b>Accidentally In Love</b> COUNTING CROWS (DREAMWORKS/GEFFEN) ★
5	5	18	<b>One Thing</b> FINGER ELEVEN (WIND-UP) ★
6	6	34	<b>This Love</b> MAROONS (OCTONE/J/RMG) ★
7	7	30	<b>Away From The Sun</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★
8	9	6	<b>Pieces Of Me</b> ASHLEE SIMPSON (GEFFEN) ★
9	10	25	<b>I Don't Want To Be</b> GAVIN DEGRAV (J/RMG)
10	8	23	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA)
11	15	7	<b>My Happy Ending</b> AVRIL LAVIGNE (RCA/RMG) ★
12	14	14	<b>Feelin' Way Too Damn Good</b> NICKELBACK (ROADRUNNER/IDJMG) ★
13	12	52	<b>Someday</b> NICKELBACK (ROADRUNNER/IDJMG) ★
14	11	21	<b>Love Song</b> 311 (MAVERICK/VOLCANO/ZOMBA) ★
15	13	15	<b>Ordinary</b> TRAIN (COLUMBIA)
16	17	7	<b>1985</b> BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA) ★
17	16	7	<b>World On Fire</b> SARAH MCLACHLAN (ARISTA/RMG) ★
18	19	8	<b>Broken</b> SEETHER FEAT. AMY LEE (WIND-UP) ★
19	20	5	<b>On The Way Down</b> RYAN CABRERA (E.V.L.A./ATLANTIC) ★
20	24	3	<b>Daughters</b> JOHN MAYER (JAWARE/COLUMBIA) ★

SEPTEMBER 18 2004		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	36	<b>100 Years</b> FIVE FOR FIGHTING (JAWARE/COLUMBIA) 12 Wks At No. 1
2	1	34	<b>This One's For The Girls</b> MARTINA MCBRIDE (RCA NASHVILLE)
3	4	54	<b>White Flag</b> DIDD (ARISTA/RMG) ★
4	3	49	<b>The First Cut Is The Deepest</b> SHERYL CROW (A&M/INTERSCOPE) ★
5	8	13	<b>Heaven</b> LOS LONELY BOYS (DRE/EPIC) ★
6	6	22	<b>This Love</b> MAROONS (OCTONE/J/RMG) ★
7	7	46	<b>Ain't No Mountain High Enough</b> MICHAEL MCDONALD (MOTOWN/UMRG)
8	5	32	<b>Love's Divine</b> SEAL (WARNER BROS.)
9	9	23	<b>8th World Wonder</b> KIMBERLEY LOCKE (CURB)
10	10	79	<b>Drift Away</b> UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)
11	11	72	<b>Forever And For Always</b> SHANIA TWAIN (MERCURY/IDJMG)
12	13	19	<b>Here With Me</b> MERCYNIE (IND/CURB)
13	14	70	<b>Unwell</b> MATCHBOX TWENTY (ATLANTIC)
14	15	27	<b>Just For You</b> LIONEL RICHIE (ISLAND/IDJMG) ★
15	16	16	<b>You'll Think Of Me</b> KEITH URBAN (CAPITOL) ★
16	17	6	<b>Remember When It Rained</b> JOSH GROBAN (143/REPRISE) ★
17	18	24	<b>Summer Breeze</b> SEALS AND CROFTS (WARNER BROS.)
18	19	12	<b>Last Thing On My Mind</b> LEANN RIMES & RONAN KEATING (CURB)
19	24	4	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG)
20	21	11	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG) ★

SEPTEMBER 18 2004		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>Breaking The Habit</b> LINKIN PARK (WARNER BROS.) ★
2	2	5	<b>American Idiot</b> GREEN DAY (REPRISE) ★
3	5	17	<b>Somebody Told Me</b> THE KILLERS (ISLAND/IDJMG)
4	3	22	<b>Just Like You</b> THREE DAYS GRACE (JIVE/ZOMBA) ★
5	7	17	<b>So Cold</b> BREAKING BENJAMIN (HOLLYWOOD)
6	4	18	<b>Take Me Out</b> FRANZ FERDINAND (DOMINO/EPIC)
7	8	5	<b>Vitamin R (Leading Us Along)</b> CHEVELLE (EPIC)
8	6	20	<b>Duality</b> SLIPKNOT (ROADRUNNER/IDJMG)
9	10	13	<b>Wake Up (Make A Move)</b> LOSTPROPHETS (COLUMBIA) ★
10	12	8	<b>Getting Away With Murder</b> PAPA ROACH (ELECTRA/GEFFEN) ★
11	13	7	<b>Fall To Pieces</b> VELVET REVOLVER (RCA/RMG)
12	9	16	<b>Vindicated</b> DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)
13	11	8	<b>Triple Trouble</b> BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
14	14	8	<b>Same Direction</b> HOOBASTANK (ISLAND/IDJMG)
15	29	2	<b>Pain</b> JIMMY EAT WORLD (INTERSCOPE)
16	15	28	<b>Float On</b> MODEST MOUSE (EPIC)
17	16	22	<b>Slither</b> VELVET REVOLVER (RCA/RMG) ★
18	18	10	<b>Only One</b> YELLOWCARD (CAPITOL)
19	19	9	<b>A Favor House Atlantic</b> CORDED AND CARRIED (EQUAL VISION/COLUMBIA)
20	20	11	<b>Cold</b> CROSSFADE (FG/COLUMBIA) ★

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 90 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.



