

# Billboard

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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • AUGUST 21, 2004

# LUXURY

# LIFE



Photo: Kevin Mazur/WireImage.com

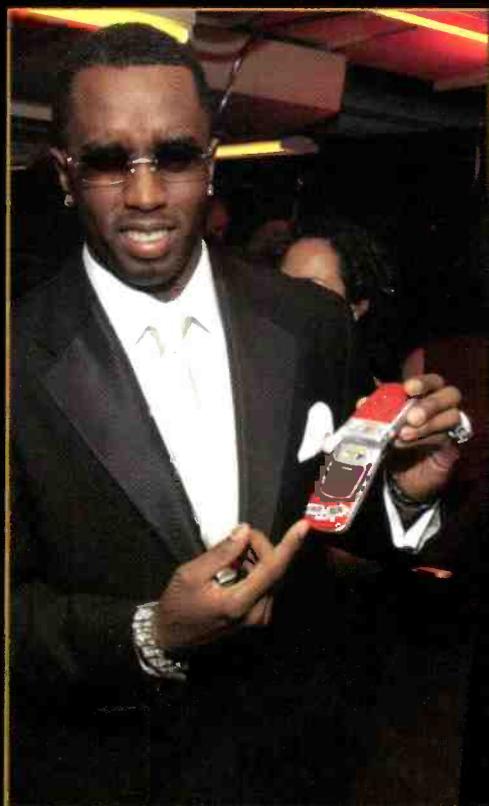


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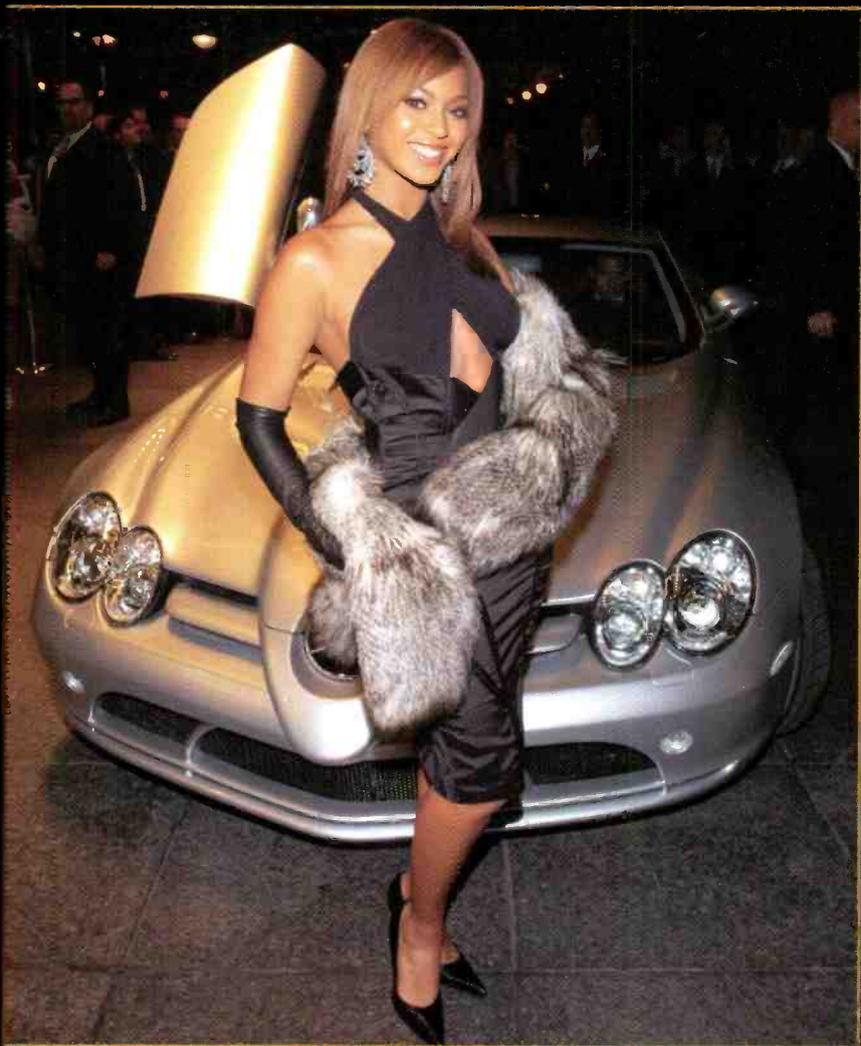


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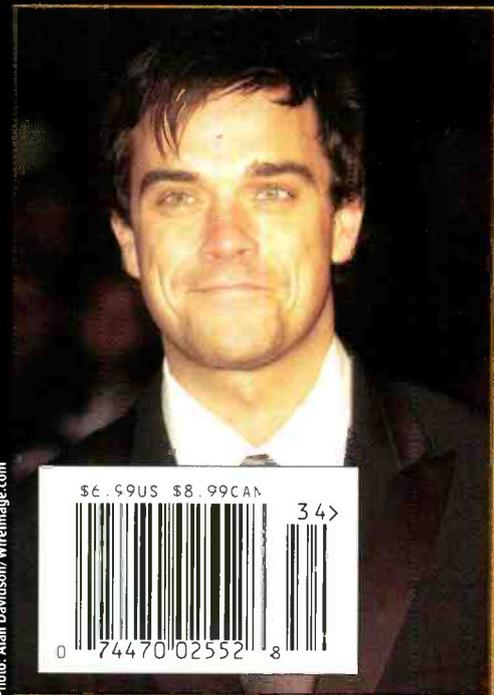


