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HOT SPOTS



Photo: Kevin Mazur/Minimage.com

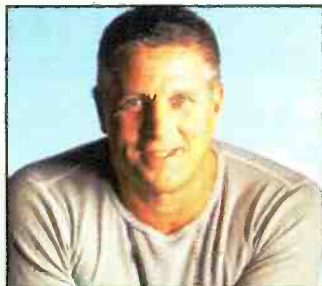
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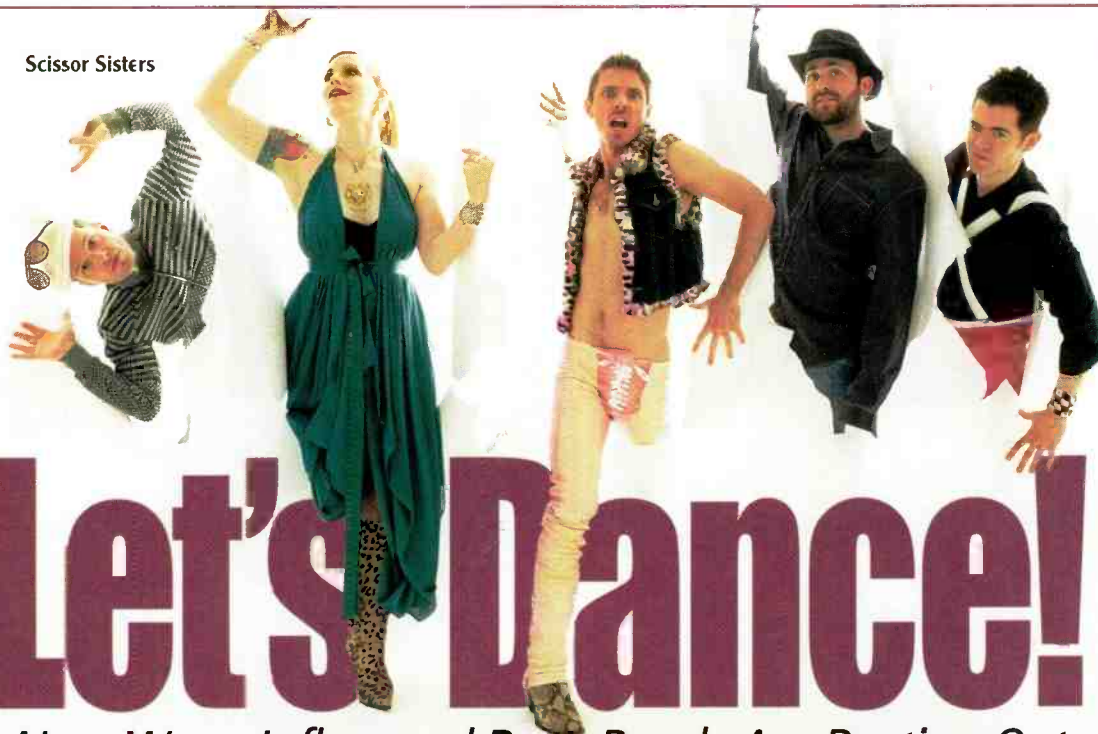
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Scissor Sisters



Let's Dance!

New Wave-Influenced Rock Bands Are Busting Out

BY MICHAEL PAOLETTA and KEITH CAULFIELD

New wave is new all over again. After years of grunge, rap-rock, nu-metal and garage rock hogging the airwaves, many category-defying, dance-leaning rock bands are breaking through at radio and being

heard on dancefloors.

"The fifth-generation Pearl Jam knockoff and the sappy f**kin' rap-metal stuff is dying, it's gasping—people are tired of it," Scissor Sisters frontman Jake Shears says. "Of course, there has been great music happening the whole time, but people may not have paid attention to

it. But now these bands are getting recognized."

Indeed. Numerous genre-blurring acts—including Scissor Sisters, Franz Ferdinand, the Killers, !!! (Chk Chk Chk), UNKLE, Interpol, the Prodigy, Le Tigre and the Faint—are garnering major-market radio
(Continued on page 84)

Kennedy Preps For IFPI Post

Former UMI Exec To Succeed Berman In '05

BY EMMANUEL LEGRAND

LONDON—When John Kennedy takes over as chairman/CEO of the International Federation of the Phonographic Industry, the organization will be completely different from the one Jay Berman took charge of six years ago.

Kennedy, who exited in February as president/COO of Universal Music International, will begin work at the international trade group in October. He will succeed Berman as London-based chairman/CEO Jan. 1, 2005, after a three-month transition period.

Berman, whose contract was intended
(Continued on page 84)



KENNEDY

Big Radio Banking On Hi-Definition Future

BY PAUL HEINE and SCOTT BANERJEE

NEW YORK—It's lunchtime in midtown Manhattan, and Barry White's unmistakable baritone is booming out of the speakers with a clarity, depth and presence previously unheard on FM radio. The guitars snap, the cheesy strings soar, the sound is wide and spatial.

We're experiencing what is being heralded as the future of radio: high-definition technology. Ten years in
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"Brian Wilson's masterpiece...

it is the most famous pop-music album never released."

Newsweek

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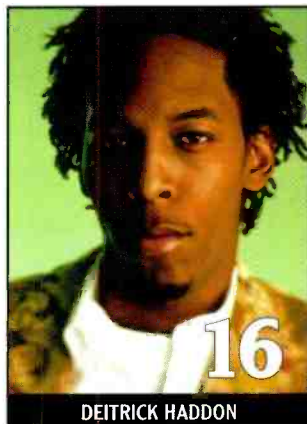
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DEITRICK HADDON

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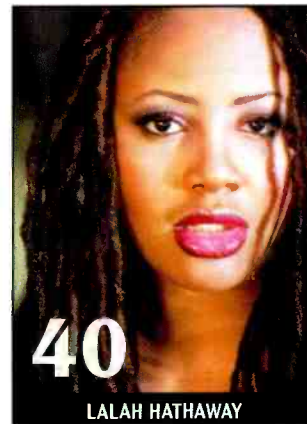
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LALAH HATHAWAY

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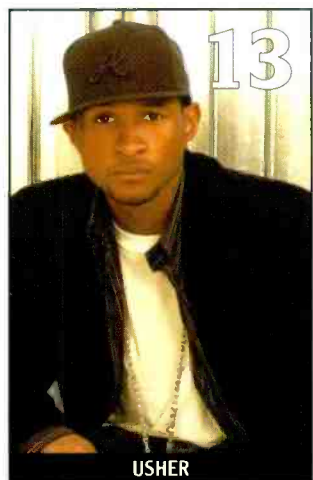
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USHER

QUOTE OF THE WEEK

Any schmuck can spend a million dollars and buy a Rolling Stones song. But to [turn Dirty Vegas] into a top 10 act says something.

DONNY DEUTSCH
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BETH NIELSEN CHAPMAN

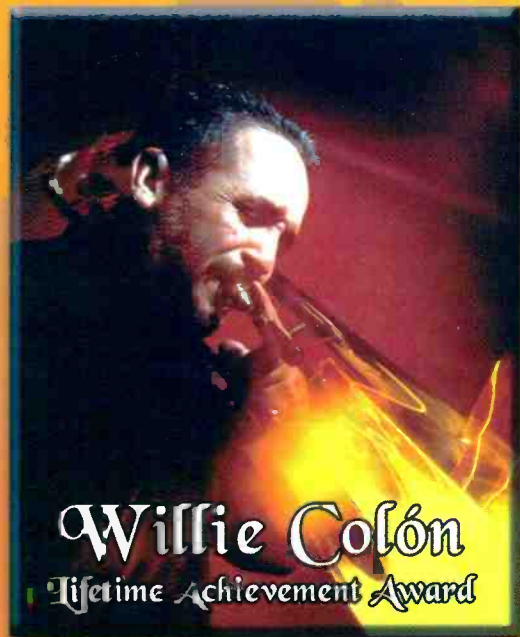
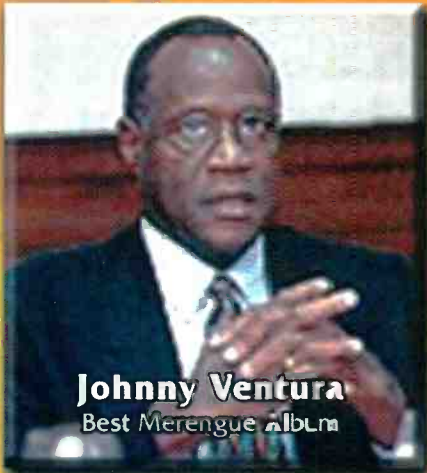
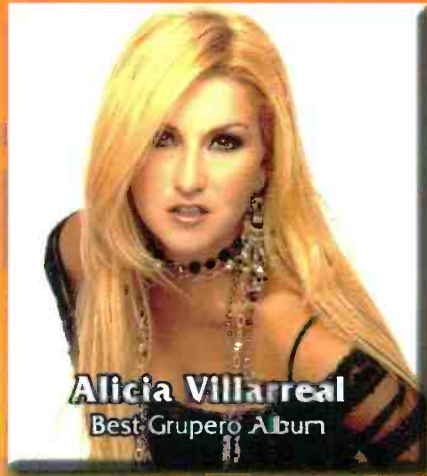
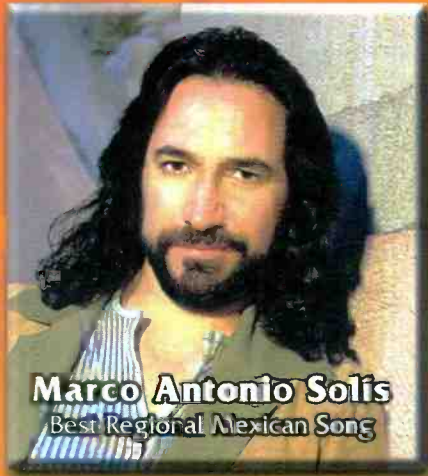
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Jobim Sinfónico Varios Artistas

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House judiciary committee member Rick Boucher faces tough fight for re-election



Upfront



Legendary lyricist Fred Ebb remembered

TOP OF THE NEWS

Simpson's New Baby Is Label

JT Records Enters Joint Venture With Geffen

BY MELINDA NEWMAN

LOS ANGELES—Joe Simpson, who handles the careers of two of the hottest artists on the charts right now—daughters Jessica and Ashlee Simpson—is making further inroads into the music business through a joint venture with Geffen Records.

The first act signed to JT Records (named for Simpson and his wife, Tina) is male quintet Barefoot. The group—whom Simpson describes as a cross between Crosby, Stills, Nash & Young and Third Eye Blind—is expected to release its debut next spring.

"This deal brings to Geffen a real pop sensibility, because Joe understands that world so well," Geffen co-president Jordan Schur says.

The multiyear joint venture calls for JT to deliver at least two albums per year. Geffen will pay all costs, with profits split evenly between the two entities. "I'm giving Joe half the profits. He has a great exit strategy; he has a very, very healthy deal," Schur says, although he would not provide specifics.

Simpson says money was not the deciding factor. He says he was also courted by Warner Music Group (Simpson manages breaking artist Ryan Cabrera, whose music is distributed through WMG's E.V.L.A./Atlantic label) and Sony BMG (Jessica is on Sony BMG-owned Columbia).

Although Simpson and Schur say it was not intentional, their work together on Ashlee's project served as a trial run. "Jordan listened to my ideas and



SIMPSON: JOINT VENTURE CALLS FOR TWO ALBUMS PER YEAR

Photo: Kevin Mazur/WireImage.com

allowed me to put them to work," Simpson says. "He showed the kind of commitment and passion and marketing with that project that everyone's afraid to do anymore. That's who I want to be in business with."

Very quickly, Simpson has established himself as a manager who relies on methods beyond retail and radio. When Jessica's record career stalled, he approached MTV about a show based on her marriage to Nick Lachey. "Newlyweds" catapulted her to superstardom and her current album, "In This Skin," to sales of more than 2.4 million units. (Continued on page 83)

Yahoo Buys Music Jukebox

BY SCOTT BANERJEE

Internet titan Yahoo is hoping to double its reach in the digital music business through its Sept. 14 acquisition of MusicMatch.

Yahoo, which paid \$160 million in cash for the San Diego-based digital music service, gains a host of new offerings. Most appealing are the MusicMatch Music Store, an à la carte download platform, and MusicMatch On Demand subscription music services.

These distribution channels will complement Launch, Yahoo's ad-supported streaming radio and music video service.

Yahoo also gets the popular MusicMatch Jukebox software, which allows consumers to play, burn, download and organize their music collections.

According to Nielsen NetRatings, Jukebox had 9.5 million unique users in August.

Launch had 13 million unique users for the month, according to Nielsen—the most of any online music destination, ahead of AOL and MTV Networks. In July, Launch streamed more than 260 million music videos.

"This move is driven by how we give our users complete access to music as it changes from physical to digital: how to play, share [and] discover," says Dave Goldberg, VP/GM of music for Yahoo. "We can now offer all those features."

Although he would not give more details, Goldberg hinted to *Billboard* that the acquisition is one of several music initiatives the company is pursuing. (Continued on page 83)



GOLDBERG: MORE MUSIC FOR YAHOO USERS

B-52's Track Drives Car Ad

BY MICHAEL PAOLETTA

Even though the band is without a record deal, the B-52's will be front and center during the live telecast of the Emmy Awards Sept. 19 on ABC.

That night, Buick will launch an ad campaign for its new LaCrosse midsize sedan. The commercials prominently feature the B-52's' cover of the Beatles classic "Paperback Writer," which was recorded specifically for the campaign.

The ad program will start with 15-second spots, to be followed by 30- and 60-second spots come November. They are scheduled to run for the next year.

But obtaining the rights to the Sony/ATV-published "Paperback Writer" was "not a walk in the park," admits Marketing Entertainment Group of America founder Danny Socolof, the music supervisor for the Buick ads.

The Beatles' songs have selectively been used in past commercials, most

notably "Revolution" in a Nike campaign. Sony/ATV is co-owned by Sony and Michael Jackson.

Sony/ATV "simply wanted to make sure that such a song would be treated with the reverence and respect it deserves," Socolof says. "They had to feel comfortable with the band that would ultimately cover a song in its repertoire."

Socolof also notes that Sony/ATV liked that "we were doing something innovative and original to the song."

He would not disclose how much Buick paid to use the song.

While the thought of hearing "Paperback Writer" in a car ad may seem out of context, the concept centers on a car owner's manual—"a paperback," says David Moore, chief creative officer at McCann-Erickson ad agency, which developed the campaign.

The idea of the B-52's covering (Continued on page 83)



THE B-52'S: PUT THEIR TWIST ON CLASSIC BEATLES SONG 'PAPERBACK WRITER'



De CLIPPELEIR: RETAIL, REPERTOIRE SLOWING SACD PENETRATION

SACD Trying To Fit In

Format Still Not Fully Established At Retail

BY EMMANUEL LEGRAND

LONDON—Despite a growing number of titles and significant hardware sales, Super Audio CD still struggles to find space at retail.

The format, which provides listeners with 5.1 surround sound, has been commercially available for three years. From the start, it has competed for attention with the rival DVD-Audio format.

There are now 2,300 SACD album titles available worldwide from more than 250 record labels, according to statistics from the Super Audio CD Project Team, which comprises SACD co-inventors Philips and Sony Corp. Some 100-150 new titles are added each month.

Dirk de Clippeleir, Brussels-based director of technology implementation at Universal Music International, a leader in promoting SACD, reckons there are two factors slowing the penetration of the format—retail and repertoire.

"We are ready to go mass market," he says. "There's sufficient production capacity, but it is hard to get it permanently and visibly at retail."

De Clippeleir does not blame retailers for SACD's plight. "It is difficult to convince them to put SACD prominently, because they will not sell big quantities." However, he adds, "if we want to establish the format, [retailers] have to go through an investment phase, too."

He says that such retailers as HMV and Virgin in the United Kingdom, FNAC in France and Media Mark in Germany have been proactive in building SACD sales.

As far as U.S. retail is concerned, (Continued on page 83)

UMG Keeps Global Hold

BY LARS BRANDLE and EMMANUEL LEGRAND

LONDON—Global market leader Universal Music Group maintained its strength across most of the top 10 markets in 2003, but a merged Sony BMG will challenge UMG's dominance in several territories.

In a new report, trade body the International Federation of the Phonographic Industry for the first time reveals market share by company and territory.

In "The Recording Industry in Numbers," now in its 11th year of publication, the IFPI shows that Universal scored a 23.5% global market share last year, down from 25.4% in 2002.

Companies with year-on-year gains were EMI, at 13.4% in 2003 (vs. 12.2% in 2002); BMG, at 11.9% (vs. 9.6%); and Warner Music, at 12.7% (vs. 11.8%). Sony Music's global share slipped to 13.2% from 13.8%.

Sony and BMG's aggregate figure of 25.1% does not give an accurate view of the weight of the merged company, as this figure includes results from Japan, which is not part of the joint venture. Analyst UBS Warburg estimates that without Japan, Sony BMG's global share would be 22.6%.

However, Universal will find a serious contender to its domination on a regional and a territory-by-territory basis.

In 2003, Universal's market share in North America was 27.9%. This puts it slightly ahead of a combined Sony BMG, at 27.6%. In Europe, Universal's share of 25.6% is challenged by Sony BMG at 24.6%.

In Latin America, Sony BMG would be way ahead, at 32.8%, vs. Universal's 14.7%. In Asia (excluding Japan), Sony BMG would emerge as the new market leader with 20.2%, vs. Universal's 15.3%. A similar situation would happen in Australasia, with Sony BMG

at 26.4% and Universal at 23.7%.

Looking at the top 10 markets (excluding Japan) on a territory-by-territory basis, Universal would lead in the United States, the United Kingdom, France and Canada, while Sony BMG would be No. 1 in Germany, Australia, Spain (ahead of current market leader Warner), the Netherlands and Mexico.

Market shares for Italy are not published separately but were incorporated into the European analysis.

The IFPI estimates that the value of the global recorded-music business in 2003 declined 7.6% from the previous year to \$32 billion, while shipments fell 6.6% to 2.7 billion units.

The album with the most shipments in 2003 was Norah Jones' "Come Away With Me" (Blue Note/EMI), followed by 50 Cent's "Get Rich or Die Tryin'" (Universal) and Linkin Park's "Metemora" (Warner Bros.). Shipment figures were not disclosed.



Photo: Harold Hechler Photography

COMBS: PARTNERSHIPS, NOT ONE-OFFS

Music Biz Pitches Brands

Marketing Confab Stresses Long-Term Relationships

BY CARLA HAY

NEW YORK—Partnerships between corporate brands and the music industry were the main business focus at the Inside the Music Upfront symposium, held Sept. 14 at Caroline's comedy club here. The daylong event—presented by Adweek and *Billboard* in association with Alliance Agency and Sean "P. Diddy" Combs' Blue Flame Marketing and Advertising—allowed U.S. major labels to stage upfront presentations to corporations outside the music industry.

"These music upfronts should have happened years ago," said Combs, who gave the event's closing speech. "But I'm glad it's happening now. Music and brands need each other."

(Continued on page 72)

Judiciary Should Remain Steady

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

BY BILL HOLLAND

WASHINGTON, D.C.—Political analysts aren't predicting many changes on the House Judiciary Committee, which, among its other duties, oversees intellectual property and the Internet.

Since the dawn of the digital age, the klieg lights have been shining on the committee's consideration of copyright issues and related legislation.

During the last decade, the committee created the road map for the digital highway. The Digital Millennium Copyright Act, the Audio Home Recording Act and the Digital Performance Rights amendment are among the trailblazing legislation that came from that committee and its adjunct Subcommittee on Courts, the Internet and

Intellectual Property.

Although most committee members are expected to win their races—incumbents are usually safe bets to return to office—at least one veteran member is facing a tough race.

Rep. Rick Boucher, D-Va., an 11-term incumbent on the committee who usually takes 70% of the home district vote in elections, faces a serious challenge from Republican Kevin Triplett, a former NASCAR executive.

Congressional Quarterly recently ranked the Boucher-Triplett contest as one of 10 House races where incumbents could be "vulnerable to an upset."

Boucher has been a persistent thorn in the side of the record industry as a critic of the DMCA who has introduced legislation in recent years to scale back the law's provisions.

Calling for greater consumer fair use of copyright- (Continued on page 83)



BOUCHER: FACES CHALLENGE

Usher, OutKast Win Big At World Music Awards



Photo: Kevin Maizer/WireImage.com

USHER: WON THREE TROPHIES

BY JILL KIPNIS

LOS ANGELES—Usher and OutKast were the top winners at this year's World Music Awards, which were held for the first time in Las Vegas.

The show, which took place at the Thomas & Mack Center, was broadcast live Sept. 15 on ABC in the United States. According to preliminary ratings from Nielsen Media Research, the WMAs drew 6.3 million viewers, an increase of 900,000 viewers from when ABC last aired the awards in 2002.

The program will air in more than 150 countries this month.

For its first 15 years, the World

Music Awards were held in Monte Carlo. But this year, event organizers opted to bring the telecast to the United States so some viewers could see the show live.

"Las Vegas was really the logical choice, as it's one of the hottest and most entertainment-focused cities in the country," says Melissa Corken, executive producer of the awards.

Thirty awards, based on sales figures supplied to the International Federation of the Phonographic Industry, were presented.

Usher and OutKast each picked up three awards. Usher—who opened the show with "Yeah!"—earned trophies

for the world's best male artist, pop male artist and R&B artist. OutKast was named the world's best group, pop group and rap/hip-hop artist. Big Boi of OutKast performed new single "Ghetto Musick" with Patti LaBelle.

Another top winner was Norah Jones, who garnered awards for world's best female artist and pop female artist.

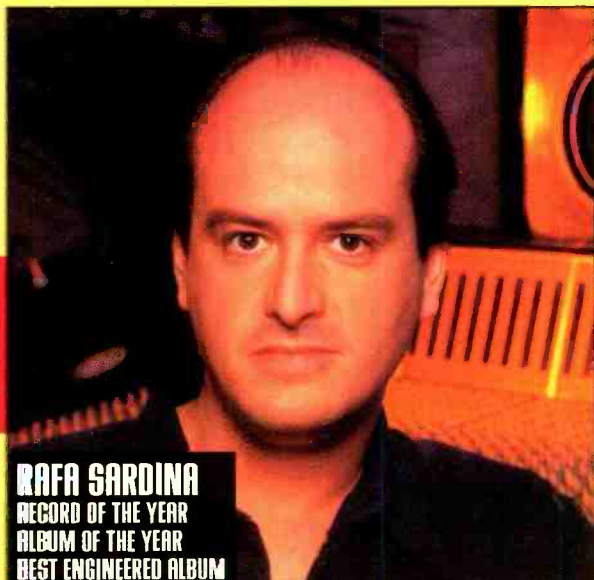
Celine Dion, also a performer on the telecast, received the Diamond Award in recognition of worldwide shipments of more than 100 million albums.

Clive Davis was honored with the outstanding contribution to the music industry award and was feted by a performing Whitney Houston.

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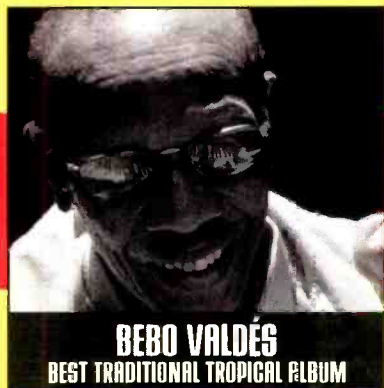
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BEST ROCK SONG "EYES"
EMMANUÉL DEL REAL
SONGWRITER (CAFÉ TACUBA)
BEST ALTERNATIVE MUSIC ALBUM
CAFÉ TACUBA



FERNANDO OSORIO
BEST TROPICAL SONG "RIE Y LLORA"



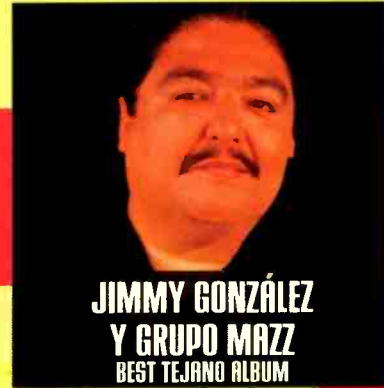
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Guitarist Johnny Ramone Dies Of Cancer At 55

BY TAMARA CONNIFF and TOM FERGUSON

Johnny Ramone, guitarist of New York punk pioneers the Ramones, died Sept. 15 at his home in Los Angeles after a five-year battle with prostate cancer. He was 55.

Ramone is the third of the quartet's original members to have died in the past four years. Vocalist Joey Ramone (born Jeffrey Hyman) succumbed to lymphatic cancer in 2001, while bassist Dee Dee Ramone (born Douglas Colvin) died from a drug overdose in 2002.

The fourth original Ramone, drummer Tommy (born Tom Erdelyi), gave up his instrument in 1978 to become the group's co-producer.

Johnny Ramone was born John Cummings Oct. 8, 1951, in Long Island, N.Y. A former construction worker, he was 22 when he first picked up a guitar. The Ramones formed in 1974 in Forest Hills, N.Y.

In an earlier interview, Cummings said he believed that rock'n'roll was about "songs and image," not musical training. In fact, he spent hours in front of the mirror working on his stance.

"That's the most important thing," he said. "I learned how to play after I got [the guitar] looking right on me."

Unlike many punks, Cummings did not overindulge in drugs and alcohol, and he was an outspoken Republican.

When the Ramones first started gigging around New York, Cummings was astounded by the audience's response to the band's rapid beats, buzzing guitars and under-three-minute songs. He recalled, "I said to Dee Dee, 'I can't believe

we're fooling these people! These people actually think we're good! Maybe we can fool everyone—maybe we can fool the whole country!"

The Ramones didn't have to fool anyone. The band became one of the leading lights of the nascent punk-rock movement centered at New York club CBGB in 1975-76, along with such names as the Patti Smith Group, Television and the Heartbreakers.

"Johnny had the guitar sound that launched a thousand bands," Sex Pistols bassist Glen Matlock tells *Billboard*. "Many bands tried to emulate it, but they never got it right."

The Ramones signed with Sire Records in 1976, and their self-titled debut became a blueprint for punk rock.

However, at that time, the media and music industry weren't prepared for punk. As a result, while "The Ramones Leave Home" (1976) and "Rocket to Russia" (1977) solidified the band as a punk icon, the albums failed to capture a mass audience.

"John kept things in control when they could have spun out of control very easily," says drummer Marky Ramone, who joined the band in 1978. "His legacy will live on in every band that has, is and always will be trying to duplicate the Ramones sound."

The Ramones recorded 21 studio and live albums. After two decades of punk rock, they played their final concert in 1996 in Los Angeles. Their music has influenced countless rock bands, including Soundgarden and Pearl Jam.

Cummings is survived by his wife, Linda, and his mother, Estelle Cummings.



Photo: Kevin Mazur/WireImage.com

'Chicago' Lyricist Fred Ebb Dies

BY CARLA HAY

NEW YORK—Famed songwriter/lyricist Fred Ebb died of a heart attack Sept. 11 at his home in New York. He was 71.

Ebb is best-known for co-writing such musicals as "Chicago" and "Cabaret" with his songwriting partner, John Kander. The duo's collaborations also included the stage musicals "Kiss of the Spider Woman," "Zorba" and "Woman of the Year."

Kander and Ebb won best score Tony Awards for "Cabaret," "Woman of the Year" and "Kiss of the Spider Woman." They also received best original song Academy Award nominations for "I Move On" from the 2002 movie musical "Chicago" and "How Lucky Can You Get" from the 1975 movie "Funny Lady." "I Move On" also received a Grammy Award nomination.

More recently, the 2004 comedy film "Connie and Carla" featured Ebb's co-penned tune "Maybe This Time."

Ebb also co-wrote the anthem "New York, New York" for the 1977 Martin Scorsese film of the same name. Frank Sinatra's version of the song made it one of Ebb's most famous tunes.

As a songwriter and TV producer, Ebb received several Emmy Awards for his work on TV specials, including 1993's "Liza Minnelli Live From Radio City Music Hall," 1976's "Gypsy in My Soul" and 1972's "Liza With a 'Z'."

Born in New York on April 8, 1933, Ebb attended New York University and Columbia University, where he earned a master's degree in English literature. His long partnership with Kander began in the 1960s.

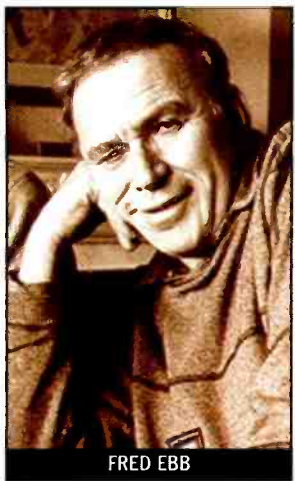
One of Kander and Ebb's first collaborations was the score to the short-lived 1965 musical "Flora, the Red Menace," starring Liza Minnelli, who went on to win a best actress Oscar for her role in the movie musical "Cabaret." Kander and Ebb's last Broadway musical together was 1997's "Steel Pier."

Before his death, Ebb and Kander were working on a number of projects, including a murder mystery musical called "Curtains" and a musical adaptation of Thornton Wilder's "The Skin of Our Teeth" called "Over and Over."

Craig Zadan, one of the executive producers of Miramax Films' "Chicago," tells *Billboard*, "Fred Ebb was the first person I ever met in the entertainment industry. I've known him for a very long time, and he was generous, kind and hilarious."

Miramax president of motion picture music Randy Spenlove adds, "It was wonderful to see 'Chicago' become a historic movie to be enjoyed for generations to come. Fred Ebb was unbelievably talented, and his contributions to music will never be forgotten."

Funeral services for Ebb were held Sept. 14. That night at 8 p.m., Broadway marquees were dimmed for one minute in Ebb's honor.



FRED EBB

NEWSLINE

THE WEEK IN BRIEF

Tim Prescott has been named executive VP/chief marketing officer for Sony BMG Music Entertainment. Prescott, who is based in New York and reports to Sony BMG CEO Andrew Lack, has the mandate of creating a "unified marketing approach" for Sony BMG artists and overseeing global marketing and release strategies for major acts.

Reporting to Prescott will be the existing Sony Music Entertainment international marketing team and its regional staff, as well as the current BMG global marketing group.

In addition to his role as chief marketing officer, Prescott will continue to oversee BMG's Japanese operation, BMG Funhouse, which is managed by company president Hide Tashiro.

Prescott most recently served as executive VP/chief marketing officer for BMG. Prior to that, he was the head of BMG's Asia Pacific region. **BRIAN GARRITY**

Universal Music Group got back into the black in the second quarter, thanks to cutting costs in marketing and overhead.

For the three months ended June 30, UMG generated operating income of 31 million euros (\$37.5 million) on sales of 1.09 billion euros (\$1.32 billion). This compares with a loss of 14 million euros (\$16 million) in the corresponding period last year, when sales were 1.07 billion euros (\$1.22 billion).

For the six months to June 30, UMG posted operating income of 15 million euros (\$17.2 million) vs. a loss of 42 million euros (\$48 million) in the same period last year. While UMG managed to post a 2% increase in sales in the second quarter, its first-half sales of 2.07 billion euros (\$2.5 billion) were down 5% from 2.17 billion euros (\$2.5 billion) last year.

The company says its cost reductions helped produce positive operating income that more than offset restructuring expenses of 34 million euros (\$41.1 million), an 18 million euro (\$21.8 million) impairment charge against music clubs in France and Britain and higher expenses associated with a reduction in the amortization period for the company's music and music publishing catalogs from 20 years to 15. **ED CHRISTMAN**

U2, Grandmaster Flash & the Furious Five, Randy Newman and the O'Jays are among the nominees for 2005 induction into the Rock and Roll Hall of Fame.

Grandmaster Flash & the Furious Five are the first representatives of rap to be nominated.

The Sex Pistols, the Stooges, Lynyrd Skynyrd and the late Gram Parsons—all previous nominees—remain on this year's ballot. Also on the list are the Pretenders, Buddy Guy, Wanda Jackson, the J. Geils Band, Conway Twitty and Percy Sledge.

Artists become eligible 25 years after the release of their first recording. A Hall of Fame Foundation committee nominates eligible artists, who are then voted on by an international body of about 700 music experts. Results will be announced in December, and the induction will take place next spring. **JONATHAN COHEN**

Koch Records on Oct. 5 will release a CD single of the parody song "This Land Is Your Land" by JibJab Media.

The tune, which updates Woody Guthrie's folk anthem with satirical lyrics mocking President Bush and his Democratic challenger, Massachusetts senator John Kerry, debuted earlier this year as the soundtrack to a Web-based animated short film, which is available as a stream from JibJab's Web site.

The CD single will retail for \$3.49. Koch also plans to make the cut available as a paid download via Apple Computer's iTunes Music Store.

The song was the subject of a legal dispute between JibJab and Ludlow Music, which owns the copyright to Guthrie's composition. The parties settled in August, agreeing that JibJab's version constituted an acceptable parody that did not infringe the copyright.

JibJab specializes in animation for use in marketing campaigns by entertainment and consumer-product companies. **TROY CARPENTER**

The Christian Music Trade Assn. has extended its deal with Nielsen Music. Nielsen Broadcast Data Systems and Nielsen SoundScan will continue to monitor contemporary Christian/gospel retailers and radio stations to provide sales data and airplay information.

Nielsen BDS monitors 46 North American Christian radio stations; Nielsen SoundScan gathers reports from 1,285 Christian retailers. The data is used to compile the *Billboard* Christian and gospel albums and singles charts.

"There's no question that the marketing information the Christian Music Trade Assn. enjoys through SoundScan and BDS have clearly spotlighted the vitality of the Christian market," says Rob Sisco, president of Nielsen Music and COO of Nielsen Entertainment's East Coast operations. **DEBORAH EVANS PRICE**

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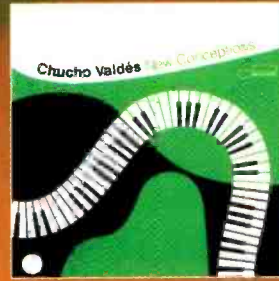
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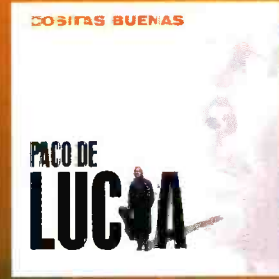
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Compromise Bill Strengthens Audit Rights

Good News For Artists

This summer, California enacted a new law, SB 1034, establishing a statutory set of basic recording-contract audit standards.

SB 1034, effective Jan. 1, 2005, affords recording artists some additional muscle to audit record companies, but there are many significant differences between the bill introduced by Sen. Kevin Murray, D-Los Angeles, in 2003 and the final law.

Advocates for recording artists can criticize the new law as a watered-down version of a bill originally containing tough sanctions against record companies that fail to properly account. However, SB 1034 does bolster the ability of artists to verify their earnings.

During the last two years, Murray held hearings on recording industry accounting practices in his capacity as chair of the Senate Select Committee on the Entertainment Industry. He concluded that record contracts usually contained one-sided auditing clauses, that auditing was prohibitively expensive for most artists and that there was, at the very least, "purposeful neglect on the part of record company accounting departments," resulting in many artists being "routinely underpaid royalties they are rightfully due."

Not surprisingly, all five major record companies vigorously contested Murray's conclusions, and the new law compromises much of the original bill. Yet, SB 1034 is a significant step in leveling the audit playing field between artists and record companies. Here's why:

1. SB 1034 Supersedes Contractual Restrictions: Notwithstanding any contractual restrictions to the contrary, SB 1034 affects all recording agreements subject to California law. Further, SB 1034 defines "royalty recipients" in a way that should include and benefit record producers.

2. Royalty Recipients Get an Annual Right to Audit: SB 1034 entitles recording artists to annually audit record companies. The artist must request an audit within three years after the end of a royalty earnings period, and a particular statement can only be audited once.

Since recording contracts usually include an annual right to audit, codifying this right is hardly groundbreaking. But most recording contracts limit the audit right to two years (or less) from the date a royalty statement is rendered, and SB 1034's three-year audit period is more artist-friendly.

However, SB 1034's audit window isn't suspended by a record company's failure to render a royalty statement. And recording agreements usually include an artist-

unfriendly clause deeming a statement rendered and received within 90 days following the close of an earnings period—even if the statement wasn't sent—unless the artist notifies the label of its failure to account.

SB 1034 doesn't address a label's failure to timely account, and its clock starts running regardless of whether a royalty statement was ever sent. Accordingly, artists and their representatives should continue calendaring statement dates and promptly notify labels of tardiness.

Taking Issue

By Michael R. Morris



3. The Right to Choose an Auditor Is Significantly Strengthened: SB 1034 lets an artist engage a qualified royalty auditor, regardless of whether that particular auditor is auditing the same record label for other artists. Most recording agreements prohibit this.

Given the finite number of experienced royalty auditors, this provision is an important pro-artist development.

Equally artist-friendly is SB 1034's provision allowing artists to hire auditors for a "contingency fee." Since many artists are otherwise unable to afford an audit at hourly rates, they should welcome this development.

PROVISIONS AXED FROM BILL

Let's look at what was deleted from Murray's original bill:

1. SB 1034 originally penalized a record company that failed to pay more than 10% due in royalties by making the label pay audit costs, including auditor and legal fees, and interest on unpaid royalties.

The label would also have faced a stiff penalty equaling three times the amount of royalties exceeding a 10% underpayment. Moreover, if a label failed to pay more than 20% due in royalties, the artist could rescind the record contract.

2. SB 1034 originally entitled auditors to get a label's actual manufacturing and related records. Why is this important? Because an auditor's job would be streamlined by knowing how much product was made, what sales were unaccounted for, what the label characterized as nonroyalty units (i.e.,

"freebies") and the label's physical and perpetual inventory.

Also failing to make the final version of SB 1034 were provisions letting multiple artists on a label have one auditor concurrently audit for all of them and a section compelling mandatory arbitration of unresolved audit disputes (in lieu of usually more expensive and prolonged court litigation), with attorneys' fees being awarded if the arbitrator determined royalties were owed.

3. SB 1034 originally incorporated a novel—and extreme—section making a label's contractual duty to pay royalties also a "fiduciary duty."

This would have created a "moral right" in favor of the artist (in addition to a contractual right) to receive timely and accurate royalty statements. Further, it would have obligated record companies to act in the best interest of artists (analogous to the fiduciary duty owed by an agent or lawyer to a client).

FIRST DO NO HARM

In his summary of the hearings, Murray commented that the five major label conglomerates' denial of any wrongdoing when confronted with auditors' accusations that all royalty statements underreported royalties due artists reminded him of tobacco executives swearing before Congress that they did not believe tobacco was harmful to people's health.

This may be an extreme analogy. But if systemic underreporting of royalties has not exactly been declared carcinogenic, the endemic nature of the problem and the perceived lopsidedness of the relative bargaining positions of labels and artists were sufficient for California to pass a law incorporating material auditing rights into recording agreements of all labels doing business in the state.

The more sweeping—and severe—provisions for royalty underreporting failed to make the final law. However, SB 1034's passage, in conjunction with the heightened visibility of record industry accounting and contractual practices resulting from Murray's hearings (and other state actions, like the recent settlement between major labels and New York State Attorney General Eliot Spitzer due to the labels' failure to pay nearly \$50 million in purportedly "unclaimed royalties") should bode well for artists seeking a fairer royalty shake.

Michael R. Morris is president of the California Copyright Conference and managing partner of Los Angeles law firm Valensi, Rose, Magaram, Morris & Murphy.

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Keith Urban

New Set 'Be Here' Gets A-List Treatment

BY PHYLLIS STARK

NASHVILLE—If you had asked people in the country music industry during the past few years which artist they believe is primed for top-tier success, more often than not their answer would have been "Keith Urban."

Clear Channel Communications regional VP of programming Clay Hunnicutt calls Urban "one of the top candidates for the next level of superstardom. He has the complete package—looks, style and the music to go with it."

It's no surprise then that executives at Urban's label, Capitol Records Nashville, are hoping his new album will finally propel him into the stratosphere, alongside Toby Keith and Kenny Chesney. The album, "Be Here," is due Sept. 21.

Capitol Records VP of sales Bill Kennedy puts the album's importance to the label into perspective when he says, "We're treating it as we would a Garth [Brooks] record. It's as big a priority as I've seen here since the last Garth record."

The past few weeks have been good indicators of Urban's success.

The album's first single, "Days Go By," is in its second week at No. 1 on the *Billboard* Hot Country Singles & Tracks chart. And in August Urban was nominated for a Country Music Assn. award for male vocalist of the year, alongside the format's A-listers.

Urban says he was awestruck by the CMA nomination. "I still somehow feel like I should be [carrying] a little hand towel and a tray, asking [the other nominees], 'Can I freshen your drink?'"

The new album follows his double-platinum "Golden Road," which remains in the top 15 on the *Billboard* Top Country Albums chart 101 weeks after its release.

"Be Here," produced by Urban and his

(Continued on page 53)



Photo: Andrew Southan

Usher, West, OutKast Top Noms In AMAs

Usher, Kanye West and OutKast are the top nominees for the 32nd annual American Music Awards.

Usher received four nominations, including favorite pop/rock male and favorite album ("Confessions"). West and OutKast garnered three mentions each.

West's noms include favorite rap/hip-hop artist and favorite new artist, while OutKast's include favorite rap/hip-hop album ("Speakerboxxx/The Love Below") and favorite rap/hip-hop band, duo or group.

Acts with two nods include Jessica Simpson, Kenny Chesney,

Prince, Alicia Keys, Sheryl Crow, Martina McBride, Jay-Z and Norah Jones.

The show, produced by Dick Clark Productions, will air live Nov. 14 on ABC from Los Angeles' Shrine Auditorium. Jimmy Kimmel will host.

A total of 19 awards will be presented. Nominees are selected from data provided by Nielsen Broadcast Data Systems and Radio & Records.

COLLECTING THEMSELVES: Four years since its last studio album, Collective Soul returns Nov. 16 with "Youth."

The album is the first on the group's new ADA-distributed label, El Music Group.

Collective Soul parted ways with

The Beat™



By Melinda Newman
mnewman@billboard.com



Atlantic in 2001 and has been dormant other than releasing a greatest-hits set that year.

"We knew we wanted to take a year off, but we didn't intend to take this much time off," lead singer/songwriter Ed Roland admits.

As the band watched the major labels go through cataclysmic

(Continued on page 14)

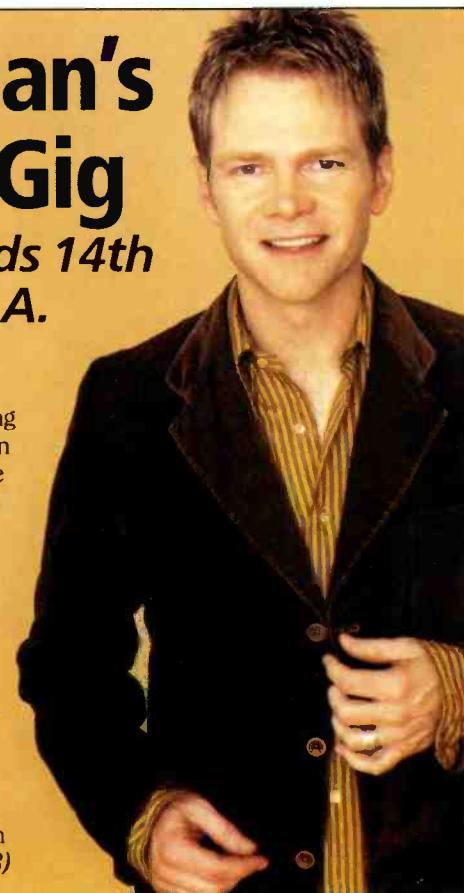
Chapman's 'New' Gig Artist Records 14th Album In L.A.

BY DEBORAH EVANS PRICE

NASHVILLE—After creating 13 albums and winning an unprecedented 47 Dove Awards, it might seem as though life as a Christian recording artist has become routine for Steven Curtis Chapman.

However, Chapman says he never lacks for inspiration. While writing and recording his 14th studio album, the artist experienced a creative renaissance. The result is "All Things New," out Sept. 21 on

(Continued on page 63)



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Hip-Hop Artists Swim With 'Shark'

DreamWorks Pictures hit the jackpot this year with "Shrek 2," and the studio will likely score big with its next animated film, "Shark Tale," which arrives Oct. 1 in U.S. theaters. The movie features the voices

of such stars as **Will Smith, Renée Zellweger, Robert De Niro, Jack Black, Angelina Jolie and Ziggy Marley.**

The "Shark Tale" soundtrack (due Sept. 21 on DreamWorks/Geffen

Records) is also expected to be a big seller. The first single is a cover of **Rose Royce's** "Car Wash" by **Christina Aguilera** featuring **Missy Elliott.** The song, which is currently climbing the Billboard Hot 100 Airplay chart, is heard throughout the movie.

At press time, the "Car Wash" video was set for release in late September. It will feature Aguilera and Elliott as animated fish characters, as well as live-action footage of them performing the song.

Almost all of the tracks on the album are previously unreleased. They include **Mary J. Blige** and **Smith** remaking **Cheryl Lynn's** "Got to Be Real" and **Sean Paul** teaming with **Marley** on a dancehall version of **Bob Marley's** "Three Little Birds."

Justin Timberlake and **Timbaland** pair up for "Good Foot," while **Ludacris** featuring **Bobby V.** and **Lil' Fate** collaborate on "Gold Digger."

Other songs include **D12's** "Lies

& Rumors," **Avant's** "I Can't Wait," **JoJo's** "Secret Love," **India.Arie's** "Get It Together," **the Pussycat Dolls'** "We Went As Far As We Felt Like Going," **Fan_3's** "Digits," **Lynn's** "Sweet Kind of Life" and

The label and film studio have teamed to cross-promote their releases.

Contests on **Cartoon Network** and **Nickelodeon** will offer the soundtrack as prizes. In addition, **Geffen** and videogame company **Activision** will team to offer coupons for the soundtrack and movie-themed PlayStation 2 and Xbox games.

Geffen's Internet marketing will target Web sites for artists who appear on the soundtrack. There are also plans for listening parties the week of the album's release on MSN and AOL.

IN BRIEF: The Hollywood Film Festival and Hollywood Awards will honor **Thomas Newman** as composer of the year. Newman will receive the award at an Oct. 18 ceremony at the Beverly Hilton Hotel in Beverly Hills, Calif.

Shelby Lynne will portray **Johnny Cash's** mother in the biopic "Walk the Line," also known as "Cash." **Joaquin Phoenix** has the lead role in the **Fox Searchlight** film, which is due next year.

OutKast's musical movie for **HBO Films** has the working title "Speakerboxxx" and is due in theaters next year (Movies & Music, March 13). The soundtrack will be OutKast's next album. Director **Bryan Barber** has directed multiple OutKast videos, including the award-winning "Hey Ya!" clip.

Former **Velvet Underground** member **John Cale** will score "About Face," an independent documentary from **Steveland Films** about Jewish refugee sol-

(Continued on page 16)

Movies & Music

By **Carla Hay**
chay@billboard.com



Hans Zimmer's instrumental track "Some of My Best Friends Are Sharks."

The set is heavy on hip-hop and pop because "the demographics we're going for are kids and their mothers," Geffen marketing director **Gita Williams** says.



Photo: Theo Wargo/WireImage.com

AGUILERA, LEFT, AND ELLIOTT, BRINGING BACK "CAR WASH" FOR "SHARK TALE"

The Beat

Continued from page 13

changes ("We didn't even know who to shop material to at times," Roland says), it made a record, scrapped it after Roland decided that the fans "deserve better" and made a new album during the last six months.

Even though there were major labels eager to talk to the band, which scored seven No. 1s on the *Billboard* Mainstream Rock chart between 1994 and 1999, Roland says, "We knew how the conversations were going to go, because we had been at a major label for so long. We understood the politics and the monetary side of it.

I'm not here to say major labels are evil, but I would like to say that they aren't necessary in some cases, like ours, where we have a solid fan base."

Additionally, he points out that most of the group's support team comes from major labels: Previous **Maverick** exec **Fred Croschal** is running **El Music**, while former **Atlantic** senior VP of promotion **Danny Buch** has been hired to handle radio.

First single "Counting the Days" does not officially go for adds until Sept. 21, but it is already getting play on 18 stations.

Mosaic Media Group's **Scott Welsh** manages **Collective Soul**.

CHANGES: **Patti Conte** has been named to the newly created position of senior VP of communications for

Virgin Records. Based in New York, Conte reports to executive VP of marketing **Randy Miller.** She was formerly senior VP of media and artist relations for **Atlantic Records.**

As first reported Sept. 7 on billboard.biz, **Geffen Records** has named **Jim Merlis** head of press, effective Oct. 1. Merlis, who will relocate from New York to Geffen's Santa Monica, Calif., headquarters in June 2005, replaces **Lillian Matulic**, who has exited as Geffen's senior VP of publicity. Merlis will report to **Interscope Geffen A&M** head of marketing **Paul Kremen.**

Merlis will sell his share of indie publicity firm **Big Hassle** to his partner **Ken Weinstein.** Big Hassle clients include **the Strokes, the Libertines** and **Incubus.**

Highlights Of The Fall Season, Part Two

Following in the footsteps of the last edition of Classical Score, here are five more albums sure to make a splash this fall.

HILLIER'S BALTIC: Following up on a highly acclaimed first volume of choral music from Baltic nations, **Paul Hillier** and the **Estonian Philharmonic Chamber Choir** offer "Baltic Voices 2" (**Harmonia Mundi**), released Aug. 10.

The album features works by **Urmis Sisask**, **Toivo Tulev**, **Per Norgard**, **Galina Grigorjeva** and **Alfred Schnittke**. (The Tulev and Grigorjeva are first recordings.)

"It's great to have the overlooked music of northeastern Europe on the musical map, and no surprise at all that it's the omnivorous Paul Hillier who's doing it," raves **John Schaefer**, host of "New Sounds" and "Soundcheck" on noncommercial radio station **WNYC-FM** New York.

BARBER, PRICE, IS RIGHT: "Leontyne Price and Samuel Barber in Concert," released this month on the independent **Bridge Records**, is a truly historic issue. This 1953 Library of Congress recital features the world premiere of **Samuel Barber's** "Hermit Songs" as

well as the music of **Faure**, **Poulenc** and **Henri Sauguet**.

"It's a very important release for two reasons," says **Dave Hurwitz**, executive editor of **classicstoday.com**. "It includes the entire recital; **RCA**

Classical Score
By **Anastasia Tsioulcas**
atsioulcas@billboard.com



previously released just bits of it. This disc also includes very rare recordings of **Barber** singing and accompanying himself in 12 songs recorded in 1938. He had a lovely voice, so this should be very special."

HOPE RISES: British violinist **Daniel Hope's** star just keeps rising. On Sept. 14, **Warner Classics** released his cross-cultural "East Meets West" disc, featuring the world-premiere recording of **Schnittke's** 1955 Violin Sonata, as well as the music of **Ravel**, **de Falla**, **Bartok** and **Ravi Shankar**. Along with his solo career, Hope is now a member of the famed **Beaux Arts Trio** (**Classical Score**, Aug. 14, 2004), which on the same date releases the **Dvorak** and **Mendelssohn** Piano Trios (also on **Warner**).

"We're co-promoting these two releases," says **Adam Crane**, manager of classics and jazz for **Warner Strategic Marketing Group**. "Our sales team will target the world-music market as well as classical, and we'll focus on online media as well as doing radio buys."

COSTELLO'S CLASSICAL CREATION: **Elvis Costello's** orchestral piece "Il Sogno," played by the **London Symphony Orchestra** and conducted by **Michael Tilson Thomas**, will bow Sept. 21 on **Deutsche Grammophon**, the same day his latest pop album is issued on **Lost Highway**.

Reception to the iconoclast's latest foray into classical music has been decidedly mixed, but this recording is attracting a lot of attention nonetheless. "It is something that likely wouldn't interest a regular consumer of symphonic music, and Costello fans will buy it mostly just to have it," critic/composer **Daniel Felsenfeld** says. "But it certainly has incited industry buzz."

SPAGHETTI EASTERN: **Sony Classical** will release "Yo-Yo Ma Plays Ennio Morricone" Oct. 12. The superstar



YO-YO MA: A TRIBUTE TO MORRICONE

cellist pays tribute to the celebrated composer of such film scores as "Cinema Paradiso," "The Mission" and "The Good, the Bad and the Ugly."

"I can't stress enough how excited we are about this title," says **Mike Lee**, classical music buyer for **Borders Books & Music**. "This album reaches out not just to his fans but to wider audiences as well. We're planning a huge, long-term campaign."

On Sept. 7, Sony also issued a **Yo-**

Yo Ma compilation, "The Dvorak Album," in honor of the composer's death centennial this year.

GRAMOPHONE'S FIRST ROUND: **Gramophone Magazine** recently announced the six winning recordings for this year's **Gramophone Awards**: **Mozart's** opera "The Marriage of Figaro," conducted by **Rene Jacobs** (**Harmonia Mundi**); **Orlando Gibbons' "Consort for Viols,"** played by **Phantasm** (**Avie**); **Arnold Bax's** complete symphonies, played by the **BBC Philharmonic** and conducted by **Vernon Handley**; **Gerard Souzay's "French Song Recital"** album (**Testament**); pianist **Leif Ove Andsnes** playing the **Grieg** and **Schumann** piano concertos (**EMI**); and **Vivaldi's "Vesperi Solenni,"** played by the **Concerto Italiano** and conducted by **Rinaldo Alessandrini** (**Naïve Opus 111**).

These six discs are now short-listed for the record of the year award, which will be announced Oct. 1. In a new twist to the awards process, six British celebrities have been tapped to champion these recordings this month in a major U.K. retail and press campaign.

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To register call 310-553-6644 (ext.0).

ABA FORUM ON THE ENTERTAINMENT AND SPORTS INDUSTRIES

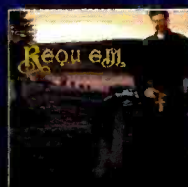


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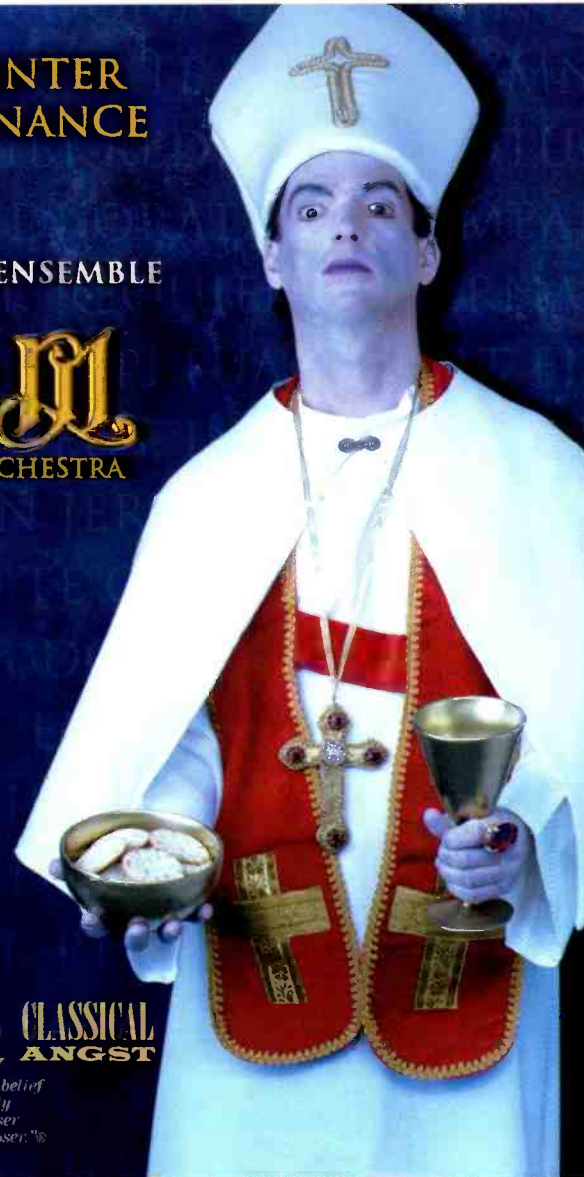
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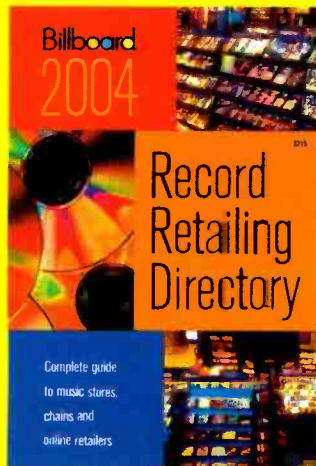
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Music

Haddon's New Verity Set Off To A 'Good' Start

Since launching a music ministry at the age of 16, **Deitrick Haddon** has steadily built a fan base with more than a half-dozen indie albums and countless live performances.

After debuting on **Verity Records** with "Lost and Found" in 2002, Haddon's career has continued to accelerate. His new album, "Crossroads," debuted at No. 1 on the *Billboard* Top Gospel Albums chart in the Sept. 11 issue. This week, the set is No. 3.

Haddon attributes the album's strong initial sales to the single "God Is Good."

"We were on the right song out of the gate," he says. "'God Is Good' is a feel-good song, and radio was ready for it."

He also credits his success to "teamwork" with his label. "Everybody at Verity Records, from marketing to promotions, and everybody in the **BMG** system is just excited," he says. "Everybody was just going after

life, I've had to make some hard decisions, and my music is just a reflection of where I am."

Since the release of his previous record, the Detroit native has relocated to Tampa, Fla. "That was a part of my crossroad, to take that journey," Haddon says. "I was really grounded in Detroit, so that was a journey... It turned out to be a great move for me."

Since his move, Haddon began attending Without Walls International Church, which has about 25,000 members and is the second-fastest-growing church in the country, according to Haddon. He spent about a year as a youth pastor before being elevated to associate pastor.

Haddon balances his church work with touring, writing and recording. His music and church lives collided in the studio when pastor **Paula White** joined him on the track "Walls Are Tumbling," in which he says she is "preaching like crazy."

Another guest on "Crossroads" is gospel legend **Rance Allen**. "He's like the godfather of gospel music," Haddon says. "He came down one day and knocked it out in 10 minutes, literally did it in one take. It was an honor [to have] him sing on the record with me. I grew up listening to Rance. I really learned how to sing [by listening to] him. So to have him on my record is really wonderful."

In addition to a promotional tour surrounding the album's release, Haddon performed at a special **BMI** tribute to the Rev. **Al Green** that also featured **OutKast**, **Kanye West** and **R. Kelly**. Haddon has also taped a special to be aired this fall on **BET**, and he

plans to hit the road in support of "Crossroads."

JONES GANG BACK IN ACTION: **Bobby Jones** recently began taping new episodes of his Sunday-morning **BET** program, "Bobby Jones

In The Spirit™

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



Gospel," in Washington, D.C., with some new personnel. **Genevieve Nixon** has been named producer, and **Shelia Frazier** is the new talent coordinator. Former producer **Tia Smith** and former talent coordinator **Joyce Coleman** have exited. **Monica Butler** and **Nichelle Newsome** return as production associates along with **Carla Reed**. **Merdean Gales** returns as new-artist presenter.

The new season of shows will feature a lineup that includes **Yolanda Adams**, **Vickie Winans**, **John P. Kee**, **Fred Hammond**, **Hezekiah Walker & the Love Fellowship Choir**, **Candi Staton**, **Mom Winans**, **BeBe Winans**, the **Williams Brothers**, pastor **Shirley Caesar**, **Dottie Peoples**, **Smokie Norful**, **Kierra Sheard**, **Karen Clark Sheard**, **Bishop T.D. Jakes**, **Tye Tribett**, **Vanessa Williams** and **Rizen**.

Each show will feature the **Nashville Super Choir** with **Derrick Lee** as music director and featured vocalists **Ann McCrary**, **Lawrence Thomason**, **Lydia Wright**, **Leanne Faine**, **Denise Tichenor**, **Rose Collier**, **Blanche Gaines**, **Everett Drake**, **Edward Jenkins**, **Jamar Carter** and **Lewis Cross**.



HADDON: CULTURE AT A 'CROSSROADS'

a No. 1. If you set a goal and everybody works for the same goal, [you] can get it."

In addition to gospel radio, "God Is Good" is garnering airplay on R&B/hip-hop stations.

Haddon feels mainstream programmers are becoming more receptive to gospel music. "They are ready for it. The time is right," he says. "People want a message of hope and peace. Gospel music is a way they can get good music and a good feeling. We are at a place now that radio is more accepting [of this music]."

Haddon says the album's title not only refers to people making personal decisions but also represents what is happening in today's culture. "I believe in our society that's where our generation is," he says. "We are on the eve of voting for a new president. We are at a crossroads."

The title also has personal connotations for the artist. "In my personal

Movies

Continued from page 14

diars who fought alongside U.S. and British troops in World War II. Cale is also working on his first screenplay, "Everybody Had a Camera," which is primarily based on **Andy Warhol's** Factory years in the 1970s.

On Oct. 5, **Rhino Records** releases the soundtrack to "Around the Bend," featuring music from composer **David Baerwald** and tracks from **Bob**

Dylan ("On the Road Again") and **Leon Russell** ("Roll Away the Stone," "A Song for You"). Other songs include **Nilsson's** "Daddy's Song," **Fleetwood Mac's** "Hi Ho Silver" and **Warren Zevon's** "Carmelita." **Warner Independent Pictures** will release the film Oct. 8 in U.S. theaters. It stars **Michael Caine**, **Christopher Walken** and **Josh Lucas**.

In other Rhino news, the company has pushed back the release of the "Ray" soundtrack to Oct. 19. The **Universal Pictures** film starring **Jamie Foxx** as the late **Ray Charles** is due Oct. 29 in U.S. theaters (Movies & Music, July 3).