# Florida

Continued from page 7

Ford Amphitheatre in Tampa.

But the tour's finale, set for Sept. 4 at the Sound Advice Amphitheater in West Palm Beach, was canceled.

The Sound Advice Amphitheater suffered downed trees and billboards and was still without power as of Sept. 8.

Also canceled was the Sept. 3-4 engagement of Disney on Ice's "Nemo" production at the Lakeland (Fla.) Civic Center. Although the venue suffered minimal structural damage, the show's cancellation had a significant financial impact.

Allen Johnson, director of the arena, says the "Nemo" run would have been the venue's highest-grossing ice show. The arena is trying to reschedule "Nemo" for early next year.

Other area shows were also affected. Two Sting/Annie Lennox stops have been postponed, as have a pair of Hanson dates. A Sept. 8 Van Halen stop was pushed back to Sept. 11 to allow the region to recover.

Randy McElrath, president of Clear Channel's music office in Florida, says he is in the process of announcing new dates for his shows.

With Hurricane Ivan bearing down and months left in the hurricane season, there are more problems awaiting. "We have other shows going on sale so we're a little concerned about how people are going to buy [their tickets]," he says. "We're going to move ahead and hope Ivan goes away."

## WINDS BLOW, RADIO SHINES

Surprisingly, only a handful of South and Central Florida radio stations shifted their programming from music to hurricane reports between Sept. 2 and Sept. 6.

They included WKIS and WPYM in Miami; WIRK, WAYF and WPBZ in West Palm Beach; WMGF and WNUE

in Daytona Beach; and WSHE and WPCV in Orlando. Although some stations lost their signal at various times during Frances' passage, Nielsen Broadcast Data Systems logs indicate that the hurricane's effect on most stations' broadcasting was minimal.

However, WKIS was still operating off a generator at press time and providing recovery information to listeners.

PD Bob Barnett reports the station went "almost wall to wall with information on preparedness" Sept. 2, days before the storm hit.

He describes that day as one of "panic and chaos" in the market. "Everyone was searching for plywood, food, gas, water, etc., in preparation for the storm," Barnett says. "I was surprised by how many of the other stations were just playing music while almost 1 million people were in their cars searching for supplies or being evacuated."

WKIS was off the air for about two hours during the storm. It began playing music again at about midday on Sept. 6.

Barnett says, "While life in Broward and Miami-Dade is slowly beginning to return to some sense of normalcy, hundreds of thousands of people in the listening area are still without power, so radio is the only source of information for a lot of these people."

WIRK PD Mitch Mahan was part of a team that broadcast from a local TV station and simulcast coverage on the

Infinity radio cluster in West Palm Beach during the storm.

"We had an unbelievable amount of winds and rain, trees falling outside our hurricane wrap windows, items slamming into the building, roofing materials blowing. It was insane," he says. "The biggest problem we had was the length of time it took the storm to move."

"Hurricanes blow," Mahan adds, "but radio shines during a crisis."

While the Fort Myers/Naples area was relatively unscathed, the community received a flood of evacuees from other parts of Florida, causing a critical

gas shortage.

WWGR Fort Myers' airstaff gave hurricane reports twice per hour all weekend, updating people on the location of the storm and where they could purchase gas.

Beyond the stations themselves, the effects of Florida's hurricane season was also felt on a personal level.

WWKA Orlando music director Shadow Stevens' home suffered roof damage during Charley, and PD Len Shackelford says, "Frances poured more water in his house because he hasn't been able to get roofers [to repair

the initial damage]."

WIRK air personality Tim Mercer and his wife had the ceiling of their home collapse on them during the storm. They managed to escape harm but lost all of their possessions.

Most music labels stationed in South Florida, including the Latin arms of EMI, Sony, BMG and Warner, shut down Sept. 2 and reopened Sept. 7.

Compiled by Leila Cobo in Miami with reporting by Phyllis Stark and Ray Waddell in Nashville and Bram Teitelman in New York.

# Infinity

Continued from page 8

David Goodman calculated it would generate 5 million impressions at the company's 24 country radio stations.

Participating in all five aspects of the program at country radio, which is Infinity's largest format, has the potential to foster 35 million impressions, Goodman said.

The live morning-show element could come up short at Infinity's 17 modern and active rock stations, many of which air "The Howard

Stern Show." Infinity senior VP of original programming Rob Barnett admitted that while the initiative would work best with top 40, AC and country stations, a meeting with Stern producer Gary Dell'Abate was encouraging.

As part of its pitch to labels, Infinity quoted data showing how radio "monopolizes" music buyers' media time and that radio remains the top driver of music sales.

Charlie Walk, executive VP of creative marketing and promotion at Columbia Records, said the label used some of the program's components in its marketing mix for John Mayer's "Heavier Things" CD last year.

"Multiple impressions over a

highly focused, specific time frame helped drive listeners to points of purchase—both online and [at] brick-and-mortar," Walk said. The campaign included 15-second spots—not only on stations that play his music but also on Infinity's squadron of highly rated news/talk AMs.

Acknowledging the difficulty of gauging the program's retail impact, Walk said "Heavier Things" sold more than 300,000 units in its first week and that he would "like to think it was effective."

Columbia has partnered with Infinity rival Clear Channel on similar marketing campaigns for other artists.