Photo: Alan Davidson/WireImage.com

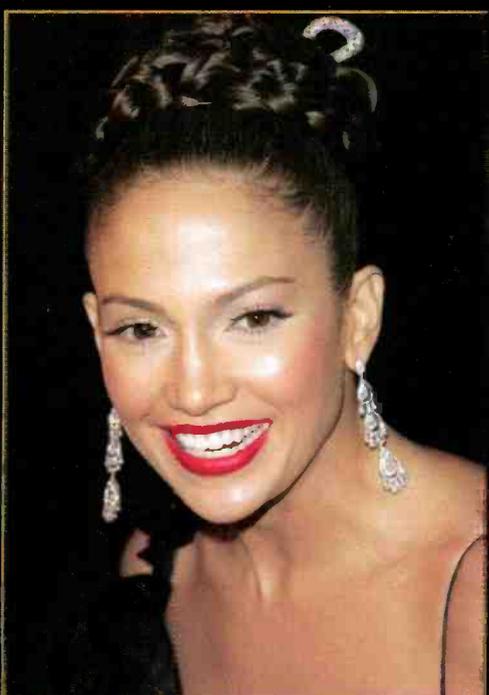


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## DIAMONDS & MUSIC

— SPECIAL REPORT INSIDE —



HOW ABOUT YOU  

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BLINDING  

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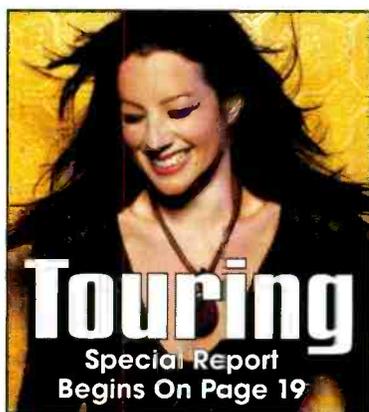
THE PAPARAZZI  

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FOR A CHANGE



A DIAMOND IS FOREVER



**Touring**  
Special Report  
Begins On Page 19

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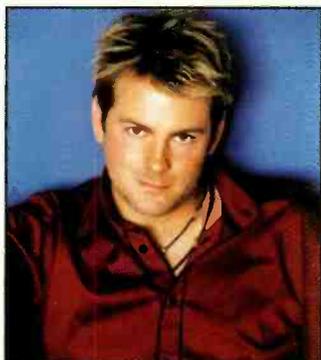
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## HOT SPOTS



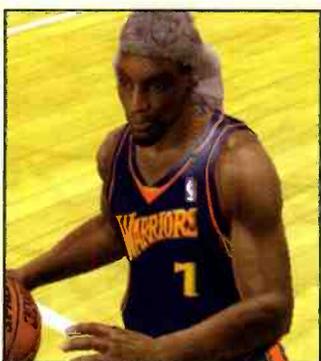
### 13 A Bright Remedy

Meredith Brooks' 2002 single 'Shine' re-emerges as the new theme song for 'The Dr. Phil Show.'



### 33 Gotta See This

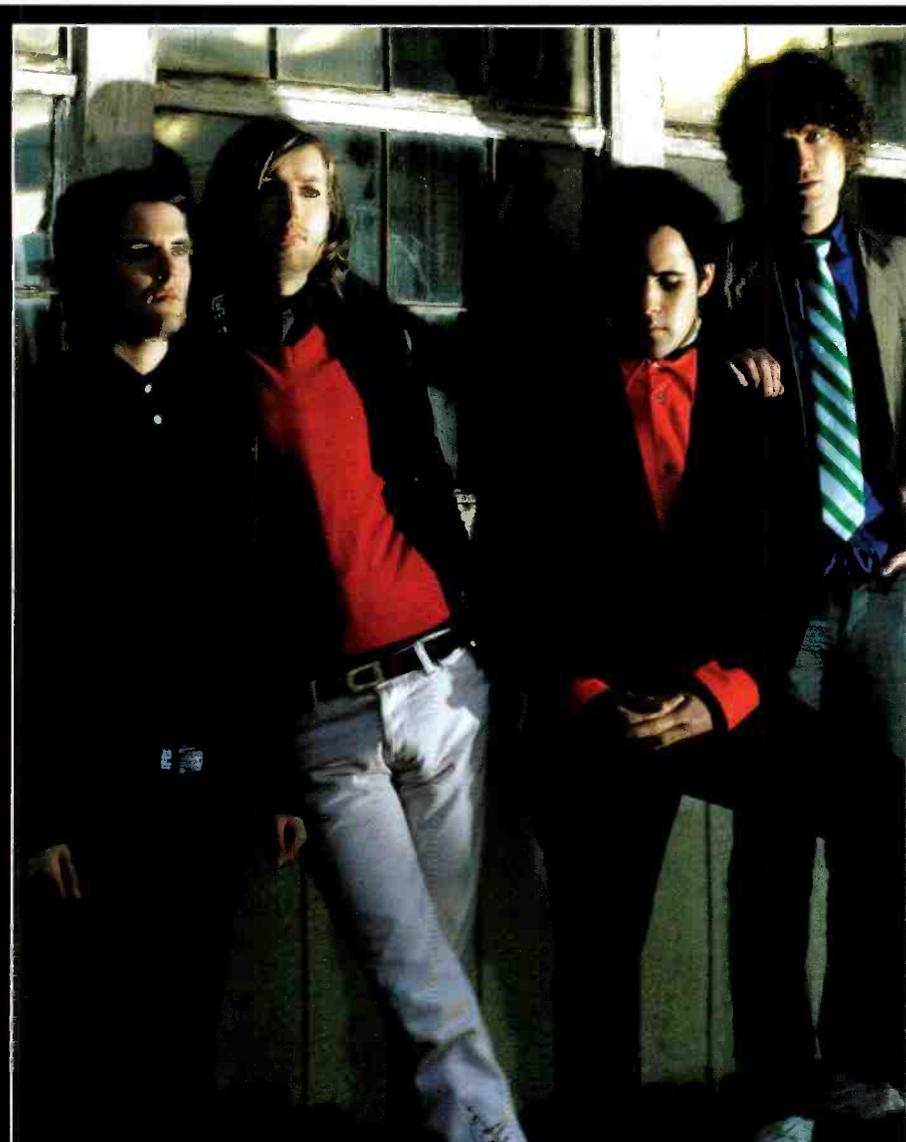
Andy Griggs made some behind-the-scenes changes before recording his new album, 'This I Gotta See.'



### 51 Get In The Game

Del the Funky Homosapien and other notable hip-hop artists are pumped up for ESPN Videogames' 'NBA 2K5.'

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www.billboard.biz



Blogs helped push the Killers' new album, 'Hot Fuss,' to debut at No. 59 on The Billboard 200.

# Blog Jam

Labels Tap Promo Power Of Online Commentaries, But Sites Linking To MP3s Cause Concern

BY BRIAN GARRITY

NEW YORK—The blog has begun to emerge as both a music industry friend and a potential bootlegging nightmare.

Blogs are do-it-yourself Web sites—often a single, crudely produced Web page—that mix journal-style commentary with links to news, music and video content.

In the business of buzz building, blogs are seen as a valuable viral mar-

keting tool for labels looking to hype new acts. But many of the same Web sites are developing into the next possible headache for copyright owners.