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Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA/RMG

300,000 SPINS

Burn/ **Usher** /LAFACE/ZOMBA
Rock Your Body/ **Justin Timberlake** /JIVE/ZOMBA
My Immortal/ **Evanescence** /WIND-UP
White Flag/ **Dido** /ARISTA/RMG
Just Another Day In Paradise/ **Phil Vassar** /ARISTA
Where The Party At/ **Jagged Edge** /COLUMBIA
Crazy For This Girl/ **Evan And Jaron** /COLUMBIA

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If I Ain't Got You/ **Alicia Keys** /J RECORDS
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Confessions Part II/ **Usher** /LAFACE/ZOMBA
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Times Like These/ **Foo Fighters** /RCA
Who's Your Daddy/ **Toby Keith** /DREAMWORKS
Why Can't I/ **Liz Phair** /CAPITOL

100,000 SPINS

Dip It Low/ **Christina Milian** /DEF SOUL/DEF JAM/IDJMG
Move Ya Body/ **Nina Sky** /NEXT PLATEAU
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On Fire/ **Lloyd Banks** /INTERSCOPE
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Paint Me A Birmingham/ **Tracy Lawrence** /DREAMWORKS
I Like That/ **Houston Feat. Chingy, I-20 & Nate Dogg** /CAPITOL
Long Black Train/ **Josh Turner** /MCA
Feelin' Way Too Damn Good/ **Nickelback** /ROADRUNNER
Say Yes/ **Floetry** /DREAMWORKS
Jesus Walks/ **Kanye West** /ROC-A-FELLA/DEF JAM/IDJMG
Invisible/ **Clay Aiken** /RCA
The Anthem/ **Good Charlotte** /EPIC

50,000 SPINS

Goodies/ **Ciara Feat. Petey Pablo** /LAFACE/ZOMBA
My Place/ **Nelly Feat. Jaheim** /DEREITY/FO REAL/UNIVERSAL
She Will Be Loved/ **Maroon 5** /OCTONE/J RECORDS
Breaking The Habit/ **Linkin Park** /WARNER BROS.
Girls Lie Too/ **Terri Clark** /MERCURY
She Thinks She Needs Me/ **Andy Griggs** /RCA
Float On/ **Modest Mouse** /EPIC
My Happy Ending/ **Avril Lavigne** /ARISTA
Diary/ **Alicia Keys** /J/RMG
How Come/ **D12** /SHADY
Duality/ **Slipknot** /ROADRUNNER
So Sexy/ **Twista Feat. R. Kelly** /ATLANTIC
Talk Shows On Mute/ **Incubus** /EPIC
Let's Get It Started/ **Black Eyed Peas** /A&M
Save A Horse (Ride A Cowboy)/ **Big & Rich** /WARNER BROS.
Don't Take Your Love Away/ **Avant** /Geffen
Days Go By/ **Keith Urban** /CAPITOL
Word Of God Speak/ **Mercy Me** /INC/CURB
Hey Good Lookin'/ **Jimmy Buffett** /RCA/MAILBOAT
Until The Day I Die/ **Story Of The Year** /MAVERICK/REPRISE
Disculpe Usted/ **Los Humildes** /BMG
Everybody Wants To Be Like You/ **Snow** /VIRGIN
If I Can't/ **50 Cent** /INTERSCOPE
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Touring

A BILLBOARD SPECIAL REPORT

ArenaNetwork Gives Indie Venues Clout Open Communication, Proactivity Key

BY RAY WADDELL

How do independent venue managers compete against the clout of large concert venue chains?

For the past six years, some have turned to ArenaNetwork.

An alliance of independent venues, ArenaNetwork has grown to include more than 40 arenas since it formed in May 1998.

The organization's Web site, arenanetwork.net,

concisely describes its goals: "To use our collective knowledge, market position, resources and relationships to improve the number and profitability of events we host annually."

The organization "is about open communication and being proactive," says Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif.



ArenaNetwork debuted with the purpose of providing information to its members and facilitating networking among them to collectively boost bookings.

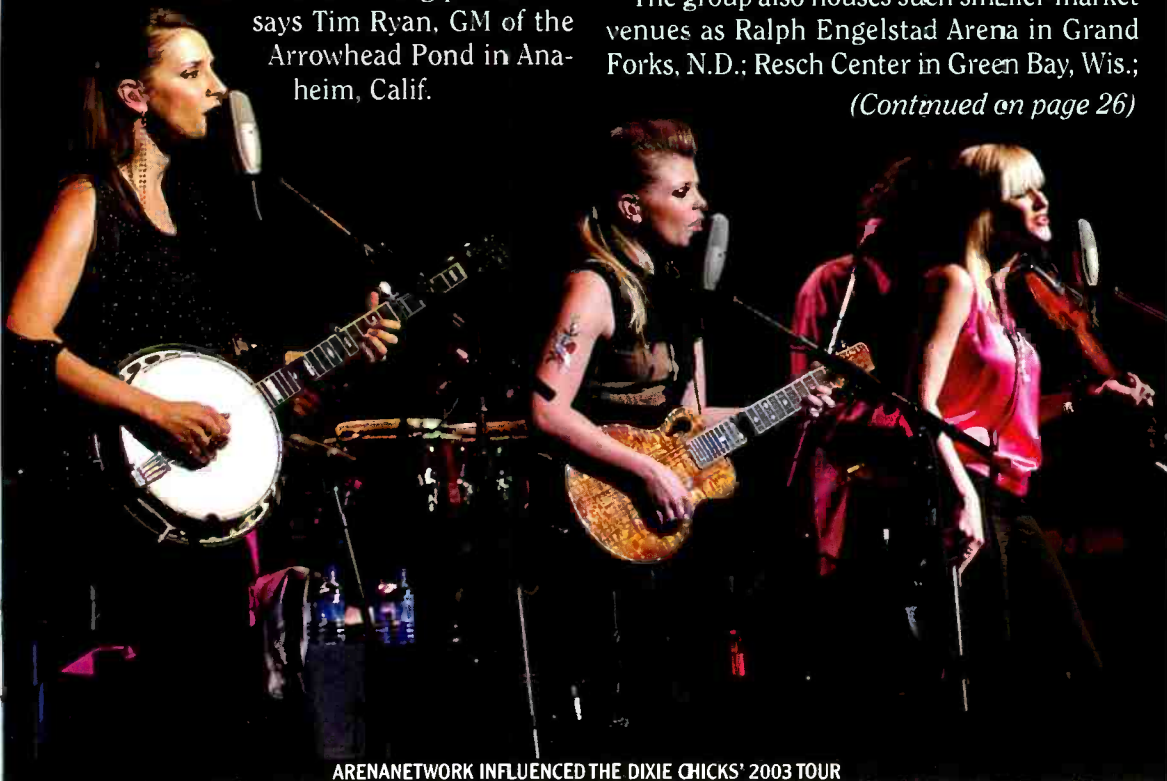
John Meglen and Paul Gongaware—now co-presidents of Concerts West, a subsidiary of national concert promoter AEG Live—were major factors in the early development of the group.

For more than five years industry vet Brad Parsons has served as executive director of ArenaNetwork, overseeing a Los Angeles-based staff of four.

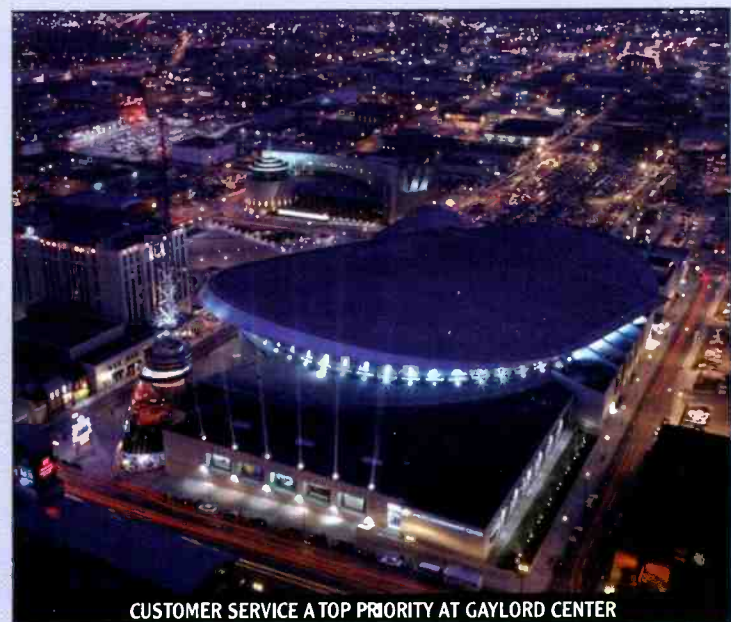
ArenaNetwork boasts a membership that includes major-market venues like MCI Center in Washington, D.C.; Staples Center in Los Angeles; Philips Arena in Atlanta; and American Airlines Center in Dallas.

The group also houses such smaller-market venues as Ralph Engelstad Arena in Grand Forks, N.D.; Resch Center in Green Bay, Wis.;

(Continued on page 26)



ARENANETWORK INFLUENCED THE DIXIE CHICKS' 2003 TOUR



CUSTOMER SERVICE A TOP PRIORITY AT GAYLORD CENTER

Customers Come First

BY RAY WADDELL

The artist loved playing the building. The promoter got a big payday. The venue manager says the show went great.

What about the folks who fill the seats?

Satisfied customers are increasingly important to a venue's success, and many managers say keeping them that way is one of their most important jobs.

"We do surveys of customers at every single event we do," says Mike Wooley, assistant GM at the Gaylord Entertainment Center in Nashville. "We ask them everything from 'How was parking?' and 'How were you greeted at the door?' to questions about the cleanliness of the building, the food service and the merchandising. We take all of our different facets of the operation and ask people to rate their experience."

"The quality of customer service has risen with the quality of arenas," says Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif. "People walking into a \$250 million arena [today] have a much higher expectation of service than someone might have had in the mid-1970s. And once the bar has been raised, none of us can really afford to go backward."

The issue of customer service was important enough to become the focus of a session during the recent International Assn. of Assembly Managers convention in Reno, Nev.

The packed session "Raising the Bar in Guest Relations" was conducted by Ruby Newell-Legner, a speaker who specializes

(Continued on page 29)

Arena Theaters Small But Nice

Venues Invest To Ensure The Days Of The 'Cut-Down' Arena Are Over

BY RAY WADDELL

Don't call any of the members of the Arena Network Theatre Group "cut-down arenas."

The ANTG, a spinoff of ArenaNetwork, works to create consistency and positioning for the theater-within-an-arena concept. Some 25 arena theaters participate, and the number is growing.

"We never use the 'c' word," Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif., says of the term.

The 8,400-seat Theatre at the Pond opened more than a year ago with about a \$500,000 price tag. "It has already paid for itself," Ryan

says. He adds that in 2004, a similar number of artists played 6,000- to 8,000-seat venues as those who played full-arena setups.

Just throwing up curtains behind the arena bowl is not enough, Ryan stresses. "We have very specific guidelines [within ANTG] to make sure this is never done as a cut-down arena," he says. "The cut-down days are over. We want a consistent experience from arena theater to arena theater.

"It's up to us to make it viable," Ryan continues. "And the agents have supported it, as long as it's done right." Such acts as Matchbox Twenty and Alejandro Sanz have been booked at the Theatre at the Pond.

One of the more successful theater/arena ventures has been the Theater of the Clouds at the Rose Quarter in Portland, Ore.

"We were one of the first venues to do more than just hang a curtain across the back of the stage to cut down the arena," says Jay Isaac, senior VP of sales and marketing for the Rose Quarter complex. "We spent a lot of money on our programmable acoustic ceiling—what we call an 'acoustic cloud'—plus full curtaining to accommodate audiences of as few as 2,000 to as many as 6,500 in an intimate theater setting."

The Theater of the Clouds was part
(Continued on page 28)



THE THEATRE AT THE POND AT ANAHEIM'S ARROWHEAD POND ARENA HAS ALREADY 'PAID FOR ITSELF'

ArenaNetwork Theatre Group

Location	Venue	Capacity
Anaheim, Calif.	The Theatre at the Pond	7,500-8,400
Champaign, Ill.	University of Illinois Theatre	1,500-5,000
Charlotte, N.C.	The Theatre at Bobcats Arena	4,000-7,000
Cleveland	Gund Theater	3,000-7,000
Colorado Springs, Colo.	The Theatre at World Arena	3,500-8,700
Columbus, Ohio	Value City Theatre	4,000-5,845
East Lansing, Mich.	Breslin Theatre	4,000-7,000
East Rutherford, N.J.	Continental Airlines Theatre	4,000-8,000
Green Bay, Wis.	The Theatre at Resch Center	4,000-7,000
Greenville, S.C.	Pepsi Pavilion	5,500-6,900
Las Vegas	Ultimate Theater	3,500-3,725
Memphis	The Theatre at FedEx Forum	4,000-7,000
Miami	Waterfront Theatre	3,000-5,800
Nampa, Idaho	Idaho Center Theater	1,000-5,000
Nashville	Music City Theater	5,145
Omaha, Neb.	Qwest Center Theatre	5,600
Portland, Ore.	Theater of the Clouds	3,000-6,000
Raleigh, N.C.	Moonlight Theatre	5,400-10,000
Sacramento, Calif.	The Theatre at ARCO Arena	3,500-6,500
Salt Lake City	NuSkin Theatre	4,000-7,000
San Antonio	The Theatre at SBC Center	3,000-8,000
San Jose, Calif.	The Theatre at HP Pavilion	4,500-8,500
Spokane, Wash.	Star Theatre	5,900
St. Louis	Concert Club	4,800
St. Paul, Minn.	The Theatre at Xcel Energy Center	3,000-7,500
State College, Penn.	Bryce Theatre	2,500-6,300
Tallahassee, Fla.	Center Theatre	2,400-4,000
Toronto	The Theatre at Air Canada Centre	3,200-6,500
Winston-Salem, N.C.	Joel Coliseum Theatre	5,839

Members as of Aug. 1, 2004.

Agents Discover 'Lost Cities'

Creative Routing Brings Artists Into Less-Frequented Markets

BY RAY WADDELL

Across the United States, "lost cities" are becoming increasingly viable touring markets.

In recent years, venues that are off the beaten path have created networks for exploring new routing and revenue solutions.

The idea of linking these secondary arenas in a routing configuration dates back to 1985, when Jim Walczak was GM at the Casper (Wyo.) Events Center. Long before there was an ArenaNetwork, a consortium of arenas called West Tours was formed to not only stay informed about upcoming tours but also to buy shows.

"The concept was that money from Casper [Wyo.], Billings [Mont.] or Fargo [N.D.] would spend just as well as money from Denver or Salt Lake City," recalls Walczak, now a founding member of event production/consultant firm EventPro.

"We had 18 buildings in West Tours," Walczak says, "and 12 of the 18 buildings could buy and promote tours themselves, which was fairly revolutionary for the time.

"Promoters considered us a threat, because we wanted to buy talent. But I told them [that] all we're trying to do as responsible building managers is make sure our buying public gets its fair share of entertainment."

MORE PROMOTER INTEREST

Walczak notes that West Tours worked to the degree that it got more promoters interested in out-of-the-way markets. In 1998, he rekindled the concept when he became manager of Rushmore Plaza Civic Center in Rapid City, S.D.

According to Walczak, the problem at Rapid City was the building was not attracting its fair share of events because it did not have a

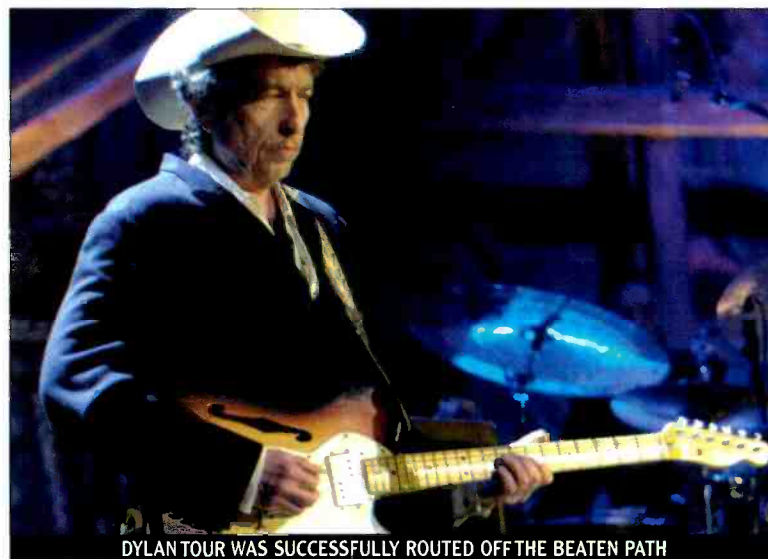
marketing profile on a regional or national level.

"When you have a building in the middle of nowhere, you have to help agents connect the dots," he says. "It's a philosophy of strength in numbers."

So Walczak spearheaded an effort to group 18 venues in 10 states under the Lost Cities banner. The venues were all in markets routed fairly directly along a corridor from the upper Midwest to the Pacific Northwest. Among them were Nampa, Idaho; Billings; Rochester, Minn.; La Crosse, Wis.; and Yakima, Wash.

Advertising costs in trade publications were split among member buildings, and building specs and distances were kept on file.

"The idea was to collectively market ourselves as a viable routing tool for agents, managers and promoters," Walczak says. "The hook was '10 states, 18 venues,



DYLAN TOUR WAS SUCCESSFULLY ROUTED OFF THE BEATEN PATH

one routing solution."

The Lost Cities concept was different from ArenaNetwork, at least from what Walczak sees as ArenaNetwork's initial concept when promoters John Meglen and Paul

Gongaware, both of Concerts West, launched it in 1998.

"I believe their concept was to build buying power," Walczak notes. "Most of us in Lost Cities
(Continued on page 35)



“Cut-down”
is not in our vocabulary.

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What's Your Biggest Challenge?

Regulations, Security And The Competition Among Arena Managers' Concerns

BY RAY WADDELL

Billboard asks some key arena managers, "What is the single most challenging issue that you face today?"

JOHN GRAHAM

Associate athletics director, Frank Erwin Center/University of Texas, Austin

"Coping with and dealing with external regulations that require a response and modifications or adjustments to the operations. This includes continual [Americans With Disabilities Act] interpretations, life safety issues related to incidents that occur somewhere else and, of course, security issues related to terrorism.

"For example, we now have twice as many fire marshals working our events than we had before the Rhode Island fire [at the Station Club in West Warwick in 2003], even though our life safety systems are brand-new, state-of-the-art and certified.

"We now have to do background checks on all [employees]—including part-timers, so we are talking about hundreds of people—and if someone has a blemish, [there's] no hire. This makes it tough to fill some of our



GRAHAM: 'COPING WITH REGULATIONS'

facility crews.

"The rules in this area have changed and continue to change faster than in previous years. I think this is due to the mass and instant distribution of 'bad news' and everyone jumping to the CYA [cover your ass] side of the fence. It's just the way it is."

JOHN PAGE

Senior VP, Comcast-Spectacor; regional VP, Global Spectrum, Philadelphia

"The single most important factor for a building manager is generating revenue.

"We, as managers, have to be creative and make sure that we're programming our facilities and giving opportunities to our advertisers, premium seat holders and season ticket holders to continually enjoy our facilities and our events. Ultimately, that turns into dollars.

"We still need to manage our facility, use our resources, have a cus-

tommer service program, hire the right people and keep everybody focused on what's important to us [revenue]. So, in turn, our facilities are where people want to spend their entertainment dollar.



PAGE: 'GENERATING REVENUE'

"At Comcast-Spectacor, we're really looking forward to a new and creative opportunity for us this October. We are converting the Wachovia Spectrum into the largest, most interactive haunted Halloween experience [in] Philadelphia. We're calling it 'Nightmares on Broad Street.' We're working closely with Sudden Impact [Entertainment], who produced 'Madison Scare Garden' several years ago [at New York's Madison Square Garden].

"It's a terrific opportunity to incorporate new sponsor and marketing opportunities. Everyone we've spoken to is very excited about this new endeavor. The buzz is strong, and we anticipate a highly successful event.

"Our ribbon-slashing event and 'opening fright' is Oct. 7. Shows will run through Halloween night. In order to accommodate it, we're moving two Philadelphia Phantoms hockey games to the neighboring Wachovia Center."

(Continued on page 24)

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Challenge

Continued from page 22

HUGH LOMBARDI

GM, Gaylord Entertainment Center, Nashville

"There are so many issues, but a major one is continually booking quality events—both diversity and profitability—with the increased competition locally, regionally and nationally."

STEVE HYMAN

Executive director, the Mark of the Quad Cities, Moline, Ill.

"There are really two issues that go hand in hand, are of equal impor-

tance, and need to be addressed simultaneously.

"The rising costs to operate an arena



LOMBARDI: 'BOOKING QUALITY EVENTS'

must be offset by creating revenue from every possible aspect. These costs for the most part are out of our control, and they are major expenditure-line items. For example, my building insurance has gone from \$125,000 to \$400,000. The costs of natural gas and electricity are totally unpredictable and can double from one year to the next.

"Additionally, as each year goes by, capital replacement costs and maintenance costs increase. With this ongoing challenge we have to find and create income streams. Those center around event creation. That can be a direct purchase of a concert from an agent, creating an arena event around a festival or a private corporate celebration. Then you have the usual suspects: naming rights, increased advertising opportunities, creating club suites, etc.

"Buildings are also looking at their third-party contracts as they relate to ticketing and food and beverage. If these become [in-house operations], they can bring in substantial revenue."

FRANK POE

Executive director/CEO, Birmingham (Ala.) Jefferson County Civic Center

"It would be difficult to suggest only one [issue], but I do believe at the top of the list is security/customer service



POE: 'SECURITY AND CUSTOMER SERVICE'



HYMAN: 'MAINTENANCE COSTS'

as a major component to support business development.

"Certainly, security/customer service has been an important element of venue management for years. Yet in today's environment, venue management faces new threats with its attendant potential, which impact business and customer service.

"Managers have responded to the challenges through training, technology and enhancements to security planning. [The International Assn. of Assembly Managers] has also responded for its members through a number of avenues—[including] Center for Venue Management Studies—a repository of materials on safety/security practices, emergency planning guides, crisis communication tools and much more.

"Further, IAAM, with principal funding support from the IAAM Foundation, has completed its inaugural Academy for Venue Safety and Security. It's an intensive weeklong program on venue vulnerability assessment tools, emergency planning, risk management, 'war' gaming exercises and the list goes on.

"What we have recognized as an industry is the need to prepare, prepare, prepare. After all, we are only as strong as our weakest link.

"We represent a fabric of interconnected relationships that support an industry that is a major contributor to our quality of life not only as a nation

but as individual communities."

JAY ISAAC

Senior VP of facility sales and marketing, Rose Quarter Complex, Portland, Ore.

"Escalating costs—particularly increasing capital improvement costs to maintain existing revenue levels—and the ever-expanding alternatives to live entertainment."

LIONEL DUBAY

Director, Stephen F. O'Connell Center/University of Florida, Gainesville, Fla.

"The most challenging issues for arena managers today are balancing the bottom line and, since 9-11, ensuring our patrons, clients and staff are safe from terrorist-type activity."



DUBAY: 'BALANCING THE BOTTOM LINE'

RICHARD KREZWICK

President/CEO, FleetCenter, Boston

"We need to remember the core of our business. We are [basically] in the real-estate business—we lease suites on a long-term basis, we rent suites on a nightly basis, we sell club



KREZWICK: 'ENTERTAINMENT OPTIONS'

licenses, we lease billboards and we sell seats on a nightly basis.

"With ever-increasing entertainment options for ticket buyers, our job gets more difficult every day. We are in a constant battle for people's time—

(Continued on page 37)

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Network

Continued from page 19

Idaho Center in Nampa, Idaho; and Qwest Center in Omaha, Neb.

After six years in business, is the mission being accomplished? Those involved believe it is.

"I sit on the ArenaNetwork executive board with a number of other arena presidents and GMs, and I can tell you that in my 28 years in this business, this has certainly been one of the most significant changes for me," Ryan says.

"It's 40 of the top facilities and executives in an extremely organized group that has been instrumental in improving things for all

sides of the business."

Have there been arena concert tours that might not have happened without ArenaNetwork's influence? "We would like to think so, but we don't know for sure," Parsons says. "In many ways we're more of a lobby group, lobbying acts to play arenas instead of amphitheaters."

Parsons says there is little doubt, though, that ArenaNetwork has influenced tours, with a prime example being the Dixie Chicks' 2003 tour. The Chicks played arenas in the summer, grossing more than \$62 million and becoming one of the top country tours ever.

"Clear Channel and House of Blues were lobbying for an outdoor tour, and we and others were lobbying for indoors," Parsons

recalls. "The final [factor] that helped us was Simon Renshaw and the Chicks' management team [at the Firm] asked the Chicks' fans which they would prefer. Two-thirds of them said arenas. I certainly hope we had some influence on that one."

But Ryan says the most striking example of how ArenaNetwork can work is the T.J. Maxx 2004 Tour of Gymnastics Champions. The outing is set to begin Sept. 15 at the Leon County Civic Center in Tallahassee, Fla., and will wrap Nov. 21 at the American Airlines Center in Dallas.

The tour is a partnership among ArenaNetwork, USA Gymnastics and national sponsor T.J. Maxx. ArenaNetwork has been involved
(Continued on page 31)



FLEETWOOD MAC PLAYED A MEMORABLE SHOW AT THE GAYLORD CENTER

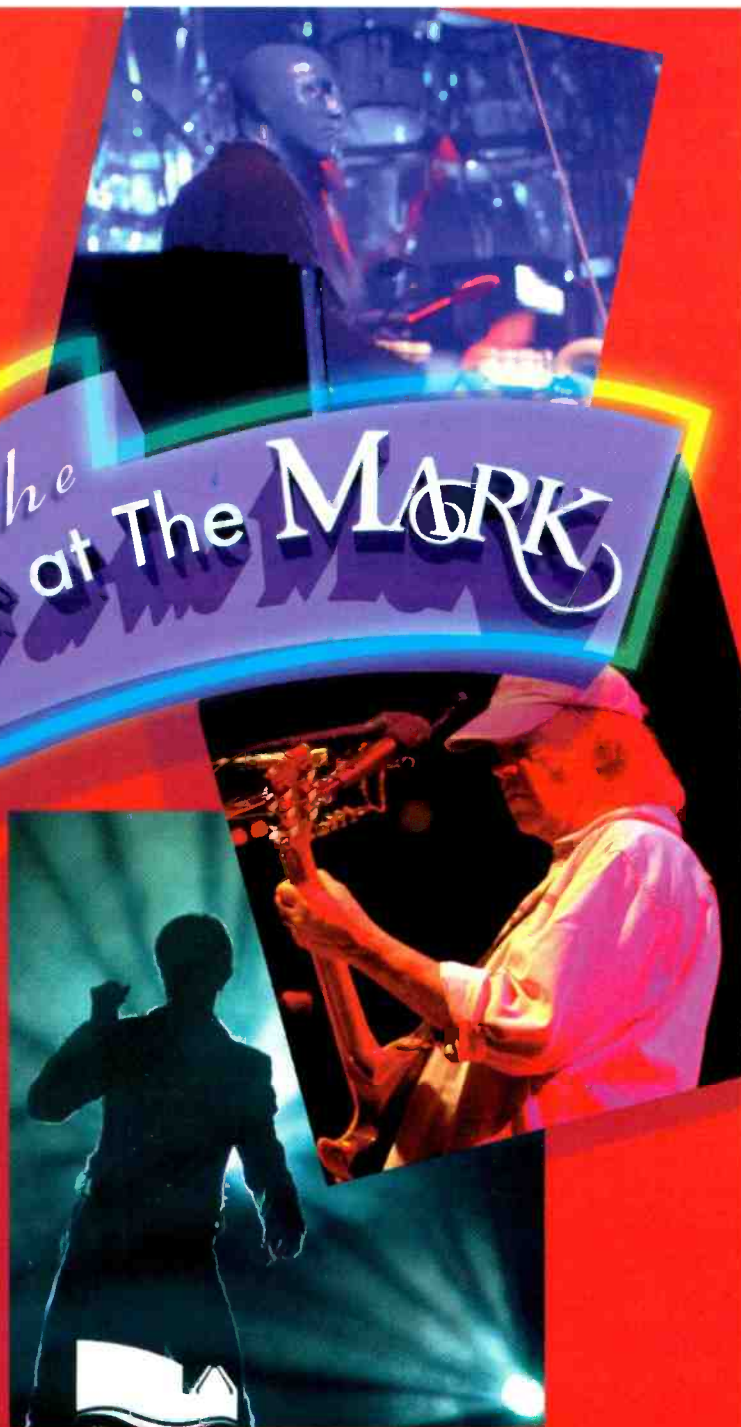
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Location	Venue	Capacity
Anaheim, Calif.	Arrowhead Pond	Up to 19,400†
Atlanta	Philips Arena	Up to 20,000
Bridgeport, Conn.	Arena at HarborYard	Up to 10,000
Champaign, Ill.	University of Illinois Assembly Hall	3,646-17,439†
Cleveland	Gund Arena	Up to 20,500†
Colorado Springs, Colo.	World Arena	Up to 9,120†
Columbus, Ohio	Schottenstein Center	Up to 19,500†
Dallas	American Airlines Center	Up to 18,713
Detroit	Joe Louis Arena	Up to 20,790
East Lansing, Mich.	Breslin Events Center	Up to 15,000
East Rutherford, N.J.	Continental Airlines Arena	Up to 21,000
Grand Forks, N.D.	Ralph Engelstad Arena	Up to 13,000
Green Bay, Wis.	Resch Center	Up to 11,500
Greenville, S.C.	Bi-Lo Center	5,500-15,538†
Houston	Toyota Center	Up to 19,000
Las Cruces, N.M.	Pan American Center	Up to 13,076
Las Vegas	Thomas & Mack Center	4,000-19,354†
Los Angeles	Staples Center	Up to 20,000
Memphis	FedEx Forum	Up to 18,500
Miami	American Airlines Arena	Up to 19,094
Nampa, Idaho	Idaho Center	Up to 13,500†
Nashville	Gaylord Entertainment Center	Up to 20,000†
Norfolk, Va.	Scope Arena	Up to 12,779
Omaha, Neb.	Qwest Center Omaha	Up to 19,000
Phoenix	America West Arena	6,012-16,910
Portland, Ore.	Rose Garden Arena	5,458-19,519†
Raleigh, N.C.	RBC Center	Up to 19,352†
Reno, Nev.	Lawlor Events Center	Up to 12,500
Rockford, Ill.	Rockford MetroCentre	Up to 9,952
Sacramento, Calif.	ARCO Arena	6,500-17,236†
Salt Lake City	Delta Center	Up to 19,688
San Antonio	SBC Center	Up to 20,000†
San Jose, Calif.	HP Pavilion at San Jose	Up to 18,373†
Spokane, Wash.	Spokane Arena	6,013-12,638†
St. Louis	Savvis Center	Up to 20,003
St. Paul, Minn.	Xcel Energy Center	Up to 18,200†
State College, Penn.	Bryce Jordan Center	6,664-16,325†
Tallahassee, Fla.	Tallahassee-Leon County Civic Center	Up to 12,508†
Toronto	Air Canada Centre	5,200-21,000†
Washington, D.C.	MCI Center	Up to 20,200
Winston-Salem, N.C.	LJVM Coliseum Complex	4,510-15,272†

Members as of March 4, 2004. † Full-curtain theater setups and/or lower-bowl setups are available.

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Theaters

Continued from page 20

of the original design of the 20,000-seat Rose Garden arena. Both opened in October 1995. Since then, Isaac says, "it has hosted around 10 concerts per year that would otherwise have played smaller venues or skipped the market."

He estimates about \$1 million was spent on curtaining and the cloud. Isaac says that spending more than the typical arena construction costs was done "to ensure we had the very best acoustic environment of any arena."

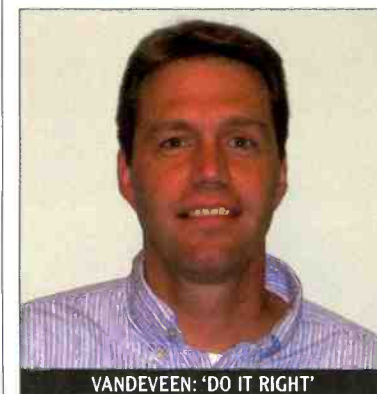
The acoustic cloud is the only dual-sided, moveable and completely programmable arena ceiling in the world. "Sound engineers come into the building and actually tune the ceiling to fit their sound system and the type of music," Isaac says. "Many sound engineers have told us that we have the best-sounding large venue in the world."

On the other hand, Jeffrey Bowen, VP of booking for the Conesco Fieldhouse in Indianapolis, has found it tough to book acts into the arena's new theater configuration, which shrinks the capacity from 19,000 to 6,000 or less.

"We spent \$500,000 creating theater space. Now we have to educate the agents, managers and sometimes the promoters about what that means," Bowen says. "Since we spent the money to do this we've had one show, and the only reason we had that one was because they wanted cheap rent. I'm still pushing it, though."

Despite the negatives, more arenas are coming on line with reduced-capacity configurations. One example: the Continental Airlines Arena in East Rutherford, N.J., where budgeting for a new curtaining system has been approved.

"We're going to do it, and we're going to do it right," says Ron VanDe-



VANDEVEN: 'DO IT RIGHT'

Veen, VP of event bookings at the Meadowlands complex, which includes the Continental Airlines Arena. "We would like to have it up and running by the fourth quarter of this year. The sooner the better."

VanDeVeen says a 3,000- to 6,000-seat configuration will fill a niche in his market. "Our competition will be [New York venues] Radio City Music Hall, the Theatre at Madison Square Garden and multiple [dates] at places like the Hammerstein Ballroom," he says.

Customers

Continued from page 19

in customer service at public assembly facilities.

Newell-Legner stresses that attention to customer service starts at the top and trickles down to the entire staff.

"It's the staff behind the scenes that makes a difference," Newell-Legner says. "They are your ace in the hole. Regardless of the venue or event, customer relations can make or break your business."

Staff from parking lot attendants to ushers should be aware of the importance of their encounters with customers, Newell-Legner says.

"Help the staff understand what 'service-oriented' means. Identify your staff's needs," she says. "Make newcomers feel welcome and involve returnees in training. Invite staff to training, and make it fun,



NEWELL-LEGNER: RAISING THE BAR

interactive and practical."

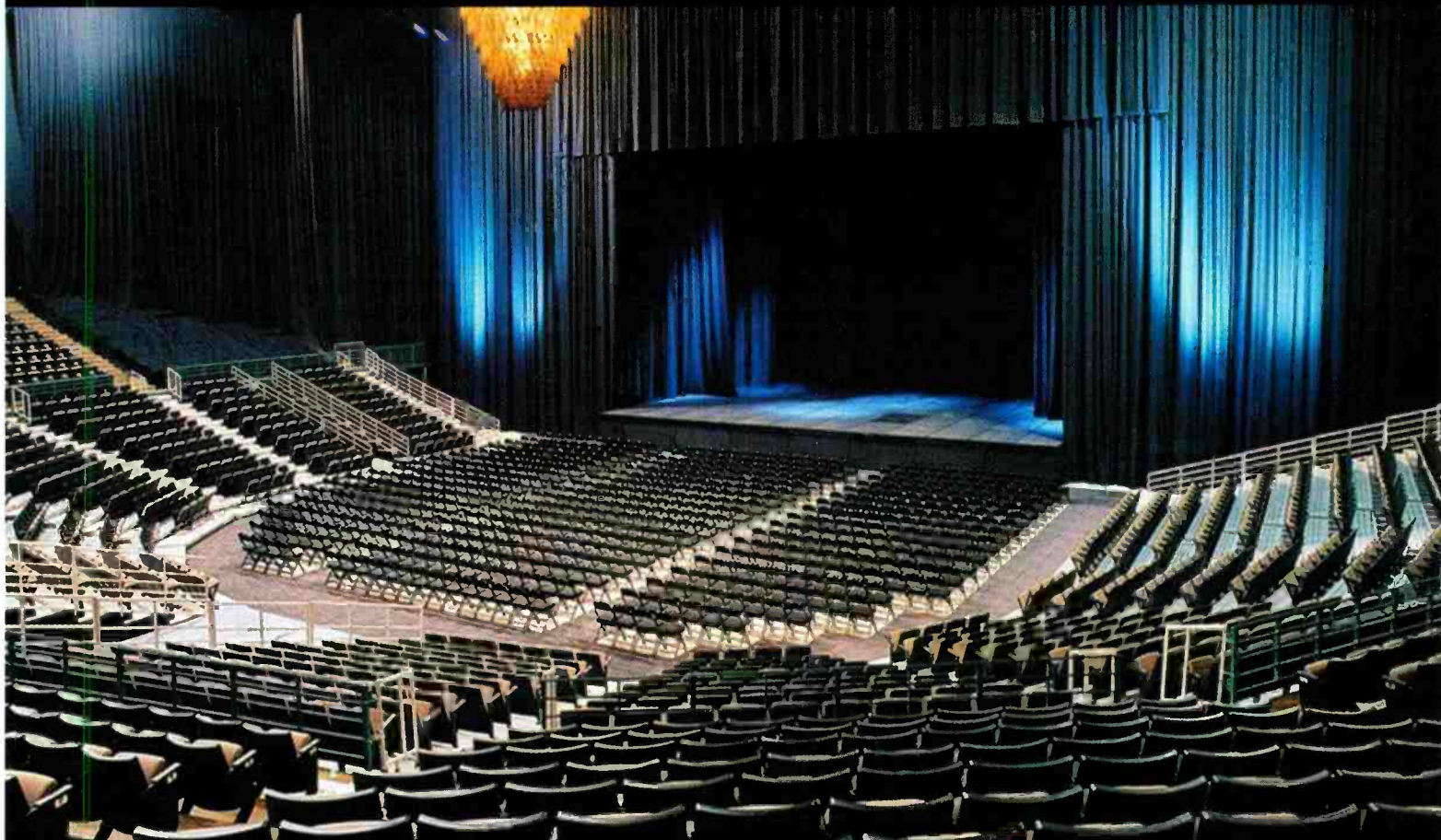
During the session, Newell-Legner offered "Five A's of Raising the Bar in Guest Relations": Anticipate the guest's needs. Acknowledge the guest and let him or her know you are working on it. Ask questions to find out what the guest's interests are. Appreciate the guest and thank him or her frequently. Affirm his or her decision to visit.

She also adds that venue staff should "surprise the customer by going the extra mile. If they ask for something, give it to them and add a little bit more."

Newell-Legner also suggests that venues develop and distribute written customer service standards for all employees. Dealing with fans can be improved by simply improving language, she notes. "Use positive words instead of 'can't.' Say 'guidelines' instead of 'policies.' This can be important when dealing with spirited fans—that would be drunk people."

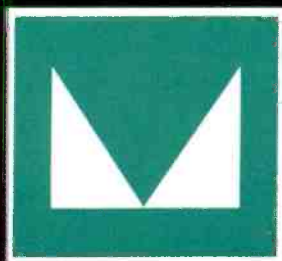
Joking aside, many arena managers agree that the best way to
(Continued on page 30)

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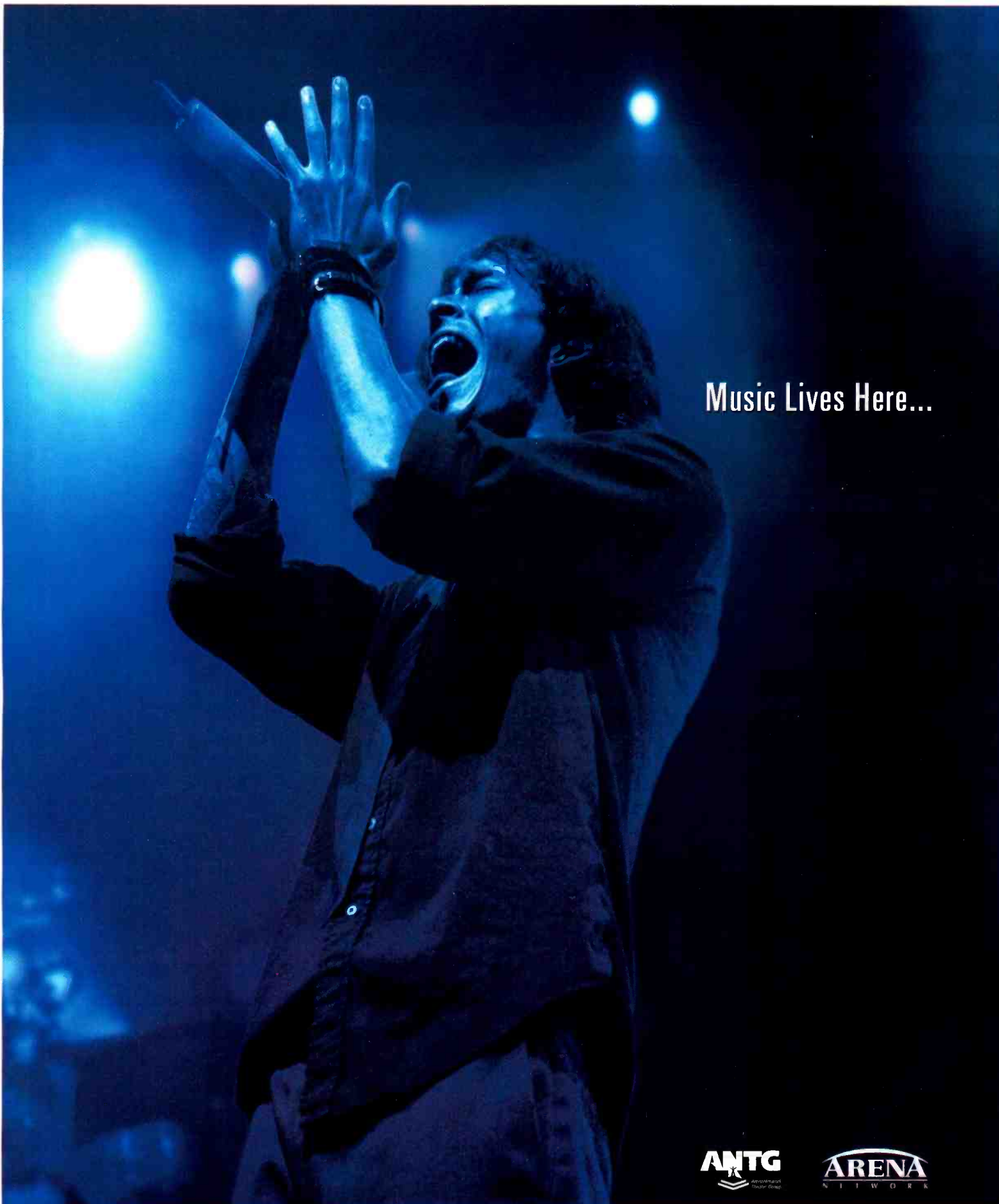


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Customers

Continued from page 29

improve customer service is to find out what customers are thinking immediately after an event.

At the Pond in Anaheim, the staff conducts internal surveys through the marketing department, as well as soliciting an outside firm to do at least one survey per year. They also implement "secret shopper"-style programs, in which people posing as customers evaluate staff efforts.

"I think I speak for a lot of top arenas when I say we're constantly making changes based on input," Ryan says. "We continue to try and reinvent ourselves."

Wooley says the Gaylord Entertainment Center administration compiles marketing reports from its surveys that are analyzed monthly. "We have a certain level of expectation we want to maintain," he says. "This is our quality-assurance check, whether it is event by event or on a monthly basis."

Generally, Wooley says, patrons at the Gaylord respond positively about their experience at the 20,000-seat arena. "The ratings we have gotten have been pretty good for all of our events," he says. "There has never been a situation where we've had to drastically change anything."

That is not to say there haven't been any changes based on customer feedback.



WOOLEY: ADDRESSING THE ISSUES

"The changes we typically make are slight, like if there is an area of our building that is not particularly clean, we address that," Wooley notes. "If it's an issue such as rudeness by the staff, we address that immediately."

Ryan says that with the advent of the contemporary arena in the early 1990s, the whole concept of customer service "ratcheted up a few notches" and now embraces everything from concierge services to a wide selection of food and beverages.

"For us, customer service is so
(Continued on page 32)

Network

Continued from page 26

in the tour's production and creative team, utilizing member marketing directors and routing stops



RYAN: IMPROVING BUSINESS

through all member arenas.

"USA Gymnastics has done a great job as the hub of this wheel," Ryan says. "We haven't run an ad yet, and we're close to \$1 million in tickets sold."

Some arena managers can quickly name dates they were able to nail down through their association with ArenaNetwork. Fleetwood Mac and the Eagles are two that quickly come to mind for Hugh Lombardi, GM of Gaylord Entertainment Center in Nashville.

Asked if Gaylord would have gotten those two particular dates anyway, Lombardi says, "Not necessarily. ArenaNetwork definitely helped us."

Both of those tours were produced by AEG Live, as are this year's arena tours by Prince and Usher. Given that AEG Live promotes almost exclusively in arenas, the perception is often that ArenaNetwork and AEG Live are intertwined.

That's not the case, Parsons says. "AEG Live and ArenaNetwork are two separate entities. Paul Gongaware and John Meglen were part of the founding of this organization, and they remain involved, but we have different agendas. AEG, to its credit, has grown immensely and keeps finding more shows to put in arenas. And that's a good thing."

So, for the record, is ArenaNetwork AEG Live-exclusive?

"That couldn't be further from the truth," Parsons says. "Probably 80% of our buildings do a serious amount of business with Clear Channel. We do stuff with Jam and House of Blues, and we're looking to do more."

(Continued on page 33)

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Customers

Continued from page 30

critical. It's not something that can be hit or miss," Ryan says. "As ticket prices have gone up, fans expect the service level to go up along with them. And we try to provide it, even though it's not a perfect science."

At the Greensboro (N.C.) Coliseum



BROWN: UNDERSTAND THE CUSTOMER

Complex, ushers take a lot of responsibility for the quality of guest relations.

"We have annual in-house sessions with our ushering staff," managing director Matt Brown says. "We also have annual meetings with [event management company] Showpros, which handles crowd management and ticket-taking in the building. We have also brought in people from other venues and buildings to offer their perspective and advice."

Brown believes the key is to try and see things from the customer's side. "The whole focal point is to understand the customer," he says.

The venue has hosted representatives from basketball's Atlantic Coast Conference, for example, to discuss their expectations for fans attending the ACC tournament.

"We all presume what our clientele's needs are, but we also actually bring in a person that represents that clientele," Brown says. "We let them explain the peculiarities of their fans and the type of guidance they're looking for."

The complex comprises a 23,000-seat arena, the 2,400-seat War Memorial Auditorium and expansive convention space. For those who may have trouble traversing such a large area, the complex employs a crew dedicated to mobility issues.

"We have a whole wheelchair crew that greets guests at a drop-off point and takes [them] to their seating area," Brown notes. "It's not necessarily just for wheelchair-bound people, but for anyone who might be restrained by that walk. We get thousands of letters from people who are appreciative that we've made their visit to the coliseum better and more comfortable."

Network

Continued from page 31

Ryan points out that a key to ArenaNetwork's success is member buildings' willingness to work with different promoters, as well as promote in-house and co-promote.

"Every ArenaNetwork arena deals with every single promoter in the United States, including family shows and concert promoters," Ryan says. "We do what it takes to make every show we touch a success, whether it's marketing, [coordinating] pre-sales or taking a risk when we need to."

ArenaNetwork seeks to streamline the booking process for agents and venues. The member arenas tout such services as research, marketing, database sales and creative deal-making.

Criteria for membership in ArenaNetwork is fairly basic. In addition to an annual membership fee, members must not compete with other members and must have a minimum of 10,000 seats, the inclination to promote shows in-house and the ability to risk capital.

That last stipulation can be



MEGLAN: MAJOR FACTOR

tricky, particularly for municipal buildings that often run at a deficit. If a date loses money, ArenaNetwork is not there for a financial bailout.

"ArenaNetwork is not set up to be a risk-taker," Parsons says. "Every building is responsible for its own dates and guarantees."

Even so, more member buildings are stepping up to the plate to promote than ever, Parsons notes.

"When I first started I was lucky if I had one offer [to promote] from a building in four months," he says. "Now I regularly have 30 to 40 offers. A lot of it is small stuff, but the point is the activity level has grown dramatically."

And it doesn't seem like too
(Continued on page 34)

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Network

Continued from page 33

many in-house promotions are resulting in losses to the buildings.

"We haven't seen our guys getting into too many stupid situations," Parsons says. "One thing I will say about our group, they're very level-headed. Our guys won't overpay. They make an offer they're comfortable with, and if the band says no they go on to the next one. They don't get caught up in that feeding frenzy."

ArenaNetwork is more about providing information and keeping members in the loop. "Our buildings don't feel like they're in the dark," Parsons notes. Likewise, the agents know what ArenaNetwork buildings have to offer in terms of availabilities.

"We have a grid sheet, and we keep the avails of all of our buildings at one time, and it gets used a lot," Parsons says. "An agent calls, and I can get him avails on more than 40 buildings at one time, and that's very helpful."

Parsons says ArenaNetwork is healthier than it has ever been. "There's no debate," he says. "When I first started, there were 13 buildings."

He adds that the group's function will continue to evolve.

"Our primary focus is still, and will remain, programming," Parsons says. "That said, we've started doing some things that are not related to programming."

For example, Parsons notes that



GONGAWARE: FOUNDING PARTNER

ArenaNetwork provided an "energy auditor" to member buildings to check their power and phone bills to see if savings could be found. One building will save some \$75,000 annually because of the audit.

"The point is, evolution will take place over the next few years," Parsons says. "There's strength in numbers, so we may be able to improve some of our deals down the road."

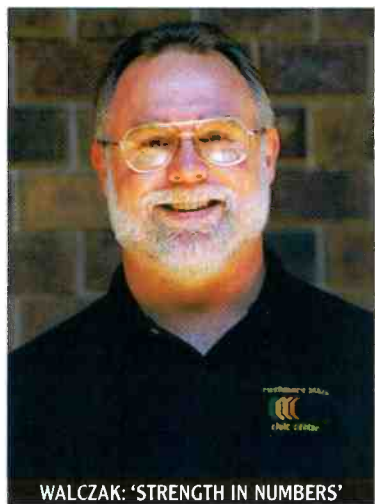
Agents

Continued from page 20

had more constrictive budgets. We were under the radar of ArenaNetwork.”

The name Lost Cities took some selling to member venues.

“We initially looked at ‘Hinterland Cities,’ but that didn’t have much of a ring to it,” Walczak says. “Then a few people thought



WALCZAK: ‘STRENGTH IN NUMBERS’

‘Lost Cities’ had a negative connotation to it. But the agents loved it. They said that’s what they had been calling these markets anyway.”

The late Mike Pirianian, an agent with Creative Artists Agency, routed a Bob Dylan tour through some 12 Lost Cities buildings. “In Rapid City we drew more than 6,000 people on a Monday night, which was better than anyone could fathom,” Walczak says.

Weekend shows do much better in these markets, Walczak notes, especially since people in the region need to travel to an event.

“We pushed hard to get Fridays or Saturdays to have the best chance to succeed,” he says. “An act can play Denver, Salt Lake City or Minneapolis on any given night, because they have the population base to support it.”

Walczak says his biggest challenge in administrating the Lost Cities network was staying on top of buildings to retrieve avails and overall interest in potential dates. When he left Rapid City in 2001, nobody picked up the Lost Cities ball.

“It still exists in a very loose form,” says Art Fahey, GM of La Crosse Center in La Crosse, Wis. “I don’t think we’ve had any discussions in the last year, and I don’t see any tours routed through here because of it.”

But Walczak is still a believer in the concept, and when and if he returns to the arena-manager side of the business, he’ll resurrect some version of it, if appropriate. “There’s nothing wrong with strength in numbers,” he says.

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Doing It Their Way

Large-venue management firms like SMG and Global Spectrum, both based in Philadelphia, are not part of ArenaNetwork because they believe the organization duplicates internal systems they already have in place.

"We're sort of our own arena network," SMG senior VP of



sports and entertainment Mike Evans says. "We have a booking system in place, regular conference calls and our building contracts broken down into regions with routing sheets of our avails and touring artists. We coordinate with agents and promoters all the time."



EVANS: HAS OWN NETWORK

Similarly, arenas owned by Global Spectrum, a division of Comcast Global, already coordinate with tour producers.

"We have a great relationship with the entire Anschutz organization," says John Page, a senior VP with Global Spectrum and director of the Wachovia Center and Wachovia Spectrum arenas in Philadelphia.

"We have consistently been able to leverage our buildings in Philadelphia in certain situations to help us with our buildings in other markets," Page says. "I think ArenaNetwork does a great job of getting content into their buildings. It's a way for them to share information and try to get a jump on a tour with the booking agencies, but we do that ourselves."

RAY WADDELL

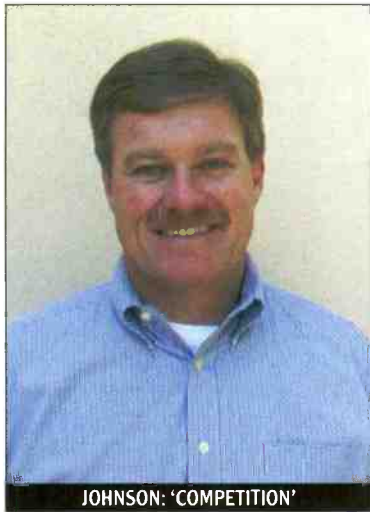
Challenge

Continued from page 24

[we need to fit in between] HD TV and TiVo and walking in the park.

"We need to make our options as affordable as possible, a greater value than the competition and as easy to participate in as can possibly be imagined.

"Sales and technology are my two



JOHNSON: 'COMPETITION'

main interests. We need to seek out the best sales talent and give them the tools of technology that they need to do their jobs.

"Young adults aren't buying their music in record stores anymore, they are shopping on iTunes. They don't own CD players, they have iPods. They don't watch commercials or network television. And we as an entertainment option need to remain on the edge with them, or we die."

ALLEN JOHNSON

Director, Orlando Centroplex, Orlando, Fla.

"The most pressing issue I see is how to generate more business with shrinking product and more competition from many areas."

TERRIE SMITH

Director, Viking Hall, Bristol, Tenn.

"Consolidation. That is in one word our biggest issue. For small markets with venues with capacities of 6,000 or less, the business just disappeared.

"Prior to Clear Channel and the few other big dogs who currently dominate the industry, small markets had the opportunity to grow relationships with regional promoters who regularly produced and routed entire tours through your area.

"Our market is actually a fairly sophisticated one—patrons will pay [and can pay] more for a ticket for an act that is current than for one that is mid-range. The right artist can play this market with a \$60-\$85 ticket and sell out if the act is right.

"The closest arena to our market is two hours away. By the time our fan buys the ticket—with surcharges—

(Continued on page 38)

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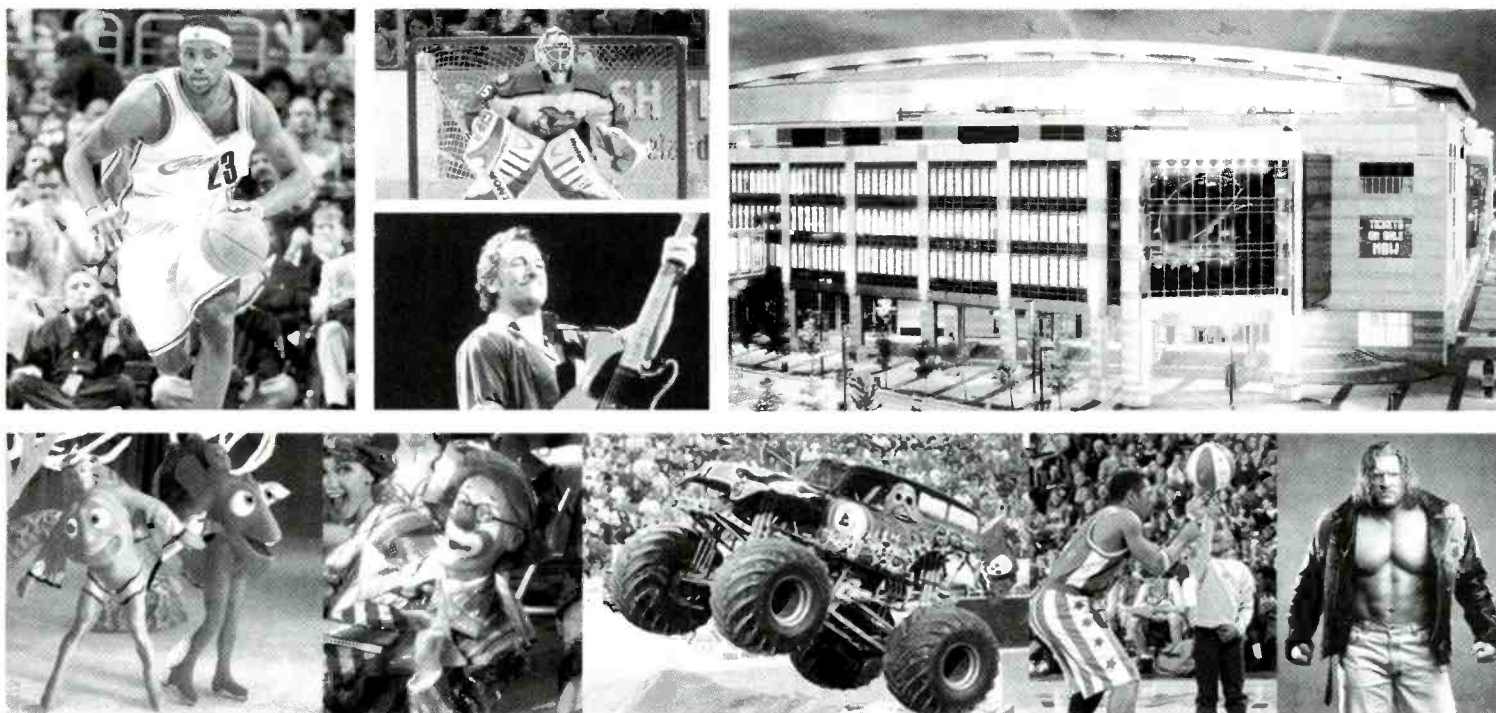
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IT'S GREAT AT THE GUND!



Challenge

Continued from page 37

buys the gas for the round-trip [drive] and possibly spends the night, a \$60-\$85 ticket is cheap."

MICHAEL MARION

GM, Alltel Arena, North Little Rock, Ark.

"Everyone in the facility business now operates with the specter of 9-11 looking over their shoulder, which makes venue security the No. 1 concern. With that as a given, I think the continued proliferation of buildings makes booking events in secondary and tertiary markets an ongoing challenge. To put it succinctly: Too few shows for too many buildings."

BOB WILLIAMS

President, Philips Arena, Atlanta

"For the new-generation arenas that were developed not to add capacity but to maximize incremental revenue streams—most notably [with] suites and club seats—the biggest challenge is the continued exploitation of that opportunity through renewals.

"The euphoric economic conditions fueled by the dotcom explosion are a distant memory, and companies are more cautious and more frugal with their entertainment spending. At Philips Arena we have mitigated the downward trend by our unique design that provides our club seat holders the best seats in the house and our suite holders all side-court/side-ice/front-of-the-concert-stage views.

"The reality is, we were sold out when we opened in 1999, and now we have available inventory. The two most important drivers for this sale are competitive teams and the successful procurement of compelling content, especially preeminent concerts. But that dynamic is fragile as well, as the most successful shows are artists who have career longevity, and there are fewer of those emerging in today's world of instant gratification.

"As an arena operator you have two choices: Be entrepreneurial or be eaten."



WILLIAMS: 'RENEWALS'

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, JASON MRAZ	The Gorge, George, Wash. Sept. 3-5	\$3,143,255 \$59.90/\$47.60	61,337 62,000 three shows	House of Blues Concerts
JIMMY BUFFETT	Tweeter Center, Tinley Park, Ill. Aug. 26, 28	\$2,731,829 \$69.50/\$36.50	55,236 two sellouts	Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 8-12	\$2,357,056 \$225/\$175/\$127.50/\$87.50	17,633 18,338 five shows two sellouts	Concerts West/AEG Live
PRINCE	Pepsi Center, Denver Aug. 27-28	\$2,207,112 \$79/\$49.50	34,348 two sellouts	Concerts West/AEG Live
THE CURE	Sports Palace, Mexico City Sept. 4-6	\$2,089,868 (\$2,782,700 pesos) \$105.45/\$17.57	52,659 three sellouts	OCESA Presents
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 1-5	\$2,038,719 \$225/\$175/\$127.50/\$87.50	15,039 17,345 five shows two sellouts	Concerts West/AEG Live
LUCIANO PAVAROTTI	PNC Bank Arts Center, Holmdel, N.J. Aug. 28	\$1,921,954 \$604.25/\$54.25	6,650 6,978	Clear Channel Entertainment
PRINCE	HP Pavilion, San Jose, Calif. Sept. 10-11	\$1,838,670 \$75/\$49.50	33,534 two sellouts	Concerts West/AEG Live
PRINCE	KeyArena, Seattle Aug. 30-31	\$1,688,379 \$75/\$49.50	30,282 two sellouts	Concerts West/AEG Live
USHER	Staples Center, Los Angeles Aug. 30, Sept. 2	\$1,633,339 \$69.50/\$49.50	27,831 two sellouts	Concerts West/AEG Live, Atlanta Worldwide Touring, Nederlander
KID ROCK	DTE Energy Music Center, Clarkston, Mich. Aug. 26-28	\$1,420,198 \$39	45,614 three sellouts	Clear Channel Entertainment
USHER	Oakland Arena, Oakland, Calif. Sept. 3-4	\$1,293,184 \$68.25/\$49.50/\$36.75	23,474 two sellouts	Concerts West/AEG Live, Atlanta Worldwide Touring
PHIL COLLINS	MGM Grand Garden, Las Vegas Aug. 28	\$1,210,304 \$131.25/\$78.75	11,285 12,581	Clear Channel Entertainment
PHIL COLLINS	United Center, Chicago Sept. 8	\$1,090,415 \$95/\$65/\$45	13,339 sellout	Jam Productions
JIMMY BUFFETT	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Sept. 2	\$1,035,146 \$71.50/\$36	22,518 22,899	Clear Channel Entertainment
SARAH MCLACHLAN, BUTTERFLY BOUCHER	Molson Amphitheatre, Toronto Aug. 19-20	\$1,032,795 (\$1,347,488 Canadian) \$53.27/\$45.60/\$37.94/\$22.99	15,950 26,052 two shows one sellout	House of Blues Canada
KENNY CHESNEY, UNCLE KRACKER, GRETCHEN WILSON	Tweeter Center, Tinley Park, Ill. Sept. 9	\$1,000,872 \$59.75/\$29.75	26,256 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
PRINCE	Oakland Arena, Oakland, Calif. Sept. 9	\$949,192 \$78.75/\$49.50	16,492 sellout	Concerts West/AEG Live
PRINCE	Cox Arena, San Diego Sept. 5	\$918,333 \$85/\$53	12,545 sellout	Concerts West/AEG Live, House of Blues Concerts
PRINCE	ARCO Arena, Sacramento Sept. 3	\$908,656 \$76.75/\$49.50	16,334 sellout	Concerts West/AEG Live
PRINCE	Rose Garden, Portland, Ore. Sept. 1	\$897,300 \$75/\$49.50	13,271 sellout	Concerts West/AEG Live
JIMMY BUFFETT	Riverbend Music Center, Cincinnati Aug. 31	\$890,092 \$69.50/\$36	20,529 sellout	Clear Channel Entertainment
KENNY CHESNEY, UNCLE KRACKER, GRETCHEN WILSON	Gaylord Entertainment Center, Nashville Sept. 11	\$830,251 \$59.50/\$49.50	15,186 sellout	TBA Entertainment, The Messina Group/AEG Live
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 28	\$814,899 \$125.75/\$15	21,354 23,121	Clear Channel Entertainment
PHIL COLLINS	Staples Center, Los Angeles Aug. 31	\$810,460 \$95/\$50	10,895 14,333	Clear Channel Entertainment
PHIL COLLINS	HP Pavilion, San Jose, Calif. Aug. 30	\$791,323 \$90/\$47.50	10,699 12,940	Clear Channel Entertainment
METALLICA, GODSMACK	Bradley Center, Milwaukee Aug. 20	\$788,195 \$75/\$55	14,179 18,000	Frank Productions
KENNY CHESNEY, UNCLE KRACKER	UMB Bank Pavilion, Maryland Heights, Mo. Sept. 10	\$787,078 \$59.75/\$29.75	21,761 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
PRINCE	Save Mart Center, Fresno, Calif. Sept. 4	\$770,623 \$62.50/\$39.50	14,940 sellout	Concerts West/AEG Live
PHIL COLLINS	America West Arena, Phoenix Sept. 1	\$736,603 \$82.50/\$42.50	10,551 12,736	Clear Channel Entertainment
USHER	Mandalay Bay Events Center, Las Vegas Sept. 5	\$711,328 \$89.25/\$68.25/\$47.25	9,232 sellout	in-house, Concerts West/AEG Live, Atlanta Worldwide Touring
JOSH GROBAN, WILLIAM JOSEPH	General Motors Place, Vancouver Sept. 1	\$707,403 (\$928,399 Canadian) \$68.20/\$37.72	11,686 13,258	Clear Channel Entertainment
RUSH	Molson Amphitheatre, Toronto Aug. 22	\$677,596 (\$880,670 Canadian) \$88.48/\$65.78/\$50.40/\$21.16	15,334 sellout	House of Blues Canada
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	1st Mariner Arena, Baltimore Sept. 12	\$656,304 \$65/\$39.50	10,800 12,436	Clear Channel Entertainment, Outback Concerts
USHER	Glendale Arena, Glendale, Ariz. Aug. 31	\$638,135 \$59.50/\$39.50	11,671 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring

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At AMC, Heaven
Is In The Details

If the International Assn. of Assembly Managers annual trade show and convention—which was held in July in Reno, Nev.—is about the big picture, the IAAM's upcoming Arena Management Conference is about the brass tacks.