# Senate

Continued from page 7

down as chairman of the Appropriations Committee at the end of this session of Congress. Observers say the two have a cordial relationship.

That friendship may prove a hurdle to lobbyists who are used to partisan bickering on the Hill. "I'm worried that nobody is going to be angry enough to leak anything," one quips.

Stevens ruffled more than a few feathers in the broadcast industry—and at the Federal Communications Commission—this year with his bill to promote localism and roll back

TV ownership rules.

However, a spokesman for the National Assn. of Broadcasters says the trade group would be happy with either of the two as chairman. "We have enormous respect for both of them," the NAB's Dennis Wharton says.

Other Republicans on the 23-member Commerce Committee up for re-election are Kay Bailey Hutchison of Texas and Sam Brownback of Kansas. Both face easy races.

Brownback has been a thorn in the side of the entertainment industry for his efforts to curb the marketing of violent and otherwise inappropriate product to minors. Last year he unsuccessfully tried to de-fang the subpoena process employed by the record industry to

go after peer-to-peer file sharers as copyright infringers.

Democratic incumbents facing challenges this year include Byron L. Dorgan of North Dakota, Ron Wyden of Oregon and Barbara Boxer of California.

Only Boxer (who also sits on the Judiciary Committee) might face a spirited race, as she will go up against former California Secretary of State Bill Jones.

Boxer, a longtime ally of the record industry, is the No. 1 recipient of music business campaign contributions in the Senate. According to the most recent Federal Election Commission statistics analyzed by the Center for Responsive Politics, as of August, Boxer has received \$45,000 from the

record industry and \$350,140 from the overall entertainment sector that includes music, movies and TV production.

Another music industry ally, committee member John B. Breaux, D-La., is retiring. "We're losing a powerful advocate," says Bernie Cyrus of the Louisiana Music Commission. Three Democrats and one Republican are vying for his seat.

If neither party can claim the majority of the Senate in November, a runoff would follow in December and could draw even more national attention as a potential race linked to control of the Senate.

Should Democratic presidential candidate John Kerry lose his bid, he would return as a member of the Commerce Committee next year.

# Holiday

Continued from page 10

Also on the Hill, the the National Academy of Recording Arts and Sciences held its Heroes Awards reception and dinner Sept. 8. One honoree, Democratic Sen. Hillary Rodham Clinton, stayed home in New York with her husband, Bill Clinton, as he recuperated from heart surgery. Rep. Mary Bono, R-Calif., and recording artist Natalie Cole were on hand to receive their awards for contributions to the music community.

The following day, more than a dozen industry groups descended on the Hill to praise legitimate online music services. The lobbying also focused on industry support of Induce.

Among the groups attending the all-day event were ASCAP, BMI, SESAC, musicians' unions, the Nashville Songwriters Assn. International, NARAS, the Recording Artists' Coalition and the Songwriters Guild of America.

# Capone

Continued from page 10

"Tom had a brilliant future, and he had already begun to work on international projects. He was a prodigious musician who had immense sensibility, and he could understand everything from the purity of Maria Rita's voice to the hard rock of O Rappa.

"Aside from being a brilliant musician, he was a very talented sound engineer," Condé adds. "That gave his productions a completely new character. That was the key."

Capone (who was featured in *Billboard* Sept. 4) is remembered as a generous man whose larger-than-life

personality carried over to his work and his relationships with artists.

"We were totally impacted by him. He was a leader," says Jorge Villamizar, lead singer of Miami-based trio Bacilos, whose upcoming Warner album Capone co-produced.

Villamizar remembers arriving in Rio de Janeiro to be picked up by Capone's assistant and taken to a huge steakhouse.

"And then Tom shows up, looking like a gigantic Hell's Angels guy," Villamizar recalls. "We ate half a cow, drank *caipirinhas* and then we went to the studio and played him the songs, and he would say, 'I like this. Let's record now!'"

"That's how the album was made," Villamizar continues, "working long hours but in a party atmosphere. We would be recording, and Tom would

suddenly decide to take us to this restaurant where they served this very special dish only he knew about. Then we would get back to work."

Villamizar says Capone rented a motorcycle when he went to Los Angeles for the Latin Grammys. After Skank won one award and Rita won three, Capone was reportedly ecstatic. That evening, he celebrated at several after-parties.

Following the last of these, Capone's motorcycle collided with a car at an intersection on Ventura Boulevard in Van Nuys.

"The impact [caused Capone] to get thrown from the motorcycle," Los Angeles Police Lt. Steven Allen told *billboard.biz*. "He [collided] with the roadway and then [collided] with a building."

Allen said alcohol was a factor in

the crash, which is still under investigation. Capone was pronounced dead at the scene of the accident shortly after 3 a.m. PT.

Capone's talents "were just recently acknowledged with five Latin Grammy nominations and two wins," says Gabriel Abaroa, president of the Latin Academy of Recording Arts and Sciences. "Our thoughts go out to his family at this very sad time and [to] all who have had the privilege of knowing him."

Capone is survived by his wife and 1-month-old son, as well as by two children, ages 11 and 5, from a previous marriage.

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operator (MVNO) that leases Sprint's network infrastructure and sells minutes to customers.

In June, Virgin Mobile launched its "First Dibs" partnership with Universal Music Group, offering exclusive master ringtones from Shady/Interscope act D12. A second round has exclusives from G-Unit artists Lloyd Banks and Young Buck.