That's because the individuals behind many blogs are using their sites to plug new music from under-the-radar acts, while at the same time hosting and distributing unlicensed MP3 files.

So far, labels have focused on the pro-

(Continued on page 75)

## Battling To Save Archives At Risk

BY BILL HOLLAND

When it comes to recorded music archives, there ain't nothing like the real thing.

As technology evolves, it is essential, archivists say, that reissues on new audio platforms be based on original masters.

Unfortunately, in an unexpected by-product of digital-era recording, many original masters are in danger of deteriorating or becoming obsolete.

That's because the material was recorded on early digital equipment that is no longer manufactured. In other cases, the master recordings were stored on digital tapes that have begun to degrade and can no longer be read.

It's a scary situation for the music industry, which relies on catalog releases—generally titles that are more than 12 months old—for more than 36% of U.S. sales, according to Nielsen SoundScan.

Of course, the problem of archive preservation is far worse for pre-digital material. In fact, millions of analog and digital recordings in record company vaults exist on

(Continued on page 56)

This is a first in a two-part series on the challenges U.S. record companies face in preserving their catalog assets.

## In Europe, Full Tracks Come To Cell Phones

BY JULIANA KORANTENG

LONDON—The ability to download complete tracks directly over cell-phone networks to mobile phones is becoming a reality in Europe.

O2 Music, the music arm of U.K.-based international telecom operator mmO2, has started offering songs for download in Germany and the United Kingdom.

The emerging trend of selling full-length songs directly to mobile phones in Europe has been triggered by better understanding and cooperation between mobile phone operators, handset manufacturers and record labels.

In addition, the launch by year's end of the new third-generation networks is expected to give consumers access to a range of new services in which music downloads will play a major part.

"This is a very important development," says Beth Appleton, new media and business development manager

(Continued on page 75)



# Respecting the Living Legacy of Def Jam: An Open Letter to the Recording Industry from Russell Simmons

In a recent Newsweek article by Johnnie Roberts, appropriate questions were raised not only about the future of Def Jam, but also about the future of the recording industry's relationship with the creative genius of hip-hop culture. The enduring legacy of Def Jam is that from the very beginning we were focused on building stability for the lives and careers of our artists as well as making hit music that authentically represented hip-hop culture. My quotes in the piece by Roberts were not aimed at disparaging or discounting the value and potential for L.A. Reid to profitably lead Def Jam. My concerns, however, are about the future of Def Jam and the industry as a whole as to whether the legacy that Def Jam established will be maintained to the benefit of the artists and the culture.

Let's remember when LL Cool J first came to Def Jam, he was a runaway at the age of 15. Our first priority for LL was to work to nurture and sustain him as a gifted and talented young man. Now over 21 years later LL represents the best of what hip-hop can do for a young man coming out of struggle. He has become a beacon of light for families and communities out of the darkness of poverty.

When artists face trying and difficult life circumstances, will the executives of the industry today care or give a damn about the actual lives of artists outside the studio?

I told Chuck D that his mouth was his Uzi and his words of truth were his bullets. We defend Public Enemy's rightful place in the genre. I would like to think we helped Chuck D define his career. During the time Slick Rick was unjustly incarcerated, Def Jam executives helped lead the national and international campaign with his devoted wife, Mandy, to secure his freedom from a Florida prison. Recently Kevin Liles, Rev Run and I visited Shyne in prison. Will the new transition team at Def Jam see Shyne for the potential he has to become a Spiritual Prophet as he defines himself or will he be reduced to the thug that the street is racing to define him as. Will Shyne become Tupac (a) or Tupac (b), dead or alive? The truth is Tupac was worth more alive than dead. But, my guess is there are some industry executives who are not too sure about that fact.

As we worked to broker a peace between Ja Rule and 50 Cent, there were some who thought it was a fruitless exercise and even worked against the national television broadcast aimed at bringing the parties together for dialogue. Those in opposition felt that the broadcast might compromise the record selling potential of one or both of the artists. We prevailed and the broadcast was well received across the nation. It is important to me that today Chris Lighty is serving as a good role model who mentors young men and women whenever he gets a chance.

Irv Gotti came to my house last Saturday night and when he saw Chris Lighty he gave him a hug. Irv thanked me for bringing them together and for nurturing their ongoing dialogue. Yet, the best thanks I can receive is the knowledge that Irv will continue to be a great teacher and mentor for the young millionaires he is developing.

Almost all of the artists in hip-hop come from situations of extreme poverty and when money is put in their pockets, it is also important and responsible to help them erase the poverty of their mindsets. No one owes an artist anything but a fair record deal, marketing and promotions. But Def Jam always in the past worked hard to offer more. The question that I have for the industry is what will you do to support the evolution of the collective consciousness of hip-hop? Will you water the good seeds that have been planted? As you make future decisions, if you do not have P. Diddy, Master P, or Damon Dash at your table, who will you use to effectively mentor these up and coming young artists?

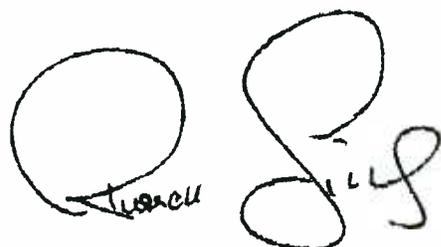
If Damon Dash sells his company, who will be at Vivendi to show Kanye West the ropes? Who will look after Cam'ron and Beanie Sigel?

How does Vivendi and the industry in general plan to maximize the gifts of an Irv Gotti?

What about Earl Simmons (DMX)?

I am asking these questions to hopefully further sensitize an industry that is contemplating its future. I wish nothing but success for L.A. Reid and Def Jam. This generation of today's hip-hop artists are some of the most talented ever and most committed in their giving back to our communities. They all deserve our best guidance and support.

What will Shyne come home to?