More intimate and issue-oriented than the massive annual convention, this year's AMC is set for Sept. 18-21 at the Snowbird Resort near Salt Lake City.

This conference is designed for arena managers who want to be at the top of their game.

Educational panels are generally populated with pros, and on-target topics range from coping with superstar meltdowns to maximizing beer sales. And even if the gorgeous surroundings of the confab's location at Little Cottonwood Canyon may be hard for some to resist, sessions targeted to help managers run arenas are likely to win out.

Several of the panels reflect topics that have been discussed recently in these pages, like "Casino Arenas—How Are They Different and Where Are the Employment Opportunities?" This particular panel will be

ous reasons, and an Arena Management Conference panel titled "Security Standards After 9/11" should offer some new insight.

Mark Glazer, regional VP for security firm Contemporary Services in Denver, will moderate. This

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

session will cover how major- and secondary-market venues are dealing with heightened security concerns and resulting operational and financial challenges.

A CONFERENCE OF OUR OWN: This is as good a place as any to plug *Billboard's* own new conference for the touring industry. Billboard Backstage Pass will take place Nov. 8-9 at the Roosevelt Hotel in New York.

We've already confirmed participation by some of the top touring pros in the business—check out the events section of billboard.biz for more details. Topics are geared toward thoughtfully and aggressively addressing issues that contributed to 2004's "summer of discontent" in the touring world. Buckle up, this could be a wild ride.

Our international pool of panelists includes not only corporate and boutique promoters, agents and managers but also representatives from the worlds of radio, record labels, production, venue management, ticketing, insurance, travel, marketing, sponsorships, consumer goods and other sectors that affect the touring business.

The Billboard Backstage Pass Awards will honor artists, managers, agents, venues and events that kicked butt in 2004. The awards will be based on actual box office results as opposed to any kind of popular vote. There will also be showcase opportunities.

Seasoned veterans of the touring industry may remember that *Billboard* hosted the first-ever touring conferences in New York back in the early 1970s. Now we're back, and we hope to see everyone in New York in November.

For further information or to register, call 646-654-4660 or visit billboardevents.com.



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moderated by Michael Enoch, entertainment consultant for the \$400 million Seminole Hollywood Hard Rock Hotel and Casino in Hollywood, Fla.

The Hard Rock complex features a 1,500-seat theater, a 1,000-seat amphitheater and a 5,500-seat arena. The entire Seminole Paradise Entertainment development includes nine nightclubs, 12 restaurants and 31 retail outlets, scheduled to open in December.

Panelists on the "Casino Arena" panel include Bernie Dillon, senior VP of entertainment for the Seminole Hard Rock property; Mark Prows, VP at the MGM Grand Garden Arena in Las Vegas; and Tim Lanier, assistant director at the Orleans Arena in Las Vegas.

SAFETY FIRST: Security remains top-of-mind for arena managers for obvi-

A Decade Later, Lalah's Third CD

BY GAIL MITCHELL

Her self-titled debut album sparked a chorus of "that girl can sing" nearly 15 years ago—as did her 1994 follow-up, "A Moment."

Given Lalah Hathaway's bloodline, those reactions weren't a total surprise. The former Virgin Records artist—who scored a No. 3 R&B hit in 1990 with "Heaven Knows"—is the oldest daughter of soul legend Donny Hathaway and classically trained vocalist Eulaulah.

What is surprising—and dismaying—is that it took 10 years for Hathaway to release a third solo album. "Outrun the Sky" will bow Sept. 28 via Universal-distributed Mesa/Blue Moon Recordings.

"It's funny to me when people ask what took so long," Hathaway says. "It's like they think the artist is somewhere sitting and waiting to put out a record. But this industry is crazy and has changed so much. There are a lot of us out here working and waiting, looking for the right place."

Indeed, since her 1990 debut, the singer/songwriter has been constantly plying her craft. She has opened shows for Herbie Hancock and Maze Featur-

ing Frankie Beverly. She has also worked with, among others, Mary J. Blige, Stevie Wonder, MeShell Ndegeoc-



HATHAWAY: TAKING HER TIME TO FOCUS

cello and jazz pianist Joe Sample.

Hathaway paired with Sample for the critically acclaimed 1999 Verve Records set "The Song Lives On." The album features Hathaway's signature song, "When Your Life Was Low."

"I'd been trying to get to the place where I could do the record I needed and wanted to do," she recalls. "I had a lot of creativity going on and didn't know what to do with it or where to

take it."

Hathaway's problem was solved when Mesa/Blue Moon president George Naufal signed her.

"Lalah's past success was a big part of my interest in her," Naufal says. "She's long overdue for the national scene. Aside from her dedicated fan base and peer respect, she's a musician's musician with a lot of innate, versatile talents, from great ears to an incredible sensibility for rhythmically translating feeling."

OUTRUN THE GENEALOGY

Though Hathaway is not bothered by the incessant "Donny's daughter" tag line, she has always strived to forge her own musical identity. "Outrun the Sky" is no exception.

The autobiographical, 13-song set cruises from R&B/soul and jazz to country and rock. Hathaway wrote or co-

wrote most of the songs, whose themes encompass love and relationships.

Among the producers with whom she worked is Mike City (Yolanda Adams, Gerald Levert, Carl Thomas), whose "How Many Times" is the album's next single.

"People have a yearning for melodic, thoughtful soul music," Naufal says. "But we also wanted to approach Lalah's record in a contemporary manner. We brought in Mike City with the intent of adding some of those elements to her music. While [her] largest buying segment is adults over 30, we believe Lalah will also appeal to those 18 and up."

To expand on Hathaway's dedicated fan base, Naufal says the label is mounting a multitiered marketing and promotion strategy. One tier involves building on the momentum ignited by Hathaway's cover of Luther Vandross'

"For Ever, for Always, for Love."

Originally produced by Rex Rideout for GRP's recently released all-star tribute album "Forever, for Always, for Luther," the song is also featured on "Outrun the Sky." The song nabbed most-added honors at adult R&B and stands at No. 26 on Airplay Monitor's Adult R&B chart.

On tour for most of 2004, Hathaway has performed at such events as the Essence Music Festival.

Her manager, Ray Shields, says he is developing a fall tour schedule, tying in retail and press in key markets.

Articles and ads in such publications as *Essence* and *Vibe* will accompany mini-billboards, digital press kits and a lifestyle marketing campaign that will target Hathaway's gay and lesbian fan base. Additional strategies include a live-performance DVD with Hathaway and special guest stars.

Veteran R&B Stars Still 'Shining'

In the wake of current chart success by such R&B stalwarts as the late **Ray Charles** and **Anita Baker**, a slew of projects by other established acts is on tap.

Percy Sledge—best known for his 1966 R&B/pop No. 1 "When a Man Loves a Woman"—is back with his first new album in nearly a decade. The just-released "Shining Through the Rain" is available through **Varese Sarabande**. It was produced by **Saul Davis** and **Barry Goldberg**, the team behind Sledge's Grammy Award-nominated 1994 Pointblank album, "Blue Night."

Sledge is also celebrating another milestone. He is one of 15 finalists for induction into the Rock and Roll Hall of Fame in 2005.

"I've truly been blessed to have lived long enough to be around for this," Sledge says. "Even if I don't get in, I thank God for this and for my fans."

Other vets with projects in the pipeline include three **Sanctuary Urban Records Group** acts: **The O'Jays'** "Imagination" arrives Sept. 28, and on Oct. 5, look for **De La Soul's** "The Grind Date" and **Jon B's** "Stronger Every Day."

Coming Sept. 21 is **Lenny Williams'** **Thump** CD "My Way," featuring lead single "Torn Between Two Lovers." At the recent BMI Urban Awards (*Billboard*, Sept. 11), Williams shared kudos with **Kanye West**, **Michael Bennett** and **Miri Ben Ari**. The West-produced "Overnight Celebrity," recorded by **Twista** and containing a sample from Williams' "Cause I Love You," received a No. 1 Hot Tracks *Billboard* award.

BACK TO THE SOURCE: Speaking of **Kanye West**, he and another of this year's high-profile artists—**Ludacris**—

claim the most nominations for the 2004 Source Hip-Hop Music Awards.

West leads with seven nods, including album, video and producer of the year. **Ludacris** earns six mentions, including album, live performer and solo artist of the year.

Now in its seventh year as a televised event, the Source Hip-Hop Music Awards ceremony takes place Oct. 10 in Miami. **BET** will air the event Nov. 30.

STREETWISE: The city of Memphis will pay homage to legendary producer/musician **Willie Mitchell (Al Green)** Sept. 20. That's when Lauderdale Street (between McLemore Avenue and South Parkway) will be rechristened Willie Mitchell Boulevard.

APPRECIATION: His name may not be top-of-mind in the contemporary

industry, but his music remains a clarion call in R&B and pop history.

Billy Davis produced **Fontella Bass'** 1965 R&B/pop crossover **Chess**

SEPTEMBER 25, 2004 Billboard HOT RAP TRACKS™			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
2	3	MY PLACE DERRTY/DEF/REEL/UMRG	Nelly Featuring Jaheim
3	2	SUNSHINE SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
4	4	WHY? RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
5	6	HEADSPRUNG DEF JAM/IDJMG	LL Cool J
6	5	SLOW MOTION CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
7	7	JESUS WALKS ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
8	8	NO PROBLEM BME/REPRISE/WARNER BRDS	Lil Scrappy
9	9	BREATHE, STRETCH, SHAKE BAD BOY/DEF JAM/IDJMG	Mase Featuring P. Diddy
10	11	LET'S GET AWAY GRAND HUSTLE/ATLANTIC	TI
11	10	I LIKE THAT CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
12	12	SO SEXY ATLANTIC	Twista Featuring R. Kelly
13	15	NOLIA CLAP UTP/ATLANTIC	Juvenile, Wacko & Skip
14	14	FLAP YOUR WINGS DERRTY/DEF/REEL/UMRG	Nelly
15	13	LET ME IN G-UNIT/INTERSCOPE	Young Buck
16	17	SHAKE THAT SH** DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Shawna Featuring Ludacris
17	19	OYE MI CANTO ROC-A-FELLA/DEF JAM/IDJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
18	16	FREEK-A-LEEK JIVE/ZOMBA	Petey Pablo
19	25	LET'S GO (2004) SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
20	NEW	HUSH DEF JAM/IDJMG	LL Cool J Featuring 7 Aurelius
21	NEW	DROP IT LIKE IT'S HOT DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
22	21	I'M SO FLY G-UNIT/INTERSCOPE	Lloyd Banks
23	NEW	WHITE TEE'S TIGHT 2 DEF/UNIVERSAL/UMRG	Dem Franchize Boyz
24	22	KING OF THE DANCEHALL SHOCKING VIBES/VIRGIN	Beenie Man
25	24	GROUPIE LUV DOGGYSTYLE/TVT	213

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 94 R&B/Hip-Hop and 59 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video availability. © 2004. VNU Business Media, Inc. All rights reserved.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Records gem "Rescue Me." Under the pseudonym **Tyran Carlo**, he co-wrote several **Jackie Wilson** hits, including "Higher and Higher" and "Lonely Teardrops." His songwriting partners in those pre-**Motown** days? None other than siblings **Berry** and **Gwen Gordy**. Davis, Gwen and **Anna Gordy** established **Tamla/Motown** precursor **Anna Records**, which birthed **Barrett Strong's** 1960 R&B hit, "Money (That's What I Want)."

That—and international acclaim—is what the Detroit native (born **Roquel William Davis**) eventually earned, thanks to a little advertising jingle he co-wrote for **Coca-Cola**. The early-'70s ditty, "I'd Like to Buy the World a Coke," later morphed into the pop hit "I'd Like to Teach the World to Sing (In Perfect Harmony)."

Davis died Sept. 2 in New Rochelle, N.Y.

CLARIFICATION: **Chaka Khan's** upcoming standards album (*Rhythm & Blues*, Sept. 11) will be released by **AGU Music Group**.



WEST, LEFT, AND WILLIAMS: BMI WINNERS

SEPTEMBER 25
2004

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION		
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST							IMPRINT & NUMBER/DISTRIBUTING LABEL						
1	63	—	2	NUMBER 1/GREATEST GAINER 1 Week At Number 1			ANITA BAKER BLUE NOTE 77102 (12.98/18.98) My Everything	1	51	50	9	DEVIN THE DUDE J PRINCE 42038/RAP A-LOT 4 LIFE (16.98 CD) To Tha X-treme	6	52	49	57	44	JAY-Z ROC-A-FELLA/DEF JAM 001528*/DJMGM (18.98/12.98) The Black Album	1
2	1	—	2	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD) Beautifully Human: Words And Sounds Vol. 2	1	53	48	49	7	VARIOUS ARTISTS GRP 002426*/VG (18.98 CD) Forever, For Always, For Luther	24								
3	2	1	4	R. KELLY JIVE 60356/ZOMBA (11.98/19.98) Happy People/U Saved Me	1	54	57	60	17	JUVENILE, WACKO & SKIP UTP 42046/RAP A-LOT 4 LIFE (16.98 CD) The Beginning Of The End...	17								
4	4	2	4	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD) Straight Outta Ca\$hville	2	55	50	63	52	OUTKAST LAFACE 50133*/ZOMBA (22.98 CD) Speakerboxx/The Love Below	1								
5	3	—	2	LL COOL J DEF JAM 002939*/DJMGM (13.98 CD) The DEfinition	3	56	55	53	3	STREETWIZE SHANACHIE 5116 (17.98 CD) The Slow Jamz Album	53								
6	6	3	3	MASE BAD BOY/FD REEL 003063*/UMRG (13.98 CD) Welcome Back	3	57	53	52	13	CHRISTINA MILIAN ISLAND 002223*/DJMGM (13.98 CD) It's About Time	5								
7	5	—	2	RAY CHARLES HEAR 2248/CONCORD (18.98 CD) Genius Loves Company	5	58	64	64	19	PATTI LABELLE DEF SOUL CLASSICS 002433*/DJMGM (12.98 CD) Timeless Journey	5								
8	10	9	51	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD) Comin' From Where I'm From	6	59	54	67	14	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98) Somethin' 'Bout Love	4								
9	12	11	11	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD) Tha Carter	2	60	52	47	33	TWISTA ATLANTIC 83598*/AG (10.98/13.98) Kamikaze	1								
10	8	5	4	213 DDGGYSTYLE 2670*/TVT (11.98/17.98) The Hard Way	1	61	62	36	3	DETRICK HADDON VERITY 59482/ZOMBA (11.98/17.98) [M] Crossroads	36								
11	7	4	4	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD) On My Way To Church	4	62	58	55	56	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98) Trap Muzik	2								
12	11	7	3	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98) M.I.A.M.I. (Money Is A Major Issue)	7	63	70	54	11	DEL B SMOOTH/MBSC 54635/LIGHTYEAR (13.98 CD) Go All Night	52								
13	9	6	5	SHYNE GANGLAND/DEF JAM 002962*/DJMGM (8.98/13.98) Godfather Buried Alive	1	64	79	77	26	AMEL LARRIEUX BLISS/LIFE 00001 (16.98 CD) Bravebird	28								
14	13	13	26	USHER LAFACE 52141/ZOMBA (12.98/18.98) Confessions	1	65	56	66	13	BEASTIE BOYS BROOKLYN DUST 84571*/CAPITOL (18.98 CD) To The 5 Boroughs	1								
15	15	12	12	LLOYD BANKS G-UNIT 002826*/INTERSCOPE (8.98/13.98) The Hunger For More	1	66	69	65	67	LUTHER VANDROSS J 51885/RMG (12.98/18.98) Dance With My Father	1								
16	14	16	11	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD) Trouble	11	67	100	82	3	THE WILLIAMS SISTERS MESSIAH 71896/EMI GOSPEL (12.98/17.98) Power In The House	67								
17	16	15	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD) Now 16	2	68	75	—	49	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M] Bringing It All Together	38								
18	17	10	6	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98) Amerikaz NightMare	2	69	61	56	13	VARIOUS ARTISTS VP 93302*/AG (16.98 CD) Reggae Gold 2004	9								
19	20	17	13	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98) Kiss Of Death	1	70	93	92	4	VARIOUS ARTISTS BODY HEAD 2004 (18.98 CD) Roy Jones, Jr. Presents: Body Head Bangerz-Volume 1	70								
20	18	18	42	ALICIA KEYS J 55712*/RMG (15.98/18.98) The Diary Of Alicia Keys	1	71	83	79	84	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) Get Rich Or Die Tryin'	1								
21	19	14	29	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98 CD) The King Of Crunk & BME Recordings Present	3	72	60	51	63	MONICA J 20031*/RMG (12.98/18.98) After The Storm	2								
22	NEW	1	1	HOT SHOT DEBUT			SILKK THE SHOCKER NEW NO LIMIT 5758*/KOCH (17.98 CD) Based On A True Story	22	73	65	69	9	VARIOUS ARTISTS HIDDEN BEACH/EPIC 90950*/SONY MUSIC (18.98 EQ CD) Hidden Beach Recordings Presents: Unwrapped Vol. 3	17					
23	21	19	7	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD) True Story	1	74	78	71	6	STEPHANIE MILLS JM 54660/LIGHTYEAR (13.98 CD) Born For This!	25								
24	26	28	4	LYFE JENNINGS COLUMBIA 90946*/SONY MUSIC (12.98 EQ CD) [M] Lyfe 268-192	17	75	68	26	3	THE ISLEY BROTHERS LEGACY/EPIC 86669*/SONY MUSIC (13.98 EQ CD) Taken To The Next Phase	26								
25	22	22	6	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD) Crime Mob	11	76	67	28	5	INCOGNITO RICE/NARADA JAZZ 70863/NARADA (17.98 CD) Adventures In The Black Sunshine	47								
26	23	20	8	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98) Life After Cash Money	2	77	85	76	9	WAYMAN TISDALE RENDEZVOUS 5104 (17.98 CD) [M] Hang Time	30								
27	24	24	31	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98) The College Dropout	1	78	86	61	11	SLUM VILLAGE BARAK 83043*/CAPITOL (17.98 CD) Detroit Deli (A Taste Of Detroit)	6								
28	34	37	10	ANGIE STONE J 56215*/RMG (18.98 CD) Stone Love	4	79	59	43	3	E-40 SICK WID IT/JIVE 62572/ZOMBA (18.98 CD) The Best Of E-40: Yesterday, Today & Tomorrow	43								
29	NEW	1	1	KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD) [M] I Owe You	29	80	81	81	99	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98) Kings Of Crunk	2								
30	30	25	5	TEEDRA MOSES TVT 2450 (11.98 CD) [M] Complex Simplicity	20	81	74	73	52	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD) Me & My Brother	4								
31	29	32	64	BLACK EYED PEAS A&M 002854*/INTERSCOPE (12.98 CD) Elephunk	23	82	77	84	3	DARIUS BROOKS & SDM INCORPORATED EMI GOSPEL 71897 (17.98 CD) Your Will	77								
32	27	30	18	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD) La Dona	3	83	87	91	77	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491*/SONY MUSIC (18.98 EQ CD) [M] Surrender To Love	29								
33	25	23	9	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98) Back To Basics	7	84	72	88	36	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD) The Definitive Collection	28								
34	32	21	8	LLOYD THE INC./DEF JAM 002409*/DJMGM (13.98 CD) Southside	3	85	76	80	44	G-UNIT G-UNIT 001593*/INTERSCOPE (8.98/12.98) Beg For Mercy	2								
35	33	27	5	HOUSTON CAPITOL 90432* (18.98 CD) It's Already Written	8	86	RE-ENTRY	48	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98) Chicken*N*Beer	1									
36	31	29	12	BRANDY ATLANTIC 83633*/AG (12.98/18.98) Afrodisiac	4	87	98	—	2	FIEND FIEND ENTERTAINMENT 2004 (15.98 CD) Fiend Presents Go Hard Or Go Home	87								
37	28	8	3	BOYZ II MEN MSM 5735/KOCH (17.98 CD) Throwback	8	88	73	72	24	J-KWON SO SO DEF 57613*/ZOMBA (18.98 CD) Hood Hop	4								
38	41	46	12	JOJO DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD) JoJo	10	89	92	97	81	KEM MOTOWN 067516/UMRG (8.98/12.98) [M] Kemistry	14								
39	39	31	7	KEVIN LYTTLE ATLANTIC 83730*/AG (9.98/13.98) Kevin Lyttle	8	90	96	90	11	NINA SKY NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD) Nina Sky	21								
40	38	41	11	BABY BASH ODEP HOUSE/EMPIRE MUSICWERKS 450612/VI (18.98 CD) Menage A Trois	33	91	84	93	29	VAN HUNT CAPITOL 35233 (12.98 CD) [M] Van Hunt	38								
41	37	34	21	PRINCE NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD) Musicalogy	3	92	71	44	3	YUKMOUTH SMOKE A-LOT 42040/RAP A-LOT 4 LIFE (15.98 CD) Yukmouth Presents United Ghettos Of America Vol. 2	44								
42	36	40	6	BONEY JAMES WARNER BROS. 48786 (18.98 CD) Pure	9	93	66	58	6	2PAC DEATH ROW 5746*/KOCH (12.98/17.98) Live	16								
43	40	35	38	JUVENILE CASH MONEY 001718*/UMRG (12.98 CD) Juve The Great	4	94	82	83	83	R. KELLY JIVE 41812/ZOMBA (18.98 CD) Chocolate Factory	1								
44	42	—	2	THE BEATNUTS PENALTY 7001*/RYKODISC (16.98 CD) Milk Me	42	95	NEW	1	PATTI LABELLE THE RIGHT STUFF/PHILLY INT'L 77962/CAPITOL (21.98 CD) Anthology	95									
45	46	42	18	8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD) Living Legends	1	96	91	74	21	MARIO WINANS BAD BOY 002392*/UMRG (8.98/12.98) Hurt No More	1								
46	45	48	65	BEYONCE COLUMBIA 86396*/SONY MUSIC (12.98 EQ/18.98) Dangerously In Love	1	97	RE-ENTRY	2	ALEXANDER O'NEAL THE RIGHT STUFF/MONTBELLO 78502/VIRGIN (18.98 CD) Greatest Hits	59									
47	35	39	9	THE ROOTS GEFEN 002573*/INTERSCOPE (13.98 CD) The Tipping Point	2	98	RE-ENTRY	37	MUSIQ DEF SOUL 001618*/DJMGM (8.98/12.98) soulstar	3									
48	44	38	20	D12 SHADY 002404*/INTERSCOPE (8.98/12.98) D12 World	1	99	RE-ENTRY	6	BIG ADVICE ELECTRIC MONKEY 1009 (16.98 CD) Love Shines	71									
49	47	45	19	PETEY PABLO JIVE 41824/ZOMBA (18.98 CD) Still Writing In My Diary: 2nd Entry	3	100	RE-ENTRY	24	JANET JACKSON VIRGIN 84404* (12.98/18.98) Damita Jo	2									
50	43	33	25	LIL' FLIP SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD) U Gotta Feel Me	2														

SEPTEMBER 25
2004

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST					IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	NUMBER 1 22 Weeks At Number 1			THE NOTORIOUS B.I.G. BAD BOY 002852*/UMRG (13.98 CD/DVD) Ready To Die	460	13	2	JILL SCOTT HIDDEN BEACH/EPIC 62137*/SONY MUSIC (11.98 EQ/17.98) [M] Who Is Jill Scott? Words And Sounds Vol. 1	95			
2	3	BOB MARLEY & THE WAILERS TUFF GDNG/ISLAND 548904/UME (8.98/12.98) Legend			410	14	19	JAY-Z ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98) The Blueprint	94				
3	14	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD) The Best Of Anita Baker			103	15	8	RICK JAMES MOTOWN/CHRONICLES 153740/UME (12.98 CD) The Best Of Rick James: 20th Century Masters The Millennium Collection	6				
4	9	2PAC DEATH ROW 63008*/KOCH (12.98/24.98) All Eyez On Me			440	16	18	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98) Me Against The World	412				
5	17	THE NOTORIOUS B.I.G. BAD BOY 273011*/UMRG (19.98/24.98) Life After Death			343	17	16	PRINCE AND THE REVOLUTION WARNER BROS. 25110 (7.98/11.98) Purple Rain	143				
6	5	RICK JAMES MOTOWN/CHRONICLES 530559/UME (18.98 CD) The Ultimate Collection			6	18	—	USHER LAFACE 14715*/ZOMBA (12.98/18.98) 8701	67				
7	7	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98) The Eminem Show			121	19	—	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) [Ghetto Love]	163				
8	11	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98) The Miseducation Of Lauryn Hill			181	20	15	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98) The Don Killuminati: The 7 Day Theory	323				
9	4	RAY CHARLES RHINO 79822 (11.98 CD) The Very Best Of Ray Charles			14	21	—	ALICIA KEYS J 20002/RMG (12.98/18.98) Songs In A Minor	91				
10	6	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest Hits			299	22	12	JAY-Z FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98) Reasonable Doubt	347				
11	—	R. KELLY JIVE 41705*/ZOMBA (12.98/18.98) tp-2.com			141	23	21	BONE THUGS-N-HARMONY RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98) E. 1999 Eternal	338				
12	13	SADE EPIC 85287/SONY MUSIC (12.98 EQ/18.98) The Best Of Sade			429	24	10	RICK JAMES MOTOWN/CHRONICLES 001483/UME (25.98 CD) Anthology	6				
						25	25	BEASTIE BOYS DEF JAM 527351/UME (8.98/11.98) Licensed To Ill	219				

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. 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). 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: C Certification for net shipment of 100,000 units (Oról). Certification of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Weiss Says It's Good To Be Nervous Again

In the late '80s and early '90s, New York-based Nervous Records was one of a host of flourishing independent rap labels, alongside Sleeping Bag Records, Penalty Recordings and Loud Records.



Nervous was home to Funkmaster Flex, Black Moon and Mad Lion, among others. It had its share of successes, but Nervous got out of hip-hop several years ago.

"When we were heavy into hip-hop in the '90s, there was a vibrant underground hip-hop scene in Manhattan," Nervous president Michael Weiss says. "It seemed like each week there was a new artist with a record that would rip through the clubs. And those artists were lyrics- and skills-driven, and were happy to perform at clubs around the city.

"At a certain point in the late '90s, when hip-hop became a huge business, that scene just dried up," he adds.

Artists bypassed the underground scene and local radio shows. "Everybody felt it necessary to go straight to MTV," Weiss says. "And if a New York artist had a record on the radio, they immediately felt it was time to go straight to Madison Square Garden."

That was then. Flash forward more than a decade, and Nervous is back. Spearheaded by Weiss and VP Kasem Coleman, the label has signed a mixture of established talent and newcomers that aims to put it back on the hip-hop map.

"Now that the New York hip-hop scene is no longer in the spotlight, with areas like Chicago, St. Louis and Atlanta being so much more in focus, it feels like there is a new crew of New York artists—some brand-new and some with history in the business—who understand that they need to be real artists in order to succeed," Weiss says. "By 'real artists,' I mean people who are willing to go to the stores, willing to go to clubs to perform and willing to show their skills to the

people. Now, if you want to blow up, you've got to have the real goods."

Weiss and Coleman decided that to properly relaunch the label it would need a new look. They overhauled the Nervous logo and decided to make the label exclusively hip-hop.

"It's true that Nervous had success with house music, but like a lot of people who grew up in New York, hip-hop has always been my favorite music," Weiss explains. "And it feels like the time is right for an independent label that is willing to do the marketing and promotion that is necessary to help local artists get to the next level.

"Sure, you have a couple major-label artists that are selling platinum—literally a couple. But then you have many, many artists and producers who are just slinging their product into the stores without the backup that is needed."

Nervous' roster includes veteran acts Shyheim and EPMD as well as new artists like Poison Pen and Big Six. Weiss and Coleman believe the roster's balance will offer something missing in hip-hop.

Beats & Rhymes

By Rashaun Hall
rhall@billboard.com



"These days it takes a long time to build interest in a new artist," Weiss says. "We decided that working with established artists would be a more practical way to get our initial releases noticed by the DJs."

TIME'S UP: After five years at *Billboard*, my time has come. That's right, this will be my last Beats & Rhymes. I would like to take this opportunity to thank anyone who has ever contributed to this column. Whether it was with good music, bad music, a press release or a discussion, it was greatly appreciated.

To my colleagues past and present at *Billboard* and *Billboard* Radio Monitor, I cherish the experiences we have shared and I wish you continued success in all your endeavors.

That said, I'm not joining the Peace Corps. I will be joining MTV News as a hip-hop writer. I will also continue to freelance for *Billboard* and *Billboard* Radio Monitor.

So, while I may be leaving the building, I will still be a member of the family.

Peace.

Billboard HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Goodies	CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	25	26	Call My Name	PRINCE (NPG/COLUMBIA/SUM)	51	55	Real Gangstaz	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
2	2	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	27	37	Drop It Like It's Hot	SNDDP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	52	47	Groupie Luv	213 (DOGGYSTYLE/TVT)
3	3	Diary	ALICIA KEYS (J/RMG)	28	28	Shake That Sh**	SHAWNNA (DISTURBING THE PEACE/DEF. JAM SOUTH/UMRG)	53	52	For Real	AMEL LARRIEUX (BLISS/LIFE)
4	4	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)	29	23	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)	54	51	Red Carpet (Pause, Flash)	R. KELLY (JIVE/ZOMBA)
5	5	My Place	NELLY FEAT. JAHHEIM (DEBARTY/FO REEL/UMRG)	30	12	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	55	53	Who Is She 2 U	BRANDY (ATLANTIC)
6	7	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	31	34	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	56	57	Used To Love U	JOHN LEGEND (COLUMBIA/SUM)
7	12	My Boo	USHER & ALICIA KEYS (LAFACE/ZOMBA)	32	44	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)	57	60	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/UMRG)
8	6	Sunshine	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)	33	39	Think About You	LUTHER VANDROSS (J/RMG)	58	69	Let's Go (2004)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
9	8	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF. JAM/UMRG)	34	—	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)	59	63	Real Big	MANNIE FRESH (CASH MONEY/UMRG)
10	14	Headsprung	LL COOL J (DEF. JAM/UMRG)	35	27	King Of The Dancehall	BENIE MAN (SHOCKING VIBES/VIRGIN)	60	67	Balla Baby	CHINGY (CAPITOL)
11	11	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	36	41	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	61	61	So Fly	NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
12	15	Breathe, Stretch, Shake	MASE FEAT. P. DIDDY (BAD BOY/FO REEL/UMRG)	37	33	I'm So Fly	LLOYD BANKS (G-UNIT/INTERSCOPE)	62	70	Hey Young Girl	LLOYD (THE INC./DEF. JAM/UMRG)
13	18	Charlene	ANTHONY HAMILTON (ISO SD DEF/ZOMBA)	38	38	Caught Up	USHER (LAFACE/ZOMBA)	63	65	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
14	10	Slow Motion	JUVENILE (CASH MONEY/UMRG)	39	50	Breathe	FABOLOUS (DESSERT STORM/ATLANTIC)	64	62	Jimmy Choo	SHYNE FEAT. ASHANTI (GANGLAND/DEF. JAM/UMRG)
15	13	So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)	40	49	Oye Mi Conto	N.D.R.E. (ROC-A-FELLA/DEF. JAM/UMRG)	65	64	Tempted To Touch	RUPEE (ATLANTIC)
16	22	Nolia Clap	JUVENILE, WACKO & SKIP (UTP/ATLANTIC)	41	48	I Smoke, I Drank	MAGIC (BODY HEAD/UMRG)	66	56	If I Was Your Girlfriend	NICOLE WRAY (ROC-A-FELLA/DEF. JAM/UMRG)
17	19	If I Ain't Got You	ALICIA KEYS (J/RMG)	42	45	Golden	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	67	—	Don't Let Me Die	JAY-Z & R. KELLY (JIVE/UMRG/ZOMBA)
18	25	Dangerously In Love	BEYONCE (COLUMBIA/SUM)	43	46	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)	68	59	What You Won't Do For Love	BOYZ II MEN (MSM/KOCH)
19	14	U Saved Me	R. KELLY (JIVE/ZOMBA)	44	42	Still In Love	TEENA MARIE (CASH MONEY CLASSICS/UMRG)	69	68	Confessions Part I	USHER (LAFACE/ZOMBA)
20	20	Flap Your Wings	NELLY (DEBARTY/FO REEL/UMRG)	45	36	Burn	USHER (LAFACE/ZOMBA)	70	75	U Make Me Wanna	JADAKISS FEAT. MARIAN CAREY (RUFF RYDERS/INTERSCOPE)
21	16	Confessions Part II	USHER (LAFACE/ZOMBA)	46	32	Happy People	R. KELLY (JIVE/ZOMBA)	71	72	Westside Story	GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
22	17	U Should've Known Better	MONICA (J/RMG)	47	35	Compton	GUERILLA BLACK FEAT. BENIE MAN (VIRGIN)	72	—	So Sexy (Chapter II)	TWISTA FEAT. R. KELLY (ATLANTIC)
23	21	Let's Get Away	T.I. (GRAND HUSTLE/ATLANTIC)	48	31	I Like That	HOUSTON (CAPITOL)	73	—	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
24	19	Dip It Low	CHRISTINA MILIAN (ISLAND/UMRG)	49	54	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)	74	58	Hood Hop	J-KWON (ISO SD DEF/ZOMBA)
25	43	Hush	LL COOL J FEAT. 7 AURELIUS (DEF. JAM/UMRG)	50	40	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	75	74	Bring It Back	LIL WAYNE (CASH MONEY/UMRG)

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Welcome Back/Breathe, Stretch, Shake	MASE (BAD BOY/FO REEL/UMRG)
2	4	My Place/Flap Your Wings	NELLY FEAT. JAHHEIM (DEBARTY/FO REEL/UMRG)
3	3	Goodies	CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
4	12	Radio	JARVIS (ISO SD DEF/ZOMBA)
5	18	Real Gangstaz	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
6	8	Headsprung	LL COOL J (DEF. JAM/UMRG)
7	2	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)
8	5	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
9	6	Sunshine	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
10	14	I Believe	FANTASIA (J/RMG)
11	7	Breathe	FABOLOUS (DESSERT STORM/ATLANTIC)
12	16	I Like That	HOUSTON (CAPITOL)
13	22	Confessions Part II	USHER (LAFACE/ZOMBA)
14	20	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)
15	9	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
16	17	Baby Mama	HOLLA POINT (EPIC/SUM)
17	21	Jimmy Choo	SHYNE FEAT. ASHANTI (GANGLAND/DEF. JAM/UMRG)
18	44	Alone	MALINA MOYE (WEC)
19	47	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)
20	19	Never Really Was	MARID WINANS (BAD BOY/UMRG)
21	10	Naughty Girl	BEYONCE (COLUMBIA/SUM)
22	13	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
23	46	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)
24	29	Nasty Girl	NITTY (ROSTRIUM/UNIVERSAL/UMRG)

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Goodies	CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
2	2	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
3	3	Sunshine	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
4	4	My Place	NELLY FEAT. JAHHEIM (DEBARTY/FO REEL/UMRG)
5	5	Dip It Low	CHRISTINA MILIAN (ISLAND/UMRG)
6	9	Headsprung	LL COOL J (DEF. JAM/UMRG)
7	10	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
8	6	Slow Motion	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
9	7	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
10	13	My Boo	USHER & ALICIA KEYS (LAFACE/ZOMBA)
11	11	I Like That	HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
12	14	You & Me	J-KWON FEAT. SADIYYAH (ISO SD DEF/ZOMBA)
13	15	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)
14	12	Move Ya Body	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
15	11	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF. JAM/UMRG)
16	16	Let's Get Away	T.I. (GRAND HUSTLE/ATLANTIC)
17	17	Confessions Part II	USHER (LAFACE/ZOMBA)
18	19	Breathe, Stretch, Shake	MASE FEAT. P. DIDDY (BAD BOY/FO REEL/UMRG)
19	18	Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)
20	26	Let's Go (2004)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, *Billboard* Information Network, and *billboard.com*. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor
DATA PROVIDED BY
Monitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1-20	Break Bread	CAPITOL	91.0
1	SHAWNNA		
2	Shake That Sh**	IDJMG	89.9
3	O'RYAN		
1	Take It Slow	UMRG	86.9
4	BRANDY		
4	Who Is She 2 U	ATLANTIC	84.5
5	MASE		
5	Breathe, Stretch, Shake	UMRG	77.1
6	XZIBIT		
6	Muthafucka	COLUMBIA	75.3
7	HOUSTON		
7	Ain't Nothing Wrong	CAPITOL	74.7
8	JOHN LEGEND		
8	Used To Love You	COLUMBIA	74.7
9	LLOYD BANKS		
9	I'm So Fly	INTERSCOPE	67.7
10	FABOLOUS		
10	Breathe ELEKTRA		67.5
11	KEYSHIA COLE		
11	Changed My Mind	INTERSCOPE	66.7

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

☆	JUVENILE	Nolia Clap	UMRG	71.2
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RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	NELLY/CHRISTINA AGUILERA			90.8
1	Tilt Ya Head Back	UMRG		
2	CHRISTINA AGUILERA/MISSY			78.0
2	Car Wash	GEFFEN		
3	SHAWNNA			
3	Shake That Sh**	IDJMG		76.6
4	ALICIA KEYS			
4	Diary	RMG		75.6
5	JADAKISS			
5	Why?	INTERSCOPE		67.7
6	FABOLOUS			
6	Breathe	ELEKTRA		66.5
7	XZIBIT			
7	Muthafucka	COLUMBIA		65.9
8	JOJO			
8	Baby It's You	UMRG		65.7

Other radio formats and hitpredictor legend located in chart section.

Hit Your Market!

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EL Z
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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
1	1	1	13	NUMBER 1 / GREATEST GAINER GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	50	37	—	2	VARIOUS ARTISTS DISA 726952 (15.98 CD/DVD)	100% Puro Norteno	37
2	NEW	1	1	HOT SHOT DEBUT ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	51	67	58	11	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	51
3	2	—	2	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	52	47	36	23	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11
4	3	2	12	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	53	44	48	24	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5
5	4	—	2	CARLOS VIVES EMI LATIN 95027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	54	51	45	64	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
6	7	4	11	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	55	62	43	13	ANA BARBARA FONOVISA 351396/UG (14.98 CD) [M]	Una Mujer, Un Sueno	15
7	6	—	2	PEPE AGUILAR SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6	56	54	53	46	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
8	8	12	11	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	57	52	56	8	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	45
9	5	6	7	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	58	50	50	73	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9
10	10	7	14	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3	59	72	65	31	PAULINA RUBIO UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1
11	9	8	4	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	60	46	—	2	VARIOUS ARTISTS EMI LATIN 64877 (16.98 CD)	Latin Grammy Nominees 2004	46
12	14	9	9	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1	61	60	55	12	BETO Y SUS CANARIOS DISA 020341 (12.98 CD)	100% Tierra Caliente	21
13	11	10	4	VARIOUS ARTISTS DISA 720383 (11.98 CD)	iQue Chido! El Pasito Duranguense	8	62	64	44	9	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO FONOVISA 351371/UG (13.98 CD) [M]	Reunion Entre Amigos	11
14	16	13	14	MARC ANTHONY SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	63	55	51	3	TIRANOS DEL NORTE SONY DISCOS 95210 (9.98 EQ CD)	Tesoros De Coleccion	51
15	13	3	3	GILBERTO SANTA ROSA SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3	64	RE-ENTRY	58	58	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
16	19	22	7	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	16	65	70	60	16	LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD) [M]	Con Mis Propias Manos	1
17	17	7	7	ALACRANES MUSICAL UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7	66	63	54	15	SELENA EMI LATIN 98845 (16.98 CD)	Momentos Intimos	11
18	15	19	5	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	15	67	61	47	13	LIBERACION DISA 720375 (11.98 CD) [M]	Las Mas Disponibles De Liberacion	17
19	12	5	6	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	1	68	56	42	8	PESADO WEA/EMX 61772/WARNER LATINA (13.98 CD) [M]	Rezare	18
20	20	11	12	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	69	69	46	5	EL PODER DEL NORTE DISA 727045 (12.98 CD)	Historia Musical: 30 Pegaditas	38
21	23	15	5	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9	70	58	—	2	ROBI DRACO ROSA SONY DISCOS 95380 (17.98 CD)	Como Me Acuerdo	58
22	22	16	13	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	71	71	62	13	CARDENALES DE NUEVO LEON DISA 720367 (11.98 CD) [M]	En Concierto	16
23	18	14	12	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2	72	75	52	27	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6
24	24	23	15	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	73	59	41	6	LOS BUKIS UNIVISION 310308/UG (13.98 CD)	10 Numeros 1	29
25	28	20	9	PATRULLA 81 DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6	74	RE-ENTRY	56	56	INTOCABLE EMI LATIN 90818 (14.98 CD)	La Historia	3
26	30	27	18	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	75	65	57	26	GIPSY KINGS NONESUCH 79841/AG (18.98 CD)	Roots	3
27	27	28	15	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD) [M]	Tesoros Musicales	24							
28	21	—	2	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21							
29	25	21	13	AKWID UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2							
30	26	18	6	LOS HURACANES DEL NORTE FONOVISA 351368/UG (13.98 CD) [M]	Legado Norteno	11							
31	53	73	6	PACESETTER BEBO & CIGALA CALLE 54/BLUEBIRD 55910/RCA VICTOR (18.98 CD)	Lagrimas Negras	31							
32	31	25	6	K-PAZ DE LA SIERRA PROCAN 720361/DISA (12.98 CD) [M]	En Vivo	13							
33	29	26	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16							
34	35	—	2	VARIOUS ARTISTS UNIVISION 310326/UG (14.98 CD)	Remix Duranguense: Puros Exitos	34							
35	36	31	19	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7							
36	32	24	3	LOS REHENES FONOVISA 351344/UG (14.98 CD)	De Vuelta A La Vida	24							
37	41	33	25	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1							
38	57	—	13	JULIETA VENEGAS ARIELA 57447/BMG LATIN (14.98 CD)	Si	38							
39	38	32	23	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3							
40	33	37	40	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4							
41	42	35	13	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22							
42	48	30	8	LOS YONIC'S FONOVISA 351403/UG (13.98 CD) [M]	Nuestras Consentidas	15							
43	39	—	2	LA ARROLLADORA BANDA EL LIMON DISA 726954 (16.98 CD/DVD)	En Vivo	39							
44	34	49	4	BETO Y SUS CANARIOS DISA 720381 (11.98 CD)	En Vivo	34							
45	43	38	6	CHARLIE ZAA OLE 197111 (15.98 CD)	Puro Sentimiento	38							
46	49	34	20	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6							
47	40	40	47	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6							
48	RE-ENTRY	2	2	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310270/UG (14.98 CD)	Amor De Estudiante	29							
49	45	39	21	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	1 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	1 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
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)
3 OZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)	3 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	3 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
4 BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)	4 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	4 PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)
5 FRANCO DE VITA STOP (SONY DISCOS)	5 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	5 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
6 JULIETA VENEGAS SI (ARIELA/BMG LATIN)	6 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	6 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
7 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)	7 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	7 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
8 CHARLIE ZAA PURO SENTIMIENTO (OLE)	8 DON OMAR THE LAST DON (VI)	8 VARIOUS ARTISTS I QUE CHIDO! EL PASITO DURANGUENSE (DISA)
9 SIN BANDERA DE VIAJE (SONY DISCOS)	9 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	9 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
10 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	10 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	10 ALACRANES MUSICAL A CAMBIO DE QUE? (UNIVISION/UG)
11 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	11 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	11 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
12 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	12 YAGGA & MACKIE CLASE APARTE (PUERTO RICO/DIAMOND)	12 BRONCO: EL GIGANTE DE AMERICA SIN RIENDA (FONOVISA/UG)
13 ALEKS SYNTEK MUNDO LITE (EMI LATIN)	13 CELIA CRUZ HITS MIX (SONY DISCOS)	13 LOS ANGELES DE CHARLY DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS (FONOVISA/UG)
14 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	14 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	14 GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
15 VARIOUS ARTISTS LATIN GRAMMY NOMINEES 2004 (EMI LATIN)	15 TROBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)	15 PATRULLA 81 EN VIVO DESDE: DALLAS, TEXAS (DISA)
16 ROBI DRACO ROSA COMO ME ACUERDO (SONY DISCOS)	16 LUNYTUNES & NORIEGA MAS FLOW (VI)	16 VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)
17 GIPSY KINGS ROOTS (NONESUCH/AG)	17 MOSA PROJECT DAMELO (LATINFLAVA)	17 JOSE ALFREDO JIMENEZ TESOROS MUSICALES (SONY DISCOS)
18 JENNIFER PENA SEDUCCION (UNIVISION/UG)	18 OMARA PORTUONDO FLOR DE AMOR (WORLD CIRCUIT/NONESUCH/AG)	18 JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)
19 MANA ECLIPSE (WARNER LATINA)	19 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)	19 AKWID KOMP 104.9 RADIO COMPA (UNIVISION/UG)
20 VARIOUS ARTISTS POP HITS (SONY DISCOS)	20 JERRY RIVERA MI HISTORIA MUSICAL (VENE/SONY DISCOS)	20 LOS HURACANES DEL NORTE LEGADO NORTENO (FONOVISA/UG)

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 (Dol). Certification of 200,000 units (Platinol). Certification of 400,000 units (Multi-Platinol). *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.

SEPTEMBER 25
2004

Billboard HOT LATIN TRACKS

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

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 IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	—	—	—	21	23	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
2	5	—	—	22	20	FIERA INQUIETA TELEMUNDO/LAGUNA / SONY DISCOS	ANGELA MARIA FORERO
3	4	—	—	23	25	AMAR COMO TE AME MUSART / BALBOA	JOAN SEBASTIAN
4	2	—	—	24	31	VALIO LA PENA SONY DISCOS	MARC ANTHONY
5	3	—	—	25	—	RESUCITAR SONY DISCOS	GIAN MARCO
6	7	—	—	26	27	QUIERO SER TUYA SONY DISCOS	MELINA LEON
7	6	—	—	27	34	CRED EN EL AMOR SONY DISCOS	REY RUIZ
8	8	—	—	28	26	CAMINA Y VEN VALE / UNIVERSAL LATINO	DAVID BISBAL
9	9	—	—	29	36	PECAR POR TI NO LITTLE FISH	LA SECTA ALLSTAR
10	11	—	—	30	35	DESNUDATE MUJER VALE / UNIVERSAL LATINO	DAVID BISBAL
11	12	—	—	31	30	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
12	10	—	—	32	24	DESDE QUE LLEGASTE SONY DISCOS	REYLI BARBA
13	13	—	—	33	28	POR TI PODRIA MORIR UNIVERSAL LATINO	LUIS FONSI
14	15	—	—	34	40	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA
15	14	—	—	35	32	DESESPERADO WARNER LATINA	RICARDO MONTANER
16	22	—	—	36	39	Y QUE VA A SER DE MI MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
17	19	—	—	37	—	100 AÑOS UNIVERSAL LATINO	JOSE FELICIANO
18	16	—	—	38	—	FANTASIA O REALIDAD WARNER LATINA	ALEX UBAGO
19	17	—	—	39	37	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
20	18	—	—	40	21	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA

TROPICAL AIRPLAY

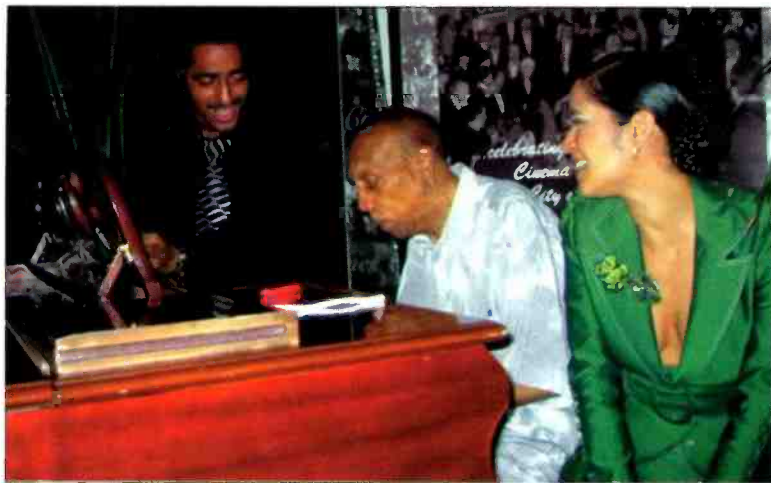
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	2	—	—	21	36	LAGRIMAS EMI LATIN	JO NATASHA
2	6	—	—	22	20	DAMELO LATINFLAVA	MOSA PROJECT
3	3	—	—	23	32	LA SOSPECHA UNIVISION	SON DE CALI
4	5	—	—	24	25	SI LA VES SONY DISCOS	NG2
5	16	—	—	25	22	DILE A EL KAREN / UNIVERSAL LATINO	TONNY TUN TUN
6	1	—	—	26	30	GOZANDO VIVIRE CUTTING	FULANITO
7	7	—	—	27	23	MI COMO AMIGA... SONY DISCOS	GRUPO NICHE
8	15	—	—	28	26	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE
9	9	—	—	29	29	VEN TU J&N	DOMENIC MARTE
10	4	—	—	30	8	7 DIAS OLE	ELVIS CRESPO
11	13	—	—	31	19	CAMINA Y VEN VALE / UNIVERSAL LATINO	DAVID BISBAL
12	12	—	—	32	—	ROCKTON SONY DISCOS	RABANES FEATURING OON OMAR
13	35	—	—	33	—	PALMIS MUJERES DEL MUNDO CUTTING	GUANABANAS
14	—	—	—	34	—	MIL HORAS KOCH	MAGIC JUAN
15	11	—	—	35	—	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR
16	17	—	—	36	—	DIME NU	N. KLABE
17	14	—	—	37	37	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO
18	18	—	—	38	34	ESE MENEITO M.P.	TITO GOMEZ
19	10	—	—	39	—	LD QUE PASO, PASO EL CARTEL VI	DADDY YANKEE
20	21	—	—	40	33	HAY AMORES PINA / UNIVERSAL LATINO	JOSE ALBERTO "EL CANARIO"

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	—	—	21	26	LAGRIMAS Y LLUVIA BRAZOS MUSICAL DE DURANGO	DISA
2	2	—	—	22	—	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
3	3	—	—	23	23	POCA A POCA UNIVISION	LUPILLO RIVERA
4	4	—	—	24	37	LA ETICA DISA	LOS TIGRILLOS
5	7	—	—	25	20	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
6	5	—	—	26	28	A DONDE ESTABAS? EMI LATIN	INTOCABLE
7	6	—	—	27	31	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA
8	9	—	—	28	25	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA
9	10	—	—	29	36	VOLVERE UNIVISION	K-PAZ DE LA SIERRA
10	13	—	—	30	29	QUE NUNCA LLORDES DISA	EL POOPER DEL NORTE
11	17	—	—	31	—	Y LAS MARIPOSAS MUSIMEX / UNIVERSAL LATINO	CONJUNTO ATARDECER
12	15	—	—	32	40	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
13	18	—	—	33	32	AMOR LIMOSNERO PLATINO / FONOVISA	BANDA LAMENTO SHOW DE DURANGO
14	11	—	—	34	27	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART / BALBOA	GRUPO CLIMAX
15	8	—	—	35	24	EL QUINTO TRAGO DISA	GRUPO BRYNOIS
16	14	—	—	36	33	SUANITO MUSART / BALBOA	CUISILLOS
17	16	—	—	37	30	SABES A CHOCOLATE EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
18	12	—	—	38	35	OBSESION PROCAN / DISA	LOS HOROSCOPOS DE DURANGO
19	21	—	—	39	39	A MI MEJOR AMIGO FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
20	22	—	—	40	34	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE

Grammys Light Up L.A. Night

Artists and label executives celebrated their nominations and wins at the fifth annual Latin Grammy Awards, held Sept. 1. The awards aired live on CBS from the Shrine Auditorium in Los Angeles. A host of parties throughout the Los Angeles area followed the awards show.



At BMG's Latin Grammy Awards after-party, winner Bebo Valdés jizzes it up at the piano with singers Diego "El Cigala," left, and Julieta Venegas.



Univision Music Group president/CEO José Behar, top center, offered a private dinner for Univision staff and artists at Cicada restaurant. Attendees included Latin Grammy winner/performer Marco Antonio Solís, performer Akwid and nominee Area 305.

Pictured at the Universal Music Group after-party, from left, are John Echevarria, president of Universal Music Latino; artists David Bisbal and Paulina Rubio; Zach Horowitz, president/COO of UMG; and Jesús Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula.



Latin Grammy winner Alicia Villarreal and her husband Cruz Martinez, center, are flanked on the green carpet by fellow winners Banda El Recodo's Joel Lizárraga, left, and Poncho Lizárraga.

Vicentico

Continued from page 44

album "Canciones del Solar de los Aburridos"). Among the guest artists on "Los Rayos" is Julieta Venegas, who sings and plays accordion on "El Tonto."

In October, Vicentico will tour Spain, Mexico, Peru, Colombia and Ecuador, with a stop Oct. 21 in Miami for the MTV Video Music Awards Latin America.

The album's next single will be "Soy Feliz" (I Am Happy), a title that seems to reflect Vicentico's state of mind.

He was delighted to be a special guest on Diego Torres' "Unplugged" album, released in May; he also had the lead role in an Argentine indie film, "Los Guantes Mágicos," directed by Martin Rejtman.

"I like acting, but I would not take any time away from music—that is my main interest," the burly Vicentico says. "I receive many scripts now, but my secret ambition is to try a totally different character, maybe a 'Terminator' hero, or a role that would make me train and lose weight."

Let's Get This Summit Started!

With this issue, the 11th annual Billboard Dance Music Summit gets under way (Sept. 20-22 at the Union Square Ballroom in New York). So, to all those in town for the conference, welcome!

With 10 panels—covering a variety of timely topics—and two exclusive Q&A sessions (with Paul Van Dyk and DJ Tiësto), this year's summit may indeed be the biggest and best one yet—if we do say so ourselves.

While conferences like this one are about learning and networking, they are also about having fun. To that end, here are some evening highlights:

- The inaugural induction ceremony of the Dance Music Hall of Fame Sept. 20 at the Spirit club.

- The New York chapter of the National Academy of Recording Arts and Sciences and BPM magazine celebrate the new Grammy Award category, best dance/electronic album, Sept. 21 at the Crobar club. Confirmed DJs include Sasha, Van Dyk, David Morales, DJ Rap, Alex Gold, Lee Cabrera and Mateo & Matos.

- The second annual NYC Music and Media Schmoozefest Sept. 22 at Trutone Mastering Studios.

- DJs Frankie Knuckles and Steve Travalta, with a live performance by Nicki Richards, Sept. 22 at the SBNY club.

100 PROOF: Koch Records launches a dance/electronic compilation series with the Oct. 19 release of "Top Shelf: Dance Volume 1."

Mixed by DJ Geoffe (aka Koch product manager Geoffrey Colon), the 15-track collection is a vibrant mix of the poppier sides of house and trance.

Highlights include Martin Solveig's "Rocking Music," the Antillas remix of Sun's "Without Love" (which is equal parts Klein & MBO and Yello) and Sander Kleinenberg's Cold Turkey mix of "Don't Wake Up Policeman" by Junkie XL Featuring Peter Tosh & Friends.

Extra points are given for

including Stonebridge Featuring Therese's "Put 'Em High" and Kaskadee's "Steppin' Out."

According to Colon, "Dance Volume 1" will be followed next year by other volumes in the series, including "Top Shelf: Chilled," "Top Shelf: Deep House" and "Top Shelf: Trance."

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com



Also arriving next month (Oct. 18) is the latest volume in the Defected in the House series from revered British label Defected. Past volumes have been mixed and compiled by Soulfuric and Dimitri From Paris, among others. This latest set is helmed by Defected A&R director Simon Dunmore.

In signature Defected fashion, the music featured on the two discs—encompassing brand-new and classic tracks—spotlights some of clubland's best singers and producers.

They include Junior Jack ("Stupidisco"), Kings of Tomorrow ("Dreams"), Shawn Christopher ("Don't Lose the Magic"), Bob Sinclar ("Save Our Soul") and Annette Taylor ("Faith").

LOVE IS IN THE AIR: Country artist Wynonna covered Foreigner's No. 1 pop hit from 1984, "I Want to Know What Love Is," on her 2003 album, "What the World Needs Now Is Love."

Wynonna's label (Curb) recently commissioned Piper (aka Nashville residents Ron Slomowicz, Tommy Dorsey and Lenny Bertoldo) to remix the track. The result is a glorious trance-etched anthem.

While a U.S. release has not been confirmed, Piper's radio and club mixes of the track are available at walmart.com.

Billboard
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DANCE MUSIC SUMMIT



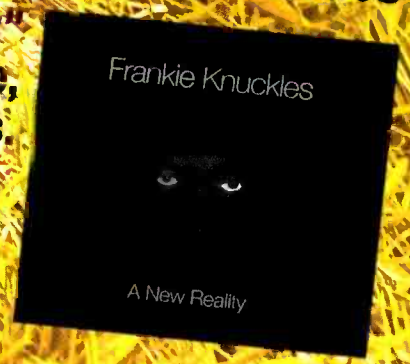
Frankie Knuckles feat. Nicki Richards **Matter Of Time**

DF023
Follow up to #1 Billboard Dance single
"BaG N da Day" DF022
Remixes by The Groove Junkies

From the album "A New Reality"
that includes Jamie Principle,
Nicki Richards, and CC Rogers.