A source says Virgin Mobile spends about \$50 million annually on advertising. Much of that is used to target the music-intensive youth market with ads in Rolling Stone, Spin and Blender and on MTV and MTV2, as well as sponsorship of the recent MTV Video Music Awards.

"We built the entire service around the notion that the youth market was highly underpenetrated and highly underserved from the mainstream wireless carriers," Virgin Mobile chief marketing officer Howard Handler says.

According to research firm Consect, 50% of U.S. mobile-phone users ages 15-30 have downloaded a ringtone. Further, Consect reports, 55% of ringtone revenues are from hip-hop downloads, which appeal to youthful fans.

Another MVNO, Boost Mobile, is running promotional ads on MTV, BET, Fuse and Spike TV featuring Ludacris, Kanye West and the Game. Exclusive ringtones from the music used in the spots are available this month at boost-mobile.com.

U.S. firms spent \$81 million last year on building mobile music services—including the marketing of ringtones—according to market research firm Frost & Sullivan.

But that's a fraction of the marketing money spent in Europe and Japan, where companies last year invested \$1.15 billion and \$720 million, respectively.

In international markets, aggregators pioneered ringtone promotions. These companies amassed libraries of ringtones and created back-end platforms for carriers, then spent vast sums to build their own brands.

In the United States, the business is developing around master ringtones—clips of actual artist recordings—which come to market with a different business model. In this scenario, label fees for the master recordings and direct deals between carriers and labels have eaten into the aggregators' share of the pie (*Billboard*, May 22).

This shift has reduced the emphasis on developing aggregators' brands. Often, aggregators provide unbranded, or "white-label," ringtones to carriers that are busy building their own brands.

In such cases, "it's up to carriers to market these ringtone services," says Courtney Holt, head of new media and strategic marketing at Interscope Geffen A&M.

The big U.S. carriers are beginning to come around. Until recently, they were mainly concerned with acquiring subscribers by mass-marketing airtime

minutes and coverage plans. Now their efforts are shifting toward generating higher average revenue per user through such services as ringtones.

## AGGRESSIVE MARKETING

Overall U.S. ringtone sales are expected to hit \$300 million this year, according to Consect, a small share of the \$4 billion global market (see chart). Some analysts expect the U.S. market to grow to \$1 billion by 2008; more conservative estimates see the market topping out between \$330 million and \$650 million.

While the predictions vary, ringtone marketing efforts should expand as technological advances enhance the user experiences.

For one thing, U.S. carrier networks for high-speed transmission of wireless data are catching up to their international counterparts. Additionally, faster, more sophisticated handsets continue to flood the market.

Michael Nash, senior VP of Internet strategy and business development at Warner Music Group, says U.S. mobile technology should catch up to the rest of the world in the next 12-18 months.

Ringtones already are paying off for companies that market aggressively. T-Mobile, for example, reports more than 11 million paid ringtone downloads in first-quarter 2004.

Meanwhile, aggregators are trying to keep their place in the value chain.

Last month, Infospace Mobile rolled out two campaigns designed to promote its new Ringster 3.0 brand; the company featured ringtones derived from music by Janet Jackson, Brandy, Christina Milian, Beyoncé and N.E.R.D.

In those campaigns, the aggregator worked with youth marketing firm Fanscape as well as Verizon and handset manufacturer Motorola. Although the promotion used ringtones, labels Virgin, Columbia, Atlantic and Island were involved with marketing support via artists' fan lists, according to Mary Stuyvesant, GM of entertainment marketing for Infospace Mobile.

The campaigns featured artist content on Verizon's Ringster "load screen," artist Web site promotions, a street marketing team, plus Fanscape's targeted e-mailing for 30,000 Verizon subscribers ages 15-24. Motorola and Verizon sent promotional e-mails and text messages, respectively, to opt-in e-mail lists.

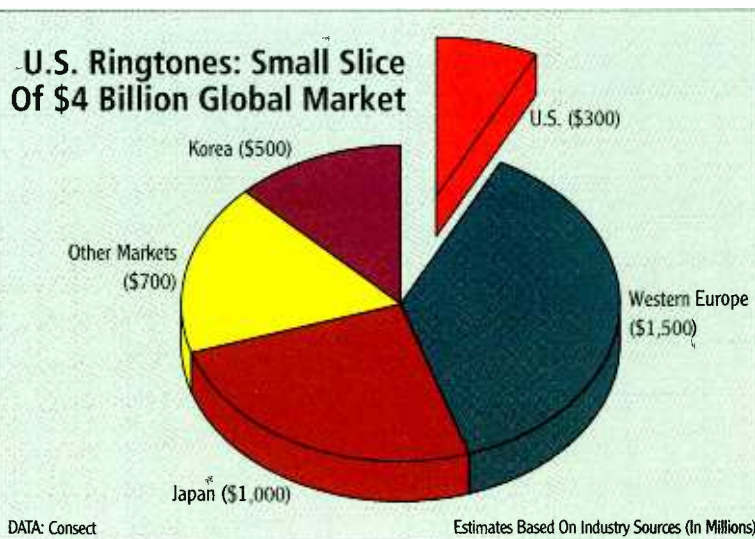
Infospace says the promotions boosted Verizon ringtone downloads by 18.5% and users by 16.49%.

But Infospace Mobile has to be particular about where it flexes its marketing muscle, since its Ringster brand appears only on Verizon. Other carriers use its white-label ringtones.