Russell Simmons, Chairman, Hip-Hop Summit Action Network

**Top Albums**

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ASHLEE SIMPSON	Autobiography	66
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	35
CLASSICAL		
YO-YO MA	Vivaldi's Cello	70
CLASSICAL CROSSOVER		
JOSH GROBAN	Closer	79
COUNTRY		
JIMMY BUFFETT	License To Chill	34
ELECTRONIC		
SCISSOR SISTERS	Scissor Sisters	32
HEATSEEKERS		
SCISSOR SISTERS	Scissor Sisters	69
INDEPENDENT		
TAKING BACK SUNDAY	Where You Want To Be	49
INTERNET		
JIMMY BUFFETT	License To Chill	48
POP CATALOG		
THE NOTORIOUS B.I.G.	Ready To Die	69
JAZZ		
DIANA KRALL	The Girl In The Other Room	70
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	70
KID AUDIO		
VARIOUS ARTISTS	The Cheetah Girls (EP)	70
LATIN		
BRONCO: EL GIGANTE DE AMERICA	Sin Rienda	30
NEW AGE		
JIM BRICKMAN	Greatest Hits	10
R&B/HIP-HOP		
LLOYD BANKS	The Hunger For More	23
SOUNDTRACKS		
	A Cinderella Story	68

**Top Singles**

ARTIST	TITLE	PAGE
HOT 100		
TERROR SQUAD	Lean Back	74
ADULT TOP 40		
HOOBASTANK	The Reason	72
ADULT CONTEMPORARY		
MARTINA MCBRIDE	This One's For The Girls	72
COUNTRY		
TIM MCGRAW	Live Like You Were Dying	15
DANCE/CLUB PLAY		
DJ DAN	That Phone Track	12
DANCE/RADIO AIRPLAY		
NINA SKY FEATURING JABBA	Move Ya Body	32
DANCE/SINGLES SALES		
GEORGE MICHAEL	Amazing	32
HOT DIGITAL TRACKS		
MAROONS	She Will Be Loved	73
HOT LATIN TRACKS		
LOS TEMERARIOS	Que De Raro Tiene	29
MAINSTREAM TOP 40		
JOJO	Leave (Get Out)	74
MODERN ROCK		
THREE DAYS GRACE	Just Like You	72
HOT R&B/HIP-HOP		
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RAP TRACKS		
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LIL' FLIP FEATURING LEA	Sunshine	24

**Videos**

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HELLBOY	13
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PS2 - SPIDERMAN 2	55

**Unpublished**  
No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
GEORGE THORGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock
CHRISTIAN	
SWITCHFOOT	The Beautiful Letdown
GOSPEL	
FRED HAMMOND	Somethin' Bout Love
REGGAE	
KEVIN LYTTLE	Kevin Lyttle
WORLD MUSIC	
BEBEL GILBERTO	Bebel Gilberto
MUSIC VIDEO	
THE NOTORIOUS B.I.G.	Ready To Die
KID VIDEO	
SCOOBY-DOO & THE LOCH NESS MONSTER	
HEALTH & FITNESS VIDEO	
BILLY BLANKS' TAE-BO CARDIO	
RECREATIONAL SPORTS VIDEO	
WWE: HARD KNOCKS—THE CHRIS BENOIT STORY	

**Top of the News**

**7 National Music Publishers' Assn. president/CEO Edward P. Murphy announces he will retire when his contract ends Dec. 31.**  
**8 Warner Music Group's Lyor Cohen and Kevin Liles discuss the latter's new role as executive VP at the company.**

**Music**

**13 The Beat:** Dr. Phil McGraw revives Meredith Brooks' "Shine," selecting it as the new theme song for his syndicated talk show.  
**14 Higher Ground:** Rachael Lampa's self-titled Word release shares the lessons she is learning in her transition to adulthood.  
**15 Legal Matters:** A French court's order that Universal return Johnny Hallyday's masters is similar to previous entertainment law rulings in California.  
**18 Jazz Notes:** Al Jarreau reunites with producer Tommy LiPuma for what Verve calls the singer's first jazz set in 27 years.

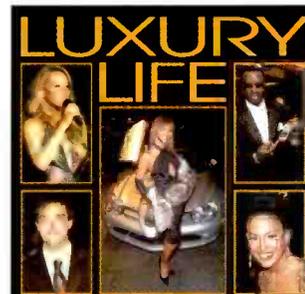


RACHAEL LAMPA



AL JARREAU

**22 R&B:** Survival tips and networking were some of the hot topics at the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference.  
**28 Latin:** David Bisbal is in the midst of an 80-date tour in Spain to support his second album, "Buleria."  
**31 Beat Box:** The city of Chicago honors house music pioneer Frankie Knuckles with a street dedication.  
**33 Country:** Changes in Andy Griggs' personal and professional life color his new release, "This I Gotta See."  
**50 Songwriters & Publishers:** Describing his musical revue of songs by the Weavers, David



Clockwise from top left: Mariah Carey, Beyoncé, Sean Combs, Jennifer Lopez and Robbie Williams

SPECIAL REPORT BEGINS ON PAGE 39

Bernz equates today's political struggles with those that the folk legends endured in the '50s.

**Retail**

**51** In an ambitious cross-marketing initiative for its "NBA 2K5" release, ESPN Videogames signs up hip-hop acts for a companion soundtrack and the Champion Sound tour.  
**52 The Indies:** This year's NARM convention makes up for AFIM's absence with a slate of indie-oriented features.  
**53 Retail Track:** Warner Music Group's "Reload" campaign highlights hits from its catalog.  
**54 Home Video:** Escalating sales of portable DVD players has

retailers making sure their shelves are stocked for the holiday selling season.

**Global**

**57** Such Japanese acts as Puffy AmiYumi use *anime* to promote their music stateside.  
**59 Global Pulse:** The Yoshida Brothers have put a unique stamp on the *tsugara shamisen*, a traditional Japanese three-stringed instrument.

**Programming**

**63 Tuned In: The Tube:** Clear Channel Entertainment Television and Citizens Helping Heroes will produce a concert to benefit military families.