IN STORES NOW

www.defmix.com



SEPT 25 2004				HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	2 Weeks At Number 1
1	1	—	2	FLAWLESS (GO TO THE CITY)	George Michael
2	2	1	17	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
3	3	4	21	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
4	4	3	62	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
5	7	5	9	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE)	Brandy
6	6	8	45	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
7	9	11	9	STEPPIN' OUT	Kaskade
8	15	13	24	BTH WORLD WONDER (THE REMIXES)	Kimberly Locke
9	5	2	22	DIP IT LOW (DANCE REMIXES)	Christina Milian
10	8	12	26	LOVE PROFUSION	Madonna
11	NEW	1	1	STUPIDISCO	Junior Jack
12	10	7	13	SCANDALOUS (REMIXES)	Mis-Teeq
13	12	10	18	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
14	16	9	11	IF I CLOSE MY EYES	Reina
15	11	6	10	SWAY (JXL/PASSENGERZ/RALPHI MIXES/SPIDER-MAN THEME (JXL REMIX))	Michael Buble
16	14	14	50	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
17	13	19	3	SURRENDER	Lasgo
18	18	15	9	ALL NITE (DON'T STOP) (S. KLEINBERG REMIX)	Janet Jackson
19	RE-ENTRY	39	39	NOTHING FAILS/NOBODY KNOWS ME	Madonna
20	RE-ENTRY	69	69	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
21	20	—	49	HOLLYWOOD (REMIXES)	Madonna
22	19	—	28	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
23	22	—	8	BLACK CHERRY	Goldfrapp
24	17	—	2	HEAVEN IS A PLACE ON EARTH	Soda Club Featuring Andrea Anatola
25	RE-ENTRY	2	2	LET THE WIND ERASE ME	Assemblage 23

SEPT 25 2004				HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
			NUMBER 1	4 Weeks At Number 1	
1	1	11	TURN ME ON	Kevin Lyttle Featuring Spragga Benz	
2	3	12	MOVE YA BODY	Nina Sky Featuring Jabba	
3	5	7	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi	
4	2	14	IF I CLOSE MY EYES	Reina	
5	4	7	LOLA'S THEME	Shape: UK	
6	6	7	I LIKE IT	Narcotic Thrust	
7	7	41	AS THE RUSH COMES	Motorcycle	
8	10	5	GET UP STAND UP	Stellar Project	
9	8	7	CHERISH THE DAY	Plummet	
10	11	18	WHITE FLAG	Dido	
11	9	13	EVERYTIME	Britney Spears	
12	13	6	OPA OPA	Despina Vandi	
13	12	26	DIP IT LOW	Christina Milian	
14	14	6	MAI AI HEE (DRAGOSTEA DIN TEI)	O-Zone	
15	15	2	LET'S GET IT STARTED	Black Eyed Peas	
16	18	10	SCANDALOUS	Mis-Teeq	
17	17	9	MAKE YOUR MOVE	Dave Armstrong	
18	16	15	LET'S GET IT RIGHT	Krystal K	
19	NEW	1	LEAVE (GET OUT)	JoJo	
20	23	6	FLAWLESS (GO TO THE CITY)	George Michael	
21	21	2	STEPPIN' OUT	Kaskade	
22	NEW	1	DEVIL INSIDE	Utada	
23	20	7	SATELLITE	Oceanlab	
24	25	2	I BELIEVE	Dee Robert	
25	RE-ENTRY	1	YEAH!	Usher Featuring Lil Jon & Ludacris	

SEPT 25 2004				TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
			NUMBER 1	6 Weeks At Number 1	
1	2	7	SCISSOR SISTERS	Scissor Sisters	
2	3	75	THE POSTAL SERVICE	Give Up	
3	1	2	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3	
4	4	5	PAUL OAKENFOLD	Creamfields	
5	NEW	1	VARIOUS ARTISTS	Ultra.Trance: 4	
6	5	17	THE STREETS	A Grand Don't Come For Free	
7	6	37	VARIOUS ARTISTS	Fired Up!	
8	7	23	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	
9	8	11	THEIVERY CORPORATION	The Outernational Sound	
10	9	9	THE HAPPY BOYS	Trance Party [Volume Four]	
11	10	21	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	
12	NEW	1	DELERIUM	The Best Of Delerium	
13	12	1	ZERO 7	When It Falls	
14	NEW	1	DENNY TSETTOS	Club Anthems Vol. 1	
15	11	15	TIESTO	Just Be	
16	NEW	1	DJ KRUSH	Jaku	
17	15	3	ATB	No Silence	
18	14	5	ORBITAL	Blue Album	
19	18	33	AIR	Talkie Walkie	
20	13	8	FAITHLESS	No Roots	
21	16	1	SARAH MCLACHLAN	Remixed	
22	NEW	1	ACE OF BASE	Platinum & Gold Collection	
23	17	12	SASHA	Involver	
24	21	7	IAN VAN DAHL	Lost & Found	
25	20	13	BAD BOY JOE	Best of NYC AfterHours... Feel the Drums	

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

SEPT 25 2004 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	3	4	12	FOOLISH MIND GAMES	Jason Walker
2	5	7	5	STUPIDISCO	Junior Jack
3	7	13	6	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES)	Debi Nova
4	10	12	7	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)	Esthero
5	1	3	8	TIME	Murk
6	8	8	9	LOLA'S THEME	Shape: UK
7	2	2	12	GOOD LUCK	Basement Jaxx Featuring Lisa Kekaula
8	4	5	9	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES)	Alyson
9	12	16	7	FREEDOM	Joi Cardwell
10	16	19	5	YOU MOVE ME	Amber
11	14	15	8	IF I CLOSE MY EYES	Reina
12	6	1	9	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK 'N' RORY/SHAPE:UK/BOXER]	George Michael
13	17	20	6	CHERISH THE DAY	Plummet
14	18	23	6	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
15	9	10	9	MAKE YOUR MOVE	Dave Armstrong
16	24	34	3	HOW WOULD U FEEL	David Morales With Lea-Lorien
17	11	6	11	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES)	Ghostface Featuring Missy Elliott
18	15	11	13	WORLD ON FIRE (JXL & M. DE VRIES MIXES)	Sarah McLachlan
19	19	21	8	ALTERNATIVE 3	Joe Smooth
20	27	31	4	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES)	Frankie Knuckles Featuring Nicki Richards
21	21	24	7	MUSICA DE AMOR (MAW REMIXES)	The Latin Project
				POWER PICK	
22	30	37	3	LOOKING GOOD, FEELING GORGEOUS	RuPaul
23	26	29	5	SUBMIT	Hibernate
24	13	9	10	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES)	Angie Stone
25	22	17	10	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES)	Brandy

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	31	38	4	CAN'T GO ON	Mike Rizzo Presents Allie
27	32	35	4	MAMASITA	Flexy
28	23	22	7	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.)	Kevin Lyttle
29	34	43	3	EVERYMAN...EVERYWOMAN...	Ono
30	28	27	6	OUTRAGEOUS (REMIXES)	Britney Spears
				HOT SHOT DEBUT	
31	NEW	1	1	DIRTYFILTHY	Superchumbo Featuring Celeda
32	35	41	4	FOLLOW THIS BEAT	Paul Johnson
33	36	42	4	EVERYBODY HAPPY	Kenne
34	29	25	10	MAYBE (S. KLEINBERG REMIXES)	N*E*R*D
35	46	—	2	FREE ME	Emma
36	20	18	12	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES)	Debbly Holiday
37	39	49	3	YOU ARE MY SUNSHINE (REMIXES)	Lawrence Welk
38	42	—	2	PARTY TIME	Raw Deal
39	25	14	11	THAT PHONE TRACK	DJ Dan
40	44	—	2	BEAUTIFUL DAY	DJ Jackie Christie Featuring Discomind
41	40	45	3	BE MINE	Gioia
42	43	47	4	PEACE ON EARTH	Sir Ivan
43	33	28	11	SECRET (E. BAEZ & ORANGE FACTORY MIXES)	Adam Sandler
44	38	33	18	LUV 2 LUV	Suzanne Palmer
45	NEW	1	1	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES)	Ultra Nate
46	NEW	1	1	DIARY (HANI REMIXES)	Alicia Keys Featuring Tony! Toni! Tone!
47	41	39	10	SHOCK	In-Grid
48	NEW	1	1	LA LA	Maurice Joshua Featuring Liquid Soul
49	37	26	14	NEW DAY (DANCE MIXES)	Patti LaBelle
50	50	48	9	FLASHDANCE	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. Dn 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.

Europe Takes Americana To Heart

BY PAUL SEXTON

LONDON—Music that draws on American traditions in country, blues and their offshoots is often more appreciated thousands of miles away than on its doorstep.

Many artists who will perform at the Americana Music Assn. Conference, set for Sept. 23-25 in Nashville, have stamps in their passport from London and other European capitals. Americana artists know it's beneficial to their careers to travel—especially to Europe, where they're likely to be among friends.

Such mainstays of roots music as Steve Earle and Emmylou Harris have been rewarded for their regular Trans-Atlantic visits with loyal audiences. Earle's "The Revolution Starts Now" (Rykodisc) recently debuted at No. 20 in Sweden and No. 22 in Norway, and became his ninth charting album in the United Kingdom.

Earle's next European tour is in November. It is being booked by Asgard joint managing director Paul Fenn, who says, "Right now, Steve certainly does better [in Europe] than in the U.S."

There's a long precedent for that. Fenn says, "You can go back to '88, when we got involved in 'new country.' In that year, when we [booked] k.d. lang, Dwight Yoakam, Steve Earle and Lyle Lovett, every one of them was doing better in the U.K. than the U.S."

These days, the European welcome also extends to such maverick acts as

Lambchop, Calexico and the Handsome Family, as well as to numerous acoustic performers, including Slaid Cleaves, Mindy Smith, Chip Taylor and Beth Nielsen Chapman.

Chapman, licensed in Europe to Sanctuary, does not have a North American deal. That reflects her con-



CHAPMAN: FEELS CONNECTED TO U.K.

centration on the United Kingdom and her view that a constrained U.S. marketplace makes the choice of label worth pondering carefully.

"I've felt such a connection with [U.K.] audiences," Chapman says. "I can't express what a loss it is in America [that] the connection between new songs and the audience has been blocked by certain corporate situations." Her 2004 album, "Look," is available in the United States through her Web site.

"With a lot of these artists, the art precedes the commerce," says U.K.

publicist Richard Wootton, who works with many Americana artists and will moderate a Sept. 23 AMA Conference panel "Americana—The International Mainstream."

"They're not driven by making money, they're driven by their art," Wootton continues. "That creates problems for them in the hard-bitten music world, especially in America. In the U.K. and Europe we're a bit more open to things like that. In fact, the press positively applauds acts that suddenly turn left without warning, or have an attitude."

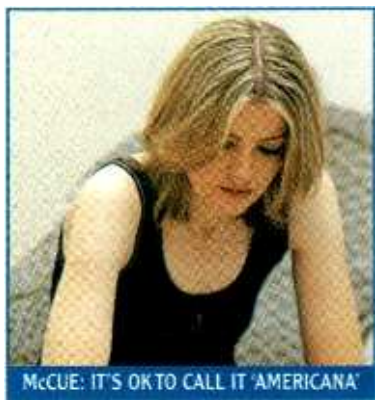
Wootton cites support from BBC radio stations, most visibly Radio 2, but also evening programming on Radio 3, BBC Scotland, BBC Radio Ulster in Northern Ireland and BBC Radio Suffolk in eastern England.

Supportive British publications include the Sunday Times, Guardian and Independent newspapers and Uncut magazine, which sponsors VH2's videoclip series "This Is Americana," airing at midnight on Sundays and Wednesdays.

"We decided to launch 'This Is Americana' when we launched VH2 last December, because we wanted a forum to showcase a niche genre," programming manager Ged Mahony says. "We're starting to get serviced with some great material, which wouldn't be seen anywhere else in the U.K. TV market, like Blanche and My Morning Jacket, and viewing figures are [up]."

The term "Americana" does not represent a radio format in Europe, but does reflect the tastes of those with an interest in American film, fashion and literature. Use of the term is not restricted to U.S.-born artists.

Australian-born, Los Angeles-based singer/guitarist Anne McCue, who



McCUE: IT'S OK TO CALL IT 'AMERICANA'

recently played in Britain behind her Cooking Vinyl album "Roll," says, "They say a prophet is never recognized 'til he leaves his own country. The term 'Americana' is fine with me. 'Alternative country' is fine as well."

Brothers Julian and Danny Wilson, of Gravity/BMG English act Grand Drive, were born in Australia but grew up and live in south London. Often demonstrating Americana influences, they admit some of the genre's appeal is the allure of another culture.

"Somebody else's traditions are

exotic, whereas your own are just kind of traditional," Danny says. "In America, seemingly no one's heard of Lambchop. In England, they play the Royal Albert Hall."

Between 2001 and 2003, London's Barbican venue staged three Beyond Nashville festivals. Subtitled "The Twisted Heart of Country Music," they starred such artists as Harris, Earle, Jim White, Rodney Crowell and Gillian Welch. The third event covered 30 concerts in 10 London venues. The last two festivals generated compilation albums on indie labels Union Square and Casual.

"We would never normally do the same thing twice, but there was such demand for it," says Miles Evans, the Barbican's media relations manager. The Barbican is now planning a spring 2005 festival, It Came From Memphis, that will celebrate another Americana capital.

Fenn says Americana artists can develop their careers playing to discerning U.K. audiences. "If the artist can understand there's not a lot of money at that initial level, we can develop them from there pretty fast."

"I booked [Vancouver trio] the Be Good Tanyas' first [U.K.] tour for £100 a night," Fenn continues. "Everybody went into it knowing there was going to be a financial loss. But we did three tours within 12 months, and at the end of that we had them selling 2,400 tickets at the Royal Festival Hall."

Former VP Powers Returns To Universal

Michael Powers has been hired as senior VP of promotion at Universal South Records in Nashville. He replaces Bryan Switzer, who recently exited the company.

Powers had been senior VP of promotion and artist development for Universal Music Group Nashville labels Mercury, MCA Nashville and Lost Highway until UMG merged with DreamWorks in May. Powers was among those let go in the transition.

While it is a return to Universal for Powers, Universal South is only half-owned by the major. Senior partners Tony Brown and Tim DuBois own the other half.

ARTIST NEWS: Shania Twain has signed on to promote a new Procter & Gamble home fragrance product, Scentstories by Febreze. Using a specially designed player, users can spin

discs containing various fragrances.

Twain's hit "Forever and for Always" is featured in the Scentstories TV ads, which began airing Aug. 30. Twain will also star in upcoming radio and print ads for the product.

wrote the Garth Brooks/George Jones duet "Beer Run," as well as "The Bed" from Gretchen Wilson's debut album.

ON THE ROW: Bernard Porter has exited artist management and consulting firm the Consortium, where he was a partner. The remaining

partners are Stan Moress, Al Schiltz and Mike Martinovich.

Former Country Music Assn. executive director Jo Walker-Meador will be presented with a lifetime achievement award at the Source Awards Oct. 14 in Nashville. As of next year, the award will be named in her honor. Source is a

nonprofit organization of female music executives. The awards honor women who have received little recognition for their efforts in the growth of country music.

Matt Corbin joins Equity Music Group in Nashville as director of promotion for the Midwest. He was Midwest regional for Columbia Records.

Nashville Scene

By Phyllis Stark
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Country legend Ray Price has launched Texas Records, with former Texas lieutenant governor Ben Barnes, businessman Jim Sharp and former Academy of Country Music secretary Rose Waters. The label is based in Austin.

Arista Nashville has signed singer/songwriter Keith Anderson. The Oklahoma native won the 2002 Jim Beam Country Band Search. He co-

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Lyrics from the song "Standing At The Dawn" © 2004 Eman Publishing

SEPTEMBER 25
2004

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				▲	▼								▲	▼				
						NUMBER 1 / HOT SHOT DEBUT 🏆 1 Week At Number 1												
1			1			ALAN JACKSON ARISTA NASHVILLE 63103/RLG (11.98 CD)	What I Do	1	38	45	51	13	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Patriotic Country	9			
2	1	1	4			TIM MCGRAW CURB 78558 (11.98 CD)	Live Like You Were Dying	1	39	43	41	67	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1			
3	2	4	18			GRETCHEN WILSON ▲ ² EPIC 90903/SONY MUSIC (11.98 EQ CD)	Here For The Party	1	40	38	37	10	JEFF FOXWORTHY WARNER BROS. 48772/WRN (11.98 CD)	Have Your Loved Ones Spayed Or Neutered	7			
4	3	2	19			BIG & RICH ▲ WARNER BROS. 48520/WRN (11.98 CD)	Horse Of A Different Color	1	41	40	32	5	RACHEL PROCTOR BNA 51217/RLG (11.98 CD)	Where I Belong	8			
5	4	3	9			JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	42	37	35	94	TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2			
6	5	5	60			BRAD PAISLEY ▲ ARISTA NASHVILLE 54065/RLG (12.98/18.98)	Mud On The Tires	1	43	39	39	43	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3			
7	6	6	32			KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	44	47	47	64	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (11.98 CD)	Jimmy Wayne	7			
8	7	7	7			TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	45	46	46	74	TOBY KEITH MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5			
9	9	9	45			TOBY KEITH ▲ ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	46	49	48	43	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (11.98/12.98)	Room To Breathe	4			
						GREATER GAINER 💰			47	44	44	48	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (14.98/9.98) [M]	Long Black Train	3			
10	11	14	39			ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	2	48	51	49	62	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1			
						PACESETTER 🚀												
11	8	8	101			KEITH URBAN ▲ ² CAPITOL 32336 (10.98/18.98)	Golden Road	2	49	55	55	97	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2			
12	10	10	56			SARA EVANS ● RCA 67074/RLG (12.98/18.98)	Restless	3	50	48	40	15	KENNY ROGERS CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6			
13	12	11	41			TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	51	50	43	10	BRAD COTTER EPIC 92559/SONY MUSIC (12.98 EQ CD)	Patient Man	4			
14	13	16	16			JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	52	52	50	24	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (11.98 CD)	Strong	2			
15	15	17	17			MONTGOMERY GENTRY ● COLUMBIA 90556/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	2	53	53	54	61	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1			
16	18	19	98			RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	54	57	56	48	CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3			
17	17	18	50			MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	55	59	60	43	LEANN RIMES ● CURB 78829 (11.98 CD)	Greatest Hits	3			
18	24	27	16			LONESTAR BNA 59751/RLG (11.98 CD)	Let's Be Us Again	2	56	66	59	12	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52			
19	21	24	56			DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	57	60	58	69	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24			
20	23	21	5			ANDY GRIGGS RCA 59630/RLG (11.98 CD)	This I Gotta See	7	58	58	57	12	DON WILLIAMS MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD)	The Definitive Collection	48			
21	14	20	58			WYONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	59	63	62	19	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2			
22	22	22	74			SOUNDTRACK ● WARNER BROS. 48424/WRN (11.98 CD)	Blue Collar Comedy Tour: The Movie	15	60	64	64	66	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (11.98/12.98)	Honkytonkville	1			
23	27	29	14			SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	2	61	61	52	3	ROY D. MERCER CAPITOL 98100 (11.98 CD) [M]	Get Well Soon	52			
24	19	15	3			CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	15	62	56	63	6	VARIOUS ARTISTS AMERICANA MUSIC ASSOCIATION 1 (11.98 CD)	This Is Americana: NARM Americana CD Sampler	46			
25	20	13	4			TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (11.98 EQ CD)	My Honky Tonk History	7	63	54	53	20	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2			
26	25	25	7			DWIGHT YOAKAM REPRISE 78964/RHINO (11.98 CD)	The Very Best Of Dwight Yoakam	10	64	35	—	13	VARIOUS ARTISTS UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7			
27	28	36	6			RANDY TRAVIS WARNER BROS. 78996/RHINO (11.98 CD)	The Very Best Of Randy Travis	10	65	62	61	29	RODNEY CARRINGTON CAPITOL 94164 (11.98 CD)	Greatest Hits	11			
28	30	28	103			ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	66	42	67	25	ELVIS PRESLEY RCA 57888/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30			
29	16	12	3			STEVE EARLE E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts... Now	12	67	71	72	—	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1			
30	26	34	7			THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23	68	65	—	—	VARIOUS ARTISTS DUALTONE 1162 (11.98 CD)	The Unbroken Circle: The Musical Heritage Of The Carter Family	65			
31	29	23	11			JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	69	67	66	13	VARIOUS ARTISTS SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28			
32	32	26	13			JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	2	70	68	65	21	JOHN MICHAEL MONTGOMERY WARNER BROS. 48729/WRN (11.98 CD)	Letters From Home	3			
33	34	33	95			SHANIA TWAIN ● ³ MERCURY 170314/UMGN (12.98 CD)	Up!	1	71	72	69	—	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (11.98 CD)	Worship & Faith	9			
34	31	38	97			ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	9	72	—	—	—	GEORGE STRAIT ● MCA NASHVILLE 170315/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2			
35	36	31	39			RON WHITE PARALLEL/IMP-O 001582/UME (12.98 CD) [M]	Drunk In Public	11	73	74	—	—	LYLE LOVETT CURB 001162*/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7			
36	41	42	50			GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	74	70	68	—	BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1			
37	33	30	3			CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	30	75	—	—	—	JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WRN (11.98 CD)	The Very Best Of John Michael Montgomery	11			

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

SEPTEMBER 25 2004 Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	2	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits	199	13	13	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	313
2	1	LARRY THE CABLE GUY ● PARALLEL/IMP-O 001423/UME (11.98 CD)	Lord, I Apologize	65	14	14	HANK WILLIAMS JR. ▲ CURB 77638 (15.98/9.98)	Greatest Hits, Vol. 1	523
3	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (11.98/12.98)	O Brother, Where Art Thou?	197	15	19	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	463
4	5	TOBY KEITH ▲ ⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	112	16	20	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	365
5	4	SHANIA TWAIN ◆ MERCURY 536003/UMGN (11.98/12.98)	Come On Over	358	17	16	ROY ORBISON LEGACY/MONUMENT 89738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	85
6	6	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits	207	18	21	TOBY KEITH ▲ ² MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	302
7	8	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	284	19	18	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	305
8	7	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	125	20	17	TIM MCGRAW ▲ CURB 77888 (7.98/11.98)	Everywhere	278
9	10	GEORGE STRAIT ● MCA NASHVILLE 170290/UME (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	129	21	22	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	222
10	9	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	156	22	15	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	189
11	11	MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)	Greatest Hits	156	23	23	SOUNDTRACK ▲ CURB 78703 (11.98/12.98)	Coyote Ugly	207
12	12	MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/18.98)	My Town	107	24	—	GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (19.98/26.98)	Double Live	250
					25	25	JEFF FOXWORTHY ● WARNER BROS. 47427/WRN (11.98/16.98)	Greatest Hits	107

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

SEPTEMBER 25
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED								THU	FRI	SAT			
				NUMBER 1			2 Weeks At Number 1												
1	1	3	13				DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban ♀ CAPITOL ALBUM CUT	1	31	33	33	11			JESUS WAS A COUNTRY BOY J. RITCHIE, C. WALKER (C. WALKER, R. RUTHERFORD)	Clay Walker RCA ALBUM CUT	31	
2	2	2	17				LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw ♀ CURB ALBUM CUT	1	32	39	—	2			PARTY FOR TWO R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain With Billy Currington MERCURY PROMO	32	
3	6	8	21				SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENAI)	Sara Evans ♀ RCA ALBUM CUT	3	33	37	39	4			HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. D. JONES, P. WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	33	
4	4	7	15				HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson ♀ EPIC 76851/EMN	4	34	35	35	10			BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY 003255	34	
5	3	1	23				GIRLS LIE TOO B. GALLIMORE (C. HARRINGTON, K. LOVEACE, T. NICHOLS)	Terri Clark ♀ MERCURY ALBUM CUT	1	35	43	44	4			NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes ♀ ASYLUM-CURB ALBUM CUT	35	
6	5	5	31				SHE THINKS SHE NEEDS ME R. SCROUGGS (S. LEMAIRE, C. MILLS, S. MINOR)	Andy Griggs RCA ALBUM CUT	5	36	41	41	4			TRIP AROUND THE SUN M. UTLEY, M. MCANALLY (A. ANDERSON, S. BRUTON, S. VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	36	
7	7	9	14				TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ♀ ARISTA NASHVILLE ALBUM CUT	7	37	34	50	3			WHAT SAY YOU B. J. WALKER, JR., T. TRITT (F. J. MYERS, M. BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	34	
8	8	10	11				I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	8	38	38	37	9			NO END IN SIGHT T. BROWN, J. L. SLOAS (K. ELAM, R. L. BRUCE, C. O'ANNEMILLER)	Katrina Elam ♀ UNIVERSAL SOUTH ALBUM CUT	37	
9	11	12	7				STAYS IN MEXICO J. STROUD, T. KEITH (T. KEITH)	Toby Keith ♀ DREAMWORKS ALBUM CUT	9	39	36	38	8			DIXIE ROSE DELUXE'S F. ROGERS (T. WILLMON, M. HEENEY)	Trent Willmon ♀ COLUMBIA 77568	36	
10	13	14	14				FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBSON)	Rascal Flatts ♀ LYRIC STREET ALBUM CUT	10	40	32	31	18			HEY GOOD LOOKIN' M. UTLEY, M. MCANALLY (H. WILLIAMS)	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait ♀ RCA ALBUM CUT	8	
11	12	13	12				THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ♀ ARISTA NASHVILLE ALBUM CUT	11	41	42	40	6			DON'T BREAK MY HEART AGAIN D. GERMAN (P. GREEN, W. BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	40	
12	14	15	22				IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	12	42	40	36	11			THE LORD LOVES THE DRINKIN' MAN J. RITCHIE (K. FOWLER)	Mark Chesnut VIVATONI ALBUM CUT	36	
13	9	4	22				I GO BACK B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney ♀ BNA ALBUM CUT	2	43	44	43	7			GETAWAY CAR R. CROWELL (B. MANN, G. HAASE)	The Jenkins ♀ CAPITOL ALBUM CUT	43	
14	15	16	27				IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols ♀ UNIVERSAL SOUTH 003216	14	44	47	51	3			LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. MC DONALD)	Billy Dean CURB ALBUM CUT	44	
15	16	17	24				ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins ♀ CAPITOL ALBUM CUT	15	45	45	46	5			NOVEMBER R. MARX (ANGELO, B. JAMES)	Emerson Drive ♀ DREAMWORKS ALBUM CUT	45	
16	19	20	14				NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	16	46	48	48	6			THE UPSIDE OF BEING DOWN K. STEGALL (C. BAKERT, S. BAKER, R. L. FEEK)	Catherine Britt RCA ALBUM CUT	46	
17	17	19	10				MR. MOM D. HUFF (R. MC DONALD, R. HARBIN, D. PFRIMMER)	Lonestar ♀ BNA ALBUM CUT	17	47	51	51	3			NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	47	
18	18	21	20				HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley ♀ CAPITOL ALBUM CUT	18	48	46	46	5			HEAVEN J. PORTER (H. GARZA, J. GARZA, R. GARZA)	Los Lonely Boys ♀ OR/EPIC 76813/EMN	46	
19	20	18	32				BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts ♀ MERCURY 002162	18	HOT SHOT DEBUT				WHERE I BELONG C. LINDSEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Rachel Proctor BNA ALBUM CUT	49			
20	21	22	25				YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	20					50	54	—	2		
21	22	23	12				COME HOME SOON D. HUFF, S. HEDALISY (K. OSBORN, J. SHANKS)	SheDaisy ♀ LYRIC STREET ALBUM CUT	21	51	57	55	4			BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNCH)	Tim McGraw CURB ALBUM CUT	51	
22	27	34	4				THE WOMAN WITH YOU B. CANNON, K. CHESNEY (C. WISEMAN, D. FRASIER)	Kenny Chesney BNA ALBUM CUT	22	52	55	58	9			AIN'T DRINKIN' ANYMORE B. J. WALKER, JR. (K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	52	
23	23	26	8				SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEK)	Blake Shelton ♀ WARNER BROS. ALBUM CUT/WRN	23	53	56	—	3			IF I COULD ONLY BRING YOU BACK L. WILSON, J. DIFFIE (F. J. MYERS, C. DAVIS)	Joe Diffie BROKEN BOW ALBUM CUT	53	
24	24	25	12				AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	24	54	NEW	NEW	1			I AIN'T SCARED S. SMITH (R. BOYER, G. LOVO, S. SMITH)	Carolina Rain EQUITY ALBUM CUT	54	
25	25	24	10				YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry ♀ COLUMBIA ALBUM CUT	24	55	NEW	NEW	1			I AM THE WORKING MAN B. CRAIN, C. SCHLEICHER, P. WORLEY (S. TEETERS, G. HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	55	
26	26	27	19				THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County ♀ ASYLUM-CURB ALBUM CUT	26	56	NEW	NEW	1			LONG SLOW KISSES B. CHANCEY, K. BEARD, D. MULLOY (J. BATES, G. BRADBERRY, B. HAYS/SLIP)	Jeff Bates RCA ALBUM CUT	56	
27	28	28	22				LOOK AT US C. MORGAN, P. D'ONNELL (C. MORGAN, P. D'ONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	27	57	53	56	9			GOES GOOD WITH BEER B. GALLIMORE, J. M. MONTGOMERY (E. HILL, C. BEATHARD)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	51	
28	30	30	19				PUT YOUR BEST DRESS ON D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. DIXON, D. PFRIMMER)	Steve Holy ♀ CURB ALBUM CUT	28	58	59	54	10			RIDIN' WITH THE LEGEND B. QUINN, B. ALLEN (J. B. DETTERLINE, JR., G. L. GENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	47	
29	29	29	13				THE BRIDE C. HOWARD (L. HENGBER, D. BURGESS, L. A. BURGESS)	Trick Pony ♀ ASYLUM-CURB ALBUM CUT	29	59	60	49	4			I LOVE NASCAR C. T. JUDD, C. CLARK (T. KEITH, S. EMERICK, C. T. JUDD, C. CLARK)	Cledus T. Judd ♀ KOCH ALBUM CUT	48	
30	31	32	10				FEEL MY WAY TO YOU K. LEHNING, M. MCANALLY (J. SCHOTT, D. DORTD)	Restless Heart KOCH ALBUM CUT	30	60	58	57	5			FREEDOM M. WRIGHT, M. BERG (C. SUTHERLAND, G. BRADBERRY)	Christy Sutherland EPIC ALBUM CUT/EMN	53	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. ♀ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓜ Vinyl Single available. Ⓢ Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 25 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MON	TUE	WED		
			NUMBER 1			94 Weeks At Number 1	
1	1	1				ALISON KRAUSS + UNION STATION ROUNDER 610515	Live
2	3	7				STEVE IVEY MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
3	2	1				OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.
4	4	2				VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE	Legends Of Bluegrass
5	5	45				VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
6	7	28				VARIOUS ARTISTS CMH 8775	Pickin' On Toby Keith Volume II
7	10	21				VARIOUS ARTISTS ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
8	9	20				JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57	Been All Around This World
9	6	2				MELONIE CANNON SKAGGS FAMILY/LYRIC STREET 902011/HOLLYWOOD	Melonie Cannon
10	RE-ENTRY	1				NATALIE MACMASTER ROUNDER 617056	Blueprint
11	NEW	1				KING WILKIE REBEL 1802	Broke
12	8	45				VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
13	13	10				VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 18983/TIME LIFE	Pure Pickin': Classic Bluegrass Instrumentals
14	RE-ENTRY	1				STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
15	12	1				RHONDA VINCENT ROUNDER 610497 [M]	One Step Ahead

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

SEPTEMBER 25 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MON	TUE	WED		
			NUMBER 1			14 Weeks At Number 1	
1	1	1				BREAK DOWN HERE MERCURY 002162/UMGN	Julie Roberts
2	3	16				I MEANT TO EPIC 76885/SONY MUSIC	Brad Cotter
3	6	4				BABY GIRL MERCURY 003255/UMGN	Sugarland
4	4	43				HURT ▲ AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
5	NEW	1				DIXIE ROSE DELUXE'S COLUMBIA 77568/SONY MUSIC	Trent Willmon
6	5	17				BLAME IT ON MAMA CAPITOL 48622	The Jenkins
7	2	18				ROCKY TOP '96 DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers
8	7	7				WILD WEST SHOW WARNER BROS. 16515/WRN	Big & Rich
9	9	14				PHOTOGRAPH ROUNDER 614616	Malibu Storm
10	8	7				PICTURE ● UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer

ALBUMS

Edited by Michael Paoletta

POP

★ MADELEINE PEYROUX

Careless Love
PRODUCER: Larry Klein
Rouner 11661

RELEASE DATE: Sept. 14

It now appears that vocalist Madeleine Peyroux hit the scene prematurely. Her 1996 debut, "Dreamland," showcased an artist whose torchy, Billie Holiday-inflected chops didn't quite connect with the audience. But her time may have arrived, for "Careless Love" finds her addressing those who have clasped Norah Jones to their hearts—to the extent that she has co-authored a song (the swinging "Don't Wait Too Long") with one of Jones' co-writers, Jesse Harris. Backed by a top-flight band that includes guitarist Dean Parks and jazz keyboardist Larry Goldings, Peyroux essays a variety of well-selected material by Leonard Cohen, Hank Williams, Bob Dylan and Elliott Smith, while reaching back for such chestnuts as the title cut and crooner Gene Austin's '20s hit "Lonesome Road." Her cool, velvety style should easily find a home with the same listeners who have made Jones a commercial monster.—**CM**

★ CHUCK PROPHET

Age of Miracles
PRODUCERS: Chuck Prophet, Eric Drew Feldman
New West 3005

RELEASE DATE: Sept. 7

Chuck Prophet has been solo since 1990, after establishing his bona fides with California's psychedelic country punks Green on Red. But it's only on his last New West album, "No Other Love" (2002), and "Age of Miracles" (his seventh solo outing), that he has really fulfilled his great artistic potential. Commercial potential is another story: His music is, by design, difficult to classify. The whimsical choice of instruments ranges from guitar to glockenspiels, violins to Moog synths, and usually aim for a bluesy groove. But Prophet's songs are seriously beautiful, charming and unpredictable. Killer track "You Did (Bomp Shoooby Dooby Bomp)" reverses the eternal question "Who Put the Bomp?" by placing the unexpected answer first. From the tragic narrative of "West Memphis Moon" to buoyant love song "Just to See You Smile," Prophet keeps the listener engaged and attentively off-balance. In "Smile," he sets up a picnic for his perfect love and brings a pack of firecrackers. Some airplay might get Prophet the explosion he deserves.—**WR**

THE BLACK KEYS

Rubber Factory
PRODUCERS: the Black Keys
Fat Possum/Epitaph 80379

RELEASE DATE: Sept. 7

The Black Keys play the kind of raw, sensual blues-rock that makes you want to hide your girlfriend and warn

ESSENTIAL REVIEWS



GREEN DAY

American Idiot
PRODUCERS: Rob Cavallo, Green Day
Reprise 48777

RELEASE DATE: Sept. 21

The unveiling of Green Day's first studio album in four years shows new set "American Idiot" to be ram-bunctious and focused. The current social climate in the United States is the thread that weaves it together. It is exactly what the band needs to boost itself to the next level of pop-punk prowess. Songs like "Holiday," "Jesus of Suburbia"—a nine-minute opus in five parts, which is a first for a group that usually wraps things up in just three minutes—and the title track are chock-full of political commentary. Themes of alienation, paranoia and consumerism become as abundant as the band's signature three-chord melodies. But while exploring this new lyrical direction, bandmates Billie Joe Armstrong, Tré Cool and Mike Dirnt embrace the neuroses and introspection found in previous albums, particularly on such cuts as "Whatsername" and "Wake Me Up When September Ends."—**KK**

your mom. In truth, they're two nerdy Ohioans whose latest, "Rubber Factory," will rattle your soul. Much like its predecessor, "Thick Freakness," "Factory" leans more toward Jimi Hendrix than Muddy Waters, each track dirty and deliciously saucy with a welcome addition of lap steel. Singer/guitarist Dan Auerbach's voice resonates like a harmonica's lower register with Patrick Carney's drum work perfect in its uncooked imperfection. "10 A.M. Automatic" is a bend-over-the-mic, criminally righteous single powerful enough to make you cry Howlin' Wolf. On the standout "Girl Is on My Mind," Auerbach lets the kite strings go, his rumbling voice taking flight; whichever girl is on his mind, she's done very good things to him and to this Black Keys effort as a whole.—**KH**

DIO

Master of the Moon
PRODUCER: Ronnie James Dio
Sanctuary 84723

RELEASE DATE: Sept. 7

Ozzy Osbourne isn't the only elder statesman of metal still cranking out the tunes. Vocalist/songwriter Ronnie James Dio earned his crown from stints in Black Sabbath and Rainbow, along

TEGAN & SARA

So Jealous
PRODUCERS: Tegan & Sara, John Collins, David Carswell, Howard Redekopp
Vapor/Sanctuary 89403

RELEASE DATE: Sept. 14

It's hard to sound as sweet as Tegan & Sara and not come across as precious. But somehow this duo does it, and the result is fantastic. Smart songwriters about love, the gay Canadian-born twin sisters write poems filled with self-doubt that mirror reality, deliver them with delicious close vocal harmony and back them up with an addictive, breezy



pop soundscape. "So Jealous" is an intimate record that is as rocking and infectious ("You Wouldn't Like Me") as it is contemplative ("I Won't Be Left"). Although drummer Rob Chrusinoff, bassist Chris Carlson and Matt Sharp (Weezer, Rentals) on Moog and strings round out the sound, Tegan and Sara are the album's sole focus, and their balance of maturity and girlish exuberance ultimately leaves the listener wanting much, much more.—**BJ**

with his solo work. VH1 even awarded him the No. 1 Most Metal Moment for introducing the "devil's horns" gesture. His "Master of the Moon" is head and shoulders above 2002 disc "Killing the Dragon." Only Dio can keep singing of fantasy/magical themes at this late date, with contemporary licks and an older-school metal foundation offsetting lyrical concepts some may consider dated. Dio's ever-changing lineup now comprises bassist Rudy Sarzo, guitarist Craig Goldy, drummer Simon Wright and keyboardist Scott Warren. Dio officiates an insightful requiem for rock on "End of the World," channeling AC/DC to sound the death knell. "Shivers" has an irresistibly wicked hook and solo, making it the likely favorite, and "The Eyes" is a menacing descent into paranoia. Fans, hold your horns high and proud.—**CLT**

ABYDOS

The Little Boy's Heavy Mental Shadow Opera About the Inhabitants of His Diary
PRODUCERS: Andy Kuntz, Michael Krauss
Inside Out Music 693723609126

RELEASE DATE: Aug. 31

Being in a band would keep most people busy. But Andy Kuntz, frontman for German progressive act Valden



bulk of his life in Chicago before moving back to Los Angeles last year. With "Chicago Forever," he has created a soulful love letter to the Windy City—a place he obviously misses and where house music was born. At turns jazzy ("Wonderland," featuring Terry Dexter), R&B club ("Heavenly Father") and classically house ("My Soul Is Electric," featuring Khalid), "Chicago Forever" is beautifully underground. More important, it's wonderfully musical.—**MP**

COUNTRY

★ JEDD HUGHES

Transcontinental
PRODUCER: Terry McBride
MCA B0001903

RELEASE DATE: Aug. 31

Aussie guitar slinger Jedd Hughes makes an auspicious debut here, co-writing all 11 cuts on "Transcontinental" and showcasing chops aplenty. Like his triple-threat brethren Vince Gill and Keith Urban, Hughes has a sure sense of melody, though he tilts more toward poppier fare than either artist on the lush and bouncy "I'm Your Man," the driving "I Don't Have a Clue" and "Damn! You Feel Good." Hughes' versatile guitar shows impressive rock edge on "Snake in the Grass," funky pluck on "High Lonesome" and tuneful soul on "Time to Say Goodnight (Sweet Dreams Baby)." He is also a more-than-serviceable vocalist, and producer Terry McBride places Hughes' voice nicely upfront in the mix. This tack works particularly well in giving an intimate feel to the superb "Soldier for the Lonely" and the piano-based ballad "The Only Girl in Town." Hughes wraps the set with a hard-charging take on Gram Parsons' "Luxury Liner," proving he has taste and style. This guy's only going to get better, and he's plenty good now.—**RW**

WORLD

★ BILL LASWELL

Version 2 Version—A Dub Transmission
PRODUCER: Bill Laswell
ROIR 8288

RELEASE DATE: Sept. 21

The wizard of dub returns, in tandem with bassist Jah Wobble, to offer fans of electronica and dub another fascinating experience. Bill Laswell, an ace musician and producer, has become quite adept at producing intriguing soundscapes that never fail to challenge and please the listener. Here, he works with percussionists Karsh Kale and Abdou Mboup and keyboardist Bernie Worrell in addition to Wobble, who co-authored four of the six tracks with Laswell. At their foundation, all the tracks have a genesis in a Laswellian techno bass sound which, unlike basic techno bass, overlays elements that are ambient and avant-garde rather than retro. Other tracks, including "System Malfunction," also morph in and out of compelling drum'n'bass interludes. With Laswell, stylistic parameters are there to be transcended in the name of groove. But for all the sonic layers, the tracks have a minimalist feel, which only adds to the intrigue. Distributed by Revolver.—**PVV**
(Continued on next page)

PRODIGY

Always Outnumbered, Never Outgunned

PRODUCER: Liam Howlett
XL Recordings/Maverick 47990

RELEASE DATE: Sept. 14

Prodigy was always the dumb jock to Fatboy Slim's frat boy—pumped up, single-minded and wrapped in neon-colored tracksuits. The trio debuted at No. 1 on The Billboard 200 in 1997 with its third set, "The Fat of the Land." In the ensuing years, the group issued a disappointing single, "Baby's Got a Temper." Meanwhile, the U.S. mainstream lost its taste for the Prodigy's signature big-beat style. All the more reason to marvel at its return, "Always Outnumbered, Never Outgunned," a guilty pleasure that has topped the U.K. album charts. Prodigy's Liam Howlett grafts thundering beats onto electro, hip-hop and even Arabic sounds. He shamelessly courts the lowest common denominator, from brash opener "Spitfire" (which recalls previous smash "Firestarter" in more than just the title) to final track "Shoot Down," a chaotic rave-up featuring guest vocalist Liam Gallagher.—**JM**

Plas, finds the time to take on such roles as Judas in "Jesus Christ Superstar" and record a solo album under the moniker Abydos. His onstage experience colors "The Little Boy's Heavy Mental Shadow Opera About the Inhabitants of His Diary." Although billed as a concept piece related to a play Kuntz wrote, its storyline is unclear. This is for diehard prog fans, who will hear Pink Floyd, Dream Theater, Yes and even early Elton John in the epic passages. Kuntz keeps the theatrics from becoming too grandiose, but his ambition sometimes exceeds his capabilities ("You Broke the Sun"). He has a firmer grip on more straightforward cuts ("God's Driftwood," "Abydos"), which could translate well on Broadway and concert stages.—**CLT**

DANCE/ELECTRONIC

★ ROY DAVIS JR.

Chicago Forever
PRODUCER: Roy Davis Jr.
Ubiquity 155

RELEASE DATE: Sept. 14

Though born in Van Nuys, Calif., DJ/producer Roy Davis Jr. spent the

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Katie Hasty, Barry Jeckell, Katy Kroll, Jackie McCarthy, Gail Mitchell, Chris Morris, Dan Ouellette, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, 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)

LATIN

VOLUMEN CERO

Estelar
PRODUCER: Gustavo Menéndez
Warner Musica Latina 61574
RELEASE DATE: Sept. 7
 On its sophomore Warner Music Latina album, Miami-based alternative band Volumen Cero delivers a collection of driving, catchy tracks. The group is certainly alternative (for the Latin market, at least) in its guitar-based rock sound and its penchant for minor chords and minimalist, repetitive intros. But its songs are compact and radio-friendly (think Goo Goo Dolls) and the lyrics sparse—in a way that keeps you guessing at the true meaning of the songs—but not simplistic. The mix of Luis Tambly's raspy vocals, mixed with touches of electronica and fine guitar, give the act a distinctive, utterly pleasant sound.—**LC**

JAZZ

► **JANE MONHEIT**

Taking a Chance on Love
PRODUCERS: Peter Asher, Al Schmidt
Sony Classical 92495
RELEASE DATE: Sept. 7
 Jane Monheit's pitch-perfect, full-ranged voice exhibits pleasant phrasing, a flair for the theatrical, a touch of huskiness, a pinch of sass and a know-how for singing from earth and sky at the same time. On the surface, she's flawless; however, at age 26, she has yet to reach beyond the lovely and charming and strike deep soul. On her highly touted Sony Classical debut—and fourth CD overall—Monheit delivers 12 tunes from the MGM movie musical songbook, including three Cole Porters, two Jerome Kern/Oscar Hammerstein songs and a newly recorded rendition of "Somewhere Over the Rainbow" that rolls through the end credits of new film "Sky Captain and the World of Tomorrow." Like good Hollywood films of yore, Monheit sings fantasy—attractive, easy on the ears, fully and smartly produced. But with the exception of a couple of numbers—a straight-from-the-heart interpretation of George & Ira Gershwin's "Embraceable You" and a mysterious orchestral take on "Dancing in the Dark"—these songs do not feel fully lived-in. They're pretty but rarely alluring. Like her predecessor Diana Krall, stay tuned for more mature offerings.—**DO**

★ **GABRIELA ANDERS**

Last Tango in Rio
PRODUCERS: Gabriela Anders, Wayne Krantz
Narada 72438-64191
RELEASE DATE: Sept. 7
 Argentinian vocalist Gabriela Anders grew up in Buenos Aires with a love of the tango and a father (Jorge Anders) who plays jazz saxophone. She mingles her musical influences in "Last Tango in Rio" to create a sophisticated, sensually appealing jazz sound that achieves a feel somewhere between Tom Jobim's languid sambas and Astor Piazzolla's passionate *tango nuevo*. It's apparent from the opening bars of "You Go to My Head" that this is a South American jazz project. Anders artfully combines the distinctive

voices of the *bandoneon* and Brazilian guitar to underwrite her sublime vocals, giving her music a touch of tango romanticism and a taste of samba cool. Anders admires Billie Holiday and covers "God Bless the Child" and "All of Me" with arrangements that are very much in Anders' personal groove. She also wrote five songs on the album and co-produced it with Wayne Krantz. Anders is a multi-talented artist who is destined to leave her mark on the jazz world.—**PVV**

CHRISTIAN

★ **CEILI RAIN**

Change in Your Pocket
PRODUCER: Jerry Marotta
SpiritandSong/Compendia 5779
RELEASE DATE: Aug. 31
 Ceili Rain creates music that is thought-provoking and smile-inducing. The talented sextet has built a rabid following by touring the world, from Rome to Syracuse, N.Y. This is one of those rare albums that captures the vibrant showmanship that makes the band's concerts so potent. Tracks like the driving opener "Like a Train" and fan favorite "Stomp" demonstrate its engaging personality. Ceili's Celtic-flavored pop/rock is propelled by the songwriting and vocal chops of front-man Bob Halligan Jr. His voice is warm, supple and brimming with raw emotion. Among the highlights on this collection are "You Just So Never Know," "I'll Stick With My Own" and "Dead Presidents on Parade." Ceili Rain continually delivers smart, inventive, non-preachy music that uplifts the human spirit.—**DEP**

CLASSICAL

► **CHANTICLEER**

How Sweet the Sound
PRODUCER: Steve Barnett
Warner Classics 60309
RELEASE DATE: Sept. 14
 San Francisco-based all-male vocal ensemble Chanticleer has made plenty of albums of spirituals and gospel music (along with recordings of other styles, from Gregorian chant to rarities from the Mexican Baroque repertoire), but this is something else altogether. The driving force here is the knockout voice of the Rev. Yvette Flunder, another San Franciscan, whose no-holds-barred soulfulness is artfully framed by the plush sound of Chanticleer (whose precision is as tight as a drum). The album opens with the eerie and plangent "Jesus Hits Like an Atom Bomb"; other standout tracks include the joyous "Didn't It Rain," a soaring version of "There Is a Balm in Gilead" and, as a bonus cut, an enraptured, extended version of "Be Still and Know That I'm God." The pairing of Flunder and Chanticleer is inspired and will certainly appeal to a very wide swath of listeners.—**AT**

Billboard.com

- Dizzee Rascal, "Showtime" (Matador)
- Yesterday's New Quintet, "Stevie: An Instrumental Tribute to Stevie Wonder" (Stone's Throw)
- Jean Grae, "This Week" (Babygrande)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

JESSE McCARTNEY Beautiful Soul (3:15)
PRODUCERS: Adam Watts, Andy Dodd, Greg Wells
WRITERS: A. Dodd, A. Watts
PUBLISHERS: Dodd/Dying Ego (ASCAP)
Hollywood 11697 (CD promo)
 The industry buzz surrounding 17-year-old Jesse McCartney could drown out a Manhattan traffic jam. The star of WB's "Summerland" and former member of Dream Street sports a wide, bright smile; he's fresh and playful, and now he's armed with a killer single to launch what could be the first new pop teen male singer of the decade. "Beautiful Soul" is sort of the guy version of the faux rock movement currently led by Ashlee Simpson, with singable hooks, a slight dusting of grit and plenty of appeal for those youngsters who are ready for something different on the radio (and who isn't?). If Hollywood does its job and aggressively markets this burgeoning talent, McCartney will have a formidable singing career in front of him.—**CT**

AC

► **THE CALLING Anything (4:05)**
PRODUCER: Clif Magness
WRITERS: A. Kamin, A. Band
PUBLISHERS: Amedeo/Alex Band/Careers-BMG (BMI)
RCA 64331 (CD promo)
 The Calling is practically frolicking on "Anything," a highly spirited, thoroughly positive midtempo romp that could lift the spirits of a storm cloud. In fact, the only thing that keeps this track from being pure, unadulterated pop is the credible, rock-studded voice of Alex Band and enough wrist-breaking percussion to keep Radio Disney at bay. Hey, there's nothing wrong with writing accessible music; this song is expertly crafted, eminently singable ("Whatever you want/Whatever you need/Whatever it takes/I'll do anything") and a crisp musical breath of fresh air. With this played beside Bowling for Soup's "1985," adult top 40 will be having more fun than anyone else on the dial.—**CT**

MODERN ROCK

► **MARILYN MANSON Personal Jesus (3:19)**
PRODUCERS: Marilyn Manson, Tim Skold
WRITER: M. Gore
PUBLISHERS: Grabbing Hands Music; EMI Music
Interscope 11235 (CD promo)
 Marilyn Manson first gained mass attention with a remake of Eurythmics' "Sweet Dreams," which appeared on its 1995 EP "Smells Like Children." Hoping that lightning strikes twice (or three times, if you count the band's cover of "Tainted Love" from the "Not Another Teen Movie" soundtrack), the band has recorded another '80s cover for its forthcoming best-of compilation, "Lest We Forget." But where "Sweet Dreams" was dark, sinister and tongue-in-cheek, the band's treatment

ESSENTIAL REVIEWS



NELLY Featuring CHRISTINA AGUILERA Tilt Ya Head Back (4:13)
PRODUCER: Doe
WRITERS: Nelly, D. Moore, T. Newton, C. Mayfield
PUBLISHERS: various
Universal UNIR21325 (CD promo)
 The line between hip-hop and pop has long been blurred, so it comes as no surprise that Nelly and Christina Aguilera partnered for "Tilt Ya Head Back," which the pair debuted during the recent MTV Video Music Awards. Curtis Mayfield's classic "Superfly" provides the perfect backdrop for this sizzling duo to get its groove on. The sultry and wickedly dancefloor-friendly jam is the latest single culled from one of Nelly's new albums, "Sweat." While the rapper has toned down his image during the past few years, Aguilera has worked extra hard to shake her good-girl facade. This middle ground seems to work for both of them, especially since it virtually guarantees a hit among listeners across the musical spectrum. Although it is cooling down outside, "Tilt Ya Head Back" will surely keep radio airwaves and dancefloors burning up for months to come.—**KK**

JOJO Baby It's You (3:12)
PRODUCERS: the Underdogs
WRITERS: H. Mason Jr., D. Thomas, E. Dawkins, A. Dixon
PUBLISHERS: various
DaFamily/Blackground/Universal 21291 (CD promo)
 Neophyte teen sensation JoJo sashayed her way to a top 20 pop hit with the wildly infectious, done-me-wrong anthem "Leave (Get Out)." The singer treats the same relationship waters—albeit from a more positive stance—on her second outing. Similarly, this slightly off-kilter, Indian rhythm-spiced pop confection travels the same musical path as its predecessor. A catchy, sing-along hook is coupled with lyrics aimed directly at JoJo's MTV-reared constituency: "Can somebody explain to me/Why everybody is trying to be/Living like a celebrity/Doing what they see on MTV/Ice is cool but I'm looking for more/Simple things is what my heart beats for." There's certainly no mold-breaking going on here. But that shouldn't prevent this single from enjoying its share of multiformat chart success.—**GM**

of the 1989 Depeche Mode song is limp and lifeless. This take adds nothing to the original; in fact, it sounds like lame karaoke. Since vocalist Marilyn Manson works much better as a visual artist, the limited edition of "Lest We Forget," which contains all the band's videos, is more of an incentive to pick up the collection than this stale cover.—**BT**

ginia native continues to reel in the big ones, with this track being his latest great catch.—**DEP**

COUNTRY

► **BRAD PAISLEY Mud on the Tires (3:07)**
PRODUCER: Frank Rogers
WRITERS: B. Paisley, C. DuBois
PUBLISHERS: EMI-April Music; Sea Gayle Music (ASCAP)
Arista 82876-61270 (CD promo)
 This is the title cut and fourth single from Paisley's current Arista album. It follows on the heels of "Whiskey Lullaby," his No. 3 hit with Alison Krauss that helped propel the set to platinum status. Unlike that dark and haunting single, this track is a light-hearted look at the simple pleasures of country living. Penned by Paisley and frequent collaborator Chris DuBois, the song speaks of a young man with a new truck and romance on his mind. The lyric is filled with down-home country imagery—catfish on a trotline, a campfire and mud on the tires. This light and breezy tune perfectly showcases Paisley's guitar prowess and his engaging vocals. Like a skilled fisherman, the West Vir-

DANCE

BRYAN TODD It's the Way (3:16)
PRODUCER: Sven-Gunnar Petersson
WRITERS: B. Todd, S. Loell, J. Glössner, S. Petersson
PUBLISHER: Warner/Chappell Music
REMIXER: Steve "Mr. Mig" Migliore
Pama 04042 (CD promo)
 Unlike their female counterparts, male vocal club records are not a dime a dozen. They come down the pike all too infrequently. So, when one as potent as "It's the Way" appears, we cannot help but pay our respects. In its original version, "It's the Way" is a beautiful ballad that recalls the early sounds of Savage Garden—from its acoustic-laced foundation to the yearning vocals of Sweden's Bryan Todd. It's a dreamy pop song that, with the right exposure, could ascend The Billboard Hot 100 and AC charts. Mix-show and commercial club DJs, though, are championing the trance-hued mixes provided by Steve "Mr. Mig" Migliore. Under his steady hand, "It's the Way" ably holds its own alongside current club hits by George Michael, Motorcycle, Plummet and Mynt Featuring Kim Sozzi. With Todd, Mr. Mig has perhaps found the perfect muse. Might a collaborative album be in the works? Time will tell.—**MP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group in New York names **Shakir Stewart** VP of A&R. He was senior VP/GM at **Hitco Publishing**.

Buena Vista Music Group in Burbank, Calif., elevates **Carolyn Javier** to VP of business affairs. She was VP of business affairs at BVMG's **Hollywood Records**.

Artemis Records in New York appoints **Chris Scully** CFO. He was VP of financial operations at **Warner Music Group**.

Word Records in Nashville promotes **Blaine Barcus** to VP of A&R and **Ronn Tabb** and **Andy Peterson** to senior directors of product marketing. Barcus was senior director of A&R, and Tabb and Peterson were directors of product marketing.

Broken Bow Records in Nashville appoints **Layna Bunt** director of regional promotion for the West Coast. She was director of secondary promotion at Broken Bow.

RADIO: Canadian Satellite Radio in Toronto names **Stephen Tapp** president/COO. He was executive VP of television at **CHUM Ltd.**

Sirius Satellite Radio in New York appoints **Michelle McKinnon** senior director of investor relations. She was an investment banker at **Lehman Brothers**.

Clear Channel Radio promotes **Dan DiLoreto** to regional VP for Southwest Florida. He was VP/GM of Clear Channel's operations in Tampa, Fla.

Modern rock **WXRK** New York taps **Alan Leinwand** as VP of sales. He was VP/GM at sports **WJFK** Washington, D.C.

R&B/hip-hop **WJMH** Greensboro, N.C., appoints **Erin Casey** general sales manager. She was an account executive at adult top 40 **WOZN** Greensboro.

Classic rock **WEFX** Stamford, Conn., names **Willabee** PD/mid-day host. He was a weekend host

at classic rock **KPEZ** Austin.

MUSIC VIDEO: Gospel Music Channel in Atlanta names **Alvin Williams** director of promotion and affinity marketing and **Rick Joyner** senior manager of acquisitions and programming, urban and traditional gospel. Williams was director of **Music World Gospel**, and Joyner was interim PD at radio network **the Light**.

PRO AUDIO: Yamaha Music Corp. of America in Buena Park, Calif., names **Paul Furtkamp** national sales manager of commercial audio systems. He was Eastern U.S. sales director at **JBL Professional**.

RELATED FIELDS: Jones MediaAmerica in New York names **Gary Schoenfeld** president, **Frank DeSantis** VP of client service and business development and **Liz Clemen** director of business operations. Schoenfeld adds those duties to his title of executive vice chairman at **Jones Media Networks-Radio**. DeSantis was VP of business development, and Clemen was director of finance.

In addition, JMA promotes **Cathy Csukas** to COO and **Susan Love** to VP of advertising sales. Csukas was senior VP of sales and Love was national sales manager.

Leadership Music in Nashville appoints **Kira Florita** executive director. She was director of special projects at the Country Music Hall of Fame and Museum.

The **National Assn. of Broadcasters** in Washington, D.C., names **Jane Mago** general counsel. She was chief of strategic planning and policy analysis at the **Federal Communications Commission**.

Geneon Entertainment in Long Beach, Calif., appoints **Rand Brenner** director of licensing. He was VP of licensing and merchandising at **Saban Entertainment**.



STEWART



BARCUS



FURTKAMP



FLORITA



Top Honors For Tony

Universal South Records senior partner **Tony Brown** received the first Dale Franklin Leadership Award at an Aug. 24 ceremony at Nashville's Parthenon. The award—named after **Leadership Music** founding executive director **Dale Franklin**—will be presented each year to honor music-business leaders for outstanding contributions to the industry. Pictured, from left, are **Vince Gill**, songwriter **Bernie Taupin**, Brown, Leadership Music president **Malcolm Mimms** and **Rodney Crowell**.



Garage Style Bruce Springsteen, left, hangs out backstage with **E Street Band** member **Steven Van Zandt** (aka **Little Steven**) at Little Steven's Underground Garage Festival, held Aug. 14 at New York's Randall's Island. The event, presented by **Dunkin' Donuts**, included performances by **Iggy Pop & the Stooges**, **the Strokes**, **Big Star**, **the Pretty Things** and **the New York Dolls**. (Photo: Theo Wargo/WireImage.com)



Now, Hear This ... THE LIBERTINES

Artists to Watch

The critically lauded U.K. rock band **the Libertines** are soldiering on, despite the absence of a founding member. Vocalist/guitarist/songwriter **Pete Doherty's** problems with heroin and cocaine addiction have been widely documented. Last year, he served a month in jail for robbing bandmate **Carl Barât's** home, and he recently received a suspended sentence on a weapons charge. Although Doherty was expelled from the band and did not appear on its first U.S. tour, he reconciled with Barât long enough to record the Libertines' self-titled sophomore release on **Rough Trade Records**. The powerful album, which debuted at No. 1 on the Sept. 6 U.K. album chart, makes unveiled references to the personal tumult within the band. Since finishing the album, Doherty has been ousted again, and he has been fronting his own unit, **Babyshambles**. The Libertines—with Barât taking lead vocals and guitarist **Anthony Rossomando** filling in for Doherty—begin a monthlong North American tour Sept. 27 in Vancouver. The group has also worked its way around Doherty in its new video for "Can't Stand Me Now," which incorporates old footage of the estranged musician. The band has not flinched in the face of these sensational developments: Barât has given some candid interviews, and the Libertines have been featured in *Blender*, the Los Angeles Times and New York's Daily News, among other outlets.

CHRIS MORRIS



Rod Stewart, right, reunites with his former Faces bandmate Ron Wood to perform "Maggie May" and "Stay With Me" at the Fashion Rocks concert.



Paula Abdul shows off a giant bra as she presents the Barely There tag-free bra collection Sept. 8 at Bryant Park. (Photo: Larry Busacca/WireImage.com)



Fashion Rocks performers Black Eyed Peas and Usher (second from right) pose on the red carpet.

Fashion Week Blitz

Music celebrities were all over town during Olympus Fashion Week, which took place Sept. 8-15 in New York.

The all-star Fashion Rocks Concert, presented Sept. 8 by the Condé Nast Media Group at Radio City Music Hall, was a memorable highlight of the week's festivities. Performers included Beyoncé, Usher, Alicia Keys, Rod Stewart, André 3000 of OutKast, Hoobastank, Black Eyed Peas, Faith Hill, Mary J. Blige, the Pussycat Dolls and Avril Lavigne. Surprise guests included Jane's Addiction guitarist Dave Navarro (who joined Usher onstage for "Bad Girl"), Rolling Stones guitarist Ron Wood and Goo Goo Dolls frontman Johnny Rzeznik. Fox will air the show as a two-hour special Sept. 26.

Meanwhile, Sean "P. Diddy" Combs hosted two major events Sept. 9: the grand opening of his Sean John store on Fifth Avenue and a party for his spring 2005 collection at Ruby Falls. Ludacris and Black Eyed Peas were among the stars at the store opening, and guests at the Sean John party included Nas, Jermaine Dupri and Lil' Kim.

Tommy Hilfiger's show Sept. 9 at Bryant Park was a star-magnet, drawing Jennifer Lopez, Janet Jackson, Russell Simmons, Nick Lachey, Tommy Mottola and his wife, Thalia.

Stevie Wonder threw a party Sept. 8 at NA for his designer wife, Kai Milla. Wonder performed at the party, where guests included Roc-a-Fella/Rocawear mogul Damon Dash and supermodel Karolina Kurkova.

Several artists performed sets at various other showcases and parties, including Monica at the Tamsen show Sept. 7 at Chelsea Piers, Nelly at the Chris Aire Collection showcase Sept. 12 at Gotham Hall and Lil' Kim at the Sept. 14 Patricia Field/Candie's party at Marquee. Stars who attended fashion shows on Sept. 8 included Boy George at Heatherette, Rufus Wainwright at Imitation of Christ and JC Chasez of 'N Sync at Lacoste.

(All photos by Kevin Mazur/WireImage.com unless otherwise indicated.)

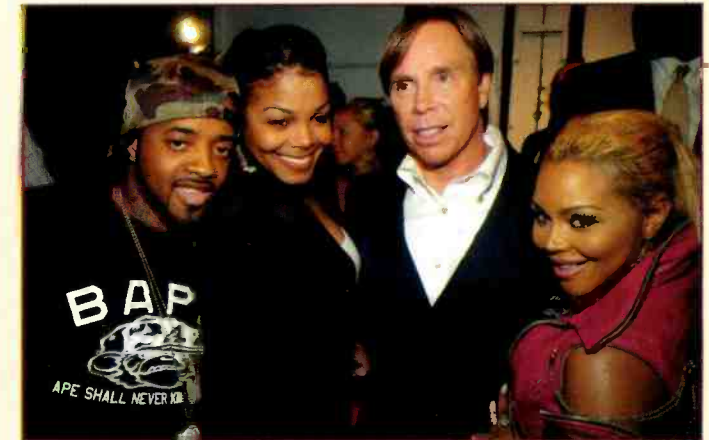


Hot Fashion ... STELLA MCCARTNEY & MARILYN MANSON

Fashion Rocks presenters Stella McCartney, left, and Marilyn Manson hang out backstage at the show, which recognized artists regarded as fashion trendsetters, including the Beatles, Madonna, David Bowie, Sean "P. Diddy" Combs and Gwen Stefani. In other music-meets-fashion news, Beyoncé and her mother, Tina Knowles, have announced their fashion line House of Dereon, named after Knowles' mother. The debut collection is expected to be in stores by fall 2005 . . . Patti LaBelle has added jewelry to her fashion line, which is sold exclusively on shopping channel HSN . . . Radio Disney and Disney Consumer Products have launched a Radio Disney girls clothing collection, sold exclusively at Kohl's.