Similarly, Carolynne Schloeder, president of Faith West—whose Modtones service has deals with AT&T Wireless and Verizon—says the company's marketing efforts are selective. This includes radio ads, street marketing teams and print ads in AT&T's mMode magazine.

There is speculation that branded ringtone services like Ringster and Modtones might be squeezed off Verizon's menus as the carrier assumes more control over user experience on its "Get It Now" store.

Sprint PCS, which claims to be the U.S. leader in ringtone sales, does not allow branded services on its menus.



Instead, users browse its library of 3,000 ringers by artist or genre.

"This is easier, faster and a much better experience for the customer," Sprint GM of wireless music and personalization Nancy Beaton says.

Beaton adds that Sprint has channeled much of its consumer marketing through its retail stores or via direct mail to customers, newspaper inserts and ringtone previews on sprintpcs.com.

Ad spending by aggregators could increase as Japanese, Korean and European firms acquire these companies and consolidate the sector.

For example, Zingy, which was recently acquired by Japanese company For-Side, is said to be spending \$250,000 monthly on the marketing of its mobile music business. This is a contrast to Zingy's European strategy, where its marketing partner, iTouch, spends \$2 million per month.

"Now that foreign companies are getting into the market, I would expect aggregators' ad spends to be in [the range of] \$5-\$10-\$20 million in 2005," says Ed Lang, executive VP of Diggitt Entertainment, which provides ringtones for AT&T Wireless, Cingular and Verizon.

## THE LABELS' SHARE

Whatever the means, it is in the labels' interests to see the business grow. As master ringtones become the de facto standard for mobile music, labels should garner approximately 40% of ringtone revenue.

Labels have been most receptive to working with the mobile phone industry on marketing efforts that can be geared to new releases.

Such was the case in February, when Infospace Mobile joined AT&T, Cingular and T-Mobile to create a Valentine's Day promotion, also timed around the

Grammy Awards, for free ringtones and master ringtones from OutKast.

T-Mobile expanded the promotion to include a national TV campaign. OutKast's label, Arista, sent e-cards to OutKast fan club members.

IGA's Holt applauds Warner Bros.' campaign to market ringtones and master ringtones, as well as voice ringers, in coordination with the release of Green Day's "American Idiot" album. Warner recently began running ads on MTV and MTV2; the tones are available through all of the major carriers.

"These are examples of working with the right carriers for the right messaging, the right marketing and the right timing," Holt says. "You're going to see these things become very successful."

One development expected to drive U.S. ringtone sales is the advent of short message service (SMS) purchasing, which simplifies the transaction.

In July, WMG became the first U.S. company to market SMS availability of ringtones on artist Web sites, posters and online banners (*Billboard*, July 24).

Other developments might not bode so well for the ringtones market. Handset manufacturers are not only expanding handset memory, but also enabling users to transfer MP3 files directly onto phones from computer hard drives.

"This is the first stage in a much bigger movement toward major phone manufacturers targeting the iPod market," says Ralph Simon, president of the Mobile Entertainment Forum.

However, WMG's Nash says, "We're not at a point right now where we're focusing on these other developments and saying, 'Wow, that's a market killer.'"

## Sample

Continued from page 3

suits in May 2001 against about 800 defendants for nearly 500 copyright infringement claims for unauthorized sampling.

Roughly half of the claims have been settled or dismissed; others are pending.

In the "100 Miles" action, a District Court in Nashville granted a summary judgment to No Limit in October 2002 finding that the samples did not infringe the copyright (*Billboard* Bulletin, Oct. 22, 2002).

The latest decision follows an appeal of the District Court ruling by Bridgeport and Westbound.

Prior to the new decision, most copyright practitioners viewed samples as subject to the same infringement standards as other copyrighted works. That is, copyright law only protects "original" creative works, and there is no unlawful infringement for copying a work unless a substantial portion of the work (in quantity or quality) is copied without permission.

While this opinion does not apply to the underlying musical composition since the court held that the song was licensed, it does set a new "test" for infringement cases involving samples of sound recordings.

"This appears to be a very broad

ruling that may impact other cases involving samples," says Westbound's attorney, Richard Busch of King & Ballou in Nashville.

The Sixth Circuit Court of Appeals considers cases in four states, including Tennessee. Courts in the other 11 circuits may or may not follow this ruling.

## WHAT IS ORIGINAL?

First, the court held that merely



recording sounds onto the master recording makes the sounds "original." Next, the court held that any sampling of sounds is an infringement of the sound recording copyright. Since it's unlawful to pirate the whole sound recording, the court reasoned, it's unlawful to sample less than the whole recording without permission.

"Get a license or do not sample," the court wrote. Further, the three-judge panel wrote, if the copyright holder refuses to license the sounds or demands too high of a price, copyright law already permits a producer to record a duplicate "sound" with instruments in his own studio.

"This decision is wrong as a matter of law," one attorney says, reflecting the opinions of others who are familiar with the decision.

For hip-hop artists and producers, increasing the royalties they must share with others could have a significant impact on their bank accounts.

But it's not only about the money. Many hip-hop producers are not like traditional record producers who work in a studio and know how to mic-up the instruments and vocals, producer Hi-Tek says. Instead, these hip-hop producers only know their own equipment and work in a small space. They rely on samples.