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THE YOSHIDA BROTHERS

**QUOTE OF THE WEEK**

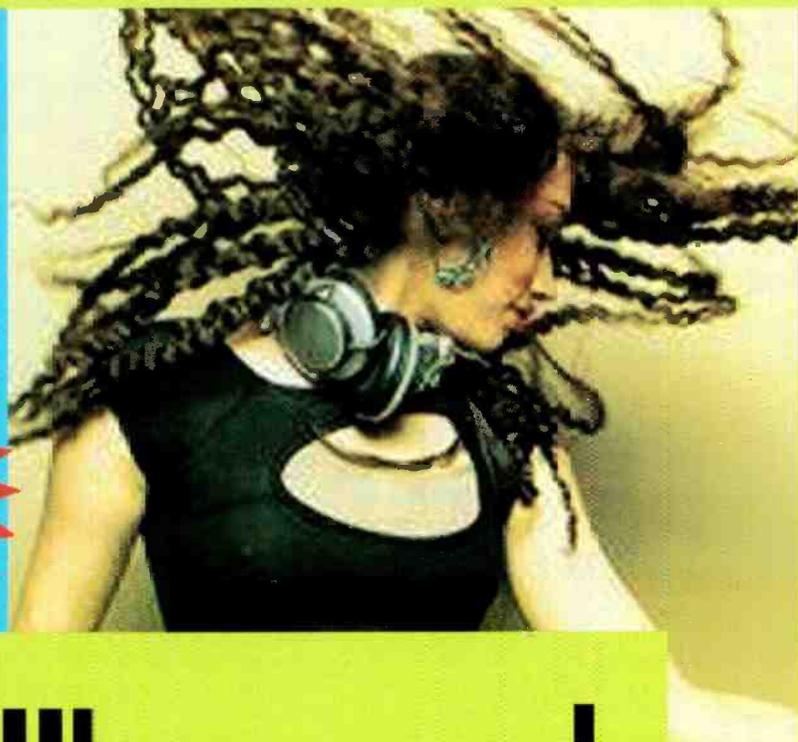
“This is a great catalog. Why wait for Madison Avenue to come to us with an opportunity to get a song into a TV commercial?”

ALYSON SHAPER  
Page 53

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(SIGNIFICANT MENTIONS IN THE NEWS)

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- INTERNET PIONEERS
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JASON BENTLEY  
KCFW/KROQ, LOS ANGELES



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# Upfront

TOP OF THE NEWS



## Has Country A&R Fallen On Deaf Ears?



BY PHYLLIS STARK

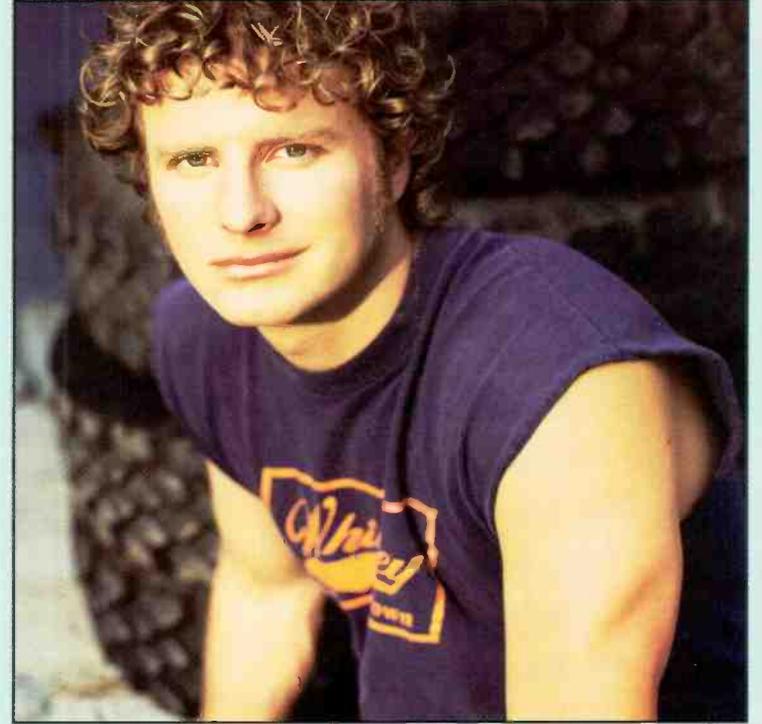
NASHVILLE—Is Nashville's A&R system "broken"?

That charge was leveled by second season "Nashville Star" winner Brad Cotter shortly after he won the competition and finally realized his dream of landing a major label recording contract after 10 years of trying.

Cotter is not alone in his frustration. There are countless cases of talented country artists who kicked around Nashville for years before finally landing a record deal. In addition to Cotter, recent examples include Gretchen Wilson, first-season "Nashville Star" winner Buddy Jewell, Dierks Bentley and Rachel Proctor.

Of course, the tough environment on  
*(Continued on page 77)*

Sony Nashville's Mark Wright, left, and Capitol artist Dierks Bentley, right, agree that timing is crucial when it comes signing talent.



## Biz Ponders Sony BMG

### All Eyes On New Company As Job Cuts Loom

A *Billboard* staff report.

NEW YORK—It is the dawning of a new day for Sony Music Entertainment and BMG, now collectively known as Sony BMG Music Entertainment.

With the Aug. 5 completion of the deal that created Sony BMG, all eyes are waiting to see how the merger will achieve the new company's goal of \$350 million in savings from, among other areas, cutting more than 2,000 jobs.

But executives at the company are not yet committing to a timetable, other than to say that the process will begin shortly and will play out through 2005.

With anxiety levels running high at Sony BMG, which currently employs 10,000 people, speculation is already circulating about which top executives are staying and what kind of compensation packages will be offered to those who depart.

At New York-based Sony Music International, chairman Bob Bowlin and president Rick Dobbis are not expected to be part of the joint venture, according to sources. The international side will have the various territories and regions reporting directly into Michael Smellie, who has been named COO in the merger.

At BMG, Patrick Reilly, VP of corporate communications worldwide, confirms his own departure. Keith Estabrook, Sony Music senior VP of communications, is expected to get the nod for the new company in that area.

Ira Sallen, BMG senior VP of human resources, will head that department, while Sony VP of global human resources Barry Ilberman is expected to leave.

Contrary to speculation, Sony Music executive VP Michele

Anthony is expected to play an important role in the joint venture, sources say.

A Sony spokesman declined to comment on the speculation.

"I am starting to hear all kinds of rumors, but I have been given no direction on when or how this is going to play out," one department head at the merged company says.

Others suggest that while matters will be heating up later in the month, in the near-term the only decisions that will be made are those of a time-sensitive nature, such as whether to renew leases that come due. As international companies, Sony and BMG have large real-estate commitments in about 25 countries.

One thing that has been decided is that the merged company will be housed at the Sony headquarters at 550 Madison Ave. in New York.

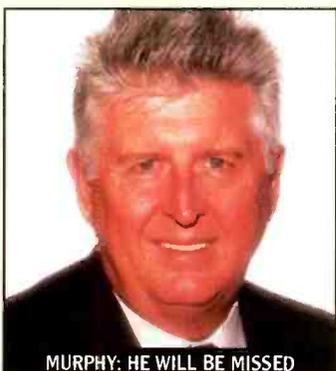
#### EMPLOYEES AREN'T THE ONLY ONES WORRIED

While employees wait to see how the merger will play out, anxiety over the restructuring exists outside the company as well.