The members of Destiny's Child were presenters at the Fashion Rocks concert. Pictured, from left, are Beyoncé, Michelle Williams and Kelly Rowland.



Pictured at the Tommy Hilfiger spring 2005 collection show, from left, are Jermaine Dupri, Janet Jackson, Hilfiger and Lil' Kim. (Photo: Dimitrios Kambouris/WireImage.com)



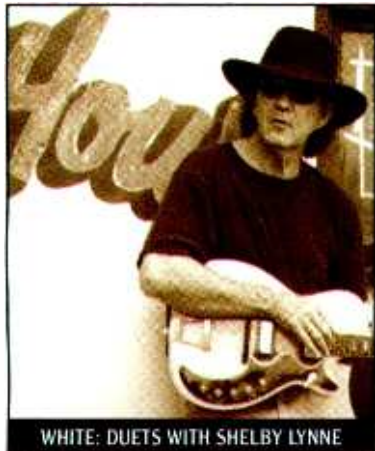
Avril Lavigne, left, and Goo Goo Dolls lead singer Johnny Rzeznik perform the Goo Goo Dolls hit "Iris" at the Fashion Rocks concert.

Tony Joe's Campfire Songs

Some people swap stories around the campfire; others, like **Tony Joe White** and **Shelby Lynne**, write songs.

They wrote a handful together a few years ago, when Lynne, who grew up in Alabama and resides in California, was living near White's place in Franklin, Tenn.

"We were brought up similar," draws White, who hails from northeast Louisiana. "She came over and said, 'Where do you go to write songs?' I said, 'I bring cold beers and an acoustic guitar and build a campfire close to the river [Leipers Creek] behind my house.' She said, 'Mind if I come over some time?'"



WHITE: DUETS WITH SHELBY LYNNE

One of the resulting songs, "Can't Go Back Home," is the lead track of White's new album "The Heroines," which **Sanctuary** will release Sept. 28. The disc, which follows his 2002 album "Snakey," features duets with **Lucinda Williams**, **Emmylou Harris**, **Jessi Colter** and **Lynne**.

"If you're looking to describe 'cool,' just look at Tony Joe," Lynne says. "There's such a vibe about him. And he taught me a lot of things: He said, 'If you didn't live it, don't write it.'"

White, of course, embodied the term "swamp rock" with his 1969 top 10 hit "Polk Salad Annie." The **Tony Joe White Music Publishing (BMI)** writer also penned **Brook Benton's** 1970 classic "Rainy Night in Georgia," which was a top five hit. And among those who have recorded his songs are **Elvis Presley**, **Dusty Springfield**, **Ray Charles** and **Tina Turner**.

He estimates that 85% of his songs are written around the campfire, "because I got Indian blood in me [Cherokee], I guess. I got to be out there among the sounds."

He and Lynne co-wrote "Can't Go Back Home" in one night.

"We went in and cut it in my studio here and got her beautiful voice on it and kept it for everybody's entertainment the last five years," White continues. "Then my son Jody—who takes care of my busi-

Words & Music
By **Jim Bessman**
jbessman@billboard.com



Award recipient in 2002 and 2003, her songs have been recorded by artists including Canada's **Vicky Taytro**; she is also a New Jersey director for the long-running series of **Chick Singer**

ness—came to me with the idea of doing a duet album. So I took Shelby's track and added my voice to it."

White and Lynne performed together three months ago at a show in Birmingham, Ala., and "completely freaked out the whole place," White says. As for future collaborations, he says, "she'll have to come back here because I don't think she can build a fire at her place in L.A."

Besides Lynne, White collaborates with his wife, **Leann**, with whom he wrote three songs and two instrumentals on "The Heroines." For her part, Lynne doesn't look to collaborate with anyone else.

"We get together and light a campfire and sit around and drink a couple beers and talk about life and being southerners—and how we feel comfortable with each other just being southerners," she explains. The BMI writer adds, "One of the best things in life is when you're given a gift, and Tony Joe's such a gift to all of us who love the roots music."

WIDENING THE ROUND: New Jersey singer/songwriter **Deb Ferrara**, host and coordinator of the **ASCAP/BMI-sponsored** showcase **N.J. Songwriters in the Round** at **Maxwell's** in Hoboken, has partnered with fellow Jersey singer/songwriter/producer **Rob Fusari** and his **Great Escape Records** to expand the concept beyond the monthly series.

"Our goals are to bring in accomplished writers, attract new talent from outside the tri-state area, create songwriter workshops with guest speakers and establish a songwriters Web site that will include a wealth of resources," Ferrara says.

Charity events organized by the Round will also be expanded, Ferrara notes. These include the annual **Songs for the Cause** benefit for the **Susan G. Komen Breast Cancer Foundation** (Ferrara lost a sister to the disease), the second of which is slated for Oct. 15 and will feature eight area singer/songwriters.

Ferrara, who publishes via **More Good Music Publishing**, just released her latest album, "Anything but Ordinary," on **More Good Music Records**.

An **ASCAP Pop Songwriting**

Night female songfests.

Fusari co-wrote **Destiny's Child's** "Bootylicious," **Will Smith's** "Wild Wild West" and **Jessica Simpson's** "In This Skin." The **June-Bug Alley (ASCAP)** writer started collaborating with Ferrara on new material after performing at one of her showcases.

N.J. Songwriters in the Round began at **Drumsticks**, a little club in Clifton, in April 2003. "We moved to **Maxwell's** in Hoboken last November because I felt we needed a higher-profile location with a reputation for original music," Ferrara says.

"I started it because I was frustrated in my own attempts to get my music out there," she explains. "Speaking with other songwriter/artists, I realized there wasn't much support for talented independent artists beyond open mic nights, which drew varying levels of talent. I wanted to be more discriminating and create a more professional atmosphere for serious artists."



FERRARA: EXPANDS SONGWRITER SERIES

The tri-state area, Ferrara adds, "has an unbelievably rich music community. With N.J. Songwriters in the Round I am hoping to help bring original music and songwriters into the spotlight here in Jersey, and I sincerely hope we are building a reputation that encourages fans and the industry to look to us to find great talent and great music."

Digidesign VENUE Debuts In London

Pro Tools manufacturer **Digidesign** unveiled its first live sound reinforcement product, **VENUE**, at the Professional Lighting and Sound Assn. Show, held Sept. 12-15 in London.

VENUE is a modular system that features expandable hardware subsystems and software components based on the new **D-Show** console.

renewal. These themes are expressed at one New York recording facility that has experienced such changes in recent years.

Vanessa Williams' upcoming Christmas collection, "Silver & Gold" (**Lava**), was recorded at **Sound on Sound Recording**.

The studio recently entered Chapter 11 reorganization, a result, in

part, of music industry consolidation and recession (**Billboard**, Aug. 21). The facility's principals, however, expect to emerge from the reorganization by January 2005, citing a strong schedule and a recent upward trend for rates.

The "Silver & Gold" sessions employed **Sound on Sound's** Studios A and E, the former a large tracking room, the latter a more recently constructed Pro Tools suite in which overdubs were done.



VENUE: DIGIDESIGN'S FIRST LIVE SOUND REINFORCEMENT PRODUCT

In addition to multiple features including remote-controlled mic/line preamplifiers and a "Personal Q" artist-controlled monitor mix option, **VENUE** is the first live sound production system to

directly integrate with Pro Tools systems for recording and playback without separate converters or digital I/O peripherals.

Further, **VENUE's** **D-Show** console supports software-based

sound processing plug-ins similar to those found in Pro Tools recording/editing/mixing systems. A likely result is the diminishing use of outboard hardware devices in the live sound environment.

VENUE is sure to attract attention at the **Audio Engineering Society Convention**, to be held next month in San Francisco.

SILVER, GOLD: As has been amply documented in this space, music industry consolidation and recession, along with the unceasing evolution of technology, have had considerable impact on New York's recording industry.

The last three years have witnessed the disappearance or downsizing of a number of commercial studios. Those that remain have struggled to maintain rates commensurate with services provided while investing in technology and infrastructure.

But with the approaching holiday season comes the notion of

Studio Monitor
By **Christopher Walsh**
cwalsh@billboard.com



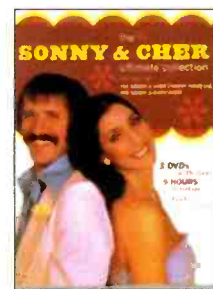
Though the recording industry has been in recession, such Pro Tools suites, despite the wealth of similarly equipped personal studios, make sense, **Sound on Sound GM Chris Bubacz** says.

He adds that **Williams** and producer **Rob Mathes** "worked at our facility instead of someone's basement, and when they needed to use a large console or tracking room, they were able to, [instead of having to] pack up and move everything."

"A lot of people have studios in their homes but don't have the support structure that a commercial facility like this provides," **Bubacz** adds. "My philosophy is, keep them here for as much of the project as you can. By having these rooms, we're able to do that."

CONGRATS: To **Rafa Sardina**, **Mick Guzauski** and **Pepo Sherman**, winners of the Latin Grammy Award for best engineered album for **Alejandro Sanz's** "No Es lo Mismo."

NARM's new chairman, Glen Ward, says the trade group still has a lot of work to do



R2 uses its DR skills to sell DVDs like 'The Sonny & Cher Christmas Collection'

MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

iPod Rivals Square Off Against Apple

Industry Predicts Hot Market For MP3 Players

BY BRIAN GARRITY

NEW YORK—The next wave of iPod competitors is coming.

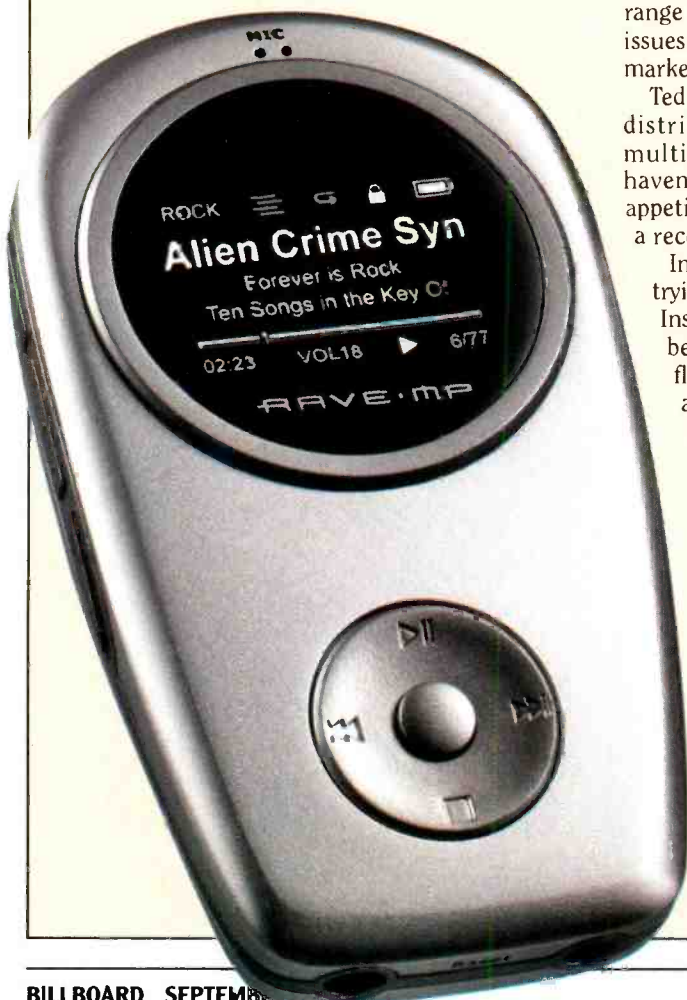
A new generation of smaller, sleeker and cheaper MP3 players from the likes of Sony, Rio, Creative and Rave MP are hitting the market this fall, and they all have Apple Computer's white-hot digital music player in their sights.

The iPod has a stranglehold on the market. But consumer electronics rivals are banking on a jump in sales of their alternatives this season, thanks to the proliferation of other companies trying to sell and market digital music. Those services do not have popular portability solutions at this point.

"The market is definitely heating up," Rio VP of marketing Dan Torres says. He predicts that music service providers will be a "key driver" of device sales.

Digital music services from MSN, Sony Connect, Wal-Mart, Napster and MusicMatch are not compatible with the iPod—all but Sony's use Microsoft's Windows Media format.

Meanwhile, leading consumer brands like McDonald's,



Burger King, Sprite, Heineken and Amer can Airlines have run digital music promotions with rivals to Apple's iTunes.

But device-makers are racing to the market with a range of products they hope will solve the portability issues for iTunes alternatives—and eat into the iPod's market share in the process.

Ted Cohen, senior VP of digital development and distribution for EMI, believes there is room for multiple players in the portability market. "We haven't even touched the surface yet of what the appetite is for portable devices," he told *Billboard* in a recent interview.

Indeed, many of the new iPod alternatives are not trying to compete with Apple's player at the high end. Instead, they cater to consumers who are choosing between less expensive, lower-storage-capacity flash-media players that carry hundreds of songs and pricier, entry-level hard-drive players that hold more than 1,000 songs.

"Not everyone needs a 40-gigabyte player," one label executive notes, "and that's where companies are seeing opportunity."

COMPETITION RISING

The biggest name chasing Apple this fall is Sony.

The company just released a new 20GB hard-drive player, the Network Walkman NW-HD1, and it is banking that its brand power will make it a strong alternative to Apple.

(Continued on page 60)

The Rave-MP AMP256 flash player, above, and the Rave-MP ARC.50 hard-drive player, left, are two products that will compete against Apple's iPod this fall.



SCHNUR, LEFT, AND STRYKER: EA GETS AN L.A. DJ FOR IN-GAME COMMENTARY

EA, DJ Tune Up 'Burnout 3'

Videogame Features 40-Plus Songs

BY STEVE TRAIMAN

Electronic Arts' "Burnout 3: Takedown" features more than 40 songs from top bands including DreamWorks/Interscope's Jimmy Eat World, Capitol's Yellowcard and Drive-Thru/Geffen's New Found Glory.

Released worldwide Sept. 8 for Sony's PlayStation 2 and Microsoft's Xbox, the aggressive racing game also offers an authentic radio experience with commentary from DJ Stryker of modern rock KROQ Los Angeles.

"The soundtrack has more songs than any other EA title since the 2002 debut of the EA Trax music initiative," says Steve Schnur, worldwide executive for music and audio at EA. "[The EA Trax] program is dedicated to elevating the in-game entertainment experience by delivering breakthrough music in all EA Sports, EA Games and EA Sports Big releases.

"The soundtrack to 'Burnout 3' exemplifies the musical personality of the game in regards to defiance, rebellion and angst," he adds. "EA Trax was set up to give the gamer an opportunity to discover great new music, and 'Burnout 3' will do that 44 times."

Stryker says, "I'm not a huge, crazy gamer, but I'm definitely into it with both Xbox and PlayStation and the music that's in the games."

EA Sports contacted him about participating. Stryker says, "After seeing some gameplay, I got a good feeling about what it was all about, and the next thing you know I was in the studio doing the voice-over. The music is great, and I'm dying to see what it looks like now."

Key marketing and cross-promotional efforts have included:

- Dedicating an area of the burnout3.ea.com Web site to the game soundtrack, with 60-second streams of each song, along with its album art, band photo and label logo.

- Creating a video with Yellowcard that contains footage of the track "Breathing" from the band's "Ocean Avenue" album and game play from "Burnout 3."

- Working with Jimmy Eat World to premiere the band's game track, "Just Tonight," on the "Burnout 3" Web site. The track is from the act's forthcoming "Futures" album, due in October.

- Establishing a backstage "crash pad" for artists to hang out and play "Burnout 3" at U.K. rock bash the Carling Weekend: Reading Festival, held Aug. 26-28.

- Setting up a promotional agreement with Gibson guitars that includes mentions in print advertising.

- Including a playable demo of "Burnout 3" in the PS2 and Xbox versions of "Need for Speed" (Continued on page 63)

NARM Considers Merger, Kiosks, DualDisc

While the **National Assn. of Recording Merchandisers** had what most participants are calling a successful convention, new chairman **Glen Ward** knows the retail group still has plenty of work to do before it is out of the woods.

Ward, president of **Virgin Entertainment Group North America**, says one of his most important responsibilities as chairman is "to ensure NARM remains viable."

To accomplish that, he says, it is "absolutely vital" that NARM represents the interests of its entire membership. For example,

before the San Diego convention, some indie merchants reportedly were feeling a bit alienated from NARM. "We want to be inclusive with the independents," Ward says.

Additionally, Ward says NARM must continue to have a rapport with other industry bodies, including the **Recording Industry Assn. of America** and the **National Academy of Recording Arts and Sciences**, as well as entertainment software trade groups.

"It is equally important to keep our focus," he adds. "Instead of addressing a million and one things, we should do one or two things really well."

For now, NARM is focusing on digital in-store kiosks, the DualDisc and a possible merger with the **Video Software Dealers Assn.**, Ward reports.

Mike Dreese, CEO of **Newbury Comics**, is heading the kiosk task force. Ward says one of Dreese's goals is to "make sure there is a level playing field."

Sue Peterson, senior music buyer at **Target**, is chairing the DualDisc task force. "It's wonderful to have something that the majors agree on, embrace and get behind," Ward says. "To have a consensus doesn't happen that often."

As for the proposed NARM/VSDA merger, an original letter of intent has been signed, but it is not a

definitive agreement. The two organizations are still performing due diligence, according to Ward.

In addition to providing economies of scale, such a merger would strengthen the retail industry's hand in the lobbying community. It also could result in a joint VSDA/NARM convention.

In the meantime, **Bob Ekizian**, VP of marketing/VP of independent retail sales at **Alliance Entertainment Corp.**, is chairing the NARM convention committee, which aims to ensure that next year's convention has spice as well. NARM is canvassing its members to see what they think about this year's convention as well as what shape the next one should take, Ward reports.

"Who knows—there may be a discussion about San Diego [as] a permanent location," he says.

Whether NARM will hold its convention jointly with VSDA depends on a number of things, not the least of which is the decision on a merger. But there is one thing of which Ward is certain. "We can learn new tricks," he says, "by looking at other successful conventions like South by Southwest."

MAVERICK EXECUTIVE: Belated condolences to the family and friends of music and video industry veteran **Rick Smith**, who died Aug. 7 following a heart attack. He was 47.

Smith started companies in a number of areas in the entertainment software industry. He

Alster filed an antitrust lawsuit against the majors and other cutout distributors. The majors settled and agreed to sell directly to Smith & Alster, but the lawsuit effectively ended the U.S. cutout industry, as the majors switched to scrapping most returns.

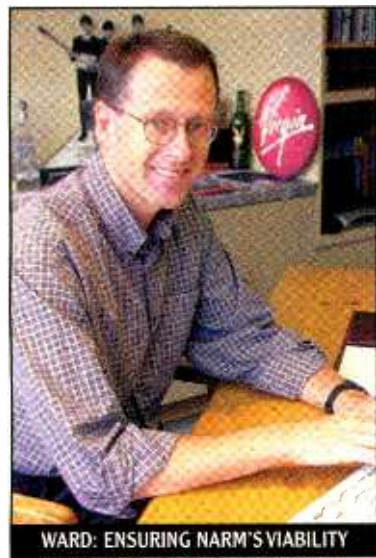
After the dissolution of Smith & Alster, Smith founded a merchandising firm and a video production company before launching the **Smith Music Group**.

In 1998, Smith signed a deal with Billy Bob's Texas, the honky-tonk club in the Fort Worth Stockyards. The result was a series of live recordings that featured the likes of **Pat Green** and **Merle Haggard**.

Smith also became a concert producer. This year, according to his Web site, he brought **Willie Nelson's** annual Fourth of July picnic to the Fort Worth Stockyards.

He is survived by his son, **Ricky Smith Jr.** of Fort Worth; his parents, **Pete** and **Carol Smith** of Grapevine, Texas; and his brothers, **Roger Smith** of Fort Worth and **Randy Smith** of Nashville.

Smith's family has set up a memorial fund in his name at the **Texas Cowboy Hall of Fame**. Donations can be sent to the Rick Smith "Spirit of Texas" Fund, 128 E. Exchange Ave., Fort Worth, Texas 76106.



WARD: ENSURING NARM'S VIABILITY

Retail Track
By Ed Christman
echristman@billboard.com



entered the music industry in the early 1990s, when his **Smith & Alster** tried to expand beyond the video business.

Smith & Alster bought bankruptcies, liquidations, closeouts, overstocks and cutouts. Along the way, it started a small record-store chain, but it shuttered those stores after a failed attempt to get the majors to sell directly to the company so that it could become a cutout wholesaler.

Alleging that it was being left out of cutout auctions, Smith &

Rivals

Continued from page 59

The NW-HD1, which retails for around \$400, is starting to show up at stores including Target, Circuit City and Sears.

Kelly Davis, product manager for Sony Electronics, says marketing of the device will focus on its size, battery life and durability. Sony touts the palm-sized player's battery life—30 hours, more than twice the

iPod's—and Sony-patented shock protection.

However, Davis points out that Sony is hardly lumping its digital music fortunes solely in the hard-drive space. On top of a range of portable CD players and MiniDisc players that play back digital music files, the company just released a new flash-drive player, the Network Walkman NW-E75, for less than \$200.

Likewise, Rio—Apple's biggest competition in the digital music player space—is attacking the market this year with hard-drive and

flash players.

Rio is coming at Apple on the hard-drive side with a rival to the iPod Mini—the \$249 Rio Carbon. Rio says its device has 20% more memory than the Mini and 20 hours of battery life compared with eight hours for the 4GB Mini.

Rio is also introducing an updated version of its flash player, the Rio Forge. The device targets users with active lifestyles, and the 256MB version costs \$169.

GoVideo is taking a similar strategy with its new line of Rave-MP flash and hard-drive players. It has distribution with the likes of Costco and Wal-Mart and plans to price its products aggressively. Its new 256MB flash-drive player costs \$129, while a 5GB player expected to hit the market later this year will cost an estimated \$229.

Gil Miller, director of product management for portables at GoVideo, says mass merchants figure to emerge as a growing force in the MP3-player market this fall.

"Mass merchants are placing more emphasis on this, and they'll drive a lot of volume," he says.

Device-makers and music industry executives point out that with flash memory storage prices dropping, flash players figure to be

a significant portion of the digital music player business.

"Flash is going to be here for a while, because it's more affordable," Davis says. "People are trying to get more capacity for their dollar."

Rio's Torres points out that cheaper flash prices are also leading some consumers to purchase more than one digital music

player—a flash player for the gym and active situations and a hard-drive player for power use.

Meanwhile, many music services competing with Apple are attempting to be compatible with as many of these devices as possible. Leading the way is Microsoft's MSN Music Store, which claims compatibility with more than 70 different devices.



Sony's NW-HD1 hard-drive player is another potential iPod rival.

AOL Music: Total Monthly Streams

Top Audio		Top Video			
1	GOOD CHARLOTTE Predictable * DTK	2,423,380	1	CLARA My Goodies LAFACE/ZOMBA	1,726,389
2	USHER Yeah LAFACE/ZOMBA	1,354,714	2	AVRIL LAVIGNE My Happy Ending ** RCA	972,540
3	KELLY CLARKSON Breakaway HOLLYWOOD	1,033,528	3	MAROON 5 She Will Be Loved *** RECORDS	848,209
4	QUEEN LATIFAH California Dreamin' * VECORB	1,033,433	4	JOJO Leave (Get Out) *** BLACKGROUND	741,389
5	NELLY FEAT. JAHEIM My Place UNIVERSAL	982,653	5	KELLY CLARKSON Breakaway HOLLYWOOD	740,176
6	DESTINY'S CHILD Lose My Breath * COLUMBIA	845,030	6	NELLY FEAT. JAHEIM My Place UNIVERSAL	723,788
7	RYAN CABRERA On the Way Down ATLANTIC	746,799	7	ASHLEE SIMPSON Pieces of Me *** ZEPHYR	693,309
8	ASHLEE SIMPSON Pieces of Me *** ZEPHYR	711,020	8	LIL' FLIP Surfshine COLUMBIA	650,370
9	HILARY DUFF Fly * HOLLYWOOD	630,864	9	RYAN CABRERA On the Way Down *** ATLANTIC	458,759
10	ELTON JOHN Answer in the Sky * UNIVERSAL	610,541	10	USHER Confessions Part 2 ** LAFACE/ZOMBA	320,162

* First Listen/First View ** Live From Broadband Rocks: † Artist of the Month †† Breaker Artist ††† Sessions@AOL
Source: AOL Music for four weeks ending Sept. 9, 2004

SEPT 25 2004		Billboard TOP KID VIDEO	
THIS WEEK	LAST WEEK	TITLE	PRICE
		Sales data compiled by Nielsen VideoScan	
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	
		NUMBER 1 1 Week At Number 1	
1	NEW	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME VIDEO 33144	24.98
2	1	MICKEY, DONALD, GOOFOY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25610	22.98
3	NEW	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	9.98
4	2	BRATZ: STARRIN & STYLIN FOXVIDEO 23228	19.98
5	NEW	STRAWBERRY SHORTCAKE: ADVENTURE ON ICE CREAM ISLAND FOXVIDEO 22010	12.98
6	NEW	STRAWBERRY SHORTCAKE: BEST PETS YET FOXVIDEO 22205	12.98
7	4	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	9.98
8	3	BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38876	14.98
9	5	SCOOBY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02374	14.98
10	11	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	9.98
11	6	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79593	9.98
12	12	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823	9.98
13	10	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	14.98
14	9	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	9.98
15	13	LEAPFROG: LETTER FACTORY VIDEO WARNER REPRIS VIDEO 34354	8.98
16	16	THOMAS & THE JET PLANE ANCHOR BAY ENTERTAINMENT 01331	14.98
17	RE-ENTRY	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	24.98
18	7	SPIDERMAN VS. DOC OCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	14.98
19	14	BLUE'S CLUES: BLUE'S ROOM SNACKTIME PLAYMATE PARAMOUNT HOME ENTERTAINMENT 77943	9.98
20	20	ELMO'S WORLD: FAMILIES, MAIL AND BATH TIME SONY WONDERS/SONY MUSIC ENTERTAINMENT 55824	9.98
21	19	BARNEY: NOW I KNOW MY ABC'S HIT ENTERTAINMENT 2039	12.98
22	8	THE CHEETAH GIRLS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	14.98
23	15	WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	14.98
24	RE-ENTRY	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79593	9.98
25	18	SESAME STREET: ELMO'S WORLD-STREET WE LIVE ON SONY WONDERS/SONY MUSIC ENTERTAINMENT 55823	9.98

SEPTEMBER 25 2004		Billboard RECREATIONAL SPORTS DVD	
THIS WEEK	LAST WEEK	TITLE	PRICE
		Sales data compiled by Nielsen VideoScan	
		TITLE PROGRAM SUPPLIER & NUMBER	
		NUMBER 1 1 Week At Number 1	
1	NEW	AND 1 MIXTAPE VOLUME 7 RYKODISC VIDEO 2002	19.98
2	5	UFC 47: IT'S ON! VENTURA DISTRIBUTION 14197	19.98
3	3	STEVE O: THE EARLY YEARS RED DISTRIBUTION 00069	14.98
4	1	THE OLYMPICS SERIES: GOLDEN MOMENTS 1920-2002 ST. CLAIR ENTERTAINMENT 85809	34.98
5	2	WWE: HARD KNOCKS - THE CHRIS BENOIT STORY SONY MUSIC ENTERTAINMENT 57018	29.98
6	9	WWE: WRESTLEMANIA XX (3 DISC SET) SONY MUSIC ENTERTAINMENT 55878	34.98
7	6	STILL WE BELIEVE: THE BOSTON RED SOX MOVIE HART SHARP VIDEO 01352	19.98
8	11	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER REPRIS VIDEO 91666	19.98
9	8	BACKYARD BABES SUPER BONUS (VOLUME 1 & 2) VENTURA DISTRIBUTION 68123	19.98
10	4	WWE: VENGEANCE 2004 SONY MUSIC ENTERTAINMENT 57024	24.98
11	12	CKY4 VENTURA DISTRIBUTION 14197	19.98
12	7	NBA CHAMPIONS 2003-2004 WARNER REPRIS VIDEO 39779	24.98
13	13	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
14	10	POKER FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12784	16.98
15	NEW	AND 1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98
16	14	UFC 46: SUPER NATURAL VENTURA DISTRIBUTION 18622	19.98
17	17	BILLBOARD ODYSSEY WARNER REPRIS VIDEO 34319	27.98
18	RE-ENTRY	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
19	15	WWE: BAD BLOOD 2004 SONY MUSIC ENTERTAINMENT 57022	24.98
20	NEW	SPORTS BLOOPERS: BASEBALL BRENTWOOD HOME VIDEO 45369	9.98

SEPTEMBER 25 2004		Billboard HEALTH & FITNESS	
THIS WEEK	LAST WEEK	TITLE	PRICE
		Sales data compiled by Nielsen VideoScan	
		TITLE PROGRAM SUPPLIER & NUMBER	
		NUMBER 1 19 Weeks At Number 1	
1	2	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
2	1	THE METHOD PILATES: TARGET SPECIFICS CURRIN WELLNESS 30840	12.98
3	3	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98
4	5	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 300210	9.98
5	4	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
6	7	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98
7	10	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
8	6	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98
9	8	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
10	11	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
11	9	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02900	19.98
12	12	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
13	RE-ENTRY	PILATES CONDITIONING FOR WEIGHT LOSS GAIAM VIDEO 69005	14.98
14	14	YOGA CONDITIONING FOR ATHLETICS GAIAM VIDEO 1292	14.98
15	15	PILATES BASICS GAIAM VIDEO 60091	14.98
16	16	PILATES INTERMEDIATE MAT WORKOUT GAIAM VIDEO 01233	14.98
17	17	CRUNCH - CARDIO SALS ANCHOR BAY ENTERTAINMENT 12583	14.98
18	13	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	14.98
19	18	YOGA FOR BEGINNERS: ABS YOGA GAIAM VIDEO 1075	9.98
20	RE-ENTRY	A.M. YOGA FOR BEGINNERS GAIAM VIDEO 1071	9.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2004 VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HomeVideo

DR Works For R2 Sets

BY JILL KIPNIS

LOS ANGELES—R2 Entertainment is helping to spearhead the trend of direct-response campaigns for DVDs.

Since R2 formed in 2002, after its parent company, Respond2, guided a highly successful DR campaign for "The Ultimate Johnny Carson Collection" DVD set, the division has been proving that the strategy can be a boon to retail.

R2's DR campaigns typically consist of TV commercials that allow consumers to order a product that is not available at stores through an 800 number. The spots run for months before a product is released at retail. R2 supports more limited TV spots after retail release.

"There was a time when the brick-and-mortars perceived DR as competition. There are plenty of stats now that prove otherwise," says Brant Berry, VP of R2. "For every one DVD set we sell through DR, we might sell eight at retail. It is estimated that only about 1% of those who watch an infomercial will actually order from the TV offer."

Yet for the Carson set, 70,000 of the 300,000 copies sold were ordered through an R2 TV spot, Berry says.

However, he says that only a small percentage of DVD sales for the first season of "American Idol"—which R2 distributed jointly with Ventura Distribution through a deal with 19 Entertainment—can be attributed to DR. He explains, "We have sold over 200,000 units of 'Idol,' and those were pretty much all directly at retail."

Though high unit sales may not be generated through DR, the pre-awareness that TV time can create has proved invaluable.

"The majority who watch and are entertained and interested in a product being featured in a TV campaign, but do not order, are exactly those who will purchase when they see the product at their local retail store," Berry says. "We think a lot of companies will be establishing their own DR divisions."

R2 has been solicited by a number of top video companies to work their products through DR. In addition to 19 Entertainment, R2 has worked with NBC Enterprises on "Will & Grace" sets and with Columbia TriStar Home Entertainment on "The Greatest '70s Cop Shows."

R2 is also directly distributing a number of projects, including upcoming retail releases "The Sonny & Cher Christmas Collection" (\$19.99, Oct. 5) and "Bob Hope The Vietnam Years: 1964-1972" (\$29.99, Oct. 26).

R2 releases three or four DVD projects to retail each year.



SEPTEMBER 25 2004		Billboard TOP MUSIC VIDEOS	
THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	PRICE
		Sales data compiled by Nielsen SoundScan	
		TITLE LABEL / DISTRIBUTING LABEL & NUMBER	
		NUMBER 1 1 Week At Number 1	
1	NEW	LET IT ENFOLD YOU DRIVE-THRU VIDEO/VAGRANT 0403	13.98 CD/DVD
2	3	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	18.98 CD/DVD
3	2	STRAIGHT OUTTA CASHVILLE G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 002974	22.98 CD/DVD
4	4	READY TO DIE BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	13.98 CD/DVD
5	1	HELL'S PIT PSYCHOPATHIC VIDEO 4032	17.98 CD/DVD
6	5	HILARY DUFF: THE CONCERT: THE GIRL CAN ROCK HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 36140	18.98 DVD
7	6	ROCK AGAINST BUSH VOL. 2 FAT WRECK CHORDS 677	9.98 CD/DVD
8	7	EASTERN ENERGY NEW RIVER/EMM MUSIC VIDEO 64515	18.98 CD/DVD
9	8	TONIGHT, NOT AGAIN: JASON MRAZ LIVE AT THE EAGLES BALLROOM ELECTRA/UNIVERSAL MUSIC & VIDEO DIST. 002852	19.98 CD/DVD
10	9	THE GORGE BAMA RAGS/RCA/BMG VIDEO 61831	25.98 CD/DVD
11	15	VEINTISIETE FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437	16.98 CD/DVD
12	12	DOS GRANDES FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351402	16.98 CD/DVD
13	16	EL MOVIMIENTO DE HIP HOP EN ESPANOL UNIVISION/UNIVERSAL MUSIC & VIDEO DIST.	16.98 CD/DVD
14	13	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER REPRIS VIDEO 48563	21.98 CD/DVD
15	18	LIVE AT DONINGTON ▲ 3 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56863	14.98 DVD
16	17	AUTENTICO SONY DISCOS/SONY MUSIC ENTERTAINMENT 70623	17.98 CD/DVD
17	19	A CAMBIO DE QUE? UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310272	16.98 CD/DVD
18	NEW	FROM JANET TO DAMITA JO: THE VIDEOS VIRGIN MUSIC VIDEO 99508	19.98 DVD
19	22	EL QUINTO TRAGO DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726973	14.98 CD/DVD
20	28	DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 36140	16.98 CD/DVD
21	20	PAST, PRESENT & FUTURE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	18.98 CD/DVD
22	25	MENAGE A TROIS DOPE HOUSE/EMPIRE MUSIC/WORKS/UNIVERSAL MUSIC & VIDEO DIST. 450612	18.98 CD/DVD
23	27	GREATEST HITS 1978-1997 ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56632	14.98 DVD
24	31	VERY BEST OF CHER: VIDEO HITS COLLECTION RHINO HOME VIDEO/WARNER REPRIS VIDEO 70184	14.98 DVD
25	35	EN VIVO DESDE DALLAS, TEXAS DISA/UNIVERSAL MUSIC & VIDEO DIST. 726968	15.98 CD/DVD
26	29	LED ZEPPELIN ▲ 10 ATLANTIC VIDEO/WARNER REPRIS VIDEO 970198	29.98 DVD
27	NEW	DEFINITELY MAYBE EPIC MUSIC VIDEO 58708	19.98 DVD
28	34	LIVE AT WEMBLEY ▲ 2 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58625	19.98 DVD/CD
29	39	EN VIVO DISA/UNIVERSAL MUSIC & VIDEO DIST. 726979	16.98 CD/DVD
30	33	NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56699	14.98 DVD
31	21	TOGETHER WE'RE HEAVY GOOD RECORDS/HOLLYWOOD/UNIVERSAL MUSIC & VIDEO DIST. 152465	15.98 CD/DVD
32	36	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELECTRA/UNIVERSAL MUSIC & VIDEO DIST. 002852	18.98 CD/DVD
33	38	LEGANDO NORTENO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351388	16.98 CD/DVD
34	RE-ENTRY	LA OREJA DE VAN GOGH: EN DIRECT SONY DISCOS/SONY MUSIC ENTERTAINMENT 56202	14.98 DVD
35	40	KOMP 104.9 RADIO COMPA UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310265	17.98 CD/DVD
36	32	PUNK-O-RAMA 9 EPITAPH VIDEO/ROCKHOLM VISION VIDEO 86716	7.98 CD/DVD
37	37	PART II TVT 02376	11.98 CD/DVD
38	NEW	100% PURO NORTENO DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726962	15.98 CD/DVD
39	11	A TRIBUTE TO HOWARD & VESTAL GOODMAN GATHEP MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56863	19.98 DVD
40	RE-ENTRY	WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	16.98 DVD

♦ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ● RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ▲ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2004 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

SEPTEMBER 25
2004

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98
2	NEW		THE PASSION OF THE CHRIST (PAN & SCAN) FOXVIDEO 22981	Jim Caviezel Luca Lionello	R	29.98
3	NEW		THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33138	Animated	G	29.98
4	1	2	THE GIRL NEXT DOOR (UNRATED VERSION) FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR	27.98
5	4	4	KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98
6	NEW		TWISTED (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41384	Ashley Judd Samuel L. Jackson	R	29.98
7	2	2	ELLA ENCHANTED (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37427	Anne Hathaway Cary Elwes	PG-13	29.98
8	3	3	MICKEY, DONALD, GOOBY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33123	Animated	NR	29.98
9	NEW		TWISTED (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 51254	Ashley Judd Samuel L. Jackson	R	29.98
10	NEW		NEVER SCARED HBO HOME VIDEO/WARNER HOME VIDEO 92293	Chris Rock	NR	19.98
11	7	3	TAKING LIVES (WIDESCREEN UNRATED VERSION) WARNER HOME VIDEO 04318	Angelina Jolie	NR	27.98
12	5	2	LAWS OF ATTRACTION NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07255	Pierce Bronson Julianne Moore	PG-13	27.98
13	NEW		SOUTH PARK: THE PASSION OF THE JEW PARAMOUNT HOME ENTERTAINMENT 89994	Animated	NR	19.98
14	9	5	13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
15	6	2	ELLA ENCHANTED (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36471	Anne Hathaway Cary Elwes	PG-13	29.98
16	NEW		STAR TREK (THE ORIGINAL SERIES) VOLUME 1 PARAMOUNT HOME ENTERTAINMENT 50924	William Shatner Leonard Nimoy	NR	127.98
17	13	5	HIDALGO (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32424	Viggo Mortensen	PG-13	29.98
18	11	3	GOODFELLAS (WIDESCREEN SPECIAL EDITION) WARNER HOME VIDEO 19122	Robert De Niro Joe Pesci	R	26.98
19	24	27	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
20	12	4	JOHNSON FAMILY VACATION FOXVIDEO 23338	Cedric The Entertainer Vanessa L. Williams	PG-13	27.98
21	10	3	GODSEND LIONS GATE HOME ENTERTAINMENT 16325	Robert De Niro Greg Kinnear	PG-13	26.98
22	19	5	HIDALGO (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32425	Viggo Mortensen	PG-13	29.98
23	NEW		INVADER ZIM 2: PROGRESSIVE STUPIDITY MEDIA BLASTERS 0438	Animated	NR	24.98
24	17	6	HELLBOY SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13	28.98
25	22	13	KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98
26	RE-ENTRY		THE PATRIOT COLUMBIA TRISTAR HOME ENTERTAINMENT 5731	Mel Gibson	R	19.98
27	8	2	FUTURAMA: VOLUME 4 FOXVIDEO 22620	Animated	NR	49.98
28	16	3	TAKING LIVES (PAN & SCAN) WARNER HOME VIDEO 28406	Angelina Jolie	R	27.98
29	RE-ENTRY		EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 05761	Drew Barrymore Anjelica Huston	PG	14.98
30	27	5	PRINCESS DIARIES (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35196	Anne Hathaway Julie Andrews	G	29.98
31	40	10	COLD MOUNTAIN (COLLECTOR'S EDITION) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35793	Jude Law Nicole Kidman	R	29.98
32	15	20	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
33	23	3	DA ALI G SHOW: THE COMPLET FIRST SEASON WARNER HOME VIDEO 93227	Sacha Baron Cohen	NR	29.98
34	RE-ENTRY		NEVER BEEN KISSED FOXVIDEO 05762	Drew Barrymore David Arquette	PG-13	14.98
35	NEW		JESUS CHRIST SUPERSTAR (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 025786	Ted Neeley	G	14.98
36	RE-ENTRY		WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	14.98
37	18	2	CLIFFORD'S REALLY BIG MOVIE WARNER HOME VIDEO 34928	Animated	G	26.98
38	RE-ENTRY		OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
39	29	4	PRINCE & ME (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 51274	Julia Stiles Luke Mably	PG	29.98
40	RE-ENTRY		THE LAST SAMURAI (2 DISC WIDESCREEN EDITION) WARNER REPRISE VIDEO 28383	Tom Cruise	R	19.98

SEPTEMBER 25
2004

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		THE PASSION OF THE CHRIST FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	24.98
2	NEW		THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	Animated	2004	G	24.98
3	1	3	MICKEY, DONALD, GOOBY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	Animated	2004	NR	22.98
4	2	2	ELLA ENCHANTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36466	Anne Hathaway Cary Elwes	2004	PG-13	24.98
5	NEW		DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	9.98
6	4	5	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98
7	NEW		JESUS CHRIST SUPERSTAR UNIVERSAL STUDIOS HOME VIDEO	Ted Neeley	1973	G	9.98
8	3	2	CLIFFORD'S REALLY BIG MOVIE WARNER HOME VIDEO 04694	Animated	2004	G	19.98
9	RE-ENTRY		OCEAN'S ELEVEN WARNER REPRISE VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	12.98
10	5	3	NEW YORK MINUTE WARNER HOME VIDEO 28333	Mary-Kate & Ashley Olsen Andy Richter	2004	PG	19.98
11	6	5	BRATZ: STARRIN' & STYLIN FOXVIDEO 23228	Animated	2004	NR	19.98
12	NEW		STRAWBERRY SHORTCAKE: ADVENTURE ON ICE CREAM ISLAND FOXVIDEO 22010	Animated	2004	NR	12.98
13	NEW		STRAWBERRY SHORTCAKE: BEST PETS YET FOXVIDEO 22205	Animated	2004	NR	12.98
14	10	10	COLD MOUNTAIN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	2003	R	22.98
15	NEW		BEN-HUR (1959) WARNER HOME VIDEO 95506	Charlton Heston	1959	G	8.98
16	7	7	CONFESSIONS OF A TEENAGE DRAMA QUEEN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	2004	PG	24.98
17	14	14	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
18	11	71	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
19	13	23	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
20	9	4	JOHNSON FAMILY VACATION FOXVIDEO 23318	Cedric The Entertainer Vanessa L. Williams	2004	PG-13	19.98
21	NEW		PURPLE RAIN WARNER HOME VIDEO 15195	Prince	1984	R	9.98
22	8	4	BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36876	Baby Einstein	2004	NR	14.98
23	19	22	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21802	Steve Martin Bonnie Hunt	2003	PG	22.98
24	15	2	LAWS OF ATTRACTION NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07523	Pierce Bronson Julianne Moore	2004	PG-13	22.98
25	16	11	SCOOBY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02374	Animated	2004	NR	14.98

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 25
2004

Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1			THE PASSION OF THE CHRIST FOXVIDEO 22975	Jim Caviezel Luca Lionello	R
2			TWISTED PARAMOUNT HOME ENTERTAINMENT 41384	Ashley Judd Samuel L. Jackson	R
3	2	1	TAKING LIVES WARNER HOME VIDEO 28406	Angelina Jolie	R
4	1	1	THE GIRL NEXT DOOR FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR
5	5	3	GODSEND LIONS GATE HOME ENTERTAINMENT 16325	Robert De Niro Greg Kinnear	PG-13
6	3	2	LAWS OF ATTRACTION NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07523	Pierce Bronson Julianne Moore	PG-13
7	6	5	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	PG-13
8	8	4	JOHNSON FAMILY VACATION FOXVIDEO 23338	Cedric The Entertainer Vanessa L. Williams	PG-13
9	7	3	13 GOING ON 30 COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13
10	9	2	PRINCE & ME PARAMOUNT HOME ENTERTAINMENT 42384	Julia Stiles Luke Mably	PG

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 25
2004

Billboard TOP VIDEO GAME RENTALS

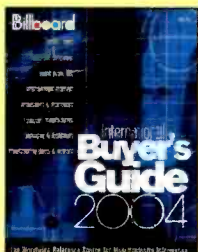
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			NUMBER 1	4 Weeks At Number 1	
1	1	4	PS2: MADDEN NFL 2005	Electronic Arts	E
2	3	10	PS2: SPIDERMAN 2	Activision	T
3	5	8	PS2-NCAA FOOTBALL 2005	Electronic Arts	E
4	4	11	PS2-DRIV3R	Atari, Inc.	M
5	2	2	XBOX-MADDEN NFL 2005	Electronic Arts	E
6	7	3	PS2: RED DEAD REVOLVER	Rockstar Games	M
7			PS2: NASCAR 2005: CHASE FOR THE CUP	Electronic Arts	NR
8	6	10	XBOX-SPIDERMAN 2	Activision	T
9	9	36	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
10	8	16	XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T

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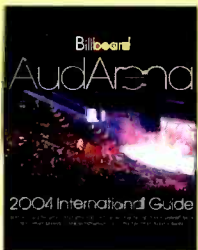
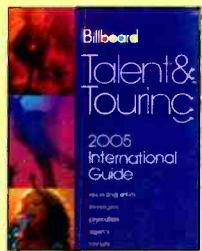


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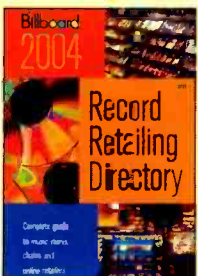


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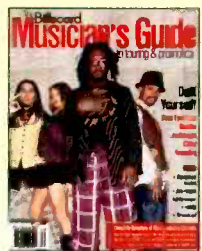


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ADCA404

Urban

Continued from page 13

"Golden Road" collaborator, Dann Huff, features nine songs written or co-written by Urban, including one he penned with Richard Marx. The album's choice covers are Rodney Crowell's "Making Memories of Us" and the Elton John/Bernie Taupin song "Country Comfort," previously recorded by John and Juice Newton.

The album's title reflects Urban's focus on "the importance of living in the moment."

A BLOSSOMING SUPERSTAR

Hunnicuttt calls the new album "a notch up from everything else he has done. It wouldn't surprise me one bit if Keith [sells] 300,000 copies in his opening week. That . . . puts him on the same long-term course as Kenny Chesney, Tim McGraw and

Toby Keith.

"You see a lot of the same growth and passion for [Urban] that we've seen with those superstars," he adds. "It's really going to be fun to watch that blossom even more."

Urban will support the album with his first headlining tour. Dubbed CMT on Tour: Keith Urban Be Here '04, the outing kicks off Oct. 8 in Muncie, Ind., and will span 20 shows in five weeks, including stops in Dallas, New York, Detroit, Milwaukee and Pittsburgh. Urban is booked by Creative Artists Agency.

Universal South newcomer Katrina Elam is also on the bill. Urban plays electric guitar and ganjo (a guitar/banjo hybrid) on Elam's current single, "No End in Sight." Tour sponsors are Gain laundry detergent and hotel chain Sleep Inn.

Urban has been busy promoting the album in his native Australia, where it comes out Sept. 20. During stops in Melbourne and Sydney, he packed 36 interviews into five days.

Chapman

Continued from page 13

Sparrow/EMI CMG.

"The really amazing thing about writing music that is illuminated by faith as a Christian is it's a bottomless well that you are drawing from," Chapman says. "It's a much deeper well than just human relationships, and I get to explore these mysteries. I've done this for so long and yet I still feel like I'm just [starting] to explore these things. That's what is so exciting to me."

With Chapman, faith and art go hand in hand, and though he admits some see Christianity as a stale, dated religion, he doesn't agree. "God is making all things new, and he is doing that now and will be doing that forever," Chapman says.

In keeping with the "All Things New" theme, Chapman decided to record the album in Los Angeles instead of his usual locale, Nashville. As a father of six, recording on the West Coast allowed him to focus exclusively on the album and work with different musicians.

"It's not like you could get any bet-

ter players than Nashville has to offer," says Chapman, who once again worked with producer Brown Bannister. "But for us, it was important to get with an engineer and players who really didn't have any preconceived ideas and who didn't click into their Steven Curtis mode, or even a Christian music mode."

The record was engineered by Trina Shoemaker and mixed by Jack Joseph Puig and Chris Lord-Alge. Chapman credits Puig with helping assemble the musicians. "As a guy who works in the L.A. scene all the time, he knows who the top-dog players are," Chapman says.

Joining Chapman on "All Things New" are Third Day frontman Mac Powell on "Believe Me Now," female vocalist Kendall Payne on "I Believe in You," Lifehouse's Jason Wade on the title track and Jonny Lang on "Only Getting Started."

As he wrote "Only Getting Started," Chapman says, he thought "a Jonny Lang solo would just put it over the top. He played amazing and sang some background vocals."

'FACE TO FACE' PROMOTION

In marketing "All Things New," Chapman's record company has secured prime positioning at main-

In the United States, the marketing push includes radio and TV advertising beginning the week of the album's release.

"Everyone will know there's a new Keith Urban record out," says Kennedy, who adds that the record will ship "close to platinum."

Urban is the featured artist for September in Movie Tunes' in-theater programming. In October he'll be iTunes' featured artist.

Despite everyone else's expectations for him, Urban says he didn't feel any pressure to top his previous successes. And he doesn't view himself as a superstar in waiting.

"When I look at myself, I see the guy that's still struggling," he says.

Noting that he has spent most of his life playing in clubs and trying to establish himself, Urban says, "When [success] starts happening, you keep viewing yourself as the guy trying to get there. I don't think that will ever change, because there will always be new horizons."

stream and Christian retail. EMI CMG Label Group VP of artist development Nick Barre says Chapman's desire to do things in a new and different way "didn't end with the creative process. He has approached this like a new artist and has been very willing to introduce the record face to face to people. He has met with most of our key gatekeepers at radio and retail."

Radio listeners will be able to win the album before release, and in five key markets a winner and a guest will be flown to Nashville to collect the CD from Chapman at his home.

Eight markets will hold special promotions with radio personnel touting the release on-air; they will then head to retail to give free CDs to the first 50 attendees.

Consumers who purchase the album on walmart.com will receive special commentary from Chapman on selected cuts.

Chapman will embark on a two-week promotional tour around the album's release that will include two in-stores on street date and a performance at Fort Campbell Army Base in Kentucky.

In October, Chapman will kick off the All Things New tour with Chris Thomlin and Casting Crowns.

'Burnout'

Continued from page 59

Underground 2."

Jeff Abarta, head of A&R at Epitaph, is excited about the indie label's participation. The soundtrack features Epitaph acts 1208, the Bouncing Souls, From First to Last, Motion City Soundtrack, Pennywise and the Matches. "How cool is that for us!" Abarta exclaims.

"We keep in touch regularly with our artists and their management [about] song opportunities for

videogames and other promotional deals such as action sports videos," he says. "We've been doing this for the last 10 years or so, initially with Pennywise and the Offspring for a skateboard video.

"For 'Burnout,' EA came to us with a list of the album tracks they wanted from our bands, and we made it happen. They [EA] have good ears over there."

Among other recent major EA music initiatives, "Madden NFL 2005"—in stores this month for PS2, PSone, Xbox, PC and Game Boy Advance—features 21 new songs from Green Day, Chevelle, Will.I.Am of Black Eyed Peas, the Hives, Hoobastank, New Found

Glory and Alter Bridge.

"FIFA Soccer 2005," due in October on the same platforms, showcases 38 tracks from 20 countries. Acts participating include the Streets, Seede, Oomph!, Marcelo D2, Faithless, Air, Franz Ferdinand and Mala Rodriguez. Additionally, DJ Paul Oakenfold wrote and recorded the EA Sports soccer theme that will debut exclusively in the game.

"The international mix of artists will strike a chord with [soccer] fans worldwide," Schnur notes, "and demonstrate our continued commitment to delivering relevant, cutting-edge music to our diverse global audience."

SEPTEMBER 25 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.

For week ending
SEPTEMBER 12, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 LIL FLIP, SUNSHINE 2 LLOYD BANKS, I'M SO FLY 3 213, GROUPE LUV 4 AKON, LOCKED UP 5 GUERRILLA BLACK, COMPTON 6 O'RYAN, TAKE IT SLOW 7 CIARA, GOODIES 8 SHYNE, JIMMY CHOO 9 MASE, BREATHE, STRETCH, SHAKE 10 ANTHONY HAMILTON, CHARLENE 11 ALICIA KEYS, DIARY 12 YOUNG BUCK, LET ME IN 13 BRANDY, WHO IS SHE? YOU 14 NEW EDITION, HOT 2NITE 15 MONICA, I SHOULD'VE KNOWN BETTER 16 SILK THE SHOCKER, WE LIKE OEM GIRLS 17 OUTKAST, PROTOTYPE 18 JADAKISS, WHY 19 NELLY, FLAP YOUR WINGS 20 TERROR SQUAD, LEAN BACK 21 NELLY, MY PLACE 22 JARVIS, RADIO 23 T.I., LET'S GET AWAY 24 JUVENILE, SLOW MOTION 25 TWISTA, SO SEXY 26 USHER, CONFESSIONS PART II 27 JUVENILE, SKIP & WACK, NOLIA CLAP 28 LENNY KRAVITZ, STORM 29 KEVIN LYTTLE, TURN ME ON 30 CHRISTINA MILIAN, DIP IT LOW 31 JILL SCOTT, GOLDEN 32 LIL SCRAPPY, NO PROBLEM 33 SHAWNNA, SHAKE PRECIOUS SH**T 34 MOBB DEEP, REAL GANGSTAZ 35 YOUNG BUCK, SHORTY WAINA RIDE 36 BODY HEAD BANGER, I SMOKE, I DRANK 37 VARIOUS, WAKE UP EVERYBODY 38 KANYE WEST, JESUS WALKS 39 AMEL LARRIEUX, FOR REAL	1 TERRI CLARK, GIRLS LIE TOO 2 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 3 LDS LONELY BOYS, HEAVEN 4 TIM MCGRAW, LIVE LIKE YOU WERE DYING 5 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 6 SARA EVANS, SUDS IN THE BUCKET 7 JIMMY BUFFETT W/CLINT, HEY GOOD LOOKIN' 8 RASCAL FLATTS, FEELS LIKE TODAY 9 BRAD PAISLEY, WHISKEY LULLABY 10 KENNY CHESNEY, I GO BACK 11 GRETCHEN WILSON, HERE FOR THE PARTY 12 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 13 TRACE ADKINS, ROUGH & READY 14 TOBY KEITH, STAYS IN MEXICO 15 MARTINA MCBRIDE, HOW FAR 16 WARREN BROTHERS, SELL A LOT OF BEER 17 LONESTAR, MR. MOM 18 TRICK PONY, THE BRIDE 19 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 20 RASCAL FLATTS, MY WORST FEAR 21 CLEDDUS T. JUDD, I LOVE NASCAR 22 KENNY CHESNEY, LIVE THOSE SONGS 23 LYLE LOVETT, IN MY OWN MIND 24 SHEDAVIS, COME HOME SOON 25 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 26 MONTGOMERY GENTRY, YOU DO YOUR THING 27 DIERKS BENTLEY, HOW AM I DOIN' 28 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 29 TRENT WILLMON, DIXIE ROSE DELUXE S 30 JOSH TURNER, LONG BLACK TRAIN 31 JULIE ROBERTS, BREAK DOWN HERE 32 BLAKE SHELTON, SOME BEACH 33 RACHEL PROCTOR, ME AND EMILY 34 BLUE COUNTY, THAT'S COOL 35 GRETCHEN WILSON, REDNECK WOMAN 36 MINDY SMITH, COME TO JESUS 37 TOBY KEITH, AMERICAN SOLDIER 38 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 39 KEITH URBAN, YOU'LL THINK OF ME 40 JENKINS, GETAWAY CAR	1 HILARY DUFF, FLY 2 NELLY, MY PLACE 3 RYAN CABRELA, ON THE WAY DOWN 4 JOJO, BABY IT'S YOU 5 USHER, CONFESSIONS PART II 6 MAROONS, SHE WILL BE LOVED 7 CIARA, GOODIES 8 GOOD CHARLOTTE, PREDICTABLE 9 YELLOWCARD, ONLY ONE 10 ASHLEE SIMPSON, PIECES OF ME 11 KELLY CLARKSON, BREAKAWAY 12 JADAKISS, WHY 13 THE KILLERS, SOMEBODY TOLD ME 14 BEASTIE BOYS, TRIPLE TROUBLE 15 SUM 41, WE'RE ALL TO BLAME 16 BLACK EYED PEAS, LET'S GET IT STARTED 17 HUDDUST, I LIKE THAT 18 LIL FLIP, SUNSHINE 19 AVRIL LAVIGNE, MY HAPPY ENDING 20 CHRISTINA MILIAN, WHATEVER I WANT 21 FABOLOUS, BREATHE 22 OUTKAST, PROTOTYPE 23 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 24 SWITCHFOOT, DARE YOU TO MOVE 25 LOSTPROPHETS, MAKE A MOVE 26 HOOBASTANK, SAME DIRECTION 27 MASE, BREATHE, STRETCH, SHAKE 28 PITBULL, CULO 29 NELLY, FLAP YOUR WINGS 30 GREEN DAY, AMERICAN IDIOT 31 TERROR SQUAD, LEAN BACK 32 INCUBUS, TALK SHOWS ON MUTE 33 SECRET MACHINES, NOWHERE AGAIN 34 THREE DAYS GRACE, JUST LIKE YOU 35 BREAKING BENJAMIN, SO COLD 36 LLOYD BANKS, I'M SO FLY 37 LINKIN PARK, BREAKING THE HABIT 38 JET, ROLL OVER D.J. 39 TWISTA, SO SEXY 40 YING YANG TWINS, WHAT'S HAPPENIN'	1 KEANE, SOMEWHERE ONLY WE KNOW 2 BLACK EYED PEAS, LET'S GET IT STARTED 3 MAROONS, SHE WILL BE LOVED 4 AVRIL LAVIGNE, MY HAPPY ENDING 5 JOSS STONE, YOU HAD ME 6 BOWLING FOR SOUP, 1985 7 SWITCHFOOT, DARE YOU TO MOVE 8 VELVET REVOLVER, FALL TO PIECES 9 THE KILLERS, SOMEBODY TOLD ME 10 ALANIS MORISSETTE, EIGHT EASY STEPS 11 GRETCHEN WILSON, REDNECK WOMAN 12 FINGER ELEVEN, ONE THING 13 ASHLEE SIMPSON, PIECES OF ME 14 JILL SCOTT, GOLDEN 15 ALTER BRIDGE, OPEN YOUR EYES 16 GREEN DAY, AMERICAN IDIOT 17 MODEST MOUSE, FLOAT ON 18 GAVIN DEGRAV, I DON'T WANT TO BE 19 LENNY KRAVITZ, STORM 20 SEETHER, BROKEN 21 JAMIE CULLUM, FRONTIN' 22 HOBBASTANK, THE REASON 23 TOBY LIGHTMAN, REAL LOVE 24 JMC HAMMER, HARD TIMES 25 USHER, YEAH 26 FRANZ FERDINAND, TAKE ME OUT 27 NICKELBACK, SOMEDAY 28 JAMIE CULLUM, ALL AT SEA 29 OUTKAST, ROSES 30 BEASTIE BOYS, TRIPLE TROUBLE 31 NELLY, MY PLACE 32 ALICIA KEYS, IF I AIN'T GOT YOU 33 EVANESCENCE, MY IMMORTAL 34 SWITCHFOOT, MEANT TO LIVE 35 JEM, THEY 36 SCISSOR SISTERS, TAKE YOUR MAMA 37 USHER, CONFESSIONS PART II 38 3 DOORS DOWN, HERE WITHOUT YOU 39 RICHARD MARX, WHEN YOU'RE GONE
NEW ONS NO NEW ONS THIS WEEK	NEW ONS BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT	NEW ONS HILARY DUFF, FLY JOJO, BABY IT'S YOU GOOD CHARLOTTE, PREDICTABLE	NEW ONS NO NEW ONS THIS WEEK

fuse	GAC	MUSIC TELEVISION 2	MUSIC TELEVISION CANADA
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 2 BOWLING FOR SOUP, 1985 3 FRANZ FERDINAND, TAKE ME OUT 4 THE KILLERS, SOMEBODY TOLD ME 5 MODEST MOUSE, FLOAT ON 6 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 7 DASHBOARD CONFSSIONAL, VINDICATED 8 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 9 BREAKING BENJAMIN, SO COLD 10 VELVET REVOLVER, FALL TO PIECES 11 LOSTPROPHETS, MAKE A MOVE 12 YELLOWCARD, ONLY ONE 13 BLINK-182, DOWN 14 PAPA ROACH, GETTING AWAY WITH MURDER 15 THREE DAYS GRACE, JUST LIKE YOU 16 MAROONS, SHE WILL BE LOVED 17 SWITCHFOOT, DARE YOU TO MOVE 18 CHRONIC FUTURE, TIME AND TIME AGAIN 19 CDHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 20 BLACK EYED PEAS, LET'S GET IT STARTED 21 NELLY, MY PLACE 22 HOBBASTANK, SAME DIRECTION 23 SLIPKNOT, DUALITY 24 NEW FOUND GLORY, FAILURE'S NOT FLATTERING 25 D12, HOW COME 26 BEASTIE BOYS, TRIPLE TROUBLE 27 AVRIL LAVIGNE, MY HAPPY ENDING 28 CIARA, GOODIES 29 LIL FLIP, SUNSHINE 30 SPARTA, BREAKING THE BROKEN	1 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 2 SARA EVANS, SUDS IN THE BUCKET 3 GRETCHEN WILSON, HERE FOR THE PARTY 4 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 5 TERRI CLARK, GIRLS LIE TOO 6 KENNY CHESNEY, I GO BACK 7 BRAD PAISLEY, WHISKEY LULLABY 8 RASCAL FLATTS, FEELS LIKE TODAY 9 MONTGOMERY GENTRY, YOU DO YOUR THING 10 TRENT WILLMON, DIXIE ROSE DELUXE S 11 LONESTAR, MR. MOM 12 TIM MCGRAW, LIVE LIKE YOU WERE DYING 13 BLAKE SHELTON, SOME BEACH 14 TRACE ADKINS, ROUGH & READY 15 TRICK PONY, THE BRIDE 16 JULIE ROBERTS, BREAK DOWN HERE 17 BLUE COUNTY, THAT'S COOL 18 SHEDAVIS, COME HOME SOON 19 DIERKS BENTLEY, HOW AM I DOIN' 20 CLEDDUS T. JUDD, I LOVE NASCAR 21 MALIBU STORM, PHOTOGRAPH 22 TRACY LAWRENCE, IT'S ALL HOW YOU LOOK AT IT 23 JENKINS, GETAWAY CAR 24 JOSH GRACIN, I WANT TO LIVE 25 STEVE HDLY, PUT YOUR BEST DRESS ON 26 KATRINA ELAM, NO END IN SIGHT 27 REBA MCENTIRE, SOMEBODY 28 RACHEL PROCTOR, ME AND EMILY 29 GRETCHEN WILSON, REDNECK WOMAN	1 TERROR SQUAD, LEAN BACK 2 NELLY, MY PLACE 3 TWISTA, SO SEXY 4 KANYE WEST, JESUS WALKS 5 LIL FLIP, SUNSHINE 6 CIARA, GOODIES 7 JADAKISS, WHY 8 LIL COOL J, HEADSPRUNG 9 T.I., LET'S GET AWAY 10 THE KILLERS, SOMEBODY TOLD ME 11 GREEN DAY, AMERICAN IDIOT 12 LINKIN PARK, BREAKING THE HABIT 13 BEASTIE BOYS, TRIPLE TROUBLE 14 HOBBASTANK, SAME DIRECTION 15 YELLOWCARD, ONLY ONE 16 BREAKING BENJAMIN, SO COLD 17 SECRET MACHINES, NOWHERE AGAIN 18 LOSTPROPHETS, MAKE A MOVE 19 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 20 213, GROUPE LUV 21 JUVENILE, SKIP & WACK, NOLIA CLAP 22 AKON, LOCKED UP 23 MASE, BREATHE, STRETCH, SHAKE 24 PETEY PABLO, FREEK A LEEK 25 SHYNE, JIMMY CHOO 26 BOWLING FOR SOUP, 1985 27 LLOYD BANKS, I'M SO FLY 28 JIM JONES, CERTIFIED GANGSTAS 29 LIL SCRAPPY, NO PROBLEM 30 LLOYD BANKS, ON FIRE	1 KESHIA CHANTE, DOES HE LOVE ME 2 LLOYD BANKS, I'M SO FLY 3 K.D.S. CRABBUCKET 4 NELLY, MY PLACE 5 AVRIL LAVIGNE, MY HAPPY ENDING 6 GREEN DAY, AMERICAN IDIOT 7 TRENDS, TIRED OF WAITING 8 TERROR SQUAD, LEAN BACK 9 BLACK EYED PEAS, LET'S GET IT STARTED 10 ASHLEE SIMPSON, PIECES OF ME 11 O.J.O., LEAVE (GET OUT) 12 USHER, CONFESSIONS PART II 13 MAROONS, SHE WILL BE LOVED 14 CIARA, GOODIES 15 VELVET REVOLVER, FALL TO PIECES 16 HOBBASTANK, SAME DIRECTION 17 YELLOWCARD, ONLY ONE 18 ALEXISONFIRE, ACCIDENTS 19 GDB, BREAK 20 KILLERS, SOMEBODY TOLD ME 21 THORNTLEY, COME AGAIN 22 HILARY DUFF, FLY 23 BURNING BRIDES, HEART FULL OF BLACK 24 BLINK-182, DOWN 25 HIGH HOLY DAYS, THE GETAWAY 26 KANYE WEST, JESUS WALKS 27 OUT OF YOUR MOUTH, BEAUTIFUL WHEN YOU'RE MAD 28 LINKIN PARK, BREAKING THE HABIT 29 SUM 41, WE'RE ALL TO BLAME 30 LAMB OF GOD, LAID TO REST 31 FEFÉ DOBSON, DON'T GO (GIRLS & BOYS)
NEW ONS SPARTA, BREAKING THE BROKEN MARILYN MANSON, PERSONAL JESUS HOT ROD CIRCUIT, SAVE YOU OUTKAST, PROTOTYPE GOOD CHARLOTTE, PREDICTABLE MASE, BREATHE, STRETCH, SHAKE BLEEDING THROUGH, LOVE LOST IN A HAIL OF..	NEW ONS EMERSON DRIVE, NOVEMBER	NEW ONS MASE, BREATHE, STRETCH, SHAKE	NEW ONS BURNING BRIDES, HEART FULL OF BLACK SUM 41, WE'RE ALL TO BLAME LAMB OF GOD, LAID TO REST DEATH FROM ABOVE, ROMANTIC RIGHTS GOOD CHARLOTTE, PREDICTABLE JIMMY EAT WORLD, PAIN MARILYN MANSON, PERSONAL JESUS

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 25, 2004

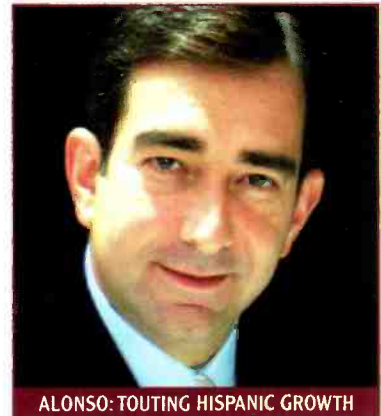
h	MUSIC TELEVISION EUROPE	MUSIC TELEVISION LATIN AMERICA	VIVA
Continuous programming 1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Havley Crescent, London NW118T	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany
FRANCO DE VITA WITH SIN BANDERA, SI LA VES SIN BANDERA, DUE LLORO ALEKS SYNETEK WITH ANA TORROJA, DUELE EL AMOR PAULINA RUBIO, ACO TIENTES MARC ANTHONY, AHORA QUIEN JENNIFER PEÑA, VIVO Y MUERO EN TU PIEL CARLOS VIVES, COMO TU ANDY & LUCAS, SON DE AMORES JULIETA VENEGAS, LENTO ROBI DRACO ROSA, COMO ME ACUERDO LA OREJA DE VAN GOGH, 20 DE ENERO CAFE TACUBA, ERES DAVID BISBAL, OYE EL BLOOM PEPE AGUILAR, MIEDO GILBERTO SANTA ROSA, SOMBRERA LOCA LUIS FONSI, ABRAZAR LA VIDA TIZIANO FERRO, NO ME LO PUEDO EXPLICAR LUCAS ARNAU, TE DOY MI VIDA CHAYANNE, CAPRICHOSA HA*ASH, ESTES DONDE ESTES KALIMBA, NO ME QUIERO ENAMORAR	ANASTACIA, SICK AND TIRED MARDONS, THIS LOVE BLACK EYED PEAS, LET'S GET IT STARTED GREEN DAY, AMERICAN IDIOT AVRIL LAVIGNE, MY HAPPY ENDING MARILYN MANSON, PERSONAL JESUS GOOD CHARLOTTE, PREDICTABLE KASABIAN, I.S.F. ROBBIE WILLIAMS, RADIO HOBBASTANK, THE REASON MAROONS, SHE WILL BE LOVED NINA SKY, MOVE YA BODY FRANZ FERDINAND, MICHAEL THE KILLERS, ALL THESE THINGS THAT I'VE DONE NELLY, MY PLACE PAPA ROACH, GETTING AWAY WITH MURDER FAITHLESS, I WANT MORE SHIFTY, SLIDE ALONG SIDE D12, HOW COME USHER, BURN	HILARY DUFF, COME CLEAN LINKIN PARK, BREAKING THE HABIT HOBBASTANK, THE REASON BLACK EYED PEAS, LET'S GET IT STARTED AVRIL LAVIGNE, MY HAPPY ENDING EVANESCENCE, EVERYBODY'S FOOL RASMUS, GUILTY BRITNEY SPEARS, EVERYTIME RAMMSTEIN, MEIN FEIL ALEX UBAGO, DAME TU AIRE KEANE, SOMEWHERE ONLY WE KNOW CARTEL DE SANTA, BLAH, BLAH, BLAH LU, UNA CONFUSION TOLIDOS, VERANO MAROONS, SHE WILL BE LOVED YELLOWCARD, OCEAN AVENUE MARIA BARRACUDA, CHALE BLINK-182, DOWN NELLY FURTAO, FORCA CAFE TACUBA, PUNTOS CARDINALES	AVENTURA, OBSESION DIE TOTEN HOSEN, ICH BIN DIE SEHNSUCHT IN DIR ANASTACIA, SICK AND TIRED BLUE LAGOON, BREAK MY STRIDE 3RD WISH, OBSESION NELLY, MY PLACE VANILLA SKY, WHEN THE INDIANS CRY SILBERMOND, SYMPHONIE ROBBIE WILLIAMS, RADIO SUGABABES, CAUGHT IN A MOMENT

CCR Speaks More Spanish

Clear Channel Radio has announced an initiative to convert up to 25 of its stations to Spanish-language programming, *Billboard* Miami bureau chief Leila Cobo reports. That would bring its Hispanic station count to about 40.