## THE ART OF THE SAMPLE

"Sampling is so important. It's the foundation of rap and hip-hop," (Continued on page 77)

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# Jackson

Continued from page 3

entertainer of the year.

Since debuting in 1989, Jackson has placed 64 titles on the *Billboard* Hot Country Singles & Tracks chart. Of those, 38 have reached the top five and 22 have claimed the No. 1 spot, among them "Don't Rock the Jukebox," "Little Bitty," "Where I Come From," and "Drive (For Daddy Gene)." Of the 15 Jackson album titles to hit the *Billboard* Top Country Albums chart, nine have been certified multiplatinum.

Early tallies show Jackson giving Tim McGraw a fight for the No. 1 slot on next week's *Billboard* 200 (see *Over the Counter*, page 65).

"Too Much of a Good Thing" is currently at No. 7 on the Hot Country Singles & Tracks chart. "It's another solid Alan Jackson single," says WUBE Cincinnati operations manager Tim Closson. "It's one that really grows on you."

Closson describes Jackson's new album as "stone country, but that's what you expect from A.J. Right now, nobody does that better. Alan could sing a grocery list right now and it would be a hit."

"What I Do" is a musical feast that includes both lighter fare such as "If French Fries Were Fat Free" and "The Talkin' Song Repair Blues" as well as such meaty tracks as "You Don't Have to Paint Me a Picture" and "Monday Morning Church." The latter is one of the most potent ballads in country

music since George Jones' "He Stopped Loving Her Today."

"It's this guy's story of surviving his wife's or partner's death and how he's mad at God about it," Jackson says of the song, which is the first one Nashville songwriters Brent Baxter and Erin Enderlin have had recorded. "It gives me chill bumps when I hear it."

The song was almost recorded by Lee Ann Womack, but Jackson says he's glad he got it instead. "It's about trying to survive after you've lost a loved one and just how every little thing you touch or see stirs up the memories and makes it hard," Jackson says. It will be the next single.

"[The lyric says,] 'She left her Bible laying there and he put it in a drawer,'" Jackson says. "I know when my daddy died, my mama still had his shaving stuff in the cabinets. She wouldn't take it out. It's just little things like that that mean a lot to you when you are connected to somebody every day."

Though Tim Johnson wrote the title track about the challenges of making it in the music business, Jackson says, "I've lived all that. I've gotten doors slammed in my face, people telling me to go back to Georgia and work little bars with nobody there to listen to me."

"A lot of times when you get to the level I'm at now, [people think you're] this big star and there's something magical about you, but really you are just the same old guy that sang in those bars 20 years ago, doing some of the same songs. People forget what you've [gone] through to get here."

The song, he says, "gave me a chance to thank all these people who've supported my music all this time. I

thought it was a real pretty song, a real pretty melody."

Though Jackson and longtime producer Keith Stegall found some great outside songs, Jackson also wrote five cuts on the album, among them "USA Today" "Rainy Day in June" and "Too Much of a Good Thing."

RCA Label Group chairman Joe Galante says Jackson's commitment to great songs has fueled his career. "That's the beauty of what he does," Galante says. "Just when you think, 'What else could he do?' he comes up with songs like 'Monday Morning Church,' 'Rainy Day in June' and 'There You Go.' He gets excited about the songs and country music."

## ALAN'S COUNTRY RECORDS

The album features guest appearances by Patty Loveless, who adds harmony vocals on "Monday Morning Church" and the Oak Ridge Boys' bass singer Richard Sterban on "Burnin' the Honky Tonks Down."

The album also includes contributions by Jackson's nephew, Adam Wright, and Wright's wife, Shannon. They sing background on the album and contributed two songs, "Strong Enough" and "If Love Was A River." Known as the Wrights, the couple will have an album out next spring on Jackson's own imprint, ACR, in a joint venture with RCA Records.

While noting with a laugh that the acronym for his imprint is "RCA" spelled backwards, Jackson says, "it actually stands for Alan's Country Records. I always wanted to have a label that I could do gospel, bluegrass or whatever I wanted to do that wasn't

actually mainstream stuff like I have on Arista."

So when Jackson renegotiated his deal with RLG two years ago, he says, "I made up my own label. They'll distribute for me and I'll do my special projects on there, whatever I want to do. If I wanted to sign somebody else, I could. I just like helping talented people that I feel deserve a shot."

## STRATEGIC VISION

Jon Elliot, VP of marketing and artist development, appreciates how Jackson has broadened his market.

"When you go to his concerts, not only does he have fans that have been there since he made his first record," Elliot says, "but you have young fans. He's bridging generations and bringing in new fans as he goes along... That's the only way you can grow."

Media will be a key factor, as plans call for Jackson to do "Today" and "Late Show With David Letterman" during street week. Elliot says there will also be TV ad buys on "the core sports shows and women's shows to try to hit a broad spectrum."

According to Elliot, the street date was strategically chosen to take advantage of lower ad rates between the Olympics and the presidential election. "Advertising is at a premium right now," he says. "So we are in a good spot, because the Olympics ended and the Republican Convention has ended. We are in this tiny little window which is a good time for us to do some advertising, but the window will be closing."

The label also took advantage of the big video screens used during Jackson's recent tour dates to run spots for the

new album, and they distributed materials about the album in the parking lots at Jackson's shows.

"The reason why people don't buy a new release is they don't know it's available," Elliot says. "So, why not go to the people you know are spending hard-earned dollars for a concert ticket to let them know there's a new album coming out?"