One head of purchasing for a wholesale account says that his company is in the process of budgeting and planning for next year and hopes that some decisions at Sony BMG come to light soon so he can get on with his work.

Similarly, the changes bring uncertainty to the artist and manager community—especially to new acts on Sony and BMG labels.

"If new people come in and there's a shakeup, we'll just  
*(Continued on page 76)*



MURPHY: HE WILL BE MISSED

## Murphy Leaving NMPA

BY SUSAN BUTLER

NEW YORK—A familiar voice for American publishers and songwriters is retiring.

Edward P. Murphy is leaving his post as president/CEO of the National Music Publishers' Assn. when his contract expires Dec. 31, *Billboard* has learned.

*(Continued on page 76)*



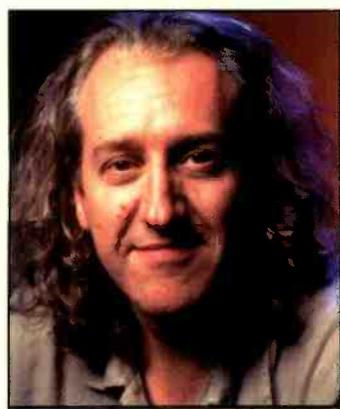
CONNIFF: JOINING BILLBOARD

## Conniff Named Exec Ed

NEW YORK—Tamara Conniff is joining the staff of *Billboard* as executive editor, effective Aug. 23.

Conniff will co-manage the global editorial staff of *Billboard* with Ken Schlager, who continues in his role as executive editor. The publication's search for an editor-in-chief continues.

Conniff comes to *Billboard* from  
*(Continued on page 76)*



HANSEN: LIKES JAPAN'S CUTTING EDGE

## MTV Goes Mobile

BY PETER SERAFIN

TOKYO—Japan has become the playground for MTV to develop new ways to reach its consumers—especially those who use mobile handsets.

This fall, MTV Japan will become one of the first channels to stream its broadcast content to handheld receivers. The Viacom-owned music channel will also begin offering excerpts of videoclips through mobile phones.

MTV Networks Europe president/CEO Brent Hansen, who is also president of creative for MTV Networks International, says the network is looking to Japan as a proving ground for developing new ways of delivering content because of the country's cutting-edge electronic infrastructure.

"These are the kinds of developments we look to this market for," he says. "Imagine having this discussion with someone in America—it's a pie-in-the-sky idea in that highly controlled analog world. Or even in the highly sophisticated satellite world in the U.K., you've still got bandwidth issues."

Starting in mid-October, MTV  
(Continued on page 62)

## Lyor Gets Liles

### WMG Moves To Build Urban Share

BY BRIAN GARRITY

NEW YORK—Warner Music Group boss Lyor Cohen is turning to a trusted ally to help him build the company's urban music business—former Def Jam Records president Kevin Liles.

Liles, one of Cohen's top lieutenants during their years together at Island Def Jam Music Group, is joining Warner in the newly created corporate level role of executive VP. He is based in New York and reports to Cohen.

While Liles will operate outside of the Warner and Atlantic systems, his mandate will be to serve as an adviser to both labels.

Cohen tells *Billboard* the hire reflects WMG chairman Edgar Bronfman Jr.'s desire to grow WMG's presence in the urban market.

For the six-month period ended June 27, Warner posted declining rap and R&B market share figures and finished fourth in both categories. Its first-half rap share fell almost four points to 9.9% from 13.4% in the first half of 2003; R&B share slipped to 9.7% from 12.9%.

"Edgar has made it clear to us that he wants to get a larger share of the urban music business," Cohen says. "Kevin's role in the short and medium term is to assist our labels in developing their urban music strategy."

Liles has 18 years of experience in the music industry, first as a songwriter and performer with his group Numarx, then as co-founder of Marx Brothers Records, and finally with a 13-year stint at Def Jam, rising from an unpaid intern to label president. Acts whose careers he nurtured while at Def Jam include Jay-Z, Ludacris, Sum 41, Ja Rule, LL Cool J, Kanye West, Hoobastank, DMX and Ashanti.

#### DOWNPLAYING JOINT VENTURES

While initial press reports suggested that a key part of Liles' role will be to expand the company through joint venture deals, Liles downplays the importance of such partnerships.

"We're not really looking to get too much into the joint venture business," Liles says. "If you take a look at joint ventures over the years, you'll find that  
(Continued on page 62)

## Roxio Bets Future On Napster Brand

BY SCOTT BANERJEE and BRIAN GARRITY

SAN FRANCISCO—Napster parent company Roxio is getting out of the CD-burning software business and betting its future as a "pure play" digital music service.

The Santa Clara, Calif., company signed a definitive agreement Aug. 9 to sell its software division to Novato, Calif.-based Sonic Solutions for \$80 million. As part of the move, Roxio will change its name to Napster, which the company acquired in 2002.

Roxio chairman/CEO Chris Gorog said the changes will allow the company "to focus all of our efforts on Napster and the fast-growing online music market."

Two days after the announcement, Napster inked a deal to offer its subscription and download services to all branches of the U.S. military. The agreement gives the Army and Air Force Exchange Service access to Napster through the centricmall.com Web site. The deal expands Napster's potential user base to 11.5 million active, reserve and retired military personnel  
(Continued on page 62)

## Sony Adds Two Latin Allies

BY LEILA COBO

MIAMI—Sony Music Norte has simultaneously signed three-year distribution deals with two newly created labels dedicated to regional Mexican music.

The first and more comprehensive deal is with Mexa Music. It is the label just launched by Miguel Trujillo, former VP/GM of the regional Mexican and Tejano division of EMI Latin USA.