Under the plan, Clear Channel radio stations in markets throughout the country will switch to an array of Spanish-language music formats within 18 months. Genres will include regional Mexican, tropical and pop.

Alfredo Alonso, a 15-year Spanish-language radio veteran, has been named senior VP of Hispanic radio, based in New York. Alonso was vice chairman and president/CEO of *Mega Communications*, a 20-station Spanish-language radio group. In his new post, he will supervise all programming for the Clear Channel Spanish-language stations, although individual signals will be programmed locally.



ALONSO: TOUTING HISPANIC GROWTH

"Spanish radio has grown to a level that is no longer considered a mom-and-pop business," says Alonso, who began working at Clear Channel nearly two months ago. "It is now a very successful business, and Clear Channel wants to be part of that growth. Spanish radio is nowhere near where it can be in a few years."

"A lot of people think [the] Hispanic [format] is a Southwestern or Southeastern phenomenon, but it really is a national phenomenon," Clear Channel Radio CEO John Hogan says. "In markets all across the country there are significant Hispanic populations, and they are growing very fast. Yet the services and choices for those populations are very limited.

The first station to switch under the initiative is talk *WMAX* Atlanta,

which became *WWVA* (Viva 105.3) Sept. 16. Viva will have a contemporary format that is less adult-oriented than most current Latin pop stations. Viva's PD is Victor Martínez, who

worked with Alonso at *Mega* in Philadelphia and Tampa, Fla. "I'm looking for new ways to reach the Spanish population," Alonso says, indicating that targeting young Latinos will be a priority for some of the stations. He hopes to have four other signals in operation before year's end. Clear Channel programs a Spanish-language format, *La Preciosa*, in several markets. In all likelihood, that brand will be extended into additional markets.

As it has with its fledgling "progressive talk" format, Clear Channel is going market to market, identifying areas where conditions are ripe for a new Hispanic station. According to Alonso, there are 37 markets that represent 80% of the U.S. Hispanic population. Clear Channel, which owns stations nationwide, has an opportunity to grow in those markets.

MORE, BETTER DATA: Nielsen Broadcast Data Systems is working with electronics company *Philips* to expand the BDS monitoring technology in terms of speed of service and increased capacity of the song library. The companies say that combining Nielsen BDS' proprietary airplay monitoring technology with Philips' Audio Identification Technology will offer a slate of new functions, including greater ability to monitor millions of unique works; rapid airplay identification, monitored to the second; capability to immediately monitor newly released works; significant expansion of monitored station and market information; increased monitoring of niche markets and audio streams; and highly accurate and expedient data delivery.

Nielsen BDS is owned by *VNU*, parent company of *Billboard*.

Additional reporting by Paul Heine in New York.

Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com



New Orleans vocalist Jonte Short joins Fine Young Cannibals' David Steele in neo-soul act



Global



Canadian singer/cellist Jorane goes international with her English-language debut

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

Sponsors Inflate Oz Band's 'Bubble'

BY CHRISTIE ELIEZER

MELBOURNE—Observers could be forgiven for thinking that Regurgitator's bubble burst in 2001, when the alternative rock trio's deal with Warner Music Australia expired. But the band has now built a bigger bubble.

Since Aug. 31, Regurgitator has been recording its fifth studio album in a specially built dome-shaped transparent recording studio on Melbourne's busy Federation Square.

Highlights of each day's activities are televised nightly in a 30-minute show, "Band in a Bubble," on national music broadcaster Channel V Australia. Additionally, a 24-hour live feed from

Channel V's equipment has been set up as "Bubble TV" on a digital channel from Foxtel Digital. A dedicated Web site (bandinabubble.com) also offers round-the-clock access.

Regurgitator will not be able to leave the bubble during the 21 days of sessions, which end Sept. 21. Recording, eating, sleeping and showering are all done within the temporary structure.

Bassist Ben Ely concedes that "being under constant scrutiny has its drawbacks" and says he suffered from claustrophobia the first day inside the bubble. However, he adds that the recording has gone faster than expected.

(Continued on page 68)



GALLANT: LABELS MUST GET THEIR ACT TOGETHER



ROSE: WANTS RETAIL SUPPORT FOR CHART-RULE CHANGES



GILLESPIE: RULES REFLECT NEEDS OF THE INDUSTRY

Seeking Singles Sales

U.K. Industry Debates Pricing, Format

BY EMMANUEL LEGRAND and TOM FERGUSON

LONDON—Differing views on how to revitalize the U.K. singles market have opened a rift among the major labels here.

According to trade group the British Phonographic Industry, U.K. shipments of singles fell to 36.4 million units in 2003 from 52.5 million in 2002. As recently as 1999, the figure was 80.1 million.

For the first time since 1999, the trend seemed to have been reversed during second-quarter 2004. Compared with the same time frame in 2003, CD singles shipments rose 15.4% in volume to 6.6 million units and 8.1% in value to £10.5 million (\$19.2 million). Total singles shipments (all formats) rose 6.5% in volume to 8.2 million units and 6.4% in value to £13.7 million (\$24.6 million).

However, subsequent figures from the Official U.K. Charts Co. (OCC) showed that sales of singles during August fell to an all-time low, returning the market to levels unseen since 1969. (A joint venture between the BPI and the British Assn. of Record Dealers, OCC manages, markets and distributes the U.K. charts.)

Labels have launched a number of initiatives in recent months to counter the decline, with EMI and Universal taking leading roles.

Speaking at his company's Sept. 8 sales conference in London, EMI Music U.K. and Ireland commercial director Mike McMahon said singles shipments had fallen 55% in volume since 1999, and that should concern everyone in the industry.

"Is the singles market terminally ill?" he asked, before adding that the illness was bad, but not fatal. McMahon claimed that EMI was the first company in the United Kingdom to take "decisive action" to find a cure.

Last year, EMI introduced new multilevel singles pricing. Two-track singles carry a

suggested retail price of £1.99 (\$3.57), three-track versions are £2.99 (\$5.37) and three-track "blockbuster" material is £3.99 (\$7.16).

"We believe our strategy is correct," McMahon said, urging other companies to follow suit. So far, U.K. competitors have monitored EMI's initiative, but none are fully committed to following it.

POCKET MONEY

One of the biggest critics of EMI's pricing scheme has been U.K. market leader Universal Music Group.

Universal sales director Brian Rose attributes the second-quarter rise in singles sales to "the strength of the product released," rather than pricing initiatives.

At his company's Sept. 7 sales conference in London, Rose said, "If you look at the top 10 best sellers from Q2, it's clear that it's still Universal and BMG who drive the singles market in the [United Kingdom]. Universal had six of the top 10 best sellers; EMI had none."

Rose added that Universal is "working hard to introduce more formats to the singles business—but unfortunately, trying to do so

with one hand tied behind our back."

Universal recently introduced what it calls the "pocket CD," a 3-inch single whose packaging carries instructions for accessing a free ringtone of the disc's lead track. A trial in July through 100 U.K. stores will be extended to 400 stores late this month.

But OCC says the pocket CD is not eligible for the charts.

"Why is it that a 5-inch CD is chart-eligible and a 3-inch is not? How ridiculous is that?" Rose asked. "Why is it that a new format with added value that can retail at £3.99—making a reasonable margin for both [retailers and labels]—is not chart-eligible, but a format with

(Continued on page 68)



From left, Regurgitator members Feter Kostic, Quan Yeomans and Ben Ely, along with Channel V presenter Jabba, have been living in the Melbourne glass studio where the band is recording its fifth album.



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN JAPAN) 09/14/04		(THE OFFICIAL UK CHARTS CO.) 09/13/04		(SNEP/FOP/TITE-LIVE) 09/14/04		(MEDIA CONTROL) 09/15/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
GUNJYOU BIYORI TOKYO PERFORMANCE DOLL TOSHIBA/EMI		REAL TO ME BRIAN McFADDEN MODEST/SONY MUSIC		OBSESSION AVENTURA UP MUSIC		OBSESSION AVENTURA UP MUSIC	
2	NEW	2	1	2	2	2	4
SISTER PORN0 GRAFFITTI SONY MUSIC		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL		DESPRE TINE O-ZONE MEDIA SERVICES/TIME		BREAK MY STRIDE BLUE LAGOON CONSUMPTION	
3	NEW	3	NEW	3	3	3	2
MICKEY GORIE FT. JASMINE & JOANN R&C JAPAN LTD.		THAT GIRL McFLY ECHO		MAMAE EU QUERO T-RI0 HEBAN MUSIC/BMG		SICK AND TIRED ANASTACIA EPIC	
4	NEW	4	2	4	4	4	3
MICKEY (LTD EDITION) GORIE FT. JASMINE & JOANN R&C JAPAN LTD.		LEAVE (GET OUT) JOJO MERCURY		FLAMME SALI SONY MUSIC MEDIA		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	
5	3	5	5	5	6	5	NEW
KATACHI ARUMONO KOU SHIBASAKI UNIVERSAL		BABY CAKES 3 OF A KIND RELENTLESS		FACE A LA MER CALOGERO & PASSI MERCURY		ICH BIN DIE SEHNSUCHT IN DIR DIETOTEN HOSEN SONY MUSIC	
6	1	6	3	6	7	6	5
ARIGATO BZ VERMILLION		SUNSHINE TWISTA ATLANTIC		THIS LOVE MAROON5 J/BMG		OBSESSION 3RO WISH FT. BABY BASH CHEYENNE	
7	NEW	7	4	7	9	7	6
WILD ROMANCE KYOUSUKE HIMURO TOSHIBA/EMI		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG		ET C'EST PARTI NADIVA COLUMBIA		LEBT DENN DER ALTE HOLZMICHL DIE RANOFICHTEN CAPITOL	
8	NEW	8	9	8	5	8	9
KIMIDE NAKEREBE RAG FAIR TOY'S FACTORY		SHE WILL BE LOVED MAROON5 J/BMG		FEMME LIKE U K-MARO EAST WEST		WHEN THE INDIANS CRY VANILLA NINJA SONY MUSIC	
9	NEW	9	8	9	8	9	10
KISEKI (CD + DVD) KUMI KODA AVEVX TRAX		YOU SHOULD REALLY KNOW PIRATES/ENYA/AMABOSS/ISHANI RELENTLESS		LET'S GET IT STARTED BLACK EYED PEAS INTERSCOPE		MY PLACE NELLY DERRTY/FO REEL/UNIVERSAL	
10	NEW	10	6	10	12	10	11
NEIRO KREVA PONY CANYON		DUMB THE 411 STREETSIDE/SONY		MOURIR DEMAINE NATASHA ST-PIER FT. PASCAL OBISPO COLUMBIA		PERFЕКTE WELLE JULI ISLAND	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
UTADA HIKARU EXODUS UNIVERSAL		NATASHA BEDINGFIELD UNWRITTEN PHONOGENIC/BMG		BJÖRK MEDULLA ONE LITTLE INDIAN		GENTLEMAN CONFIDENCE SONY MUSIC	
2	1	2	2	2	3	2	3
BUMP OF CHICKEN YUGUDDRASHIRU TOY'S FACTORY		MAROON5 SONGS ABOUT JANE J/BMG		AVENTURA WE BROKE THE RULES UP MUSIC		ANASTACIA ANASTACIA EPIC	
3	4	3	3	3	5	3	2
NORIYUKI MAKIHARA COMPLETELY RECORDED WARNER MUSIC JAPAN		KEANE HOPES AND FEARS ISLAND		BLACK EYED PEAS ELEPHUNK INTERSCOPE		2RAUMWOHNUNG ES WIRD MORGEN BMG	
4	NEW	4	NEW	4	4	4	4
EGO-WRAPPIN' MERRY MERRY TOY'S FACTORY		KASABIAN KASABIAN RCA		YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA		DIE AERZTE DIE BAND, DIE SIE PFERD NANNT UNIVERSAL	
5	2	5	28	5	6	5	7
TOKIO TOKIO UNIVERSAL		RAZORLIGHT UP ALL NIGHT VERTIGO		STEEVE ESTATOF A L'ENVERS BMG		SAMY DELUXE VERDAMMTNOCHMAL CAPITOL	
6	5	6	1	6	13	6	6
KEISUKE MAKIHARA EXPLORER TOSHIBA/EMI		THE LIBERTINES THE LIBERTINES ROUGH TRADE		RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI		HANSI HINTERSEER ICH DENK AN DICH ARIDLA	
7	NEW	7	NEW	7	7	7	NEW
THE MUSIC WELCOME TO THE NORTH VIRGIN/TOSHIBA/EMI		ALISON MOYET VOICE SANCTUARY		HOOBASTANK THE REASON MERCURY		LAITH AL DEEN LAITH AL DEEN LIVE COLUMBIA	
8	NEW	8	NEW	8	9	8	NEW
RAG FAIR CIRCLE TOY'S FACTORY		DIZZEE RASCAL SHOWTIME XL RECORDINGS		MAROON5 SONGS ABOUT JANE J/BMG		DIE FLIPPERS SOLANG IN UNS EIN FEUER BRENNT ARIDLA	
9	3	9	5	9	11	9	9
175R MELODY (LTD EDITION) TOSHIBA/EMI		ANASTACIA ANASTACIA EPIC		CALOGERO 3 MERCURY		BOHSE ONKELZ ADIOS REGAL23/SPV	
10	NEW	10	15	10	8	10	12
NELLY SWEAT/SUIT (LTD EDITION) DERRTY/FO REEL/UNIVERSAL		FRANZ FERDINAND FRANZ FERDINAND DOMINO		SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER		RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI	
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDCAN) 09/25/04		(FIMI/NIELSEN) 09/13/04		(AFYVE/MEDIA CONTROL) 09/14/04		(ARIA) 09/13/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	2	1	1
AMERICAN IDIOT GREEN DAY REPRISE/WARNER		UNIVERSAL PRAYER FERRO TIZIAND FT. JAMELI CAPITOL		MEIN TEIL RAMMSTEIN UNIVERSAL		SHE WILL BE LOVED MAROON5 J/ARISTA	
2	2	2	1	2	1	2	4
I BELIEVE FANTASIA J/BMG		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNDZ GLOBOMEDIA		LEAVE (GET OUT) JOJO DA FAMILY/BLACKGROUND	
3	4	3	4	3	3	3	3
LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL		SICK AND TIRED ANASTACIA EPIC		MIS ADORABLES VECINOS SHEILA GLOBOMEDIA		BROKEN SEETHER FT. AMY LEE EPIC	
4	3	4	3	4	4	4	6
YEAH! USHER FT. LIL JON & LUDACRIS LaFACE/BMG		CALMA SANGUE FREDDO LUCA DIRISID ARIDLA		SICK AND TIRED ANASTACIA EPIC		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL	
5	5	5	NEW	5	NEW	5	2
DREAMS DIANA DEGARMO RCA/BMG		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL		DESPRE TINE O-ZONE MEDIA SERVICES/TIME		WHEN THE WAR IS OVER COSIMA CDV RECORDS	
6	7	6	6	6	10	6	5
EVERYTIME BRITNEY SPEARS JIVE/BMG		BUBBLIN' BLUE INNOCENT/VIRGIN		LOS RESTOS DEL NAUFRAGIO BUNBURY CAPITOL		SCAR MISSY HIGGINS ELEVATOR	
7	8	7	5	7	5	7	7
AMAZING GEORGE MICHAEL AEGEAN/EPIC/SONY MUSIC		TO WHO IT SAYS TO ME BLUE INNOCENT/VIRGIN		VALIO LA PENA MARC ANTHONY SONY MUSIC		SUMMER RAIN SLINKEE MINX CENTRAL STATION	
8	9	8	10	8	7	8	8
SPIDER-MAN THEME MICHAEL BUBLE 143/REPRISE/WARNER BROS.		THE REASON HOOBASTANK MERCURY		LET LOVE RAIN ON ME DORO SONY MUSIC		PIECES OF ME ASHLEE SIMPSON GEFEN	
9	6	9	9	9	13	9	9
WATCH YOUR MONEY WAKING EYES WARNER		THIS LOVE MAROON5 J/BMG		BOUNSTRACK LA OREJA DE VAN GOGH SONY MUSIC		MY HAPPY ENDING AVRIL LAVIGNE ARISTA	
10	10	10	13	10	20	10	11
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		ELLA BEBE VIRGIN		SICK AND TIRED ANASTACIA EPIC	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	3	1	3	1	NEW	1	NEW
RAY CHARLES GENIUS LOVES COMPANY HEAR/KOCH		RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI		MANOLO GARCIA PARA QUE NO SE DUERMAN MIS SEN ARIDLA		MISSY HIGGINS THE SOUND OF WHITE EMI	
2	NEW	2	1	2	1	2	NEW
ALAN JACKSON WHAT I DO ARISTA NASHVILLE/BMG		VASCO ROSSI BUONI O CATTIVI CAPITOL		DAVID DE MARIA BARCOS DE PAPEL WARNER		POWDERFINGER THESE DAYS: POWDERFINGER LIVE UNIVERSAL	
3	1	3	4	3	3	3	4
VARIOUS ARTISTS NOW! 9 EMI/SONY MUSIC/ZOMBA/UNIVERSAL		MICHAEL BUBLE MICHAEL BUBLE REPRISE		MELENDI SIN NOTICIAS DE HDLANDA CARLITO		MAROON5 SONGS ABOUT JANE J/BMG	
4	4	4	8	4	2	4	14
AVRIL LAVIGNE UNDER MY SKIN ARISTA/RCA/BMG		ANASTACIA ANASTACIA EPIC		MOJINOS ESCOZIOS SEMOS UNOS MONSTRUOS DRO		K.D. LANG HYMNS OF THE 45TH PARALLEL WEA	
5	8	5	7	5	4	5	2
MAROON5 SONGS ABOUT JANE OCTONE/J/BMG		ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR		EL ARREBATO QUE SALGA EL SOL POR DONDE QUI CAPITOL		BOND CLASSIFIED UNIVERSAL	
6	5	6	5	6	5	6	6
USHER CONFESSIONS LaFACE/BMG		KINGS OF CONVENIENCE RIOT ON AN EMPTY STREET SOURCE/VIRGIN		MARC ANTHONY AMAR SIN METIRAS SONY MUSIC		ANASTACIA ANASTACIA EPIC	
7	7	7	NEW	7	7	7	1
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		BANDABARDO TRE PASSI AVANTI ON THE ROAD MUSIC		BEBE PAFUERA TELARANAS VIRGIN		MICHAEL BUBLE MICHAEL BUBLE REPRISE	
8	10	8	NEW	8	NEW	8	5
TIM MCGRAW LIVE LIKE YOU WERE DYING CURB/WARNER		NICOLA CONTE OTHER DIRECTIONS EMI		EUROJUNIOR 2004 EUROJUNIOR 2004 VALE MUSIC		JET GET BORN CAPITOL	
9	2	9	9	9	10	9	3
DANY BEDAR ECOUTES MOI DONC BODM BOX/SELECT		BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS		ANASTACIA ANASTACIA EPIC		FINN BROTHERS EVERYONE IS HERE PARLOPHONE	
10	RE	10	2	10	6	10	7
K-OS JOYFUL REBELLION ASTRALWERKS/VIRGIN/EMI		BJÖRK MEDULLA ONE LITTLE INDIAN		BJÖRK MEDULLA ONE LITTLE INDIAN		KILLING HEIDI KILLING HEIDI WAH WAH MUSIC	
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 09/10/04		(GLF) 09/10/04		(VERDENS GANG NDRWAY) 09/14/04		(MEDIA CONTROL) 09/14/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		DRAGOSTEA DIN TEI HAIDUCUI WARNER BROS.		DESPRE TINE D-ZONE MEDIA SERVICES/TIME		DRAGOSTEA DIN TEI D-ZONE MEDIA SERVICES/TIME	
2	2	2	2	2	2	2	4
IK BEN JE ZAT ALI B FT. BRACE BERTUS		MISTER COOL SNDOK MUSIC NETWORK		KJENDISPARTY JAA9 & DNKLP C&C		FEMME LIKE U K-MARO EAST WEST	
3	3	3	3	3	3	3	2
MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		MOVE YA BODY NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL	
4	6	4	5	4	5	4	3
PUSH UP FREESTYLERS PIAS		WE ARE ANA JOHNSON EPIC		SICK AND TIRED ANASTACIA EPIC		SICK AND TIRED ANASTACIA EPIC	
5	5	5	7	5	4	5	5
LEAVE (GET OUT) JOJO DA FAMILY/BLACKGROUND		HEJ HEJ MONIKA NIC & THE FAMILY METRONOME		WE ARE ANA JOHNSON EPIC		MY PLACE NELLY DERRTY/FO REEL/UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	NEW
K3 DE WERELD ROND BMG		LENA PHILIPSSON DET GOR ONT EN STUND PA NATTEN... COLUMBIA		MOTORPSYCHO THE INTERNATIONAL TUSSELLER COLUMBIA		BASCHI BASCHI UNIVERSAL	
2	1	2	3	2	1	2	2
ORIGINAL CAST MAMMA MIA! UNIVERSAL		BENNY ANDERSSON BAD! MONO MUSIC		THE NATIONAL BANK THE NATIONAL BANK MERCURY		POLO HOFER UND DIE SCHMETTERBAND SILVER GOLD AND BEAD SOUND SERVICE	
3	2	3	2	3	9	3	1
MAROON5 SONGS ABOUT JANE J/BMG		STEFAN SUNDBLOND HJARTATS MELODI NATIONAL		O-ZONE DISCO-ZONE UNIVERSAL		GOTTHARD ONE TEAM ONE SPIRIT ROUGH TRADE	
4	3	4	5	4	2	4	4
ANASTACIA ANASTACIA EPIC		GYLLENE TIDER FINN FEM FEL CAPITOL		D'SOUND SMOOTH ESCAPES—THE VERY BEST OF D'SOUND DAWORKS		GENTLEMAN CONFIDENCE SONY MUSIC	
5	13	5	7	5	4	5	8
RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI		RAYMOND & MARIA VI SKA BARA LEVA KLART WARNER BROS.		ODD NORDSTOGA LURING SONET		AVENTURA WE BROKE THE RULES UP MUSIC	

Former Cannibal Tries Fried Fare

It took former **Fine Young Cannibals** songwriter **David Steele** five years to find the right singer to front his U.K.-based neo-soul act **Fried**.

"The Cannibals' [sound] was like leatherette," Steele says. "I wanted a singer who could do the real thing."

Steele believes he hit gold with 24-year-old ex-gospel singer **Jonte Short**. They met two years ago, when Short was performing at a club in her hometown of New Orleans. "As soon as I heard her, I knew she had a hint of **Aretha Franklin**," Steele recalls.

London/Warner released **Fried's** self-titled debut album Sept. 13 in the United Kingdom. It features guest appearances by rapper **RZA** and **Portishead**

vocalist **Beth Gibbons**. The set's mix of contemporary production and Short's classic gospel/soul vocal style has drawn praise from the British press. An international release is under discussion.

CHRISTOPHER BARRETT

"Tekitoi" is essentially a rock album, produced by Taha's longtime collaborator **Steve Hillage**. It even nods to Taha's past in early-'80s French punk outfit **Carte de Sejour**, with a bilingual tribute to **Joe Strummer** on a version of the 1982 **Clash** song "Rock the Casbah." NIGEL WILLIAMSON

MUSIC FOR PEACE: **Henrik Goldschmidt** has received the annual special achievement award from the **Danish Musicians' Union** for launching the **Middle East Peace Orchestra**. The group unites Jewish and Arab musicians to play traditional and religious music from both sides of the Israeli/Palestinian divide.

Global Pulse™

Nigel Williamson, Editor
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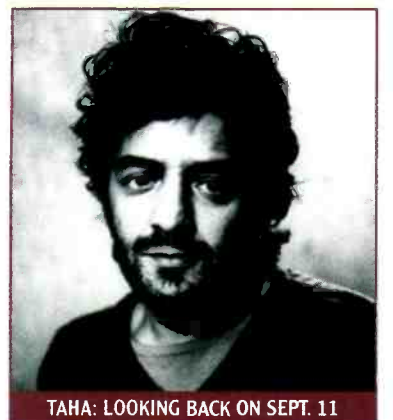


Goldschmidt is an oboe soloist in the **Royal Danish Orchestra**. He says he recruited musicians for **MEPO** while performing in Europe and the Middle East, with the idea of creating "an orchestra for peace, letting music speak for the cause."

MEPO debuted in January with a sold-out tour of Denmark and Sweden that was filmed for a forthcoming documentary. The orchestra, which started with eight members, recently expanded to 10 and has recorded an as-yet-unreleased album.

MEPO has received numerous offers to play international shows, including some in the Middle East, but funding remains a problem. **Goldschmidt** has been unable to find public or commercial sponsorship, so the 40,000 kroner (\$6,500) Danish award is timely. "I was about to give up," he says.

Goldschmidt now plans to visit Israel to recruit musicians and discuss concerts there. **MEPO** plays Copenhagen's Royal Theatre Oct. 31. CHARLES FERRO



TAHA: LOOKING BACK ON SEPT. 11

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

09/15/04

SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OBSESSION	AVENTURA UP MUSIC
2	4	LEAVE (GET OUT)	JOJO BLACKGROUND/DA FAMILY
3	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	3	SICK AND TIRED	ANASTACIA EPIC
5	5	REAL TO ME	BRIAN MCFADDEN MODEST/SONY MUSIC
NEW	6	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
7	5	MY PLACE/FLAP YOUR WINGS	NELLY DERRITY/FO REEL/UNIVERSAL
8	8	MAMAE EU QUERO	T-RID HEBAM MUSIC
9	14	BREAK MY STRIDE	BLUE LAGOON CONSUMPTION
NEW	10	THAT GIRL	MCFLY ECHO/UNIVERSAL
11	9	THIS LOVE	MAROONS J/BMG
12	13	FLAMME	SALI SONY MUSIC
13	57	I LIKE THAT	HOUSTON FT. CHINGY & NATE OGGG CAPITOL
14	21	MY PLACE	NELLY DERRITY/FO REEL/UNIVERSAL
15	11	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
16	18	FACE A LA MER	CALOGERO & PASSI MERCURY
17	12	FEMME LIKE U	K-MARO EAST WEST
18	16	WE ARE	ANA JOHNSON EPIC
19	17	BAKES	3 OF A KIND RELENTLESS
20	7	SUNSHINE	TWISTA ATLANTIC

ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	ANASTACIA	ANASTACIA EPIC
2	1	BJÖRK	MEDULLA ONE LITTLE INDIAN
3	3	MAROONS	SONGS ABOUT JANE J/BMG
4	7	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
5	6	KEANE	HOPES AND FEARS ISLAND
6	8	GENTLEMAN	CONFIDENCE SONY MUSIC
7	NEW	NATASHA BEDINGFIELD	UNWRITTEN PHONOGENIC/BMG
8	4	THE PRODIGY	ALWAYS OUTNUMBERED, NEVER OUTGUNNED XL RECORDINGS
9	13	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
10	12	AVENTURA	WE BROKE THE RULES UP MUSIC/WARNER MUSIC
11	5	THE LIBERTINES	THE LIBERTINES ROUGH TRADE
12	9	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
13	10	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
14	11	ZRAUMWOHNUNG	ES WIRD MORGEN BMG
15	22	O-ZONE	DISCO-ZONE UNIVERSAL
16	NEW	KASABIAN	KASABIAN RCA
17	14	NORAH JONES	FEELS LIKE HOME BLUE NOTE
18	24	ZUCCHERO	ZUCCHERO & CO POLYDOR
19	18	DIE ARZTE	DIE BAND, DIE SIE PFERD NANNT UNIVERSAL
20	16	PAPA ROACH	GETTING AWAY WITH MURDER GEFEN

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.

09/15/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THIS LOVE	MAROONS J/BMG
2	2	LEAVE (GET OUT)	JOJO EDEL
3	4	THE REASON	HOBBASTANK MERCURY
4	5	SICK AND TIRED	ANASTACIA EPIC
5	8	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
6	3	TRICK ME	KELIS VIRGIN
7	6	EVERYTIME	BRITNEY SPEARS JIVE
8	7	LOLA'S THEME	SHAPESHIFTERS CAPITOL
9	9	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA BAD BOY/UNIVERSAL
10	11	MOVE YA BODY	NINA SKY NEXT PLATEAU/UNIVERSAL
11	15	UN GAOU A ORAN	113 MAGIC SYSTEM & LAMINE EPIC
12	16	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
13	14	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
14	12	BURN	USHER LAFACEZOMBA
15	18	BREAKING THE HABIT	LINKIN PARK WARNER BROS.
16	17	SHE WILL BE LOVED	MAROONS J/BMG
17	33	MY PLACE	NELLY UNIVERSAL
18	10	LEFT OUTSIDE ALONE	ANASTACIA EPIC
19	23	EVERYBODY'S CHANGING	KEANE ISLAND
20	13	F**K IT (I DON'T WANT YOU BACK)	EMON JIVE

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/13/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	OBSESSION	AVENTURA UP MUSIC
2	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	2	SICK AND TIRED	ANASTACIA EPIC
4	14	OBSESSION	3RD WISH FT. BABY BASH CHEYENNE
5	5	BUS DURCH LONDON	CHRISTINA STUERMER AMADEO

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
2	1	SEER	UBER N BERG SONY MUSIC
3	2	HANSI HINTERSEER	ICH DENK AN DICH ARIOLA
4	5	ANASTACIA	ANASTACIA EPIC
5	4	GENTLEMAN	CONFIDENCE SONY MUSIC

BELGIUM/FLANDERS

(PRO/MUVI) 09/15/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PUSH UP	FREESTYLERS PIAS
2	2	VANBINNEN	CLOUSEAU EMI
3	3	RISIN'	NATALIA BMG
4	4	ALLO	FREESTRIDDERS ARS
5	5	NU NU	DJ F.R.A.N.K FT. VICK KRISHNA ARS/DIGIDANCE

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NATALIA	BACK FOR MORE ARIOLA
2	NEW	K3	DE WERELD ROND ARIOLA
3	2	SOULWAX	ANY MINUTE NOW PIAS
4	3	WIM SOUTAER	TREE ARIOLA
5	4	BJÖRK	MEDULLA ONE LITTLE INDIAN

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 09/07/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
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	5	SINGLES 19 - 24	DEPECHE MODE PLAYGROUND

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BIG FAT SNAKE	MORE FIRE CMC
2	2	BJÖRK	MEDULLA ONE LITTLE INDIAN
3	3	MONRAD & RISLUND	DET STORE TRIUMF TOG 30 ARS J. CMC
4	4	MAROONS	SONGS ABOUT JANE J/BMG
5	5	NEPHEW	USASDB COPENHAGEN

PORTUGAL

(RIM) 09/14/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	O-ZONE	DISCO-ZONE UNIVERSAL
2	4	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
3	2	JUANES	UN DIA NORMAL POLYDOR
4	3	TONY CARREIRA	VAGABUNDO POR AMOR ESPACIAL
5	8	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
6	6	DA WEASEL	RE DEFINICOES CAPITOL
7	7	IVETE SANGALO	MTV AO VIVO MERCURY
8	15	BJÖRK	MEDULLA ONE LITTLE INDIAN
9	9	RODRIGO LEAO	CINEMA COLUMBIA
10	10	MARIZA	FADD CURVO VIRGIN

IRELAND

(IRMA/CHART TRACK) 09/10/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	REAL TO ME	BRIAN MCFADDEN MODEST/SONY MUSIC
2	NEW	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	CHRIS DORAN BEAUMEX
3	1	THESE WORDS	NATASHA BEDINGFIELD ARISTA
4	2	MY PLACE/FLAP YOUR WINGS	NELLY DERRITY/FO REEL/UNIVERSAL
5	3	SHE WILL BE LOVED	MAROONS J/BMG

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MAROONS	SONGS ABOUT JANE J/BMG
2	2	MADONNA	THE IMMACULATE COLLECTION MAVERICK/WARNER MUSIC
3	4	DAMIEN RICE	O DRM/14TH FLOOR
4	NEW	NATASHA BEDINGFIELD	UNWRITTEN ARISTA
5	NEW	THE LIBERTINES	THE LIBERTINES ROUGH TRADE

FINLAND

(YLE) 09/15/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TRASHED, LOST & STRUNGOUT	CHILDREN OF BOOM SPINEFARM
2	5	DON'T SAY A WORD	SONATA ARCTICA NUCLEAR BLAST
3	3	PUDOTA - EP	APULANTA LEVY-YHTIO
4	NEW	IN FULL SWING	RONNIE STAR LEVY-YHTIO
5	2	MEIN TEIL	RAMMSTEIN UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	JANI WICKHOLM	KAIKKI MUUTTUU RCA
2	2	PIKKU G.	SUORA LAHETYS EVIDENCE
3	8	O-ZONE	DISCO-ZONE UNIVERSAL
4	1	NEGATIVE	SWEET AND DECEITFUL GBFAM RECORDS
5	3	NIGHTWISH	ONCE NUCLEAR BLAST/SPINEFARM

HUNGARY

(MAHASZ) 09/10/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON
2	2	OLIMPIAI DAL 2004	KIRALY LINDA GASPAR LASZLO IL CINEMA 4000/MUSIC/DOME
3	NEW	SOME KIND OF MONSTER EP	METALLICA VERTIGO/MERCURY
4	7	EVERYTIME	BRITNEY SPEARS JIVE
5	NEW	BREAKING THE HABIT	LINKIN PARK WARNER BROS.

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MUSICAL	ROMEO & JULIETTE UNIVERSAL
2	3	NOX	BUVOLET UNIVERSAL
3	2	HOOLIGANS	SENZ CIO EMI
4	5	FUSTI FECSKEK	BILLIARDAN VAGYUNK UNIVERSAL
5	NEW	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME

POLAND

(ZWIZEK PRODUCCENTOW AUDIO V:DEO) 09/10/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KRZYSZTOF KRAWCZYK	TD CO W ZYCIE WAZNE BMG
2	28	BJÖRK	MEDULLA UNIVERSAL
3	2	IN-GRID	LA VIE EN ROSE MAGIC
4	26	DZEM	DZEM 2004 DZEM
5	4	PUDELSI	LEGENDARNI PUDELSI WARNER BROS.
6	7	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
7	3	VARIOUS ARTISTS	RADIO ZET TYLKO WIELKIE PRZEBOJE NA LATO MAGIC
8	NEW	VARIOUS ARTISTS	RADIO ZET TYLKO WIELKIE PRZEBOJE NA MILE MAGIC
9	8	MARTA WISNIEWSKA	MANDARYNA CDM MAGIC
10	6	LADY PANK	TERAZ BMG

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			1		9	2		9	6	4
BJÖRK			2			1		10		10
BLACK EYED PEAS			9			3	7			
RAY CHARLES			3	4		10	6	1		1
MAROONS			3				8	5	3	

Jorane Delivers 'Now'

Canadian Singer/Cellist Has International Aims

BY LARRY LeBLANC

TORONTO—Classically trained singer/cellist Jorane, a celebrated French-language artist in Canada and Europe, is seeking to expand her career internationally.

On "The You and the Now," her first primarily English-language album, Jorane (born Johanne Peltier) teamed with producer Michael Brook (Youssou N'Dour, Mary Margaret O'Hara, the Pogues). The album includes songs co-written with Lisa Germano, Simon Wilcox and Shira Myrow. It features acclaimed Canadian producer/artist Daniel Lanois.

"It's cool, eh?" jokes Jorane, who lives in Sainte-Foy, Quebec. "I didn't plan all of this. It happened by itself."

The album was issued Aug. 30 in France by Universal-affiliated Decca Records as a double-CD. One disc contains a duet with Arthur H and songs from the EP "Evapore," released this year in Canada.

The one-disc version of "The You and the Now" will arrive Sept. 28 in Canada on Montreal-based Aquarius Records, distributed by EMI. It will come out Oct. 4 in Germany and Austria on Universal's Emarcy imprint, followed by releases in the United States, Japan and the United Kingdom in 2005.

"This is a very important record for us," says Mathieu Drouin, president of Montreal-based DKD Groupe, which owns Aquarius and French-language

sister label Tacca Musique. The latter has released all of Jorane's previous material in Canada. "As Jorane's career has developed internationally, other markets wanted an English recording."

Pierre Borduas, music director of Quebec video channels MusiquePlus



JORANE: READY TO MAKE WAVES BEYOND CANADA AND EUROPE

and MusiMax, says this album is a big step for the artist. "Jorane and her management have had a world vision for a long time but were waiting for the right moment and the right album."

To support "The You and the Now," Jorane will play Canadian showcases in October, followed by a 25-date European tour Oct. 23-Nov. 28.

"Jorane already has a strong base in France and parts of Europe," says London-based Wulf Muller, VP of international at Universal Classics & Jazz. "We will be looking to take advantage of that. This will also be her first release in Britain."

In 1999, Jorane earned acclaim in

Canada with her debut, "Vent Fou." The album notched Juno Award nominations for best new solo artist and best album design.

According to Jorane's Montreal-based manager, Sebastián Nasra, "Vent Fou" (released in France by Decca) has sold 42,000 units. Nasra says Jorane's 2001 sophomore album, "16mm," released by Decca in France and Universal-affiliated labels in Mexico and Japan, has sold 60,000 units.

There have been two other Canadian releases: 2003 album "Live," which has sold 12,000 units, according to Nasra, and "Evapore," which has sold 10,000.

Until now, Jorane has used her voice primarily as an instrument, scatting. However, for the new set, she sought to use lyrics and to write with others.

"From touring [behind] '16mm' for two years, I had a lot of new stories in my head and heart," she explains. "I was able to find the words to say what I had inside me."

Last year, Jorane asked Lanois if she could record his song "Pour Ton Sourire," which he hadn't yet recorded. Lanois agreed, then joined her in Brook's Los Angeles studio, singing and playing guitar on the album's only French-language track.

"Jorane heard the song at my show in Montreal last year," Lanois recalls. "She remembered it and kept phoning me, saying she wanted to record it. I was happy to help her. She's a sweetheart."

'Bubble'

Continued from page 65

The band has been joined in the studio for the entire period by its longtime producer, Magoo; recording engineer Hugh Webb; and Channel V Australia presenter Jabba.

The project is an ambitious one for a band without a major-label deal. But it hasn't been overly expensive for Regurgitator; the \$650,000 Australian (\$455,000) cost of building and operating the studio during the three weeks of recording was covered entirely by sponsors.

STUDIO SPONSORSHIP

Access to the key 18-25 demographic offered by the project's media presence attracted Microsoft Australia and telecommunications/mobile phone service provider Optus as sponsors.

"For us, the 'Band in a Bubble' [concept] was a good fit in terms of integrating and showcasing our SMS [short message] and MMS [multimedia message] services," says Sydney-based Louis MacFarlane, Optus GM of marketing for

mobile phones.

Optus gave the band members MMS-capable handsets as their only link for messages from the outside world, guaranteeing brand recognition through the broadcasts. Competitions for Optus customers are scheduled to run throughout the project.

Microsoft has used the event to promote Xbox game "Halo 2." It claimed that Regurgitator was playing the only copy of the game in Australia, well ahead of its Nov. 9 release. The band also talked about "Halo 2" during the broadcasts, and an Xbox-branded vehicle was placed in Federation Square with its occupants handing out fliers.

The exposure increased customer expectation, reports Xbox sponsorship and event manager Jo Liddell, who is based in Sydney. "It's creating talkability in forums on gaming Web sites," she says. "We're very happy with how things have gone."

Regurgitator parted with Warner Music Australia in 2001 after eight years. The forthcoming album—as yet untitled—will appear in early November on MGM-distributed Valve Records, the imprint headed by the band's manager, Paul Curtis. International plans are still under discussion.

The band's first and most successful release for Warner was "Tu Plang" (1996). "Tu Plang" has shipped 70,000 units in Australia and 22,000 in Japan, according to the label.

The bubble project has awakened retail interest in the forthcoming album. "It's a shrewd marketing ploy," says Tom Beaumont, manager of Brisbane indie store Rocking Horse. "That certainly helps; their sales have been falling since their first album."

The idea of the "glass bubble" was first pitched in 1997 by Curtis, who is with Brisbane-based Consume Management, to promote Regurgitator's second Warner album, "Unit." The band initially rejected the concept. But Ely says the trio had a change of heart after vocalist/guitarist Quan Yeomans saw illusionist David Blaine spend 44 days in a glass cube suspended above the Thames in London.

"The music industry is so tedious at the moment, locked into an album/tour schedule and looking to reality TV series to find its heroes," Ely says.

The "Band in a Bubble" project, he says, "is more than other reality TV shows where people sit around in a house talking about sex. We have a mission to achieve."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Recorded-music sales in France fell to 652 million euros (\$794 million) in first-half 2004, down 14% from the same period last year, according to national charts compiler IFOP/Tite Live. In volume terms, first-half sales declined 11% to 48.7 million units.

IFOP/Tite Live issued the figures Sept. 3. It is the first time year-on-year over-the-counter sales figures for the French market have been released.

A separate report from labels body SNEP says first-half shipments were down 22% in value to 525 million euros (\$639 million). Shipment volume fell 20% to 58.5 million units.

Boosted by DVD, music video shipments rose 48% to 3.4 million units. Album shipments fell 24% to 104 million units; singles dropped 32% to 18 million.

JAMES MARTIN

Jeremy Lascelles, CEO of Chrysalis Music, has been elected vice chairman of U.K. labels body the Assn. of Independent Music. He succeeds Peter Quicke, managing director of British indie Ninja Tune, who retired at AIM's annual general meeting in June. London-based Lascelles joined Chrysalis Group in 1994 as managing director, and four years later was named managing director of the group's Echo label. He became CEO of Chrysalis Music in August 2001 and was elected to the AIM board in 2003.

LARS BRANDLE

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Singles

Continued from page 65

two tracks that retails at £1.99—making little or no margin—is chart-eligible? It simply defies logic."

Chart rules are the responsibility of the Chart Supervisory Committee, made up of representatives from the BPI, BARD and state broadcaster the BBC.

The ineligibility of Universal's pocket CD is "mainly because of the ringtone [element]," says James Gillespie, London-based OCC product and new-media coordinator. The pocket CD is sold at a premium price, he notes, but the ringtone is classified as a free gift, and there are "very stringent restrictions" in that area.

"The rules are voted on by the CSC," Gillespie explains, "but OCC works with them to suggest, develop and amend rules, to make sure that they reflect the needs of the industry."

Gillespie says the CSC has been aware of the pocket CD for about a year. "It tested very well in market research funded by the BPI and the labels themselves as part of [the research project called] Future of the Charts," he notes. "We're awaiting the results of Universal's second round of testing very eagerly."

Sources at Universal say EMI is responsible for blocking pocket CDs from chart eligibility. But EMI sources counter that the opposition extends to many retailers. "If we were the only ones opposing, we would not stand in their way," one EMI executive says.

Rose asked retailers attending the Universal conference to support changes to the chart rules. He suggested that it was time "for some energy and focus to be given to the physical singles-chart rules. Too

much time has been spent on download and ringtone charts while the physical business suffers."

The CSC has been reluctant to make the 3-inch discs eligible for the charts, confirms London-based HMV Europe product director Steve Gallant, a BARD representative on the CSC.

SIMPLICITY, CLARITY DESIRED

The ringtone issue is not retailers' only qualm, according to Gallant. In 2003, the Future of the Charts project drew some clear conclusions, he says. "When consumers were asked what they thought of the singles market, they said it was confusing, with too many different price points and formats. They wanted simplicity and clarity."

The "two-track, £2 CD" proposal emerged from the project, Gallant says. "EMI went with that, and others have, to a degree. [Researchers] also came back with the news that kids in particular liked these 3-inch discs. So logic would seem to suggest offering two tracks for £2 on a 3-inch disc, with a 5-inch 'maxi-version,' with additional content."

Instead, Gallant says retailers and consumers face the prospect of even more confusion.

"Some companies are doing 5-inch discs at £1.99. Sony BMG wants to do 3-inch discs at £1.99, and Universal wants to do 3-inch discs at £3.99... but EMI doesn't want to do those. Before we open the floodgates and make everything chart-eligible, can the record companies actually get their act together and work out what they want to do with this format? We've discussed this at BARD, and retailers are pretty unanimous about it."

Meanwhile, Gallant says HMV will participate in the next phase of Universal's trials for the 3-inch disc, though the label has not yet given the retailer a start date or the selected titles.

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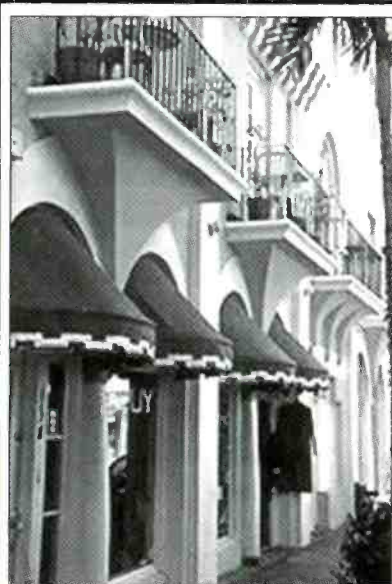
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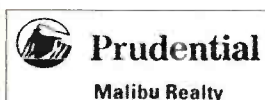
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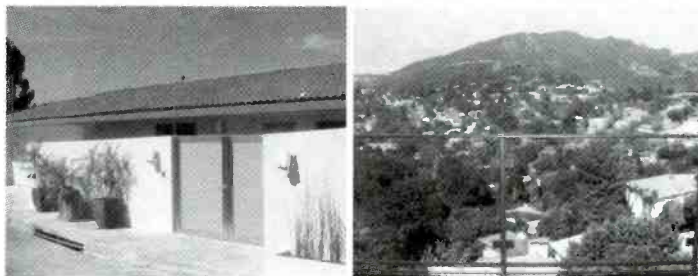
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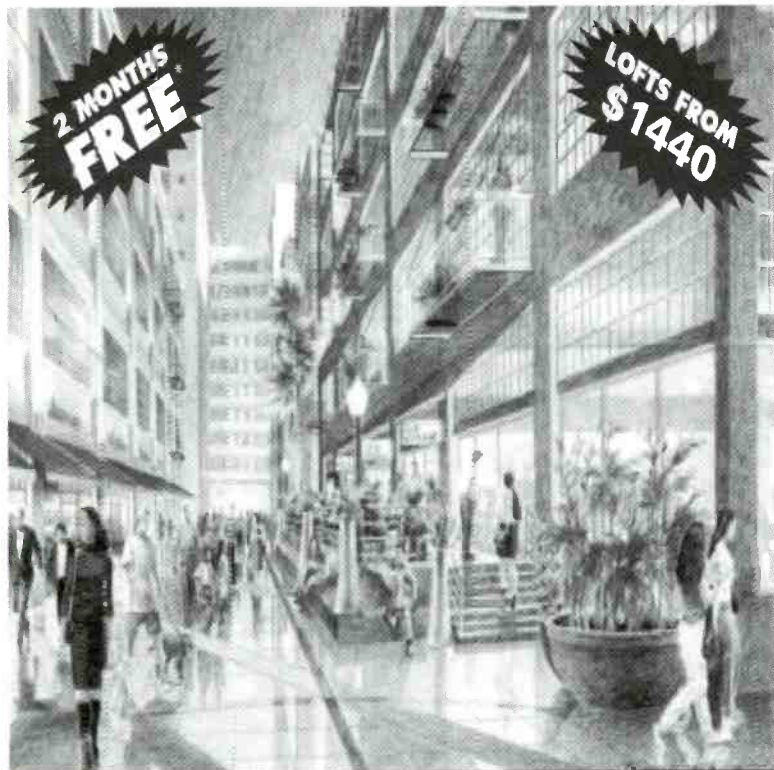
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Brands

Continued from page 6

Warner Music Group, BMG, Sony Music Entertainment, Virgin Records and Island Def Jam Music Group each gave a presentation that included a video screening highlighting its artist roster, as well as upcoming record and DVD releases and tours.

Jason Flom, chairman/CEO of Atlantic Records Group, was the most vocal presenter in seeking out partners. He asked the crowd point-blank who wanted to do deals with Vanessa Williams, Simple Plan and Ryan Cabrera and had takers for all three.

Most of the label sessions also featured live performances by artists, including Toby Lightman (Warner Music Group), Bowling for Soup and Mario (BMG), Anna Nalick and Butch Walker (Sony) and Marc Broussard

(Island Def Jam).

Major corporations with representatives at the event included Procter & Gamble, Verizon, AOL, Yamaha Corp. of America, Panasonic, Motorola, eBay, Pepsi-Cola, Samsung Electronics and Mercedes Benz. Other attendees were executives from management companies, record labels, law firms, booking agencies, music publishing companies, advertising agencies and media companies. The event drew approximately 350 people, according to organizers.

The day kicked off with a keynote speech by Peter Weedfald, senior VP of Samsung. "The Internet is Darwinism on speed," Weedfald said, expressing the importance of using the Web as a marketing tool.

During "The Architecture of a Brand/Music Partnership" panel, moderated by Brandweek editor Karen Benezra, panelists agreed that money alone is not a good enough reason to make a deal, because finding a long-term match is more important.

The panel also addressed the problems that arise from the music industry's tendency to require quick turnaround for deals and most major corporations' need for lead times of a year or more.

"If your client is risk-averse, go with a catalog or classic artist," suggested panelist Chuck Shorter, Rush Communications senior VP of strategy and new business. "If your client is more of a risk-taker, and the brand is more youth-oriented, go by a [record company's] new-release calendar."

The panel "Reality Check: Why Brands and Bands Are So Tough to Package Together" discussed how to improve relationships between the music industry and other corporations when assembling brand deals.

Moderated by *Billboard* executive editor Ken Schlager, the panel noted that it is often helpful for corporations to have a discretionary fund to react quickly to the music industry's often-changing marketing plans for artists.

H. Mitchell Kanner, a partner in the Firm Brand Group, noted that these deals should not be "just about promoting a record, but creating a long-term relationship with the brand."

In his speech, Combs advocated for the music industry focusing on multi-year deals with corporate brands. "We're not talking about just sponsorships or one-off deals," he said. "We're talking about long-term partnerships. If you just want to sponsor some parties, well, we've got our own money to throw parties now."

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Jackson Still Stands Tall

Alan Jackson has every reason to feel proud of his third No. 1 on The Billboard 200, and RCA Label Group is certainly happy with his start. Still, it seems like some industry folk outside the 615 area code had larger expectations, based on the success of the artist's previous two sets.



In the wake of the Sept. 11, 2001, terrorist attacks, Jackson penned the heartfelt "Where Were You (When the World Stopped Turning)," a song that not only extended beyond his fan base but also pulled in consumers who do not normally imbibe country fare.

The result was a career-best Nielsen SoundScan week of 423,000 copies when his

album "Drive" hit stores in January 2002.

That song also appeared on the August 2003 release "Greatest Hits Volume II and Some Other Stuff." Further aided by then-new track "It's Five O'Clock Somewhere," the duet with Jimmy Buffett that led Hot Country Singles & Tracks for eight weeks, that double album began at 328,000.

The starts by those two chart-topping sets lend a ho-hum tint to the 178,000-unit opening that makes Jackson's new "What I Do" his ninth No. 1 on Top Country Albums. Take the long view, though, and this album's opener stands almost as tall as the singer himself.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



Before "Drive," Jackson's biggest SoundScan week belonged to the 1995 anthology "The Greatest Hits Collection," which opened at 115,000 copies and moved 318,000 during Christmas week of that year. His largest week for a studio set before "Drive" was for 1999's "Under the Influence," which drew first-week sales of almost 114,000.

Including two Christmas albums and a single-disc edition of his second hits package, Jackson has released 14 albums since SoundScan signed on in 1991. Exclude the two Christmas projects, and his first-week average prior to this issue was 126,250.

Even if you exclude a later single-disc version of "Volume II" and only factor the albums since 1995 (when he saw his first 100,000-plus start), Jackson's average opener in that span was 166,204—and that figure is swelled significantly by "Drive" and "Volume II."

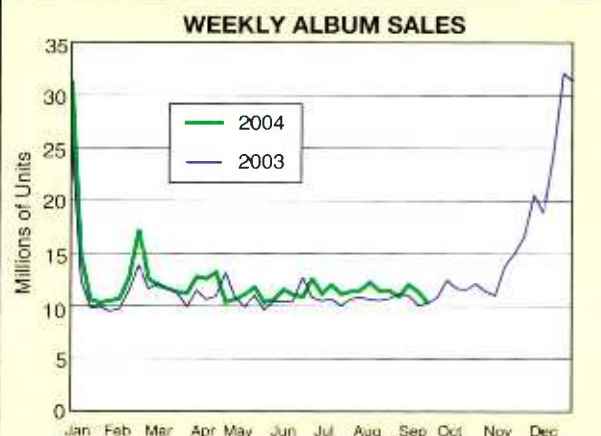
If you consider those numbers and the fact that an album as recent as 2000's "When Somebody Loves You" began with 87,000, his new set's start looks downright impressive.

COUNTRY STYLE: Tim McGraw's handoff to Alan Jackson marks the first time in more than a decade that one country artist has replaced another at No. 1 on The Billboard 200.