Retail is bracing for brisk sales. "We bought it as big as the last record," says Brian Smith, VP of store operations for Value Central Entertainment. "The single is upbeat and in keeping with his past material, and they did a good video on the first single. He is certainly poised, based on the last record, to have continuing legs at radio."

Jackson says when he goes in to record a new album, he doesn't worry about topping his previous success. "Keith and I just try to find the best songs, whether I write them or he does or whoever," says Jackson, who is managed by Nancy Russell of Nashville-based Force Inc. and Howard Kaufman of HK Management in Los Angeles.

"I'm in a really comfortable place where I can just relax, try to enjoy it and make the record I want to," he adds. "Hopefully somebody will like it. I've already had too much good luck—I can't keep expecting it to go on forever."

Asked whether he would ever retire, Jackson laughs and says, "I don't know what I'd retire from. I don't work that much now. I work as few dates as I can each year because I like to stay at home with my family. I guess I'll just keep going. I told somebody the other day, 'No sense jumping off a fast-moving train. I'll just wait until it stops.'"

# Sample

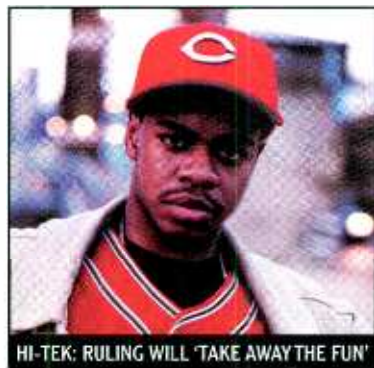
Continued from preceding page

the Roots' co-manager Shawn Gee says. Early rappers like Grandmaster Flash and Sugarhill Gang rapped their rhymes over existing music; that was the art form. As hip-hop evolved, "samples became an instrument" to create new sounds, he says.

Hi-Tek explains, "To be a hot producer, you have to have an ear for a different vibe."

Samples inspire producers to create a new piece of music. Sometimes they use a sound like a snare or a kick drum that no one else may even notice in a recording. Part of their talent is the ability to find different sounds to sample. Restricting the use of samples, Hi-Tek says, is also "taking away the fun."

Is the appeals court decision a victory for labels and producers who own sound-recording rights? At first glance it appears so. On second glance it's a double-edged sword.



HI-TEK: RULING WILL 'TAKE AWAY THE FUN'

While the decision protects labels whose recordings are sampled, it can turn those companies into defendants if their releases include samples that they did not know about and did not license from the owners. All the major labels were among the original 800 defendants sued.

For the most part, labels prefer to err on the side of caution. Ian Allen, director of sample clearance at Island Def Jam, has licensed thousands of samples in his 10 years with the company.

"My standard rule of thumb is that a sample that brings to mind

the song must be cleared," he says. "Any recording of more than a note, you really have to consider licensing the sound recording."

In the case of "100 Miles," N.W.A originally had revealed the presence of the sample but sought only a synch license for the composition.

However, it is sometimes part of a producer's mystique not to reveal the use of a sample.

Multiplatinum hip-hop artist Cam'ron says, "I work with any producer that brings me a hot beat, but you don't always know if it's a sample."

Like most artists, Cam'ron focuses on the music first and worries about getting the rights to use the samples afterward. But problems with getting these rights affected his selection of one producer recently. Since his label was unable to clear a sample the producer used on a previous track, this "bad luck" made him pass on using that producer again.

While producers like Hi-Tek don't believe the court's ruling will have much affect on their work, some business managers disagree.

The decision will have "no impact on creative producers until they're hit with their first lawsuit," Gee says. That is when they'll feel it in their pockets.

With all the bootlegging and piracy that is affecting the indus-



try, it is no surprise to Damon Dash that companies are going to court to collect on samples. As co-founder of Roc-a-Fella Records with Jay-Z, he believes that using samples is an art form. If there are restrictions on their use, however, then producers have to "step up to the game" and become more creative without using samples. "I look for hit records," Dash says, with or without samples.

Meanwhile, the "100 Miles" case has been remanded to the District Court for further proceedings, including a decision of possible damages.

No Limit Films could also seek a reconsideration of the decision or a review by the U.S. Supreme Court. "We've just received the opinion and are conferring with our client to decide what action to take," says attorney Bob Sullivan of Loeb & Loeb in Nashville.

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# 'I Will Always Fight For What The Band Wants If I Think It's Right'

BY PAUL SEXTON

LONDON—It has never been more difficult for a British act to break through internationally.

Yet since the July 2003 release of its debut album, "Permission to Land," on Must Destroy/Atlantic, U.K. band the Darkness has sold 637,000 copies in the United States, according to Nielsen SoundScan, and 3 million worldwide, according to Whitehouse Management, which represents the band.

Along the way, the larger-than-life band has transformed the profile of British rock on the world stage.

Manager Sue Whitehouse's role in launching the Darkness has earned her recognition as the United Kingdom's manager of the year from the Music Managers Forum. Whitehouse will receive the honor Sept. 15 at the MMF's annual dinner in London.

"She's shown a remarkable amount of tenacity and belief in the Darkness," says Colin Lester, joint managing director of Wildlife Entertainment, and winner, with his partner Ian McAndrew, of the MMF's 2002 Peter Grant Award. "She's certainly worked through the barren times and has been rewarded with deserved success for both herself and the band."