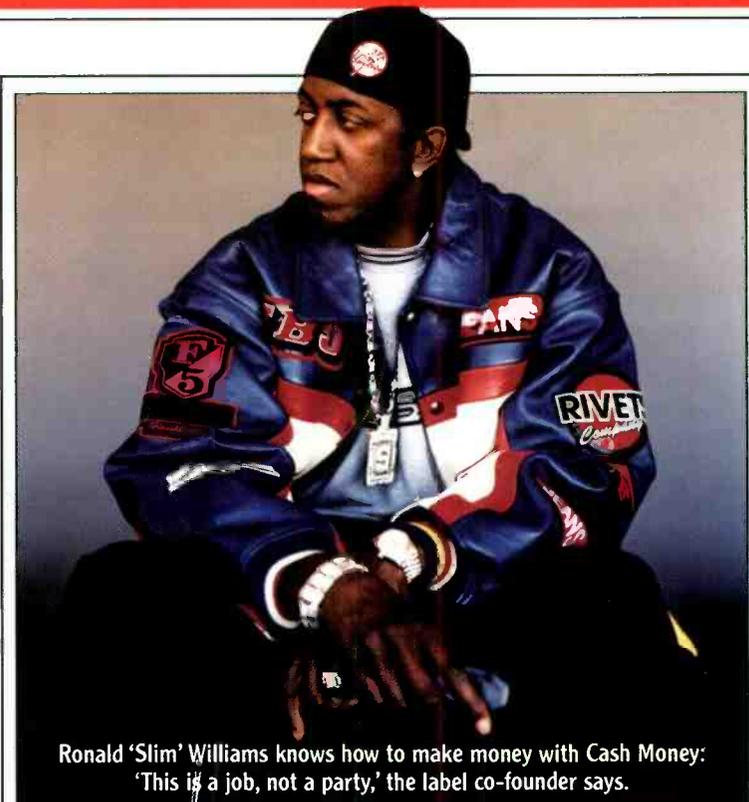
Mexa, which is part of a broader entertainment/management company, Mexa Entertainment, is based out of Los Angeles. There will also be an office in McAllen, Texas.

Through the new deal, Sony will distribute Mexa's titles worldwide, but will also have the option to form a deeper licensing relationship for those products it sees fit. Sony will also have the option of tapping Trujillo and his team to do specialized

marketing for his releases or for other Sony products.

The second deal is with Serca Music, a new label created by Servando A. Cano, owner of established management company and publisher Serca, based out of Monterrey, Mexico. Sony will distribute Serca's products only in the United States.

Although the deals, inked Aug. 9, signal Sony's continued interest in  
(Continued on page 77)



Ronald 'Slim' Williams knows how to make money with Cash Money: 'This is a job, not a party,' the label co-founder says.

## Change Works At Cash Money

### Rap Mainstay Succeeds With R&B

BY GAIL MITCHELL

There is no denying Cash Money Records' rap credentials. The New Orleans-based label has made "bling bling" synonymous with chart success, thanks to such gold and platinum-selling acts as the Hot Boys, Big Tymers and Baby (aka the Birdman).

In fact, the Universal Records-distributed label is on a chart streak. Juvenile's No. 1 Hot Rap Track, "Slow Motion," featuring the late Soulja Slim, recently unseated Usher at No. 1 on The Billboard Hot 100. Before that, Lil Wayne claimed his highest debut as a solo artist when his fourth album, "Tha Carter," bowed at No. 5 on The Billboard 200. And despite initial skepticism, the label's foray into R&B is also paying off. Teena Marie's Cash Money Classics debut, "La Doña," debuted at No. 6 on The Billboard 200, powered by single "Still in Love."

Although Juvenile recently defected to Atlantic Records (*Billboard*, July 24), Cash Money is fortifying its position with other rap and R&B projects. In-house production wizard Mannie Fresh, responsible for much of Cash Money's sound, will release his first solo album this fall. Label co-CEO Bryan "Baby" Williams, also half of the Big Tymers with Fresh, is recording the follow-up to his 2002 solo debut, "Birdman." And singer/songwriter Lil' Mo, formerly on Elektra, and ex-MCA artist Keke Wyatt have signed with Cash Money.

While industry observers are touting Cash Money's resurgence, co-CEO Ronald "Slim" Williams (Bryan's brother) contends it's simply a matter of consistency. "We've got one shot. That's how I look at things," he says. "This is a job, not a party. I see Cash Money as a big movie. As long as we stick to the script and don't jump out of character, we'll be fine."

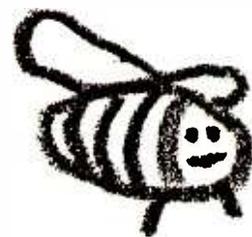
#### R&B SEGUE

But jumping out of character is exactly what many thought Cash Money was doing when it announced Marie's signing—despite such R&B-wading predecessors as Def Jam, with its Def Soul Classics imprint. "We were a little surprised," Universal senior VP of promotion Michael Horton says. "You don't expect a hip-hop label to sign an R&B artist. But at the same time, it was brilliant."

Slim says the label's R&B segue was something he always wanted to do. "I listen to all kinds of music: Al Green, Frankie Beverly... Real music artists who aren't getting their just due right now. There were skeptics [about our decision], but I like being underestimated. That makes me work harder."

Aiding the cause was Cash Money's cornerstone, Fresh. Given that "La Doña" was Marie's first album in 10 years, attracting radio attention wasn't a slam-dunk. Melding old- and new-school styles, Fresh and Marie co-produced lead single  
(Continued on page 17)





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## Remembering Rick

James Left Influential Music And An Immortal Riff

BY CHRIS MORRIS  
and GAIL MITCHELL

LOS ANGELES—Rick James' musical import extended beyond his string of '70s and '80s funk hits, according to KRS-One.

"It's sad to lose another legend," the rapper says. "But where is a museum or archive honoring his work? We [rappers] sample Rick James like there's no tomorrow. Who's going to keep his legacy going?"

James was found dead Aug. 6 in his home near Universal City, Calif. He was 56. The cause of death remains unknown; results of an autopsy were inconclusive.

"We lost a brother," says another



RICK JAMES

R&B icon, Isaac Hayes. "I lost a friend. It's a shock, especially when someone leaves suddenly. . . It's a lesson for all

of us to do our best, because you never know when your number is going to be called."

Born James Johnson in Buffalo, N.Y., he was the nephew of singer Melvin Franklin of the Temptations. James was active on the Toronto music scene in the mid-'60s as a member of the Mynah Birds, which also included future Buffalo Springfield members Neil Young and Bruce Palmer. That project collapsed when James was arrested for draft evasion. He relocated in the early '70s to Britain, where he formed the group Main Line.