(Continued on page 76)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,289,000	92,000	3,005,000
Last Week	11,367,000	105,000	3,123,000
Change	↘9.5%	↘12.4%	↘3.8%
This Week 2003	10,239,000	213,000	427,000
Change	↘0.5%	↘56.8%	↘603.75%

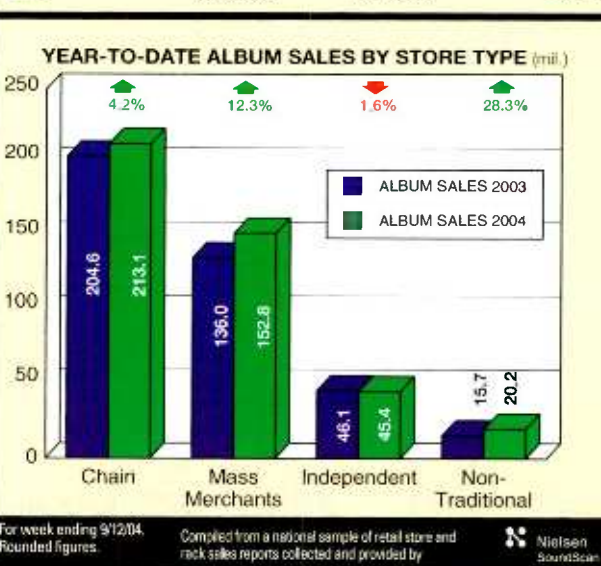


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	415,215,000	522,030,000	↘25.7%
Albums	402,475,000	431,459,000	↘7.2%
Store Singles	8,683,000	5,823,000	↘32.9%
Digital Tracks	4,057,000	84,748,000	↘1988.9%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	388,401,000	423,106,000	↘8.9%
Cassette	12,829,000	7,179,000	↘44.0%
Other	1,245,000	1,174,000	↘5.7%



Elton's 'Sky' High

Until this issue, two artists were tied with the highest number of entries on the Adult Contemporary chart. Barbra Streisand and Elton John each had 63, but one of them has broken away to take first place.

John's "Answer in the Sky" (Rocket/Universal) is his 64th entry on the AC chart. The songs have charted during a period of 34 years, counting back to the debut of "Your Song" in 1970.

The meter on Streisand's hits started running in 1964, with the debut of "People." She was last on the AC survey in January 2002 with holiday song "It Must Have Been the Mistletoe."

If "Answer" can find its way to the Adult Top 40 chart, it will be Elton's eighth entry. The male artist with the most entries on this tally is Lenny Kravitz. His 10th song to appear on this chart debuts this issue: "Lady" (Virgin) is new at No. 33.

VIVID 'DREAMS': It looked as if the battle for No. 1 on Hot 100 Singles Sales was between "American Idol" third-season winner Fantasia and second-season runner-up Clay Aiken.

Fantasia's "I Believe" (J) was in its 11th week at No. 1, matching Aiken's "This Is the Night" as the longest-running "Idol" chart-topper. This was supposed to be the week Fantasia would either surpass Aiken and get a 12th week at No. 1, or Aiken would return to No. 1 with his remake of Neil Sedaka and Phil Cody's "Solitaire" (RCA).

Instead, third-season runner-up Diana DeGarmo earns her first No. 1 on a Billboard chart, as "Dreams" (RCA) knocks out "I Believe," and "Solitaire" falls 2-3. DeGarmo's single spent eight weeks at No. 2 before falling to No. 3, so the move to No. 1 was unexpected.

DeGarmo is the fifth "Idol" contestant to be No. 1 on this chart, following Kelly Clarkson, Aiken, Kimberley Locke and Fantasia.

Chart Beat

By Fred Bronson
fbronson@billboard.com



A GOOD NUMBER: True to its name, Maroon5 has peaked at No. 5 on The Billboard Hot 100 for the second time in a row. "She Will Be Loved" (Octone/J) moves 8-5, matching the highest position for the group's last chart hit, "This Love," which went to No. 5 the week of April 24.

On the Adult Top 40 chart, "She Will Be Loved" advances to No. 1, equalling the peak of "This Love." That makes Maroon5 the only group to score two No. 1s on this chart from a debut album.

'IDIOT' SAVANT: Green Day earns its sixth No. 1 on Modern Rock Tracks as "American Idiot" (Reprise) marches 2-1. That puts the band in a three-way tie for third place among the acts with the most No. 1s on the Modern chart, with Linkin Park and R.E.M. The Red Hot Chili Peppers have the most, with eight; U2 is in second place, with seven.

'OWE' HAPPY DAY: Kierra KiKi Sheard's "I Owe You" (EMI Gospel) is the first debut album to open at No. 1 on Top Gospel Albums since the chart began using Nielsen SoundScan data.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	51	12	—	2	INSANE CLOWN POSSE PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit	12
2	1	1	3	TIM MCGRAW CURB 78858 (18.98 CD)	Live Like You Were Dying	1	52	56	65	7	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7
3	2	—	2	RAY CHARLES HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	2	53	53	42	7	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
4	NEW	1	1	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	4	54	55	54	25	FRANZ FERDINAND ● DDMINO/EPIC 92441*/SDNY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32
5	5	5	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	55	61	64	31	NORAH JONES ▲ ⁴ BLUE NOTE 84800 (18.98 CD)	Feels Like Home	1
6	8	6	8	ASHLEE SIMPSON ▲ ³ GEPFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	56	62	57	44	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
7	3	—	2	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	57	59	73	50	ANTHONY HAMILTON ● SD SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
8	4	—	2	LL COOL J DEF JAM 002933*/DJMGM (13.98 CD)	The DEFinition	4	58	52	30	3	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
9	6	2	3	R. KELLY JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2	59	57	59	11	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
10	7	3	3	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	3	60	63	61	23	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
11	13	8	70	MAROONS ▲ ² OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	61	60	51	12	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1
12	11	9	25	USHER ▲ ⁵ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	62	62	54	5	MOBB DEEP INFAMOUS/JIVE 53730/ZOMBA (12.98/18.98)	Amerikaz NightMare	4
13	9	7	21	PRINCE ▲ NPG/COLUMBIA 92560/SDNY MUSIC (18.98 EQ CD)	Musicology	3	63	68	60	13	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1
14	15	12	78	GRETCHEN WILSON ▲ ² EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	64	58	44	20	D12 ▲ ² SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1
15	18	13	16	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	65	65	45	7	KEVIN LYTTLE ● ATLANTIC 83730*/AG (19.98/13.98)	Kevin Lyttle	8
16	16	10	19	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WARN (18.98 CD)	Horse Of A Different Color	6	66	76	76	45	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
17	10	4	3	MASE BAD BOY/FD REEL 003063*/UMRG (13.98 CD)	Welcome Back	4	67	66	56	29	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
18	19	16	29	LOS LONELY BOYS ▲ DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	68	67	55	8	VAN HALEN ▲ WARNER BROS. 78961 (25.98 CD)	The Best Of Both Worlds	3
19	20	11	9	JIMMY BUFFETT ▲ MAILBOAT/RCA 82270/RLG (18.98 CD)	License To Chill	1	69	59	49	3	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KDC (17.98 CD)	On My Way To Church	18
20	21	25	5	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	70	72	72	51	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6
21	22	21	64	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	71	64	68	133	NORAH JONES ▲ ³ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
22	23	17	4	RYAN CABRERA E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	72	74	74	5	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23
23	25	28	41	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	73	91	93	39	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
24	26	20	77	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	74	75	67	101	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
25	28	24	60	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	75	82	79	13	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53
26	35	35	12	JOJO ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	76	86	83	27	SARA EVANS ● RCA NASHVILLE 57074/RLG (12.98/18.98)	Restless	20
27	31	38	57	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	77	69	58	11	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42
28	14	—	2	BJORK ELEKTRA 62984/AG (18.98 CD)	Medulla	14	78	70	62	16	SLIPKNOT ● ROADRUNNER 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
29	17	—	2	PAPA ROACH EL TONAJ/GEPFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	79	83	85	64	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
30	32	23	11	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	80	27	—	2	LAMB OF GOD PROSTHETIC/EPIC 90702*/SONY MUSIC (12.98 EQ CD)	Ashes Of The Wake	27
31	24	15	4	213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4	81	73	50	24	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4
32	41	26	36	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	82	84	66	9	SOUNDTRACK HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9
33	34	22	6	SOUNDTRACK WALT DISNEY 86199 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	83	79	69	12	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7
34	NEW	—	—	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You	34	84	109	104	9	🔥 GREATEST GAINER/HEATSEEKER IMPACT 🔥		
35	36	31	25	GUNS N' ROSES ▲ GEPFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	85	78	81	49	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	84
36	29	48	31	KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)	The College Dropout	2	86	85	81	49	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
37	39	34	14	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	87	71	53	5	HOUSTON ● CAPITOL 90432* (18.98 CD)	It's Already Written	14
38	46	33	13	THE KILLERS ISLAND 002458/DJMG (13.98 CD)	Hot Fuss	33	88	77	70	12	SOUNDTRACK COLUMBIA 90640/SONY MUSIC (18.98 EQ CD)	De-Lovely	40
39	40	41	77	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (18.98 CD)	Meteora	1	89	87	70	12	SILKK THE SHOCKER NEW NO LIMIT 5758*/KDC (17.98 CD)	Based On A True Story	88
40	30	14	3	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14	90	NEW	1	—	🔥 HEATSEEKER IMPACT 🔥		
41	33	19	5	SHYNE GANGLAND/DEF JAM 002962*/DJMGM (8.98/13.98)	Godfather Buried Alive	3	91	105	113	5	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	89
42	42	32	23	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	92	93	87	41	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
43	48	43	80	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3	93	37	—	2	VARIOUS ARTISTS LOST KEYWORD 13105/WIND-UP (18.98 CD)	The Passion Of The Christ: Songs (Original Songs Inspired By The Film)	37
44	50	47	11	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20	94	88	63	4	SALIVA ISLAND 002957/DJMG (13.98 CD)	Survival Of The Sickest	20
45	47	27	5	ALTER BRIDGE WIND-UP 13097 (18.98 CD)	One Day Remains	5	95	94	77	18	SOUNDTRACK ● GEPFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
46	45	39	40	HOOBASTANK ▲ ² ISLAND 001488/DJMG (12.98 CD)	The Reason	3	96	95	86	49	JANE MONHEIT SONY CLASSICAL 92495/SONY MUSIC (18.98 EQ CD)	Taking A Chance On Love	94
47	38	40	1	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38	97	90	102	51	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
48	51	46	7	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	98	81	78	66	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
49	44	37	56	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	99	97	95	86	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
50	43	—	2	SOUNDTRACK ROADRUNNER 618242/DJMG (18.98 CD)	Resident Evil: Apocalypse	43	99	85	108	44	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJMGM (18.98/12.98)	The Black Album	1
								101	92	45	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	
														IMPRINT & NUMBER/DISTRIBUTING LABEL
100	92	97	38	CASTING CROWNS ●	Casting Crowns	59	150	150	168	52	YING YANG TWINS ●	Me & My Brother	11	
				BEACH STREET 10723/REUNION (18.98 CD) [M]							COLLIPARK 2480/TVT (17.98 CD)			
101	97	82	38	JUVENILE ▲	Juve The Great	28	151	133	105	5	VARIOUS ARTISTS	Rock Against Bush Vol 2	45	
				CASH MONEY 001718/UMRG (12.98 CD)							FAT WRECK CHORDS 677 (9.98 CD/DVD)			
102	87	75	9	THE ROOTS	The Tipping Point	4	152	147	137	11	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits 8	45	
				GEFFEN 002573/INTERSCOPE (13.98 CD)							SOURCE 2522/IMAGE (15.98 CD)			
103	108	107	16	JULIE ROBERTS	Julie Roberts	51	153	170	179	14	THE POSTAL SERVICE	Give Up	149	
				MERCURY 001902/UMGN (18.98/13.98)							SUB POP 595 (14.98 CD) [M]			
104	98	91	15	DEAN MARTIN	Dino: The Essential Dean Martin	28	154	122	123	18	WYNONNA	What The World Needs Now Is Love	8	
				CAPITOL 98487 (18.98 CD)							CURB 79811 (12.98/18.98)			
105	102	96	35	FINGER ELEVEN	Finger Eleven	96	155	123	136	16	SELAH	Hiding Place	61	
				WIND-UP 13058 (16.98 CD) [M]							CURB 78834 (18.98 CD)			
106	89	84	7	K.D. LANG	Hymns Of The 49th Parallel	55	156	152	134	28	SOUNDTRACK ●	Blue Collar Comedy Tour: The Movie	104	
				NONE SUCH 79847/AG (18.98 CD)							WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)			
107	99	71	8	LLOYD	Southside	11	157	137	166	18	TEENA MARIE	La Dona	6	
				THE INC./DEF JAM 002409/IOJMG (13.98 CD)							CASH MONEY CLASSICS 002552/UMRG (12.98 CD)			
108	100	88	4	QUEEN	Greatest Hits: We Will Rock You	42	158	146	49	3	JASON MRAZ	Tonight, Not Again: Jason Mraz Live At The Eagles Ballroom	49	
				HOLLYWOOD 162465 (18.98 CD)							ELEKTRA/ATLANTIC 62936/AG (19.98 CD/DVD)			
109	106	99	25	VARIOUS ARTISTS ▲ ²	Now 15	2	159	110	—	2	JUAN LUIS GUERRA	Para Ti	110	
				EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)							VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]			
110	112	101	55	HILARY DUFF ▲ ³	Metamorphosis	1	160	185	163	13	CELINE DION	A New Day...Live In Las Vegas	10	
				BUENA VISTA 861006/HOLLYWOOD (18.98 CD)							EPIC 92680/SONY MUSIC (18.98 EQ CD)			
111	113	94	15	BRANDY ●	Afrodisiac	3	161	174	174	14	SHEDAISY	Sweet Right Here	16	
				ATLANTIC 83633/AG (12.98/18.98)							LYRIC STREET 165044/HOLLYWOOD (18.98 CD)			
112	104	106	19	PETEY PABLO ●	Still Writing In My Diary: 2nd Entry	4	162	NEW	1	1	MEDESKI MARTIN AND WOOD	End Of The World Party (Just In Case)	162	
				JIVE 41824/ZOMBA (18.98 CD)							BLUE NOTE 95633 (18.98 CD) [M]			
113	124	111	11	MONTGOMERY GENTRY ●	You Do Your Thing	10	163	175	172	24	SOUNDTRACK	50 First Dates	30	
				COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)							MAVERICK 48675/WARNER BROS. (18.98 CD)			
114	107	103	11	CHRISTINA MILIAN	It's About Time	14	164	161	149	7	GAVIN DEGRAW	Chariot - Stripped	56	
				ISLAND 002223/IOJMG (13.98 CD)							J 63461/RMG (11.98 CD)			
115	NEW	1	1	KIERRA KIKI SHEARD	I Owe You	115	165	167	170	63	LED ZEPPELIN ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114	
				EMI GOSPEL 97304 (17.98 CD) [M]							ATLANTIC 83619/AG (19.98 CD)			
116	132	119	93	RASCAL FLATTS ▲ ²	Melt	5	166	140	98	3	CLEDUS T. JUDD	Bipolar And Proud	98	
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)							KOCH 9809 (17.98 CD)			
117	120	116	14	SOUNDTRACK	13 Going On 30	41	167	165	131	57	SOUNDTRACK ▲	The Cheetah Girls (EP)	33	
				HOLLYWOOD 162454 (18.98 CD)							WALT DISNEY 860126 (8.98 CD)			
118	114	110	15	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	52	168	143	138	11	THE CURE	The Cure	7	
				EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)							I AM GEFFEN 002870/INTERSCOPE (13.98 CD)			
119	96	29	3	12 STONES	Potter's Field	29	169	148	90	4	TRAVIS TRITT	My Honky Tonk History	50	
				WIND-UP 13062 (11.98 CD)							COLUMBIA (NASHVILLE) 92084/SONY MUSIC (18.98 EQ CD)			
120	115	95	11	311	Greatest Hits '93-'03	7	170	173	161	11	NINA SKY	Nina Sky	44	
				VOLCANO 60009/ZOMBA (18.98 CD)							NEXT PLATEAU/UNIVERSAL 002739/UMRG (13.98 CD)			
121	130	118	50	MARTINA MCBRIDE ▲	Martina	7	171	103	—	55	MICHAEL MCDONALD ▲	Motown	14	
				RCA NASHVILLE 54207/RLG (11.98/18.98)							MOTOWN 000651/UMRG (12.98 CD)			
122	118	109	43	BLINK-182 ▲	Blink-182	3	172	141	125	4	TWELVE GIRLS BAND	Eastern Energy	62	
				GEFFEN 001334/INTERSCOPE (12.98 CD)							PLATIA ENTERTAINMENT USA 64519/NEW RIVER (18.98 CD/DVD)			
				🎯 PACESETTER 🎯				173	153	192	14	JEREMY CAMP	Carried Me: The Worship Project	102
123	163	181	45	LIONEL RICHIE ●	The Definitive Collection	19	174	160	156	1	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam	87	
				MOTOWN/UTV 068140/UME (18.98 CD)							REPRISE (NASHVILLE) 78964/RHINO (18.98 CD)			
124	145	152	9	CROSSFADE	Crossfade	124	175	157	158	1	BEENIE MAN	Back To Basics	51	
				FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]							SHOCKING VIBES 95173/VIRGIN (12.98/18.98)			
125	NEW	1	1	ALEJANDRO FERNANDEZ	A Corazon Abierto	125	175	169	157	1	FIVE FOR FIGHTING ●	The Battle For Everything	20	
				SONY DISCOS 95323 (16.98 EQ CD) [M]							AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)			
126	116	121	5	CRIME MOB	Crime Mob	90	177	199	—	1	JOSS STONE ●	The Soul Sessions (EP)	39	
				BME/REPRISE 48803/WARNER BROS. (13.98 CD)							S-CURVE 42234 (9.98 CD) [M]			
127	125	150	43	STEVIE WONDER	The Definitive Collection	35	178	—	—	1	PAUL WESTERBERG	Folker	178	
				MOTOWN/UTV 056154/UME (18.98 CD)							VAGRANT 0401 (15.98 CD)			
128	128	169	98	LIL JON & THE EAST SIDE BOYZ ▲ ²	Kings Of Crunk	14	179	176	198	1	RANDY TRAVIS	The Very Best Of Randy Travis	80	
				BMC 2370/TVT (13.98/17.98)							WARNER BROS. (NASHVILLE) 78996/RHINO (18.98 CD)			
129	159	—	16	LENNY KRAVITZ	Baptism	14	180	182	173	1	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	
				VIRGIN 84145 (18.98 CD)							RCA 68079/RMG (12.98/19.98)			
130	119	115	20	DIANA KRALL ●	The Girl In The Other Room	4	181	129	151	1	MERCYME	Undone	12	
				VERVE 001826/VG (12.98 CD)							INO 82947/CURB (18.98 CD)			
131	RE-ENTRY	9	9	SOUNDTRACK	The Punisher: The Album	22	182	164	146	1	BRITNEY SPEARS ▲ ²	In The Zone	1	
				WIND-UP 13093 (18.98 CD)							JIVE 53748/ZOMBA (12.98/18.98)			
132	156	167	16	LONESTAR	Let's Be Us Again	14	183	126	89	1	STEVE EARLE	The Revolution Starts...Now	89	
				BNA 59751/RLG (18.98 CD)							E-SQUARED 51565/ARTEMIS (17.98 CD)			
133	134	112	40	STORY OF THE YEAR ●	Page Avenue	51	184	80	—	13	SOUNDTRACK ●	The Passion Of The Christ	17	
				MAVERICK 48438/WARNER BROS. (12.98 CD) [M]							INTEGRITY 92046/SONY MUSIC (18.98 EQ CD)			
134	162	177	25	AUDIOSLAVE ▲ ²	Audioslave	7	185	166	196	7	THE NOTORIOUS CHERRY BOMBS	The Notorious Cherry Bombs	135	
				INTERSCOPE/EPIC 86968/SONY MUSIC (18.98 EQ CD)							UNIVERSAL SOUTH 002530 (13.98 CD) [M]			
135	117	52	3	BOYZ II MEN	Throwback	52	186	184	144	7	PEARL JAM	Benaroya Hall: October 22nd 2003	18	
				MSM 5735/KOCH (17.98 CD)							TEN CLUB 83424/RMG (16.98 CD)			
136	135	117	18	JAMIE CULLUM	twentysomething	83	187	186	142	14	CARLY SIMON	Reflections: Carly Simon's Greatest Hits	22	
				UNIVERSAL/VERVE 002273/VG (12.98 CD)							ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP (18.98 CD)			
137	151	154	7	SCISSOR SISTERS	Scissor Sisters	102	188	172	128	6	2PAC	Live	54	
				UNIVERSAL 002772/UMRG (13.98 CD) [M]							DEATH ROW 57467/KOCH (12.98/17.98)			
138	136	143	17	NEW FOUND GLORY ●	Catalyst	3	189	189	191	11	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	Dos Grandes	125	
				DRIVE-THRU/GEFFEN 002383/INTERSCOPE (13.98 CD)							FONOVISA 351401/UG (14.98 CD)			
139	149	145	56	DIERKS BENTLEY ●	Dierks Bentley	26	190	RE-ENTRY	51	51	JOHN MAYER ▲	Heavier Things	1	
				CAPITOL (NASHVILLE) 39814 (12.98/18.98)							AWARE/COLUMBIA 86185/SONY MUSIC (18.98 EQ CD)			
140	121	124	33	TWISTA ▲	Kamikaze	1	191	RE-ENTRY	67	67	ELTON JOHN ▲ ³	Greatest Hits 1970-2002	12	
				ATLANTIC 83598/AG (10.98/13.98)							ROCKE/TVT 063478/UME (18.98 CD)			
141	138	120	45	SARAH MCLACHLAN ▲ ²	Afterglow	2	192	192	—	2	CARLOS VIVES	El Rock De Mi Pueblo	192	
				ARISTA 50150/RMG (12.98/18.98)							EMI LATIN 96027 (18.98 CD) [M]			
142	142	164	10	ANGIE STONE	Stone Love	14	193	177	141	11	JOE NICHOLS	Revelation	23	
				J 56215/RMG (18.98 CD)							UNIVERSAL SOUTH 002514 (13.98 CD)			
143	NEW	1	1	THE BLACK KEYS	Rubber Factory	143	194	193	187	96	3 DOORS DOWN ▲ ³	Away From The Sun	8	
				FAT POSSUM 80379/EPITAPH (13.98 CD) [M]							REPUBLIC/UNIVERSAL 064396/UMRG (18.98/12.98)			
144	127	114	7	B.G.	Life After Cash Money	22	195	RE-ENTRY	93	93	GOOD CHARLOTTE ▲ ³	The Young And The Hopeless	7	
				CHOPPA CITY 5708/KOCH (12.98/17.98)							DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)			
145	144	140	32	LOSTPROPHETS ●	Start Something	33								

Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Billboard 200 Rank
1	2	RAY CHARLES HEAR 2248/CONCORD Genius Loves Company	3
2	4	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC Garden State	20
3	5	PEARL JAM TEN CLUB 63424/RMG Benaroya Hall: October 22nd 2003	186
4	3	TIM MCGRAW CURB 78858 Live Like You Were Dying	2
5		ANITA BAKER BLUE NOTE 77102 My Everything	4
6	7	BJORK ELEKTRA 62984/AG Medulla	28
7		GOOD CHARLOTTE DAYLIGHT/EPIC 92949/SONY MUSIC Bootlegs	-
8	6	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC Beautifully Human: Words And Sounds Vol. 2	7
9		MEDESKI MARTIN AND WOOD BLUE NOTE 95633* [M] End Of The World Party (Just In Case)	162
10		VARIOUS ARTISTS BARSUK 37 Future Soundtrack For America	-
11	1	INSANE CLOWN POSSE PSYCHOPATHIC 4031 Hell's Pit	51
12	8	USHER LAFACE 52141/20MBA Confessions	12
13	9	K.D. LANG NONESUCH 79847/AG Hymns Of The 49th Parallel	106
14	10	NORAH JONES BLUE NOTE 84800* Feels Like Home	55
15	11	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG License To Chill	19
16	12	SOUNDTRACK COLUMBIA 90640/SONY MUSIC De-Lovely	87
17	17	MAROON 5 OCTONE/J 50001*/RMG [M] Songs About Jane	11
18	15	TWELVE GIRLS BAND PLATIA ENTERTAINMENT USA 64515/NEW RIVER Eastern Energy	172
19		ALAN JACKSON ARISTA NASHVILLE 63103/RLG What I Do	1
20	13	STEVE EARLE E-SQUARED 51565/ARTEMIS The Revolution Starts...Now	183
21	14	VARIOUS ARTISTS RAS 89914*/SANCTUARY Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1	-
22	24	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC [M] Los Lonely Boys	18
23		ABK PSYCHOPATHIC 4026 [M] Dirty History	-
24		JOHN COLTRANE AND JOHNNY HARTMAN IMPULSE/GRP 050157/VG John Coltrane And Johnny Hartman	-
25		SENSES FAIL ORIVE-THRU 0403/VAGRANT Let It Enfold You	34

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	GARDEN STATE	2 Weeks At Number 1 FOX/EPIC 92843/SONY MUSIC
2	2	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WALT DISNEY 861099
3	3	RESIDENT EVIL: APOCALYPSE	ROADRUNNER 618242/IDJMG
4	7	A CINDERELLA STORY	HOLLYWOOD 162453
5	5	SPIDER-MAN 2	COLUMBIA 92628/SONY MUSIC
6	4	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
7	8	SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE
8	9	13 GOING ON 30	HOLLYWOOD 162454
9	17	THE PUNISHER: THE ALBUM	WIND-UP 13093
10	14	LIZZIE MCGUIRE: TOTALLY PARTY!	WALT DISNEY 861095
11	11	THAT'S SO RAVEN	WALT DISNEY 861015
12	10	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
13	15	O BROTHER, WHERE ART THOU? [▲]	LOST HIGHWAY/MERCURY 170069/IDJMG
14	13	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
15	12	THE CHEETAH GIRLS (EP) [▲]	WALT DISNEY 860126
16	6	THE PASSION OF THE CHRIST	INTEGRITY 92046/SONY MUSIC
17	18	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
18	16	ELLA ENCHANTED	HOLLYWOOD 162411
19	19	THE CHEETAH GIRLS: SPECIAL EDITION	WALT DISNEY 861104
20	20	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
21	25	LOVE ACTUALLY	J 56760/RMG
22		STUCK IN THE SUBURBS	WALT DISNEY 861106
23	23	KILL BILL VOL. 2	A BAND APART/MAVERICK 48576*/WARNER BROS.
24		WICKER PARK	LAKE SHORE 33804
25	22	TOP GUN [▲]	COLUMBIA 65554/SONY MUSIC

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 188	Ryan Cabrera 22	G. Love 198	Lenny Kravitz 129	Christina Milian 114	The Rolling Stones 58	De-Lovely 87	VARIOUS ARTISTS
3 Doors Down 194	Jeremy Camp 173	Good Charlotte 195	Lamb Of God 80	Mobb Deep 62	The Roots 102	Garden State 20	Now 15 109
8Ball & MJG 200	Casting Crowns 100	Andy Griggs 147	k.d. lang 106	Modest Mouse 42	Saliva 92	Lizzie McGuire: Totally Party! 146	Now 16 5
12 Stones 119	Ray Charles 3	Josh Groban 56	Avril Lavigne 15	Jane Monheit 94	Scissor Sisters 137	The Passion Of The Christ: Songs	The Passion Of The Christ: Songs
213 31	Kenny Chesney 32	Juan Luis Guerra 159	Led Zeppelin 165	Montgomery Gentry 113	Jill Scott 7	The Princess Diaries 2: Royal	(Original Songs Inspired By The
311 120	Terri Clark 48	Guns N' Roses 35	Lil' Flip 81	Jason Mraz 158	Seether 75	Engagement 33	Film) 91
Trace Adkins 90	Grupo Climax 89	Anthony Hamilton 57	Lil Jon & The East Side Boyz 128	New Found Glory 138	Selah 155	The Punisher: The Album 131	Rock Against Bush Vol 2 151
Akon 47	Coheed And Cambria 118	Hoobastank 46	Lil Scrappy/Trillville 67	Joe Nichols 193	Senses Fail 34	Resident Evil: Apocalypse 50	The Source Presents: Hip Hop Hits
Alter Bridge 45	Crime Mob 126	Houston 86	Lil Wayne 59	Nickelback 70	Kierra "KiKi" Sheard 115	Shrek 2 93	8 152
Audioslave 134	Crossfade 124	Insane Clown Posse 51	Linkin Park 39	Nina Sky 170	SheDaisy 161	Spider-Man 2 83	Velvet Revolver 37
Anita Baker 4	Sheryl Crow 99	Alan Jackson 1, 73	LL Cool J 8	No Doubt 197	Shinedown 60	That's So Raven 148	Carlos Vives 192
Lloyd Banks 30	Jamie Cullum 136	Jadakiss 61	Lloyd 107	The Notorious Cherry Bombs 185	Shyne 41	Britney Spears 182	Paul Westerberg 178
The Beach Boys 96	The Cure 168	Jay-Z 98	Los Lonely Boys 18	OutKast 95	Silk The Shocker 88	Angie Stone 142	Kanye West 36
Beastie Boys 63	D12 64	Jet 85	Lonestar 132	Pety Pablo 112	Carly Simon 187	Joss Stone 177	Gretchen Wilson 14
Beenie Man 175	Gavin DeGraw 164	Elton John 191	Lostprophets 145	Papa Roach 29	Jessica Simpson 49	Story Of The Year 133	Stevie Wonder 127
Dierks Bentley 139	Louie DeVito 196	JoJo 26	Kevin Lyttle 65	Pearl Jam 186	Ashlee Simpson 6	Switchfoot 24	Wynonna 154
Beyonce 79	Celine Dion 160	Norah Jones 55, 71	Teena Marie 157	Pitbull 40	Slipknot 78	Taking Back Sunday 53	Yellowcard 27
B.G. 144	The Diplomats Present Jim Jones 69	Cledus T. Judd 166	Maroon 5 11, 77	The Postal Service 153	Snow Patrol 149	Terror Squad 52	Ying Yang Twins 150
Big & Rich 16	Hilary Duff 110	Juvenile 101	Dean Martin 104	Elvis Presley 180	Marco Antonio Solis & Joan Sebastian 189	Three Days Grace 97	Dwight Yoakam 174
Bjork 28	Steve Earle 183	Keane 84	Mase 17	Prince 13	Queen 108	Randy Travis 179	Young Buck 10
Black Eyed Peas 21	Evanescence 43	Toby Keith 66	John Mayer 190	Rascal Flatts 116	Rascals Flatts 116	Travis Tritt 169	
The Black Keys 143	Sara Evans 76	R. Kelly 9	Martina McBride 121	Lionel Richie 123	Julie Roberts 103	Twelve Girls Band 172	
Blink-182 122	Alejandro Fernandez 125	Alicia Keys 23	Michael McDonald 171	De-Lovely 87	Soundtrack	Twista 140	
Boyz II Men 135	Finger Eleven 105	Kidz Bop Kids 72	Tim McGraw 2	13 Going On 30 117	50 First Dates 163	Usher 12	
Brandy 111	Five For Fighting 176	The Killers 38	Sarah McLachlan 141	Blue Collar Comedy Tour: The	Movie 156	Van Halen 68	
Breaking Benjamin 44	Franz Ferdinand 54	Diana Krall 130	Medeski Martin And Wood 162	The Cheetah Girls (EP) 167	A Cinderella Story 82		
Jimmy Buffett 19, 199			MercyMe 181				

Over The Counter

Continued from page 73

The last time it happened was 1992, when **Garth Brooks'** "The Chase" opened at No. 1, ending the 17-week hold that **Billy Ray Cyrus'** rookie set, "Some Gave All," had on the big chart's throne.

McGraw sees a 32% drop in his third week (No. 2 on The Billboard 200 and Top Country Albums, 153,000 copies). His total to date for this title: 1.1 million.

A busy TV schedule helped ensure Jackson's fast start. He visited "Late Show With David Letterman" and was seen twice on "Today" during release week. He was also featured

online on Sessions@AOL.

Including **Jimmy Buffett's** Nashville-flavored "License to Chill," Jackson's "What I Do" is the fourth country album to top The Billboard 200 in 2004.

Three of those four, including the current champ, belong to **RCA Label Group**, which also fielded **Kenny Chesney's** "When the Sun Goes Down" in February.

WHOA, NELLY: Next week, the top of The Billboard 200 segues from country to echoes of "Country Grammar," as the two new **Nelly** albums hit stores Sept. 14.

Based on first-day sales reported by chains, chart soothsayers predict "Sweat" and "Suit" will each break 400,000. That will make **Nelly** the first act since **Guns N' Roses** in 1991 to bow simultaneously at Nos. 1 and 2 on The Billboard 200.

LEADING LADIES: **Anita Baker** has something in common with **Alan Jackson**, as each of their new albums end up with bigger weeks than their first-day numbers had suggested.



Early figures from music chains led chart pundits to suggest Baker's **Blue Note** debut had a shot at 100,000 copies, but "My Everything" opens even bigger at 131,000.

Strong finishes like this are not uncommon for music that appeals to older consumers, who are not as inclined to rush to stores as quickly as the younger folks who gobble up the huge rap, pop and rock titles as soon as they hit stores.

Not only does Baker reach The Billboard 200's top 10 for the first time in 10 years (No. 4), she also scores her fourth No. 1 on Top R&B/Hip-Hop Albums (63-1). Street-date woes prompted an early start for her set on the latter chart last issue.

Baker is one of three women who make chart-topping splashes this week. Bowing at No. 1 on three lists is rookie **Kierra "KiKi" Sheard**, who starts her career with No. 1 launches on Top Gospel Albums, Top Christian Albums and Top Heatseekers with "I Owe You."

Sheard becomes the first newcomer to bow at No. 1 on the gospel list. She is a third-generation performer,

the daughter of **Karen Clark Sheard** and granddaughter of **Dr. Mattie Moss Clark**.

Her mother, who was a member of lauded family gospel act **the Clark Sisters**, is signed to **Word**. The younger Sheard performed at the recent Billboard-American Urban Radio Networks R&B/Hip-Hop Conference in Miami.

Also starting on top is **Jane Monheit**. Her "Taking a Chance on Love" ends a 19-week monopoly on Top Jazz Albums by **Diana Krall's** "The Girl in the Other Room." Monheit made a release-week visit to "Late Night With Conan O'Brien" to help ensure her second No. 1 on that chart and visited "The View" Sept. 16.

Although **Billboard's** two bi-weekly jazz charts do not appear this issue, they are compiled weekly by **Nielsen SoundScan** and appear every week on billboard.com and billboard.biz.

SEPTEMBER 25 2004
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	780	BOB MARLEY & THE WAILERS ♦ ¹⁰	TUFF GONG/ISLAND 548904/UMG (8.98/12.98)	Legend
2	2	1	97	THE NOTORIOUS B.I.G. ▲ ⁴	HAD BOY 002852/UMG (13.98 CD/DVD)	Ready To Die
3	3	3	200	THE BEATLES ▲ ⁹	APPLE 29325/CAPITOL (12.98/18.98)	1
4	5	7	107	COLDPLAY ▲ ³	CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head
5	4	4	1415	PINK FLOYD ♦ ¹⁵	CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
6	14	17	553	QUEEN ▲ ⁷	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
7	7	5	199	TIM MCGRAW ▲ ⁴	CURB 7378 (12.98/18.98)	Greatest Hits
8	6	6	36	LARRY THE CABLE GUY ●	PARALLELHIP-0 001423/UMG (18.98 CD)	Lord, I Apologize
9	9	8	642	AC/DC ♦ ²⁰	LEGACY/EPIC 30207*/SONY MUSIC (18.98 EQ CD)	Back In Black
10	8	10	674	METALLICA ▲ ¹³	ELEKTRA 61113*/JAG (11.98/17.98)	Metallica
11	12	9	514	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷	CAPITOL 30334 (10.98/15.98)	Greatest Hits
12	13	11	303	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
13	16	32	123	LENNY KRAVITZ ▲ ³	VIRGIN 50316 (12.98/18.98)	Greatest Hits
14	19	21	178	SOUNDTRACK ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG (8.98/12.98)	O Brother, Where Art Thou?
15	18	15	112	AVRIL LAVIGNE ▲ ⁶	ARISTA 14740/RMG (11.98 CD)	Let Go
16	15	14	129	MERCYME ▲	IND 86133/CURB (16.98 CD) [M]	Almost There
17	17	16	144	JOSH GROBAN ▲ ⁴	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
18	24	27	112	TOBY KEITH ▲ ¹	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed
19	11	12	62	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960	CAPITOL 23502 (11.98/17.98)	
20	10	19	14	RAY CHARLES	RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles
21	20	18	142	JOHN MAYER ▲ ³	AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
22	23	31	497	BEASTIE BOYS ▲ ⁹	DEF JAM 52735/UMG (6.98/11.98)	Licensed To Ill
23	22	25	357	SHANIA TWAIN ▲ ¹⁹	MERCURY 536003/UMGN (8.98/12.98)	Come On Over
24	27	28	207	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits
25	21	24	97	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix	EXPERIENCE HENDRIX 111671/UMG (12.98/18.98)	
26	28	33	584	JOURNEY ♦ ¹⁰	COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
27	38	48	76	NELLY ▲ ⁶	FD REEL/UNIVERSAL 017747/UMG (12.98/18.98)	Nellyville
28	25	30	147	KID ROCK ▲ ¹	LAVA 83482*/JAG (12.98/18.98)	Cocky
29	26	23	56	PRINCE ●	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
30	30	22	89	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
31	42	45	371	ABBA ▲ ⁶	POLYDOR/A&M 517007/UMG (12.98/18.98)	Gold - Greatest Hits
32	29	26	125	KENNY CHESNEY ▲ ¹	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems
33	32	40	121	EMINEM ▲ ⁹	WEB/AFETERMATH 453290*/INTERSCOPE (8.98/12.98)	The Eminem Show
34	39	37	485	TOM PETTY AND THE HEARTBREAKERS ♦ ¹⁰	MCA 110913/UMG (12.98/18.98)	Greatest Hits
35	33	35	534	JIMMY BUFFETT ▲ ⁵	MCA 325633*/UMG (12.98/18.98)	Songs You Know By Heart
36	34	29	376	DEF LEPPARD ▲ ¹	MERCURY 528718/UMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
37	RE-ENTRY	33	GEORGE STRAIT ● The Best Of George Strait: 20th Century Masters The Millennium Collection	MCA NASHVILLE 170280/UMG (18.98 CD)		
38	40	—	104	JACK JOHNSON ▲	ENJOY 860994*/UMG (18.98 CD) [M]	Brushfire Fairytales
39	37	46	82	USHER ▲ ⁴	LAFACE 14715*/ZOMBA (12.98/18.98)	8701
40	50	—	157	COLDPLAY ▲ ²	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
41	35	34	29	LYNYRD SKYNYRD ●	MCA 112229/UMG (12.98/18.98)	All Time Greatest Hits
42	41	38	341	SUBLIME ▲ ⁵	GASOLINE ALLEY/GEFFEN 111413/UMG (12.98/18.98)	Sublime
43	48	42	92	ROD STEWART ▲ The Very Best Of Rod Stewart	WARNER BROS. 78328 (18.98 CD)	
44	31	—	13	RAY CHARLES ●	RHINO 75759 (18.98 CD)	Anthology
45	NEW	—	—	THE SHINS	SUB POP 70559* (15.98 CD)	Oh, Inverted World
46	RE-ENTRY	8	—	MODEST MOUSE	EPIC 63871*/SONY MUSIC (16.98 EQ CD) [M]	The Moon & Antarctica
47	RE-ENTRY	108	—	VAN MORRISON ▲	POLYDOR/A&M 537459/UMG (12.98/18.98)	The Best Of Van Morrison
48	43	20	13	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down
49	RE-ENTRY	154	—	MARTINA MCBRIDE ▲ ³	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
50	44	43	11	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends

SEPTEMBER 25 2004
Billboard **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	1	KIERRA KIKI SHEARD	EMI GOSPEL 97304 (17.98 CD)	I Owe You
2	6	6	16	CROSSFADE	FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
3	NEW	1	1	ALEJANDRO FERNANDEZ	SONY DISCS 95323 (16.98 EQ CD)	A Corazon Abierto
4	7	8	7	SCISSOR SISTERS	UNIVERSAL 00772*/UMG (13.98 CD)	Scissor Sisters
5	NEW	1	1	THE BLACK KEYS	FAT POSSUM 80379*/EPITAPH (13.98 CD)	Rubber Factory
6	11	7	24	SNOW PATROL	POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	Final Straw
7	10	12	62	THE POSTAL SERVICE	SUB POP 595 (14.98 CD)	Give Up
8	3	—	2	JUAN LUIS GUERRA	VEVE 05100/UNIVERSAL LATINO (15.98 CD)	Para Ti
9	NEW	1	1	MEDESKI MARTIN AND WOOD	BLUE NOTE 95633* (18.98 CD)	End Of The World Party (Just In Case)
10	8	13	31	JEREMY CAMP	BET 39613 (18.98 CD)	Carried Me: The Worship Project
11	9	15	7	THE NOTORIOUS CHERRY BOMBS	UNIVERSAL SOUTH 00250 (13.98 CD)	The Notorious Cherry Bombs
12	12	—	2	CARLOS VIVES	EMI LATIN 95027 (18.98 CD)	El Rock De Mi Pueblo
13	4	—	2	THE LIBERTINES	ROUGH TRADE 83250/SANCTUARY (15.98 CD)	The Libertines
14	17	—	2	PEPE AGUILAR	SONY DISCS 95363 (17.98 EQ CD)	No Soy De Nadie
15	13	26	4	LYFE JENNINGS	COLUMBIA 90948/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
16	25	24	14	MY CHEMICAL ROMANCE	REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
17	20	29	10	VICENTE FERNANDEZ	SONY DISCS 95241 (9.98 EQ CD)	Tesoros De Coleccion
18	16	17	25	MUSE	TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
19	29	37	9	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD)	The Silence In Black And White
20	14	11	3	DEITRICK HADDON	VERITY 59482/ZOMBA (11.98/17.98)	Crossroads
21	23	22	33	MINDY SMITH	VANGUARD 79736 (16.98 CD)	One Moment More
22	26	23	25	JEM	ATO 21519 (12.98 CD)	Finally Woken
23	21	20	5	TEEDRA MOSES	TVT 2450 (11.98 CD)	Complex Simplicity
24	5	—	2	MASTODON	RELAPSE 6622 (15.98 CD)	Leviathan
25	18	18	13	LACUNA COIL	CENTURY MEDIA 8160 (16.98 CD)	Comalies
26	15	4	3	THE FINN BROTHERS	NETTWERK 30376 (17.98 CD)	Everyone Is Here
27	28	14	3	GILBERTO SANTA ROSA	SONY DISCS 70623 (17.98 EQ CD/DVD)	Autentico
28	38	—	2	BANDA ARKANGEL R-15	SONY DISCS 95247 (12.98 EQ CD)	Tesoros De Coleccion
29	34	40	7	ALACRANES MUSICAL ○	UNIVISION 310271/JAG (13.98 CD)	A Cambio De Que?
30	22	5	3	DRIVE BY TRUCKERS	NEW WEST 6058 (17.98 CD)	The Dirty South
31	32	47	3	LOS CAMINANTES	SONY DISCS 95300 (9.98 EQ CD)	Tesoros De Coleccion: Puras Rancheras
32	24	9	3	BEBE NORMAN	ESSENTIAL 10724 (17.98 CD)	Try
33	27	19	6	BRONCO: EL GIGANTE DE AMERICA	FONOVISA 351485/JAG (13.98 CD)	Sin Rienda
34	40	28	12	LUNYTUNES	MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)	La Trayectoria
35	50	36	5	LOS ANGELES DE CHARLY	FONOVISA 351442/JAG (13.98 CD)	De Amores Y Recuerdos... 20 Exitos Romanticos
36	19	—	2	SKINDRED	BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
37	46	38	13	GRUPO BRYNDIS	DISA 720369 (12.98 CD)	El Quinto Trago
38	36	30	6	NOPOINT	LAVA 93303/AG (13.98 CD)	Recoil
39	33	27	4	RILO KILEY	BRUTE/BEAUTE 48876/WARNER BROS. (13.98 CD)	More Adventurous
40	30	32	14	CHRIS RICE	ROCKETOWN 20011 (17.98 CD)	Short Term Memories
41	42	—	18	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
42	47	46	13	FALL OUT BOY	FUELED BY RAMEN 061 (12.98 CD)	Take This To Your Grave
43	37	34	10	OZOMATLI	CONCORD PICTANTE 2200/CONCORD (11.98 CD)	Street Signs
44	45	41	7	CHRONIC FUTURE	INTERSCOPE 002823 (12.98 CD)	Lines In My Face
45	RE-ENTRY	1	—	PATRULLA 81	DISA 720378 (12.98 CD)	En Vivo desde: Dallas, Texas
46	RE-ENTRY	14	—	BARLOWGIRL	FERVENT 30049 (14.98 CD)	Barlowgirl
47	44	43	7	BUILDING 429	WORD-CURB 86321/WARNER BROS. (13.98 CD)	Space In Between Us
48	49	—	12	BEBEL GILBERTO	ZIRIGUIBOM 1101/SIX DEGREES (17.98 CD)	Bebel Gilberto
49	RE-ENTRY	11	—	UNDEROATH	SOLID STATE 831847/TOOTH & NAIL (13.98 CD)	They're Only Chasing Safety
50	NEW	1	1	JOSE ALFREDO JIMENEZ	SONY DISCS 95209 (16.98 EQ CD)	Tesoros Musicales

SEPTEMBER 25 2004
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	4	213	DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way
2	NEW	1	1	SENSES FAIL	DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You
3	3	1	3	PITBULL	DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
4	1	—	2	INSANE CLOWN POSSE	PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit
5	5	4	7	TAKING BACK SUNDAY	VICTORY 228 (15.98 CD)	Where You Want To Be
6	4	3	3	THE DIPLOMATS PRESENT JIM JONES	DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church
7	NEW	1	1	SILKK THE SHOCKER	NEW NO LIMIT 5758*/KOCH (17.98 CD)	Based On A True Story
8	6	10	13	GRUPO CLIMAX	MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za
9	10	18	99	LIL JON & THE EAST SIDE BOYZ ▲ ²	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
10	7	5	3	BOYZ II MEN	MGM 5735/KOCH (17.98 CD)	Throwback
11	NEW	1	1	THE BLACK KEYS	FAT POSSUM 80379*/EPITAPH (13.98 CD) [M]	Rubber Factory
12	9	11	8	B.G.	CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money
13	16	17	52	YING YANG TWINS ●	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother
14	12	9	5	VARIOUS ARTISTS	FAT WRECK CHORDS 671 (9.98 CD/DVD)	Rock Against Bush Vol 2
15	15	13	11	VARIOUS ARTISTS	SOURCE 2522*/MAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8
16	17	19	82	THE POSTAL SERVICE	SUB POP 595 (14.98 CD) [M]	Give Up
17	14	8	3	CLEDUS T. JUDD	KOCH 9809 (17.98 CD)	Bipolar And Proud
18	NEW	1	1	PAUL WESTERBERG	VAGRANT 0401 (15.98 CD)	Folker
19	8	7	3	STEVE EARLE	E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts... Now
20	18	12	6	2PAC	DEATH ROW 5748*/KOCH (12.98/17.98)	Live
21	11	—	2	LOUIE DEVITO	DEE VEE 0011/MUSICRAMA (15.98 CD)	Louie Devito's Dance Factory: Level 3
22	19	15	14	VARIOUS ARTISTS ●	SIDE ONE DUMMAY 71248 (13.98 CD)	Vans Warped Tour 2004 Compilation
23	31	30	14	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
24	23	21	22	SUGARCULT	FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines
25	25	27	11	ATREYU	VICTORY 218 (15.98 CD)	The Curse
26	28	25	33	MINDY SMITH	VANGUARD 79736 (16.98 CD) [M]	One Moment More
27	30	28	40	THE SHINS	SUB POP 70625* (15.98 CD)	Chutes Too Narrow
28	29	26	57	DASHBOARD CONFESSIONAL ●	VAGRANT 0395 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
29	22	6	3	O.A.R.		

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
Sales data compiled by Nielsen SoundScan											
1	1	1	1	8	8	GEORGE THOROGOOD & THE DESTROYERS		CAPITOL 98430		Greatest Hits: 30 Years Of Rock	
2	2	2	2	2	2	ERIC CLAPTON		DUICK/REPRISE 48423/WARNER BROS.		Me And Mr Johnson	
3	3	3	3	3	3	AEROSMITH		COLUMBIA 87025/SONY MUSIC		Honkin' On Bobo	
4	4	4	4	4	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE		LEGACY/EPIC 86443/SONY MUSIC		The Essential Stevie Ray Vaughan And Double Trouble	
5	5	5	5	5	5	MAVIS STAPLES		ALLIATOR 4899		Have A Little Faith	
6	7	6	6	6	6	ETTA JAMES		RCA VICTOR 60644		Blues To The Bone	
7	8	7	7	7	7	R.L. BURNSIDE		FAT POSSUM 1013		A Bothered Mind	
8	6	3	3	3	3	JOE BONAMASSA		PREMIER 60280		Had To Cry Today	
9	9	9	9	9	9	KEB' MO'		OKEH/EPIC 86408/SONY MUSIC [M]		Keep It Simple	
10	14	10	10	10	10	CHARLES WRIGHT		ASVW 2003		High Maintenance Woman	
11	12	11	11	11	11	JOHNNY WINTER		VIRGIN 90081		I'm A Bluesman	
12	10	12	12	12	12	THEODIS EALEY		IFGAM 74023		Stand Up In It	
13	11	11	11	11	11	RAY CHARLES		BCI 40672		Music Legends: Ray's Blues	
14	15	14	14	14	14	STEVIE RAY VAUGHAN		LEGACY/EPIC 90495/SONY MUSIC		Martin Scorsese Presents The Blues: Stevie Ray Vaughan	
15	15	15	15	15	15	SOUNDTRACK		UTV 00070/UME		Martin Scorsese Presents The Best Of The Blues	

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
Sales data compiled by Nielsen SoundScan											
1	1	1	1	7	7	KEVIN LYTTLE		ATLANTIC 83739/AG		Kevin Lyttle	
2	3	2	2	2	2	SOUNDTRACK		MAVERICK 48675/WARNER BROS.		50 First Dates	
3	2	3	3	3	3	BEENIE MAN		SHUCKING VIBES 95173/VIRGIN		Back To Basics	
4	NEW	4	4	4	4	SKINDRED		BIELER 89105/LAVA 93304/AG [M]		Babylon	
5	4	5	5	5	5	VARIOUS ARTISTS		VP 93302/AG		Reggae Gold 2004	
6	6	6	6	6	6	DON OMAR		VI 450618 [M]		The Last Don: Live, Vol. 1	
7	7	7	7	7	7	SEAN PAUL		VP/ATLANTIC 83620/AG		Dutty Rock	
8	5	8	8	8	8	VARIOUS ARTISTS		RAS 89914/SANCTUARY		Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1	
9	10	9	9	9	9	DON OMAR		VI 450587 [M]		The Last Don	
10	9	10	10	10	10	BOB MARLEY		MADACY 0134		The Best Of Bob Marley	
11	8	11	11	11	11	TOOTS AND THE MAYTALS		V2 27186 [M]		True Love	
12	11	12	12	12	12	JIMMY CLIFF		UNIQUE 51584/ARTEMIS		Black Magic	
13	14	13	13	13	13	VARIOUS ARTISTS		REAL 570144/UNIVERSAL LATIN		Jamz TV Hits Vol. 2	
14	12	14	14	14	14	ELEPHANT MAN		VP/ATLANTIC 83681/AG		Good 2 Go	
15	13	15	15	15	15	BOB MARLEY & THE WAILERS		TUFF GONG/ISLAND 000516/DJMG		Bob Marley & The Wailers Live At The Roxy	

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
Sales data compiled by Nielsen SoundScan											
1	1	1	1	4	4	TWELVE GIRLS BAND		PLATIA ENTERTAINMENT USA 64513/NEW RIVER		Eastern Energy	
2	2	2	2	2	2	THE IRISH TENORS		RAZOR & TIE 82910		Heritage	
3	3	3	3	3	3	BEBEL GILBERTO		ZIR/GUIBODM 1101/SIX DEGREES [M]		Bebel Gilberto	
4	4	4	4	4	4	BEBE & CIGALA		CALLE 54/BLUEBIRD 55910/RCA VICTOR		Lagrimas Negras	
5	5	5	5	5	5	GAELIC STORM		MRI ASSOCIATED 20041		How Are We Getting Home?	
6	3	6	6	6	6	MARIA RITA		WARNER LATINA 61539		Maria Rita	
7	6	7	7	7	7	VARIOUS ARTISTS		PUTUMAYO 227		Putumayo Presents: World Groove	
8	5	8	8	8	8	GIPSY KINGS		NONE/SUCH 79841/AG		Roots	
9	13	9	9	9	9	NA LEO		NLP 2017/WORLDSOUND		Find Harmony	
10	7	10	10	10	10	ROSA PASSOS		SONY CLASSICAL 92068/SONY MUSIC		Amorosa	
11	12	11	11	11	11	VARIOUS ARTISTS		PYRAMID 691031		Bridge To Havana	
12	8	12	12	12	12	SOUNDTRACK		MILAN 36010		Bend It Like Beckham	
13	9	13	13	13	13	DANIEL O'DONNELL		DPTV MEDIA 0617 [M]		Faith & Inspiration	
14	10	14	14	14	14	LILA DOWNS		NARADA 76757		Una Sangre: One Blood	
15	11	15	15	15	15	DANIEL O'DONNELL		DPTV MEDIA 22		The Jukebox Years	

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
Sales data compiled by Nielsen SoundScan											
1	1	1	1	24	24	SWITCHFOOT		COLUMBIA SPARROW 1876/EMICMG		The Beautiful Letdown	
2	2	2	2	2	2	VARIOUS ARTISTS		LDS KEYWORD/WIND-UP 13105/PROVIDENT		The Passion Of The Christ: Songs (Original Songs Inspired By The Film)	
3	4	3	3	3	3	CASTING CROWNS		BEACH STREET/REUNION 10723/PROVIDENT [M]		Casting Crowns	
4	NEW	4	4	4	4	KIERRA KIKI SHEARD		EMI GOSPEL 7304/EMICMG [M]		I Owe You	
5	5	5	5	5	5	12 STONES		WIND-UP 13082/PROVIDENT		Potter's Field	
6	6	6	6	6	6	SELAH		CURB 78834/WOR CURB		Hiding Place	
7	8	7	7	7	7	JEREMY CAMP		BEC 9613/EMICMG [M]		Carried Me: The Worship Project	
8	7	8	8	8	8	MERCYME		INO 82947/WOR-CURB		Undone	
9	3	9	9	9	9	SOUNDTRACK		INTEGRITY 83012/WOR-CURB		The Passion Of The Christ	
10	10	10	10	10	10	THIRD DAY		ESSENTIAL 10728/PROVIDENT		Wire	
11	9	11	11	11	11	FRED HAMMOND		VERITY/JIVE 58744/PROVIDENT		Somethin' 'Bout Love	
12	13	8	8	8	8	DETRICK HADDON		VERITY 59482/PROVIDENT [M]		Crossroads	
13	14	15	15	15	15	VARIOUS ARTISTS		EMICMG/PROVIDENT 86300/WOR-CURB		WOW Worship (Red)	
14	19	16	16	16	16	PILLAR		FLICKER 2631/EMICMG		Where Do We Go From Here	
15	15	7	7	7	7	BEBE NORMAN		ESSENTIAL 10724/PROVIDENT [M]		Try	
16	11	9	9	9	9	JOHN TESH		GARDEN CITY 34608/WOR-CURB		Worship At Red Rocks	
17	24	24	24	24	24	VARIOUS ARTISTS		PROVIDENT/WOR-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG		WOW Hits 2004	
18	20	21	21	21	21	CHRIS RICE		ROCKETOWN 20011/PROVIDENT [M]		Short Term Memories	
19	25	26	26	26	26	ISRAEL AND NEW BREED		INTEGRITY GOSPEL 82975/WOR-CURB [M]		Live From Another Level	
20	18	4	4	4	4	CECE WINANS		PURESPRINGS GOSPEL/INO 82685/WOR-CURB		Throne Room	
21	29	14	14	14	14	BARLOWGIRL		FERVENT 30046/PROVIDENT [M]		Barlowgirl	
22	26	23	23	23	23	BUILDING 429		WOR-CURB/WARNER BROS. 86321/WOR-CURB [M]		Space In Between Us	
23	23	—	—	—	—	THIRD DAY		ESSENTIAL 10706/PROVIDENT		Offerings II: All I Have To Give	
24	27	13	13	13	13	KUTLESS		TOOTH & NAIL/BEC 7789/EMICMG		Sea Of Faces	
25	36	36	36	36	36	VARIOUS ARTISTS		EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG		Worship Together: I Could Sing Of Your Love Forever	
26	30	25	25	25	25	UNDEROATH		SOLID STATE/TOOTH & NAIL 3184/EMICMG [M]		They're Only Chasing Safety	
27	21	4	4	4	4	FURTHER SEEMS FOREVER		TOOTH & NAIL 7788/EMICMG [M]		Hide Nothing	
28	31	30	30	30	30	JOEL ENGLE		BMG STRATEGIC MARKETING 61781/PROVIDENT		Ultimate Worship Collection: The Very Best Of Modern Worship	
29	22	18	18	18	18	VARIOUS ARTISTS		FERVENT 30050/PROVIDENT		Absolute Smash Hits	
30	17	—	—	—	—	VARIOUS ARTISTS		MARANATHA/INO/INTEGRITY 82746/WOR-CURB		iWorship A Total Worship Experience Vol. 2	
31	32	32	32	32	32	JEREMY CAMP		BEC 0456/EMICMG [M]		Stay	
32	12	—	—	—	—	VARIOUS ARTISTS		DEXTERITY SOUNDS/EMI GOSPEL 7796/EMICMG		Bishop T.D. Jakes Presents: He-Motions	
33	12	—	—	—	—	VARIOUS ARTISTS		UNIVERSAL SOUTH 002320/EMICMG		Songs Inspired By The Passion Of The Christ	
34	39	37	37	37	37	VARIOUS ARTISTS		WORSHIP TOGETHER 4172/EMICMG		Here I Am To Worship	
35	39	37	37	37	37	VARIOUS ARTISTS		EMICMG/WOR-CURB 80198/PROVIDENT		WOW Worship (Yellow)	
36	34	31	31	31	31	TONEX & THE PECULIAR PEOPLE		VERITY/JIVE 53713/PROVIDENT		Out The Box	
37	16	—	—	—	—	ELVIS PRESLEY		RCA 57868/BMG STRATEGIC MARKETING GROUP		Elvis: Ultimate Gospel	
38	33	34	34	34	34	VARIOUS ARTISTS		INTEGRITY 19839/TIME LIFE		Hymns 4 Worship: Amazing Grace	
39	33	19	19	19	19	SHAWN MCDONALD		SPARROW 6889/EMICMG		Simply Nothing	
40	NEW	40	40	40	40	THOUSANDFOOTKRUTCH		TOOTH & NAIL 1404/EMICMG		Set It Off	

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
Sales data compiled by Nielsen SoundScan											
1	NEW	1	1	1	1	KIERRA KIKI SHEARD		EMI GOSPEL 97304 [M]		I Owe You	
2	1	2	2	2	2	FRED HAMMOND		VERITY/JIVE 58744/ZOMBA		Somethin' 'Bout Love	
3	2	1	1	1	1	DETRICK HADDON		VERITY 59482/ZOMBA [M]		Crossroads	
4	4	4	4	4	4	ISRAEL AND NEW BREED		INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]		Live From Another Level	
5	3	7	7	7	7	CECE WINANS		PURESPRINGS GOSPEL/INO 90361/SONY MUSIC		Throne Room	
6	5	3	3	3	3	VARIOUS ARTISTS		WORD/EMICMG/VERITY 57494/ZOMBA		WOW Gospel 2004	
7	10	13	13	13	13	VARIOUS ARTISTS		DEXTERITY SOUNDS 77796/EMI GOSPEL		Bishop T.D. Jakes Presents: He-Motions	
8	6	6	6	6	6	TONEX & THE PECULIAR PEOPLE		VERITY/JIVE 53713/ZOMBA		Out The Box	
9	14	10	10	10	10	SHARROND KING		TRU-VINE 4089/OPHIR		Dedicated	
10	8	5	5	5	5	MARTHA MUNIZZI		MARTHA MUNIZZI 0001 [M]		The Best Is Yet To Come	
11	9	14	14	14	14	SOUNDTRACK		MUSIC WORLD/COLUMBIA 90286/SONY MUSIC		The Fighting Temptations	
12	7	9	9	9	9	JOE PACE		INTEGRITY GOSPEL/EPIC 92636/SONY MUSIC		Joe Pace Presents Sunday Morning Service	
13	16	20	20	20	20	BYRON CAGE		GOSPO CENTRIC 70047/ZOMBA [M]		Byron Cage	
14	11	8	8	8	8	JOHN P. KEE		TYSOT/VERITY 58249/ZOMBA [M]		The Color Of Music	
15	15	40	40	40	40	VICKIE WINANS		VERITY 43214/ZOMBA [M]		Bringing It All Together	
16	12	15	15	15	15	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS		BLACKBERRY 1643/MALACO		SoulLink Live	
17	21	17	17	17	17	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)		CRYSTAL ROSE 0974/TASEIS		Unplugged... The Way Church Used To Be	
18	18	19	19	19	19	DOROTHY NORWOOD		MALACO 4533		Stand On The Word	
19	17	18	18	18	18	TWINKIE CLARK		VERITY 62933/ZOMBA		Home Once Again... Live In Detroit	
20	13	12	12	12	12	THE CANTON SPIRITUALS		VERITY 62945/ZOMBA		New Life: Live In Harvey, IL	
21	19	16	16	16	16	MEN OF STANDARD		MUSCLE SHOALS SOUND GOSPEL 8019/MALACO		It's A New Day	
22	23	26	26	26	26	DONNIE MCCLURKIN		VERITY 43199/ZOMBA		Donnie McClurkin... Again	
23	26	30	30	30	30	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR		EMI GOSPEL 76846 [M]		Spirit & Truth	
24	22	24	24	24	24	SMOKIE NORFUL		EMI GOSPEL 95086		Smokie Norful: Limited Edition (EP)	
25	20	23	23	23	23	VARIOUS ARTISTS		INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC		Gotta Have Gospel!	
26	24	11	11	11	11	VICKI YOHE		PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]		I Just Want You	
27	29	22									

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-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 53

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI)/Jones Falls, BMI), CLM/HL, H100 51
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 17
AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 52
ALGO TIENES (C-Rod, ASCAP/Manben, ASCAP/Universal Musica, ASCAP) LT 8
ALONE (Across The Ocean, ASCAP/Walking Commodities Entertainment, BMI) RBH 100
AMAR COMO TE AME (Edimusa, ASCAP/Vander America, BMI) LT 49
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 62
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 36
AWAY FROM THE SUN (Escatawpa, BMI/Songs Of Universal, BMI), HL/WBM, H100 87
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 24