Whitehouse was a freelance bookkeeper for artists, producers and engineers when she met the Darkness in 1997. The band was then known as Empire; it would be two years before guitarist Justin Hawkins moved up front to sing lead.

Whitehouse later accepted an invitation to work with the band. She recently spoke with *Billboard* about the group's achievements.

**Q: Your success with the Darkness seemed "overnight," but you and the band paid many dues, didn't you?**

**A:** Success is never overnight; it's always a slog. We just battled against all odds, building a fan base with no industry interest at all. It was word-of-mouth, especially in London. People were talking about the band, but not necessarily in a good way.

There were A&R people who loved to come to the shows and actually said to us, "This is great, but we'd never sign it." Nobody was prepared to take a risk [that] would have jeopardized their career. They thought it was too outrageous, too different. They were all looking for another Radiohead.

But there was no getting away from the fact that it was entertaining, and that's what people wanted to see.

**Q: If the breakthrough hadn't come when it did, how much longer would you have persevered?**

**A:** Until the money ran out, I suppose. I put the money in, in the early days. I was lucky to have come into a bit of family money, and then Justin used the money he had from doing the music for an Ikea ad to fund the album. We could have gone on for a while. But there were always indications that things were moving forward.

The press interest started off with [British magazine] *Dazed & Confused*. They did 10 pages, and that's the point where we said, "We've got to release something now." We went to Must Destroy, who were two guys with a small label who were fans.

**Q: What was your attitude toward the major labels?**

**A:** Mine was "They can come to us" [laughs].

When you've got to think about the rest of the world, you have that whole marketing wheel that needs to get going. You can do it independently in each territory, but then it becomes a logistical and administrative nightmare.

It's hard enough with one company, with all the individual offices around the world. So if it had been the United Kingdom only, we would have stuck with Must Destroy.

But we got to the point where we needed more. We're very happy we chose Korda [Marshall, now managing director of Atlantic Records U.K.]. He's great, he still is a music man.



## The Last Word



### A Q&A With Sue Whitehouse

#### Sue Whitehouse: Career Highlights

- 1986: Takes her first music industry job, with Fine Young Cannibals' manager John Mostyn
- 1994: Joins London publicity and management company Savage & Best
- 1997: Begins working with the Darkness when the band is still known as Empire
- 2003: Oversees the signing of the Darkness to Atlantic
- 2004: Wins Music Managers Forum's manager of the year award

**Q: How have you found the experience of taking a successful U.K. act to the U.S. market?**

**A:** It leaves a bad taste. [After the management changes at Atlantic], the attitude became all about making a quick buck and not about building the band's career. The album is referred to as "product," and they don't consider the band as people. It's quite depressing having to deal with that.

Everywhere else we've done it our way: We built the band, the album was done before we did the deal [and] we kept all our independents on—negotiated them all into the deal—even down to distribution. We kept Vital on for distribution, and it worked beautifully for us.

Then you go to America, and they see themselves as a law unto themselves. We've sold three-quarters of a million albums [there], which I think is great, and we have a decent enough fan base for going back next time.

America destroys so many bands. The band want [U.S. success] enough, but they're not prepared to sacrifice their sanity for it. They want to be around for a long time. When we go back with the next album we'll make sure things are done very differently, and they'll thank us for it eventually.

**Q: Have you changed your management style as the band has become more successful?**

**A:** I've had to be more of a peacemaker between the record company and the band. I will always fight for what the band wants if I think it's right, and I don't all the time. But I've had to talk them into compromising on a few things.

Tougher, maybe? I think I will be. I'll have to be, especially in America.

**Q: Have you become more involved in the past year in the affairs of the MMF and the industry in general?**

**A:** The MMF invited me to their spring conference to do a Q-and-A session. I'd just become a member, and doing that session and seeing people in the audience—and how young some of them were and how most of them were really struggling—most managers in this business never get a shot at anything like this, and it brings home what a tough business it is.

You do think, "If there's anything I can do to give these people a leg up . . ." It's a tough business.

**Q: Do managers have a strong enough collective voice, especially in fighting for their artists' rights with record labels?**

**A:** I think every manager-record company relationship will be different. I'm sure there are managers who feel like they're banging their head against a brick wall, and others who have a really good relationship [with the label]. You hear horror stories of managers trying to get the best for their bands and not getting anywhere. It usually comes down to finances.

**Q: Have you had to involve yourself closely in digital delivery and the rights issues involved?**

**A:** Downloading and mobile phones are the future. There's no getting away from it and we have to embrace it. We do want people to download, but [we also want them] to pay for what they're getting. It's a case of educating people.

When we first released the album we had it copy-protected, which I didn't want. I really argued that you hear terrible things about CDs not working and messing up computers, but the record company talked me into it, saying that there was new technology that had proved to be problem-free. And, of course, the album came out and we were flooded with complaints about it not working.

**Q: Do you plan to expand the Whitehouse Management roster?**

**A:** I get a lot of inquiries from bands, but at the moment we have our hands full with the Darkness, so we're not actually looking for anything. If something fantastic came along right now, we'd have to increase our staff to be able to take it on.

**Q: Your approach seems to be accessible but low-profile.**

**A:** It's not a nice industry, really. I used to go to a lot of industry events and parties, but now I'm just not interested. This is our world now—it's Darkness-land, and we're happy here.





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