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BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 34
BABY MAMA (James Glasper, SESAC/Richard Getfield, BMI/Michellin Barnwell, BMI/Robert Getfield, BMI/Brock-ett Parson, BMI/Teftosno, BMI) RBH 99
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 51
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, RBH 60
BASTA (Seg Son, BMI) LT 46
BETTER WITH TIME (Songs Of Universal, BMI), Hey You're Hey Music, BMI/Unclue Buddies, SESAC/Phil Jackson Music, ASCAP), HL, RBH 78
BOUNCE BACK (Money Mack, BMI) RBH 90
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 31
BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2X10 Music, ASCAP), HL, RBH 83
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 19; H100 90
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pencakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 20
BREATHE (I. Brasco, ASCAP/Desert Storm, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/N.O.C., ASCAP), HL, H100 83; RBH 36
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 29; RBH 12
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 74
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 38
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 42; RBH 45

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CALL MY NAME (Controvys, ASCAP/Universal, ASCAP), HL, H100 82; RBH 27
CAMINIA YVEN (Mike Santander, BMI) LT 44
CAR WASH (My Twelfth, BMI/Universal-Duchess, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 68
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PoolBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 39
CERTIFIED GANGSTAS (Not Listed) RBH 88
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 48; RBH 13
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 80
COLD (Sugarstar, BMI) H100 97
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 21
COMO TU (Gaira Bay, BMI) LT 5
COMPTON (Six July, BMI/Dollar Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 48
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, ASCAP), HL/WBM, RBH 69
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 26; RBH 18
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 39
CORAZON ENCAENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 42

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DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 60; RBH 17
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 27
DELANTE DE MI (EMI Blackwood, BMI) LT 25
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Teftosno, BMI/Delicious Apple, ASCAP/Jemalex 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 99; RBH 3
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 8; RBH 24
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 39
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 41
DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly, BMI/Carter Boys, ASCAP/EMI April, ASCAP), HL/WBM, RBH 67

DON'T SAY NUTHIN' (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 94
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, RBH 29
DUELE EL AMOR (Gente Normal, ASCAP) LT 13

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ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 15
ESTES DONDE ESTES (WB, ASCAP) LT 30

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FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 33
FALL TO PIECES (Velvet Revolver, ASCAP/Slash & Cash, ASCAP) H100 77
FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 79
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 30
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 10; H100 64
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 43
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 52; RBH 21
FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 81
FOR REAL (Ilozop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 53
FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP/EMI April, ASCAP), HL, RBH 96
FREE (Franne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 93
FREEDOM (Songs Of Universal, BMI/Lavaca Bay, BMI/Annabella Cove, BMI), HL, CS 60
FREK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 50

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GETAWAY CAR (Remann, SESAC/Connotation, BMI/Headman Haase, SESAC/Denoration, SESAC/Warner-Tamerlane, BMI), WBM, CS 43
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP, Warner-Tamerlane, BMI), HL/WBM, CS 5; H100 46
GO DJ (Money Mack, BMI) RBH 32
GOES GOOD WITH BEER (Careers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 57
GOLDEN (Universal, ASCAP/Jetcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 43
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Mara, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 11; RBH 1
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Patton um, BMI) RBH 57
GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Vete Dogg, BMI), HL, RBH 52

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HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 46
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 18; RBH 9
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 48; H100 22
HE GETS THAT FROM ME (J. B. Daniel, ASCAP/Water Bound, ASCAP/Daniel, ASCAP/Copyright Solutions, BMI/Murrah, BMI) CS 33
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 40
HEY YOUNG GIRL (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 63
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 77
HOOD HOP (Jerrrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 75
HOT NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 94; RBH 41
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 18
HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 69; RBH 25

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I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 54
I AM THE WORKING MAN (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 55
I BELIEVE (Gray T, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.I., ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 81
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 64
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 19
IF I COULD ONLY BRING YOU BACK (Sixteen Stars, BMI/Songs Of Darshan, BMI/Curj Magnason, BMI/Harry Fox, BMI) CS 53
IF I WAS YOUR GIRLFRIEND (Not Listed) RBH 66
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 14; F100 73
I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 13; H100 58
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, H100 95
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 Dagg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 -6; RBH 47
I LOVE NASCAR (B.g Yellow Dog, BMI/Sony/ATV Tree, BMI/Tokeo Tunes, BMI), HL, CS 59
IMPOSSIBLE OLVIDARTE (Peermusic III, BMI) LT 38
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 36
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 12; H100 61
I SMOKE, I DRANK (9GwL, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 42
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, H100 98

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 28; RBH 10
JESUS WAS A COUNTRY BOY (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 31
JIMMY CHOO (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Irv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 62
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 66

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KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 88; RBH 34
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 92; RBH 37
LAGRIMAS (Warner-Tamerlane, BMI/WBM, SESAC) LT 18
LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 22
LA PRIMERA CON AGUA (Pacific LC, ASCAP/Maximo Aguirre, BMI) LT 32
LAS AVISPAS (Elyon, BMI) LT 7
LASTIMA ES MI MUJER (Not Listed) LT 11
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/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 27

-L-

LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, H100 67; RBH 26
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 41; RBH 23
LET'S GET IT STARTED (will.i.am, BMI/Jeepee, 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 57; RBH 58
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 44
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 2; H100 37
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 10; RBH 6
LONG SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 56
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 27
THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 42
LOSE MY BREATH (EMI Blackwood, BMI/Christopher Garrett, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 30; RBH 35

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MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 29
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 35
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 3
MIEDO (Vander America, BMI/Fato, ASCAP) LT 2
MIEDO (Vander, ASCAP) LT 45
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 19
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wiken, ASCAP), HL, CS 17; H100 74
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 50
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Harmony Smurf, BMI/Lel-low, ASCAP/U.R. IV, ASCAP), HL, H100 7; RBH 8
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 13
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

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NADA VALGO SIN TU AMOR (Peermusic III, BMI/Cameleon, BMI) LT 1
NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 40
NASTY GIRL (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 93
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 47; RBH 16
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 12
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizlo, BMI) H100 32; RBH 11
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Destin, ASCAP/Brr...), ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 35
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 16; H100 72
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 47
NO TIENE LA CULPA EL INDIIO (TN Ediciones, BMI) LT 47

NOVEMBER (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 45

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OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 100
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 85
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 10
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 25
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 89
ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Minx Music, ASCAP), HL, H100 23
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzbulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 54; RBH 40

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PARA SOBREVIVIR (Ser-Ca, BMI) LT 34
PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 32
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 6
PIQUETES DE HORMIGA (Promosongs, BMI) LT 28
POBRE DIABLA (Crown P, BMI) LT 48
PREFIERO PARTIR (Crisma, SESAC) LT 31
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E D Duz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI), HL, RBH 95
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 97
PUR YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 28

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QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 9
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 6

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RADIO (Gimme Some Hot Sauce, ASCAP/Script Squad Music, ASCAP/Im Him Music, ASCAP/Tricycle Songs, ASCAP) RBH 82
REAL BIG (Money Mack, BMI) RBH 59
REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI), WBM, RBH 49
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 55
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwriters, BMI), HL/WBM, CS 58
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 15

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SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, H100 91
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 26
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 Cf 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/Sfrane Minor, BMI), CLM/HL, CS 6; H100 43
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 5
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 16
SI PUDIERA (Ser-Ca, BMI) LT 37
SLUTHER (Velvet Revolver, ASCAP/Slash & Cash, ASCAP) H100 86
SLOW MOTION (Money Mack, BMI) H100 12; RBH 14
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 78
SO FLY (Marco Cardenas, ASCAP/Dan el Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 61
SOMBRA LOCA (Lusafrika, BMI/SGAE, BMI) LT 19
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantlayer, ASCAP) CS 23
SOMEBODY (WB, ASCAP/Graviton, SESAC), WBM, H100 99
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 76
SON DE AMORES (WB, ASCAP) LT 4
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 44; RBH 15
SO SEXY (CHAPTER II) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP), WBM, RBH 72
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Arrogon Songs, ASCAP/DJ Irv, BMI), HL, H100 56
SOY TU MUJER (C.K. Joints, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 21
STAYS IN MEXICO (Tokeo Tunes, BMI), HL, CS 9; H100 55
STILL IN LOVE (Ailarose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 96; RBH 44
STORM (Miss Bessie, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 79
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP),

WBM, CS 3; H100 36
SUNSHINE (Lucky, BMI/My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 3; RBH 7

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TAKE ME HOME (Remynisce Music, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP), HL/WBM, RBH 73
TAKE ME OUT (Universal-Island, PRS), HL, H100 70
TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI), HL, RBH 65
TE NECESITO JUNTO A MI (Tequila Deep, BMI/Blue Deep, BMI) LT 35
TE PERDONE UNA VEZ (Garmex, BMI) LT 24
THAT'S COOL (Wrensong, ASCAP/Lugraccia, ASCAP/Reynsong, 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 11; H100 59
THIEF'S THEME (Iron Butterfly, BMI/Ten East, BMI/Cotillion, BMI/Warner-Tamerlane, BMI/Jill Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WBM, RBH 98
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 33
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 24
TILT YA HEAD BACK (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Burnin Bush, ASCAP/Warner-Tamerlane, BMI/Publishing Designee Of Todd Mayfield, BMI) H100 75
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 7; H100 49
TRIP AROUND THE SUN (Mighty Nice, BMI/Al Ander-sons, BMI/Bluewater, BMI/Brutlones, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 36
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 20
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sillis, ASCAP/EMI, PRS/Spragga Benz, BMI/K Lyttle, ASCAP), HL, H100 15; RBH 50

-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 70
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantlayer, ASCAP), HL, CS 46
U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 63; RBH 20
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 56
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 39; RBH 22

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 14
VIBRATE (Zomba, ASCAP/Kumbaya, ASCAP/Shedogs, ASCAP/DLO, ASCAP/Le Vegas, ASCAP/EMI April, ASCAP), HL/WBM, RBH 86
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 41
VUELVE CONMIGO (EMI April, ASCAP) LT 23

-W-

Solo Or With Trio, Beyoncé Still Going Strong

Beyoncé, Kelly Rowland and Michelle Williams are back together as **Destiny's Child**, as the trio continues its hit-making ways. The act's "Lose My Breath" is the Hot Shot Debut on The Billboard Hot 100 (No. 30) and Hot R&B/Hip-Hop Singles & Tracks (No. 35).

The song's entry on the R&B chart ties Usher's "Burn" for the highest debut this year. Beyoncé has now provided vocals on the only two female-led tracks to debut at No. 35 or higher on that list since the beginning of 2000. Her recording with **Jay-Z**, "Crazy in Love," holds this decade's mark for the top debut, with a No. 26 entry in May 2003.

The title track (and fifth charting song) from Beyoncé's solo set also continues to climb. "Dangerously in Love" reaches a new peak on R&B/Hip-Hop Singles & Tracks at No. 17 while jumping 76-60 in its second week on the Hot 100.

While it was never serviced as a single to radio, "Dangerously" researched strongly at several radio outlets, and its success story spread at various formats.

'GOODIES' GOT IT: Ciara's "Goodies" holds at No. 1 for a third week atop The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, as it widens its lead on both lists.

On the Hot 100 Airplay chart, "Goodies" becomes the 10th song to bypass 150 million listener impressions in a single week, with 152.6 million. The record currently stands at 172.7 million, held by "Yeah!" from Usher Featuring Ludacris & Lil Jon.

HIGHS AND LOWS: "1985" by Bowling for Soup stays at No. 1 on Hot Digital Tracks and becomes the second single in the 15-month history of the chart to surpass 20,000 downloads in a single week. With 20,500 paid downloads, "1985" is only behind Usher's "Yeah!," which moved 27,000 tracks in the July 10 issue.

Farther down the Digital Tracks chart, Steriogram's "Walkie Talkie Man" debuts at No. 31 with 4,500 downloads. The song by the New Zealand band is featured in the new commercial for Apple Computer's iTunes and iPod. With only 24 detections on 10 monitored stations, exposure from the Apple spots is certainly the driving force behind the song's sales surge.

While the top of the Digital Tracks chart is seeing record highs, the No. 1 slot on the Hot 100 Singles Sales

chart hits an all-time low. "Dreams" by **Diana DeGarmo** moves 3-1, though the single's units fall 15% to 2,800 pieces sold. But the song still receives a bullet since it is spending its first week at No. 1.

"Dreams" is the first single to rest at No. 1 with fewer than 3,000 units in that chart's history. The prior low-water mark belonged to 'N Sync Featuring Nelly's "Girlfriend," which moved 3,500 units for the chart dated July 6, 2002.

To illustrate the disparity between digital and physical single sales, the 2,800 units DeGarmo's single sold would not be enough to place a title on the 50-position Hot Digital Tracks list.

CHESNEY'S 'WOMAN': For the second time since the single bowed on Hot Country Singles & Tracks in the Sept. 4 issue, **Kenny Chesney's** "The Woman With You" turns in solid airplay additions at the greatest number of stations, logging on least six first-time spins at 30 of our 122 monitored signals.

Up 525 detections, Chesney's "Woman" shoots 27-22 with the chart's biggest increase. In the

Sept. 11 *Billboard*, Chesney's song took the top new airplay prize with at least six first-time plays at 29 stations. (Six spins are required to be considered new airplay for a song.)

WYNK Baton Rouge, La., is the weekly airplay leader with 45 detections, while **WKHX** Atlanta is the top audience contributor with approximately 756,000 listener impressions from 28 detections. Spins are detected at 112 monitored signals, giving

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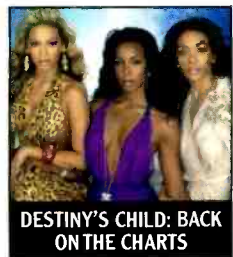


"Woman" the added distinction of being the chart's highest-ranking title with airplay at the least number of stations. With four chart weeks under its belt, Chesney's song is the youngest title in the top 30 and should achieve Airpower status next issue.

WORLDS COLLIDE: On the heels of announcing their upcoming tour, **Jay-Z** and **R. Kelly** chart "Don't Let Me Die" at No. 67 on Hot R&B/Hip-Hop Singles & Tracks.

The newly recorded track will be featured on "The Best of Both Worlds: Unfinished Business," a reissue of the artists' joint 2002 release that is slated to hit retail Oct. 26.

"Die" and another new track, "The Return," premiered Sept. 10 on **WQHT** New York. With just five days of airplay, "Die" garners 5.3 million in audience at R&B/hip-hop outlets.



DESTINY'S CHILD: BACK ON THE CHARTS

HitPredictor™		MONITOR		DATA PROVIDED BY PROMOSQUAD	
MAINSTREAM TOP 40					
★	SIMPLE PLAN	78.8	★	JEFF TIMMONS	72.6
	Welcome To My Life LAVA			Whisper That Way SLG	
★	THREE DAYS GRACE	75.2			
	Just Like You ZOMBA				
1	LINKIN PARK	81.9	1	KEITH URBAN	99.7
	Breaking The Habit WARNER BROS.			You'll Think Of Me CAPITOL	
2	SWITCHFOOT	77.1	2	MARTINA MCBRIDE	98.7
	Dare You To Move COLUMBIA			In My Daughter's Eyes RCA	
3	NELLY & CHRISTINA AGUILERA	74.8	3	CLAY AIKEN	89.5
	Tilt Ya Head Back UMRG			I Will Carry You RMG	
4	THE KILLERS	74.7	4	KELLY CLARKSON	84.5
	Somebody Told Me IDJMG			Breakaway HOLLYWOOD	
5	CROSSFADE	74.1	5	MAROON5	77.5
	Cold COLUMBIA			She Will Be Loved RMG	
6	BOWLING FOR SOUP	71.4	6	ELTON JOHN	76.5
	1985 ZOMBA			Answer In The Sky UMRG	
7	ASHLEE SIMPSON	70.7	7	DIANA KRALL	76.4
	Shadow GEFFEN			Narrow Daylight VERVE	
8	KELLY CLARKSON	69.9	8	SHERYL CROW	75.8
	Breakaway HOLLYWOOD			Light In Your Eyes INTERSCOPE	
ADULT TOP 40					
NO NEW SONGS SHOWED					
TOP 10 CALLOUT POTENTIAL THIS WEEK					
1	SARAH MCLACHLAN	88.7	1	SUM 41	79.1
	World On Fire RMG			We're All To Blame IDJMG	
2	AVION	78.1	2	CROSSFADE	76.6
	Seven Days Without You CONSOLE			Cold COLUMBIA	
3	JEREMY CAMP	77.2	3	HOOBASTANK	72.2
	Right Here EMC			Same Direction IDJMG	
4	LINKIN PARK	76.0	4	NEW FOUND GLORY	70.2
	Breaking The Habit WARNER BROS.			Failure Is Not Flattering GEFFEN	
5	BOWLING FOR SOUP	73.9	5	SHINEDOWN	69.8
	1985 ZOMBA			Simple Man ATLANTIC	
6	SEETHER	73.8	6	THE EXPLOSION	69.6
	Broken WIND-UP			Here I Am VIRGIN	
7	SWITCHFOOT	72.5	7	MODEST MOUSE	67.9
	Dare You To Move COLUMBIA			Ocean Breathes Salty EPIC	
8	JOHN MAYER	71.0	8	GODSMACK	66.4
	Daughters COLUMBIA			Touche URMG	
MODERN ROCK					
NO NEW SONGS SHOWED					
TOP 10 CALLOUT POTENTIAL THIS WEEK					
1	SUM 41	79.1	1	SUM 41	79.1
	We're All To Blame IDJMG			We're All To Blame IDJMG	
2	CROSSFADE	76.6	2	CROSSFADE	76.6
	Cold COLUMBIA			Cold COLUMBIA	
3	HOOBASTANK	72.2	3	HOOBASTANK	72.2
	Same Direction IDJMG			Same Direction IDJMG	
4	NEW FOUND GLORY	70.2	4	NEW FOUND GLORY	70.2
	Failure Is Not Flattering GEFFEN			Failure Is Not Flattering GEFFEN	
5	SHINEDOWN	69.8	5	SHINEDOWN	69.8
	Simple Man ATLANTIC			Simple Man ATLANTIC	
6	THE EXPLOSION	69.6	6	THE EXPLOSION	69.6
	Here I Am VIRGIN			Here I Am VIRGIN	
7	MODEST MOUSE	67.9	7	MODEST MOUSE	67.9
	Ocean Breathes Salty EPIC			Ocean Breathes Salty EPIC	
8	GODSMACK	66.4	8	GODSMACK	66.4
	Touche URMG			Touche URMG	

Songs are listed online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004. Promosquad is a trademark of Think Fast LLC.

SEPT. 25 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	NUMBER 1	Pieces Of Me	5 Wks At No. 1
				ASHLEE SIMPSON (GEFFEN)	
2	2	12	★	She Will Be Loved	★
				MAROON5 (COLUMBIA)	
3	3	12	★	My Happy Ending	★
				AVRIL LAVIGNE (RCA/RMG)	
4	5	12	★	Let's Get It Started	★
				BLACK EYED PEAS (A&M/INTERSCOPE)	
5	4	21	★	Leave (Get Out)	★
				JOJO (IDA FAMILY/BLACKGROUND/UMRG)	
6	8	8	★	Sunshine	★
				LIL' FIP FEAT. LEA (ISUCKA/FREE/COLUMBIA)	
7	9	11	★	On The Way Down	★
				RYAN CABRERA (E.V.L.A./ATLANTIC)	
8	6	21	★	Dip It Low	★
				CHRISTINA MILIAN (ISLAND/IDJMG)	
9	11	10	★	I Like That	★
				HOUSTON FEAT. CH'NGY, NATE DOGG & 1-20 (CAPITOL)	
10	7	14	★	Move Ya Body	★
				NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)	
11	15	5	★	Goodies	★
				CIARA FEAT. PETEY PABLO (ISHO NUT-MUSIC/LINEAFACE/ZOMBA)	
12	13	17	★	If I Ain't Got You	★
				ALICIA KEYS (J/RMG)	
13	10	15	★	Turn Me On	★
				KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	
14	12	9	★	My Place	★
				NELLY FEAT. JAH'EM (DEERTR/VO REEL/UMRG)	
15	17	7	★	Breaking The Habit	★
				LINKIN PARK (WARNER BROS.)	
16	14	28	★	The Reason	★
				HOOBASTANK (ISLAND/IDJMG)	
17	18	15	★	One Thing	★
				FINGER ELEVEN (WIND-UP)	
18	21	11	★	Lean Back	★
				TERROR SQUAD (SRC/UNIVERSAL/UMRG)	
19	16	16	★	Slow Motion	★
				JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)	
20	22	6	★	Breakaway	★
				KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	

SEPT. 25 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	NUMBER 1	She Will Be Loved	1 Wk At No. 1
				MAROON5 (COLUMBIA)	
2	1	31	★	The Reason	★
				HOOBASTANK (ISLAND/IDJMG)	
3	2	26	★	Heaven	★
				LOS LONELY BOYS (OR/EPIC)	
4	4	19	★	Accidentally In Love	★
				COUNTING CROWS (DREAMWORKS/GEFFEN)	
5	5	19	★	One Thing	★
				FINGER ELEVEN (WIND-UP)	
6	6	35	★	This Love	★
				MAROON5 (COLUMBIA)	
7	8	7	★	Pieces Of Me	★
				ASHLEE SIMPSON (GEFFEN)	
8	7	31	★	Away From The Sun	★
				3000RS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
9	9	26	★	I Don't Want To	★
				GAVIN DEGRAW (J/RMG)	
10	10	24	★	Meant To Live	★
				SWITCHFOOT (RED INK/COLUMBIA)	
11	11	8	★	My Happy Ending	★
				AVRIL LAVIGNE (RCA/RMG)	
12	12	15	★	Feelin' Way Too Damn Good	★
				NICKELBACK (ROADRUNNER/IDJMG)	
13	13	33	★	Someday	★
				NICKELBACK (ROADRUNNER/IDJMG)	
14	14	22	★	Love Song	★
				311 (MAVERICK/VOLCANO/ZOMBA)	
15	16	8	★	1985	★
				BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
16	17	8	★	World On Fire	★
				SARAH MCLACHLAN (ARISTA/RMG)	
17	20	4	★	Daughters	★
				JOHN MAYER (AWARE/COLUMBIA)	
18	19	6	★	On The Way Down	★
				RYAN CABRERA (E.V.L.A./ATLANTIC)	
19	18	11	★	Broken	★
				SEETHER FEAT. AMY LEE (WIND-UP)	
20	15	15	★	Ordinary	★
				TRAIN (COLUMBIA)	

SEPT. 25 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	35	NUMBER 1	This One's For The Girls	9 Wks At No. 1
				MARTINA MCBRIDE (RCA NASHVILLE)	
2	1	39	★	100 Years	★
				FIVE FOR FIGHTING (AWARE/COLUMBIA)	
3	5	14	★	Heaven	★
				LOS LONELY BOYS (OR/EPIC)	
4	3	55	★	White Flag	★
				DIDO (ARISTA/RMG)	
5	6	23	★	This Love	★
				MAROON5 (COLUMBIA)	
6	8	31	★	Love's Divine	★
				SEAL (WARNER BROS.)	
7	4	50	★	The First Cut Is The Deepest	★
				SHERYL CROW (A&M/INTERSCOPE)	
8	7	47	★	Ain't No Mountain High Enough	★
				MICHAEL McDONALD (MOTOWN/UMRG)	
9	9	24	★	8th World Wonder	★
				KIMBERLEY LOCKE (CURB)	
10	10	80	★	Drift Away	★
				UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	
11	11	73	★	Forever And For Always	★
				SHANIA TWAIN (MERCURY/IDJMG)	
12	13	71	★	Unwell	★
				MATCHBOX TWENTY (ATLANTIC)	
13	15	17	★	You'll Think Of Me	★
				KEITH URBAN (CAPITOL)	
14	12	20	★	Here With Me	★
				MERCYME (INO/CURB)	
15	14	28	★	Just For You	★
				LIONEL RICHIE (ISLAND/IDJMG)	
16	16	7	★	Remember When It Rained	★
				JOSH GROBAN (143/REPRISE)	
17	18	13	★	Last Thing On My Mind	★
				LEANN RIMES & RONAN KEATING (CURB)	
18	17	25	★	Summer Breeze	★
				SEALS AND CROFTS (WARNER BROS.)	
19	20	12	★	The Reason	★
				HOOBASTANK (ISLAND/ID	

SACD

Continued from page 6

Rob Saslow, VP of marketing for audio-ophile label Telarc, says, "During 2003, we had a sharp increase in software sales—meaning a sharp increase in retail support." He cites certain Tower locations, Best Buy and "to some degree" Circuit City and Borders Books and Music as being supportive of the format.

"This year," Saslow adds, "we've seen Trans World and Musicland jump on board a little bit."

SACD launched five years ago. But David Walstra, Dutch-based director of the Sony Super Audio CD Business Centre Europe, says the real takeoff was three years ago. That was when Sony and Philips introduced the hybrid SACD, which is readable on CD players as well as SACD units.

Sales of SACD players are now close to 10 million, according to Walstra.

Sony and Philips continue to incor-

porate SACD capabilities in more models. Walstra predicts that by the end of 2005, all CD players sold from the two companies and many licensees of the technology will have SACD capabilities.

"But for this to work, we need discs to play with these players," Walstra says. "The key to the success of SACD lies in the hands of the major companies, whose support will make it a success. We need to see a continuous stream of releases."

Universal is the most aggressive of the majors, with a steady flow of releases in all music genres. The other majors only occasionally release titles on SACD, except Warner Music, which supports DVD-A.

"It takes a long time for record companies to adopt new formats," says Walstra, who sees encouragement in recalling the growth pattern for CDs.

"It took seven years for the CD to achieve a 10% penetration. In three years, depending on the country, we achieved a 1% or 2% market share [with SACD]."

HMV Japan president Paul Dezelsky says, "We are seeing a build in SACD sales over recent months, but it remains relatively small. There is a long way to set the format into the mainstream—current customers are typically older, and the catalog is quite limited. Sales are concentrated in jazz and classical genres."

COMPETITOR ON THE WAY

Already struggling, the SACD is on the verge of facing another challenge, with the arrival in October of the Dual-Disc, a two-sided CD/DVD hybrid with

support from all of the majors and the multi-label 5.1 Entertainment Group.

But the imminent launch of Dual-Disc does not spell the demise of SACD, executives assert.

"We're satisfied with the growth of SACD," says Larry Kenswil, president of U.S.-based Universal Music Group eLabs. "Certainly, different parts of the world have had more success than other parts. Obviously, we'll focus on where the best results are. We're going to continue to release Super Audio CDs this year, so [DualDisc] does not mean the end of that."

SACD, Walstra says, benefits from a complete infrastructure, from mastering studios to manufacturing facilities. "It took five years to build this infrastructure, but it is now available," he says.

Further, he notes, "SACD is still the only media that cannot be pirated industrially."

Proponents of SACD admit that the weak point is retail, and a lot of effort is put into what Walstra calls "educating and training retailers."

In the United Kingdom, Sony and Philips worked with Universal and HMV to improve the visibility of the format in stores.

In Germany, Sony and Philips have picked 150 outlets and trained at least one employee in each store to be "the SACD ambassador." Similar schemes will be rolled out in other European countries.

Listening posts have also been used as a promotional tool, but Walstra says they present problems in some locations where SACD stations with surround

sound compete with the store's public-address system.

Rodolphe Buet, director of music and video for FNAC, says the chain's support of the format stems from an analysis of the market. "We've noticed that never has the market been performing so well than in periods when there were multiple formats—such as CD, cassettes and vinyl—selling at the same time," he says.

Buet admits that the limited repertoire and a lack of communication among hardware manufacturers are hindering the development of SACD. "Labels and manufacturers need to make more noise," he says.

De Clippeloir says, "There are some very encouraging signs—artists are really into it." He notes that Pete Townshend, Mark Knopfler and Elton John are SACD converts.

Townshend supervised the 5.1 remix

of the Who's 1969 rock opera, "Tommy." Rereleased last year on SACD, it has shipped more than 70,000 units, according to de Clippeloir.

Other high-profile SACD releases include ABKCO Records' 2002 Rolling Stones Remastered series of 2-channel hybrid discs and Columbia/Legacy's 2003 collection of 15 Bob Dylan titles, five of which feature a surround-sound remix.

Additionally, the hybrid SACD of Pink Floyd's "The Dark Side of the Moon" (Capitol), featuring a multichannel remix by James Guthrie, has shifted about 265,000 units in the United States since its 2003 release, according to Mark Spenner, director of sales development for EMI Music Marketing.

Additional reporting by Steve McClure in Tokyo and Christopher Walsh in New York.

Simpson

Continued from page 5

according to Nielsen SoundScan.

Similarly, Ashlee's recording process was chronicled for an MTV series, and "Autobiography" debuted at No. 1 on The Billboard 200 with opening-week sales of 398,000 copies. Ashlee and Jessica have also secured multiple endorsement deals. Additionally, Jessica has her own bath and beauty line, Dessert.

Cabrera, Ashlee's former boyfriend, appeared on her MTV show. He debuted at No. 8 this summer on The Billboard 200 with "Take It All Away."

Some industry insiders question whether Simpson can break an act without TV. But Schur says, "People say that [the success] has come from the TV shows and the endorsements, but what Joe understands is that the music has to be there first. It's incredible to have your artist on TV every day, but if the music wasn't fantastic, it wasn't going to float the boat. Joe doesn't miss a beat. He does everything he needs to do."

And Simpson expects his acts to do the same. While he says he will sign artists with mainstream appeal—he is next looking at signing a Latin male group—the unifying factor for acts on JT Records will be a shared work ethic and spirit.

"I don't want to represent anyone who doesn't have a great heart," Simpson says. "They aren't going to be divas, they're not full of themselves. They're great kids. They're nice. That's who JT Records is as far as artists go. I'm set on trying to bring that back to the business."

FOR THE RECORD

The story "What's on the Market" in the Sept. 18 "Luxury Homes" special report should have said that former Sony Latin president Oscar Llord currently owns Extreme Studios in Miami.

Yahoo

Continued from page 5

pany intends to pursue before the end of the year.

MusicMatch, which does not disclose financials, claims 225,000 paying subscribers for its premium radio service and MusicMatch On Demand.

Goldberg says that the ways in which Yahoo and MusicMatch's music functions will be integrated are still under discussion.

Yahoo enters a crowded digital music market that already includes

competition from Internet/technology companies AOL, Apple, Microsoft/MSN, RealNetworks and Sony.

David Card, analyst with Jupiter Research, lauds Yahoo's move to diversify its music revenue streams across four prongs: ad-supported radio/video, on-demand downloads and subscriptions and e-commerce.

Card says Yahoo is increasing the value of its overall service as an Internet portal, much like Microsoft/MSN's strategy to "give its technology platform more muscle" through the recent launch of its download service.

Phil Leigh, president of analyst group Inside Digital Media, says the quality of the MusicMatch Jukebox

B-52's

Continued from page 5

"Paperback Writer" came to Moore during a "weird karma moment" while he was playing the original version. He says he kept hearing "Roam" by the B-52's in his head.

The ad arrives at a pivotal time for the B-52's, who are recording a new dance-rock album after parting ways with Reprise/Warner Bros.

"We saw it as a great opportunity,"

B-52's member Keith Strickland says. "We all thought it was an interesting concept. So, we went into the studio with Nile [Rodgers] and had some fun."

B-52's co-managers Martin Kirkup and Steve Jensen are in talks with Web sites about download opportunities for "Paperback Writer."

Although there is no question that the exposure keeps the sound of the B-52's out there, "our immediate objective with this ad is not to get the band a label deal," Kirkup says. "They're busy touring and recording a new album. The rest will follow."

Judiciary

Continued from page 6

ed material—portability and exemptions for certain anti-circumvention efforts he characterizes as legitimate—Boucher has become the champion of the Internet and high-tech industry on the committee.

Northern Virginia—near the coast and near D.C.—has a formidable high-tech corridor. This is not so in Boucher's home district, a largely rural and mountainous area at the southwest tip of the state. He has brought several high-tech companies to his district, and says he has plans for more.

Boucher's challenger has never held elective office. He is stressing conservative family values and an end to a high poverty and unemployment rate, according to his campaign Web site. He is an opponent of outsourcing jobs. He also says he'll use his NASCAR connections to boost economic development and tourism in the area.

"Will the southwest Virginia voter go for the high-tech/Internet guy or the NASCAR guy?" an industry lobbyist wonders. "It will be interesting to see how that plays out."

F. James Sensenbrenner Jr., R-Wisc., currently chairs the Judiciary committee. Should the Democrats this fall win the 12 seats needed to become the majority party in the House, John Conyers Jr. of Michigan would take

software could eventually leverage Yahoo's market share in the digital download market.

"Today, digital music is more about transferring your existing CD collection to the computer than it is about buying tracks legally off the Internet," he says. "But when more people start buying tracks, if you already trust the Yahoo brand, the free MusicMatch software becomes a [lure]."

While Apple Computer's iTunes remains No. 1 in the digital download market, the No. 2 spot is still up for grabs for such players as Napster and Real Networks.

The MusicMatch Music Store, which launched last year, offers a la

carte purchasing of more than 700,000 tracks. Leigh estimates that the MusicMatch Music Store sells between 1.5 million and 2 million downloads per month and generates \$50 million in revenue per year.

Jupiter Research predicts the download market should reach \$803 million in 2009, compared with \$158 million in 2004, while money from music subscriptions will grow to \$890 million in 2009 from \$113 million this year.

"There are different business models that can succeed; it's not a winner-take-all market," Card says. "It's entertainment, so you can customize for different audiences."

back the chair he held previously.

At 77, Conyers is the second-oldest member of the House and an outspoken advocate of musicians, particularly jazz artists. And while he sides with the record industry on copyright issues, he's not averse to nipping heels if he feels industry agendas don't include artist-fair components.

If the Dems take the majority, Howard Berman of California, another record and movie industry champion who also looks out for artists' concerns, would become chair of Judiciary's intellectual property subcommittee. He would replace Rep. Lamar Smith, R-Texas.

Neither Sensenbrenner nor Smith face serious challenges.

According to the Center for Respon-

sible Politics, Berman is the top House recipient of campaign contributions from the industry sector labeled "TV/music/movies," with \$134,500 as of August. He is also the top recipient of the "recorded-music production" sector, with \$40,750. That sector comprises record companies, performing rights groups, artist managers and the Recording Industry Assn. of America.

Boucher's main contributors are utilities, industrial unions and high tech-Internet industries. The TV/music/movies sector has contributed \$16,500 to his campaign.

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Dance

Continued from page 1

attention and club play, and some are generating healthy sales.

Franz Ferdinand's self-titled Domino/Epic disc, released in April, has sold 512,000 copies, according to Nielsen SoundScan, and the Killers' "Hot Fuss" (Island), issued in June, has moved 274,000.

Also making inroads at retail are Scissor Sisters' self-titled debut (Universal) and !!!'s sophomore disc, "Louden Up Now" (Touch & Go). "Scissor Sisters" bowed in July and has sold 66,000 units, while "Louden Up Now," which streeted in June, has shifted 21,000.

Other acts—Radio 4, Action Action, Spalding Rockwell, Bloc Party, Beep Beep and Morel—are gaining momentum.

Also figuring into the current mix are Duran Duran and Depeche Mode—two groundbreaking acts from the '80s that greatly influenced today's dance-rock bands. Epic is releasing the re-formed Duran Duran's new album, "Astronaut," Oct. 12, while Reprise will issue a Depeche Mode remix project, "Remixes 81-04," Oct. 26.

The interest in sounds from the '80s is emerging amid numerous other developments. Among them are Marilyn Manson's cover of Depeche Mode's "Personal Jesus," which is currently being delivered to modern rock radio. The B-52's are recording a new dance-rock album. And No Doubt scored last year with a cover of Talk Talk's '80s new wave hit "It's My Life."

Now, No Doubt frontwoman Gwen Stefani is gearing up for the Nov. 23 release of her solo debut; the as-yet-untitled Interscope album is preceded by dance-rock single "What You Waiting For."

'AN EXCITING TIME'

Universal Records president Monte Lipman isn't sure if what's happening is completely new. "It's the same thing that happened in the '80s with the British invasion of rock music," he notes. "And when you think about it, what was referred to as 'modern rock' or 'alternative radio' was, in a lot of cases, synonymous with dance music."

Still, Duran Duran keyboardist Nick Rhodes finds this new wave of acts exciting—primarily because "they're real bands, which we didn't see much of in the producer-driven '90s. And while these new bands have clearly been influenced by some of the '80s music, they've each got their own sound."

Such words are music to the ears of Kathleen Hanna, one-third of Le Tigre, whose third album (and first for Strummer/Universal), "This Island," streets Oct. 19.

"This is an exciting time for us," she says. "Our label was telling us that we weren't rock enough for the rock world and not dance enough for dance. But now we're amongst other bands doing similar things."

Shears notes that before grunge exploded, "you could always dance to rock music—without necessarily headbanging or moshing." Historically, he adds, rock music has always been made for people to dance to.

Richard Morel, who records as Morel, says today's music is appealing to those who were listening to bands like New Order and Duran Duran in the '80s, as well as to a much younger generation.

In both cases, Morel believes that people are responding to a certain "swagger and distortion" inherent in the music of today's acts.

Morel's second album for Yoshitoshi Recordings, "Lucky Strike" (due Oct. 19), draws inspiration from the glam-rock side of David Bowie and T. Rex, as well as New Order's synth-pop sensibility.

DJ/producer Jason Nevins has been championing a dance-rock hybrid for nearly two years. His remixes—for Madonna, Duran Duran, Nelly, Aerosmith and others—are steeped in rock elements. In fact, his "bootleg remix" of Nelly's "Work It" referenced AC/DC's "Back in Black."

Earlier this year, Nevins' "I'm the Main Man"—which sampled T. Rex's "Telegram Sam"—was featured in Coors' U.K. ad campaign for its Fine Lite Beer (*Billboard*, Jan. 10).

The dance-rock jam is included on the artist's full-length album, "Jason Nevins Presents the Funk Rocker," which Tommy Boy will release in January.

"I certainly didn't invent this sound, but I've been using guitars and rock elements in my productions and remixes for a while now," Nevins notes. "In this sense, I've always bucked the system, always preferring to go against the grain."

Ditto for Mercury Prize-winning Franz Ferdinand, whose lead vocalist/guitarist Alexander Kapranos says that the band has always eschewed the rigidity of musical genres.

"We'd go to a club and dance to house music or electro or whatever," he offers. "Then, we'd go to see a band and come back [home] and listen to our own records. We enjoy all these things. Why can't we take all these influences and combine them to make something we enjoy?"

Apparently, others were wondering the same thing. Which helps to explain why such artists are part of a larger, and growing, scene—a musically feisty movement that is being championed by such modern rock outlets as KITS San Francisco and KNRK Portland, Ore.

The support is clear on the *Billboard* charts, where the Killers'



Franz Ferdinand

KEY DANCE-ROCK TITLES

Franz Ferdinand, "Franz Ferdinand," Domino/Epic
!!! (Chk Chk Chk), "Louden Up Now," Touch & Go
The Killers, "Hot Fuss," Island
Scissor Sisters, "Scissor Sisters," Universal
Beep Beep, "Business Casual," Saddle Creek
Radio 4, "Stealing of a Nation," Astralwerks
Action Action, "Don't Cut Your Fabric to This Year's Fashion," Victory
The Prodigy, "Always Outnumbered, Never Outgunned,"
 XL Recordings/Maverick
The Faint, "Wet From Birth," Saddle Creek
Bloc Party, "Bloc Party EP," Dim Mak

UPCOMING RELEASES

Spalding Rockwell, "Kate," Defend Music, Sept. 21
Interpol, "Antics," Matador, Sept. 28
Duran Duran, "Astronaut," Epic, Oct. 12
Le Tigre, "This Island," Strummer/Universal, Oct. 19
Morel, "Lucky Strike," Yoshitoshi Recordings, Oct. 19
UNKLE, "Never, Never, Land," Global Underground, Oct. 26

"Somebody Told Me" holds at No. 3 on the Modern Rock list for a second week, while bubbling under on Hot Dance Club Play.

Franz Ferdinand's "Take Me Out" also peaked at No. 3 on the Modern Rock chart.

Scissor Sisters' "Take Your Mama" is a top 30 hit on adult top 40, modern AC and triple-A. The Elton John-hued track has just been delivered to mainstream top 40 radio.

While KITS assistant PD/music director Aaron Axelsen says it's an exciting time to be programming modern rock, he also notes that it's important not to get carried away with any of the trends the format has experienced during the last 10 years.

"Whether it has been punk, electronica or nü-metal—and now indie dance-punk, post-punk or however you classify it—it's all very congruent with the forefathers of this format," he says.

For Axelsen, this means acts like the Ramones, Depeche Mode, New Order and the Smiths.

SHARING ONCE AGAIN

Still, it's notable that rock radio formats—and not dance stations—are championing this new sound.

Looking back, there was a point when the mainstream and modern rock formats shared acts with dance clubs.

Prior to the advent of the Modern Rock chart in 1988, many acts reached both the Mainstream Rock and Club Play charts. These included Blondie, Culture Club, Duran Duran, Go-Go's, Billy Idol, INXS, the Rolling Stones and Talking Heads.

After the Modern Rock tally bowed, acts continued to cross between that chart and the Club Play listing. The B-52's, the Cure, Depeche Mode, Erasure, Nine Inch Nails, Siouxsie & the Banshees, U2 and others comfortably mingled on both charts.

However, since the mid- to late '90s, when darker, more aggressive groups like Korn, Limp Bizkit and Linkin Park began to dominate modern rock, fewer acts crossed over to dancefloors.

While there have been exceptions—including hits from Moby, No Doubt, U2, Depeche Mode and Filter—no act consistently criss-crossed between the two arenas.

"In the '60s, '70s and '80s, rock music had a strong dance element," Killers lead singer/keyboardist Brandon Flowers says. "Then, in the '90s, it got too aggressive and macho for its own good."

That decade began with grunge music, which begat rap-rock, which begat nü-metal.

Now, it has shifted to a more new wave sound. "You would definitely hear Talking Heads or Blondie in any type of club [years ago]," says Susan Busch, director of radio promotion at Sub Pop Records. "Now that you're hearing Franz Ferdinand, the Postal Service and the Killers on the radio, it makes more sense to hear this music in clubs—rather than a song by Mudvayne."

At the end of the day, she says, it's all cyclical.

Rich McLaughlin, a format manager at Sirius Satellite, finds truth in this, but he also believes that current dance-rock is resonating with people "because of what's going on in the world today—particularly politically."

This is something on the minds of numerous artists interviewed for this story. "It must have something to do with the political charge that's in the air," says Jacob Thiele, keyboardist for the Faint. "There's a shift, and people just want music to be more upbeat and fun again."

According to McLaughlin, Franz Ferdinand and the Killers are the two most-requested acts on the two Sirius stations for which he is responsible (Alt Nation and Left of Center).

Such acts are great for retail, says Richard Bridge, Virgin Entertainment Group's music product manager for dance and singles. "Because these acts are blurring the line between indie rock and dance, fans are buying music for music's sake," he notes. "They're basing their purchase on quality, not some preconceived idea of what it should sound like."

Los Angeles-based club DJ/promoter Paul V. believes it's much simpler than that: "People's tastes are much broader today. You can dig Beyoncé, Marilyn Manson and the Killers."

IFPI

Continued from page 1

to run until the end of 2005, says the board's choice of Kennedy to replace him was "more than unanimous."

"He's just the right person," he adds.

UMI chairman/CEO Jorgen Larsen says Berman's succession plan has been discussed by the board for awhile, but

around April, Kennedy's name began to circulate among IFPI members.

"When John left UMI, he had plans about what he wanted to do, but we had conversations with him and asked him if he was interested. It appeared that he was prepared to take the job," Larsen says. "We're all very pleased."

Berman says he had always planned to spend 2005 in New York, as part of IFPI or not. "Three years ago, we agreed with the board that I would find someone to replace me and that I was

going to be based in New York in 2005," he explains. "If we had not found someone, I would have run IFPI from New York, even if it would have not been ideal. We were extremely fortunate that John Kennedy was available."

Kennedy is already familiar with the IFPI—he participated on its main board and chaired the European regional board from 2002 until earlier this year.

Berman says that during the transition period, he will acquaint Kennedy

with all aspects of the job.

"John will need to go around and meet all the people in the organization," Berman says. "The IFPI is a worldwide organization, and he'll have to deal with issues in Europe, Asia or in Latin America."

Berman, a master lobbyist, was the first full-time chairman of the IFPI, after joining from the Recording Industry Assn. of America, where at various times he had held the titles of president and chairman. He says he initially came

to London in 1999 with the intention of heading the IFPI for two years, but ended up staying for six.

Berman is widely credited with raising the profile of the industry around the world. He has strengthened the IFPI's anti-piracy unit and was at the

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Radio

Continued from page 1

the making, HD is about to drag the radio industry into the digital age.

When we toggle back to WNEW's analog signal, the Love Doctor loses his sparkle, and the multipath signal interference that plagues FM reception in New York returns. We flip to AM and check out WOR's talk format, which, thanks to digitization, sounds like FM. Noticeably absent is AM's typical buzzing and whistling.

After years of wrangling, negotiation and setbacks, free over-the-air radio is slowly making the transition to in-band, on-channel technology. Developed by Columbia, Md.-based iBiquity Digital, IBOC bundles analog and digital signals into a station's existing frequency.

"This is the culmination of lots of technology, investment and politics," says Bishop Cheen, media analyst with Wachovia Securities.

David Field, president/CEO of Entercom Communications, adds, "We will quickly be deploying with an audio standard that's superior to any other radio technology, enhancing the experience for all of our listeners and adding some cool new bells and whistles."

U.S. radio's digital era is still in its infancy. Just 376 of the 12,000 U.S. radio stations have licensed the technology, and only 130 beam a digital signal. Receivers are scarce, available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics at prices ranging from \$499 to \$999. Home units are expected later this year.

GET YOUR IBOC ON

But for Big Radio, the conversion to digital is more necessity than luxury. Terrestrial broadcasters are banking on digital to help them catch up with satellite broadcasters, which hit the market with subscription-based digital channels nearly three years ago.

In addition to competing with XM Radio and Sirius Satellite, terrestrial

broadcasters are under siege by an ever-expanding array of digital entertainment options, from iPods and Internet radio to videogames and wireless Web devices.

This summer, a trio of radio kingpins began multi-year digital roll-outs. Clear Channel plans to convert 1,000 of its 1,200 stations within three years, while third-ranked Cox Radio and fourth-place Entercom promise 80% of their stations will be digital within four years. And in the first of a series of grants, the Corporation for Public Broadcasting has funded digital-transmission equipment for 76 of the 800 public radio stations it supports.

Observers compare this chapter in radio's development to TV's transition from black-and-white to color.

HD's potential goes beyond improved audio quality and a more robust signal. The technology allows simultaneous transmission of data services, such as scrolling text displayed on the receiver's screen that offers song titles, artist names, traffic updates, weather forecasts, sports scores and more.

Programmers envision eventually displaying a batter's picture and a representation of where the ball was hit during a baseball game broadcast. And sales managers salivate over the prospect of providing advertisers with visual accompaniment to their commercials, and "buy it now" interactivity. Down the road, stations will be able to cram "side channels" into their digital pipelines, offering separate niche programming.

The industry consensus is that it will take three years for HD radio to reach critical mass.

After-market receivers for the car—from Kenwood, Panasonic and JVC—have been available for such a short time that data on the number of units sold is unavailable. Ford and Chrysler are likely to offer digital radios in some 2006 models.

Bob Struble, president/CEO of iBiquity, says automakers will embrace the new technology, much like they have satellite radio, once they see the demand.

Consumers should see a major HD

HD Radio: By The Numbers

STATIONS

Licensing IBOC technology: 376
Broadcasting digital signals: 130

PROJECTED RECEIVER SALES

December 2004: low 10,000s
December 2005: low 100,000s
December 2006: more than 1 million

EXISTING ANALOG RECEIVERS

800 million

THE COMPETITION

XM: 2.1 million subscribers
Sirius: 600,000 subscribers

Sources: Yankee Group, Clear Channel, XM, Sirius

radio marketing effort later this year, driven mostly by receiver manufacturers and early-adopter stations.

"Once 50% of major broadcasters are pushing out digital signals... you'll start to see some slope to the adoption," Wachovia's Cheen says.

Will Americans plunk down \$500 to hear the same programming they can get on the 800 million analog radios already in circulation?

And if they are willing to pay, will they go the satellite route, where—for a hardware investment as small as \$100 and a monthly subscription in the \$10-\$13 range—they can listen to 65 channels of commercial-free music and another 50 channels of talk, sports, news and entertainment programming?

"Our service is free, our service is local and there's an extraordinary amount of choices on free, local radio today," Entercom's Field says. "We think it's a much better value proposition for potential customers than the subscriber service, which entails, over time, thousands of dollars in additional fees."

However, satellite and digital are not necessarily mutually exclusive.

"The whole history of media is one of

peaceful coexistence, where the pie keeps getting bigger and bigger," Cheen says.

Ultimately, consumers may be able to access both services from the same receiver. "That's going to happen naturally," iBiquity's Struble says, "because consumers are going to demand it."

PIRACY ISSUES

Over-air digital transmission of radio raises significant concerns for the music business.

"This would transform radio from a passive listening experience to an on-demand channel," says Steven Marks, general counsel of the Recording Industry Assn. of America.

Marks and others in the music business worry that consumers could use an automated search function to "cherry-pick" and download music from digital broadcasts without even listening to the radio, creating music libraries without paying for them.

In this TiVo-for-radio scenario, listeners could then redistribute the music over peer-to-peer networks, ushering in a new wave of piracy.

"We're not opposed to VCR-like time-shift recording, so long as it can't chop up the program," Marks says.

In fact, IBOC receiver technology includes a feature that would prevent cherry-picking and limit digital-content transfer capacities, according to Marks.

In June, the RIAA filed a petition with the Federal Communications Commission calling for new regulations to safeguard against piracy. The commission has yet to issue final rules governing digital broadcasts, and neither iBiquity nor the National Assn. of Broadcasters has said whether the encryption feature will be activated.

Without encryption, HD radio essentially becomes another digital-music-delivery mechanism, says the Future of Music Coalition, a Washington, D.C.-based nonprofit think tank.

"Digital radio needs to be brought in line with all the other digital services that have to pay for the use of the music," coalition co-founder/director of government relations Michael Bracy says.

Bracy contends that the quantum leap to digital means it is time to revoke radio's long-standing exemption from paying performance royalties to artists and labels.

Dennis Wharton, VP of corporate communications for the NAB, says the RIAA "has known for a decade or more that broadcasters were moving to digital."

Characterizing the trade group's 11th-hour FCC filing as "curious at the least," Wharton says preventing cherry-picking is not a bad idea, so long as it does not interfere with the rapid roll-out of digital technology.

"Anytime you involve the FCC in a rulemaking, it sometimes lasts years," Wharton says. "It's not clear to us that it's worth that type of potential delay."

Maybe they're looking for a solution to a problem that doesn't even exist."

The music industry's position is at odds with that of the Consumer Electronics Assn., which is resisting regulation.

"Every time a new technology comes out, [it] has advanced the content community. But at the same time it's been opposed by the content community," says Gary Shapiro, CEO of CEA.

Bracy and others, concerned about such radio issues as localism, competition and diversity, question the wisdom of the FCC handing over another huge slice of valuable public spectrum to the giant radio chains.

Acknowledging HD's potential to revitalize radio, Bracy says, "The commission would be making an extraordinarily significant and wrong-headed decision if [it] allows these same corporations that have been responsible for the massive consolidation and problems that have come from that to simply be [able] to have these additional multicast streams and data services."

"The fundamental problem is, who's going to control these streams [and] what is their accountability? What's going to be over the air, and how will it impact listeners and citizens and the artists who rely on radio to get their music out?"

UH-OH, CANADA!

Meanwhile, north of the border, public and private radio are concerned about potential signal interference.

In a letter to Canadian radio regulators, the Canadian Broadcasting Corp. and the Canadian Assn. of Broadcasters claim it is "very likely" that digital AM signals from the United States would interfere with Canadian AM signal reception, particularly at night. (Digital AM broadcasts are confined to daytime hours while the FCC sorts out nighttime interference issues.)

Indeed, transmitting IBOC signals on either AM or FM is "not currently permitted by international treaties," the Canadians contend. (In Europe, digital radio is further along, particularly in England, where talks have begun about phasing out analog broadcasts.)

Interference and copyright issues aside, broadcasters are upbeat about the HD radio movement.

"We live in a time of constant technological change, so the majority of people almost expect to be offered smaller, faster, smarter, cleaner, cooler stuff," says Dave Benson, program director at Susquehanna triple-A KFOG San Francisco, now available in digital and analog.

"The entire radio industry just needs to get the facts out and make sure that the manufacturers get good products out at a great price, and let the public decide."

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IFPI

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forefront of all the battles the industry faced in the past years. This year, the IFPI initiated a series of lawsuits against alleged illegal file-sharers.

Berman says, "It has been an amazing six years, even if the past three years have been an extremely difficult period for the industry. We have transformed the organization; we have won incredible victories."

Larsen says, "Jay has done heroic

work under very tough circumstances. No one could have foreseen that we would bump into all these difficulties and conflicts. It was a pretty tough gig, and it is going to be a pretty tough gig. But if [anyone] can do it, it is John."

Larsen cites Kennedy's broad range of experience, from work at the highest level of a record company to his knowledge as a lawyer, and his familiarity with the IFPI and its challenges.

"As an industry, we are in a pretty unique situation," Larsen adds. "No one can work miracles alone, and there are so many global issues to deal with. He will have to put up a list of priorities. He will get as much help as we can

[give him] from the board."

In a statement, Kennedy said, "These are very challenging times for the music industry, but I believe the industry has the creativity, ability and determination to deal with its problems, and I am looking forward to the job that needs to be done."

Asked what he plans to do once back in the United States, Berman says, "Right now, I don't know. But under any circumstances, I will not be disappearing. I will continue to be active. I'm in no rush. I'm confident enough I'll find things to do. I still have a lot of responsibilities between now and the end of the year, and I want to concentrate on that."

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'I Always Approach Everything I Do As If It Will Be Successful'

BY MICHAEL PAOLETTA

Donny Deutsch is chairman/CEO of the New York-based international advertising agency that bears his family name.

But more than that, Deutsch is a filmmaker, TV personality, soon-to-be author and a notoriously outspoken commentator on media and popular culture.

Fifteen years ago, he took over the family business, David Deutsch Associates. Since then, the renamed company—which was purchased by the Interpublic Group of Companies in 2000—has grown from 30 employees to 1,000.

Deutsch's prestigious client roster includes Mitsubishi, Johnson & Johnson, Revlon and Coors. In recent years, annual billing has averaged \$2.7 billion.

The Deutsch agency's campaigns are known to be visually stimulating, and often introduce new music to the masses. A new Revlon spot features Halle Barry and Julianne Moore and the music of San Ilya's "Bellissimo."

The agency's Mitsubishi ads helped launch the careers of Télépopmusik ("Breathe"), the Wiseguys ("Start the Commotion") and Dirty Vegas ("Days Go By").

"We were heard on 50 million TV sets across America," Dirty Vegas member Paul Harris says. "That ad helped [us] a lot. There's no bigger medium than TV for getting so many people's attention."

Amid Deutsch's many successes is one failure: dRush, the urban advertising/marketing agency he formed with Russell Simmons in 1999. It closed three years later.

These days, in addition to his day-to-day duties at the agency, Deutsch—a native New Yorker who graduated in 1979 from the Wharton School at the University of Pennsylvania—is the host of a weekly CNBC talk show, "The Big Idea With Donny Deutsch."

He is also a partner in Deutsch Open City Films and is writing an autobiography ("Often Wrong, Never in Doubt") to be published next year by HarperCollins.

Q: What did you want to achieve with "The Big Idea"?

A: I wanted to create something hip and cool—something that moves. I also wanted to show that if you make it smart and raw—by interviewing interesting and sexy people like P. Diddy, Lil' Kim, Jenna Jameson and Donald Trump—you can have a lot of fun with it. So far, so good.

Q: You have a full plate, encompassing TV, film, publishing and, of course, advertising. Is there any area of business you would shy away from?

A: First of all, I'll always be an ad guy. I'll always have one foot planted here. I love this business. But I love any business that has to do with creative content. The only creative business I won't enter is the music business. While I have many friends in the business, I'm musically challenged. I myself can't carry a tune.

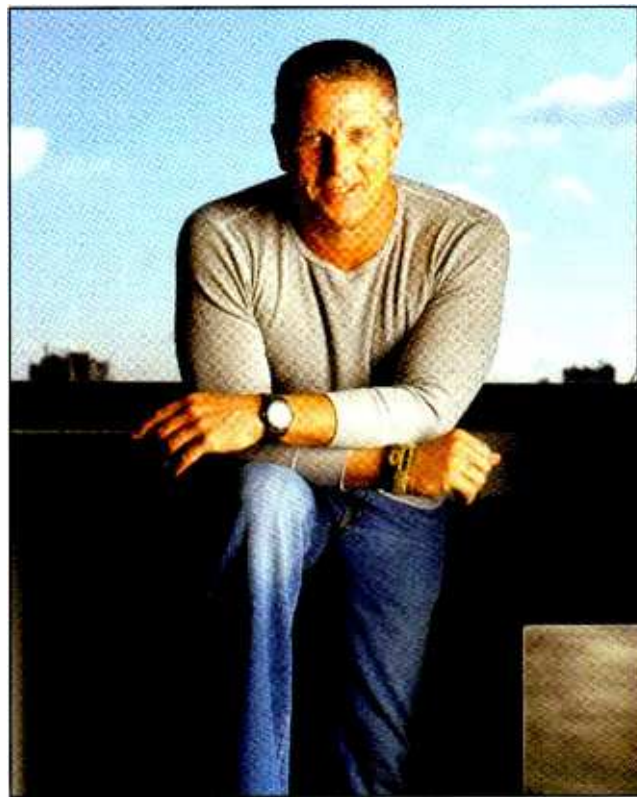
Q: That may be, but hasn't your agency played a significant role in breaking musical acts?

A: Absolutely. And that total credit goes to the guys in our Los Angeles office: Eric Hirshberg and Vinny Picardi. They are musical savants. I'm a firm believer in music. There's no easier, simpler way to set a tone or a mood.

Throughout the history of the agency, we've always used music. But Eric and Vinny have ratcheted it up tenfold, in the sense that they are breaking bands. I mean, any schmuck can go out and spend a million dollars and buy a Rolling Stones song. But to go out and find a Dirty Vegas and turn them into a top 10 act says something.

Q: What are your favorite examples of music in TV spots? Conversely, what are those that make you cringe?

A: My favorites are the Mitsubishi spots, particularly the Dirty



The Last Word



A Q&A With Donny Deutsch

Donny Deutsch: Career Highlights

- 1980: Joins David Deutsch Associates as creative director
- 1984: Named president/CEO of David Deutsch Associates; agency is renamed Deutsch Inc.
- 1992: Leads the Clinton/Gore communications team
- 1995: Opens Deutsch Los Angeles
- 1999: Partners with Russell Simmons for dRush, an urban-oriented ad agency that closes in 2002
- 2000: Sells controlling interest in Deutsch to media conglomerate Interpublic Group of Companies and stays on as chairman/CEO
- 2003: Becomes partner in Deutsch Open City Films with Open City co-presidents Joana Vicente and Jason Kliot
- 2004: Hosts weekly CNBC talk show, "The Big Idea With Donny Deutsch"
- 2004: Deutsch's New York office is featured on Donald Trump's NBC reality TV show, "The Apprentice"

Vegas spot. I also like the current Revlon campaign—it's unexpected and fresh.

What I don't like is a Madonna song bought for 4 million bucks or when you hear a Who song. It's bad marketing. The consumer knows that millions were spent. They think the artist sold out. It doesn't resonate well, and too often the selected music doesn't even go with the product.

Q: Twenty years ago none of these acts wanted to be involved with TV ads. Now, you can't turn on a TV set without hearing music in ads. What happened?

A: Well, for those reading *Billboard* who haven't figured it out yet, the music business has dried up a bit. The revenue streams have gone a bit south. So, the labels and acts are reaching out.

Look at an artist like Sting. He had a new album coming out, so he gave Jaguar a song. He probably thought, "They're going to spend 40 million bucks playing my music on network TV. I think that's a good way to promote a record."

The smart artists should be giving their music away for ad campaigns. And the new artists should be paying us to use their music. Similarly, any music exec with any vision would see that \$100,000 or \$200,000 to take an unknown band and make it a top 10 hit is money well spent.

Q: If you were the head of a record label, how would you exploit your catalog?

A: Instead of seeing myself as a supplier of artists and music to brands, I would figure out how to become partners with brands. It's no different than when a content entertainment company gets together with a cable distribution company. Marketers and brands are the ultimate distribution system; it's what we connect with in life. So, if I own this incredible library of music, I must figure out how best to reach out to a General Motors or a Procter & Gamble [as a] partner.

I'm not going to sell you a Led Zeppelin track. We will co-opt it together. P&G has all these brands; I have all these acts. I'll give you the artists and I want one-tenth of 1% of your sales. Look at it as if music and artists are brands just like Kleenex, Pontiac and Samsung. Of course, the key, and [the] tricky part, is in bringing these brands together.

Q: Do you believe that artists are overdoing it today by hooking up with brands?

A: In the case of the Beatles or the Rolling Stones, it just doesn't work if you hear one of their songs in a Huggies commercial.

But 90% of the universe is what I call "open game." The Stones are for sale and so is Led. Even Bob Dylan's music was recently in a commercial.

Q: Your partnership with Russell Simmons, dRush, was a miss among many hits. What went wrong?

A: Mainly, we found that when we went to major marketers with a hipper, more cutting-edge approach toward connecting with this audience, we would get a very small portion—a thin sliver—of their overall marketing dollars. After three years, Russell and I recognized that we had a difficult business model and it was going to be incredibly difficult to make money. And since our stand-alone unit wasn't really a viable business opportunity, we decided to put our energies behind other areas that presented higher growth potential. Marketers and corporations need to realign their budgets to reflect the reality of spending today, otherwise things won't change.

Q: Personality or brains—which is more important in today's business world?

A: That's an interesting question. Brains are more important. But that extra-special twinkle, that ability to take chances, that will to win are, perhaps, most important.

Also, you must not be afraid of failure. Too often, people are so afraid to miss that they end up missing the big picture. I always approach everything I do as if it will be successful. That doesn't mean it always is. But you have to go into it thinking that. You play to win. And hopefully, you do most of the time.

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