Signed to Motown in 1977, James drew inspiration from the rocked-up avant-funk of George Clinton and Sly  
(Continued on page 76)

## NYC Studio Retooling Its Space

BY CHRISTOPHER WALSH

NEW YORK—Sound on Sound Recording is *not* closing.

That is the message emphatically delivered by David Amlen, the Manhattan recording facility's president, amid persistent rumors about his and several other New York studios.

But 2004 is shaping up to be another poor year for the city's commercial recording industry, a significant factor in the recent Chapter 11 reorganization filing under which Sound on Sound is operating.

Continuing music industry consolidation and shrinking recording budgets are primary factors in the prolonged recession. Changing pro-

duction methodology fostered by the now-ubiquitous digital audio workstation is another.

In 2002, Amlen acquired an additional floor of his West 45th Street location and opened a fourth studio, the Pro Tools-based Studio D (*Billboard*, Feb. 8, 2003). But now Amlen is seeking to exit the 10-year lease he has on the space.

"We got to a point where Pro Tools became so prevalent and part of the way everybody worked that [clients] were saying, 'We would love a preproduction room,'" Amlen says. "Rather than letting a main room go for half or a third its normal rate, we [built] a room targeted to that price structure.

"In the last two years, most people who have need for that have set up

facilities in their own home that do not cost them any money," he continues. "There's nothing wrong with Pro Tools rooms; it's just a revisionist thought on my end that we're better off going back to what our core was." That core, he explains, is large studios featuring high-end, large-format consoles.

Amlen has an in-principle agreement with his primary lender, and he expects the reorganization plan to conclude by year's end.

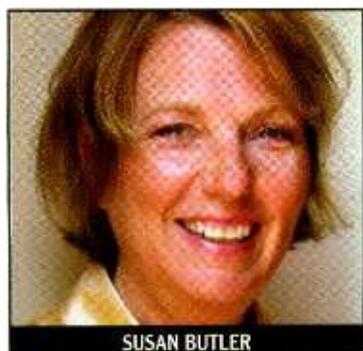
"The big misconception is people think because we're leaving this floor we're closing, and we're not," he says. "We will continue to operate Studio D until further notice. [But] we took on too much, and now we want to get back to our core."

## ELW: New Look, New Editor

Susan Butler Takes Helm Of Legal Newsletter

NEW YORK—Entertainment Law Weekly, the online subscription newsletter from *Billboard*, is re-launching with a new design, new features and a new editor.

The revamped ELW, at [billboard.biz](http://billboard.biz)



SUSAN BUTLER

legal, goes live Aug. 17. It will include The Fine Print, a new section covering legal and business strategies, important cases and judicial opinions, and key industry deal points. The Fine Print also will feature blog-style dialogue between ELW and industry lawyers.

ELW's new editor is Susan Butler, who joins *Billboard* in New York as contributing editor. In addition to ELW, Butler will handle daily and weekly legal coverage for *Billboard* and [billboard.biz](http://billboard.biz). Her first installment of the biweekly Legal Matters column appears in this issue on page 15.

Butler brings to *Billboard* and ELW two decades of legal experience working with artists, songwriters, publish-

ers and labels throughout the world.

A member of the California, New York and Washington, D.C., bars, she has practiced law in Los Angeles, San Francisco and New York since 1983. Butler has litigated hundreds of cases and negotiated and drafted contracts of all kinds for her many clients. Most recently, her clients have included artists Steve Vai (and his Favored Nations label) and Ryuichi Sakamoto.

Additionally, Butler was legal columnist for online magazine ZDNet and has written on copyright law for Macworld and other publications.

She is a member of the board of governors of the New York chapter of the National Academy of Recording Arts and Sciences.

## NEWSLINE

THE WEEK IN BRIEF

**Recording artists and owners** of sound recordings who signed up with SoundExchange should be receiving their share of more than \$3 million soon. This marks the first time that XM and Sirius satellite radio royalties are included in a distribution, SoundExchange executive director John Simson says.

SoundExchange, a nonprofit subsidiary of the Recording Industry Assn. of America, was appointed by the U.S. Copyright Office as the sole administrator to license and collect royalties from noninteractive services that transmit digital performances of sound recordings. These services, including cable radio, satellite radio and webcasters, are entitled to license and pay a set, or statutory, royalty rate to perform this music.

SoundExchange pays royalties directly to featured artists and sound-recording owners who sign up with SoundExchange, and pays royalties for nonfeatured artists through the American Federation of Musicians and the American Federation of Television and Radio Artists. **SUSAN BUTLER**

**The founding members of Megadeth** have exchanged lawsuits. Bassist David Ellefson's action, filed July 12 in U.S. District Court in the Southern District of New York, alleges that the metal band's co-founding guitarist, David Mustaine, breached their partnership agreement, wrongfully took the lion's share of the band's income (estimated at more than \$200 million since 1984) and cut Ellefson out of music publishing and merchandise revenue. Ellefson also claims that Mustaine libeled him. Ellefson is seeking at least \$18.5 million in damages.

Mustaine's counterclaim, filed July 29 in California Superior Court in Los Angeles, alleges that Ellefson executed a settlement agreement May 14 in which he gave up his 20% interest in Megadeth and released Mustaine and the group from all claims. (Ellefson alleges the agreement was merely a proposal, signed under pressure and ultimately withdrawn.) Mustaine's suit seeks damages to be determined. **CHRIS MORRIS**

**ABC-TV's "Jimmy Kimmel Live"** has teamed with Sony Electronics and Sony Connect to sell downloads of live performances from the talk show.

The download program launched Aug. 9 with a Lenny Kravitz performance. Tracks can be purchased for 99 cents each and can be found at [abc.com](http://abc.com) and [connect.com](http://connect.com).

According to Sony, songs performed on the show but not televised will also be available. Other participating acts in the download program include rock band Incubus and rapper Houston. **CARLA HAY**

**Tom Yoda, chairman of Japanese indie label Avex**, is taking a nonexecutive role at the company he co-founded.

The forceful entrepreneur, who started the indie with Masato Matsuura in 1988 and built it into one of Japan's biggest record companies, made the surprise move following infighting among top management that shook the foundation of the company.

Matsuura, senior managing director at Avex, and Ryuhei Chiba, president of AXEV, Avex's talent agency, quit Aug. 1 after an acrimonious board meeting. Facing pressure from employees and label artists, the company announced two days later that both men had withdrawn their resignations. Later that day, Yoda said he would step down and take the position of non-voting honorary chairman.

Yoda also resigned as chairman/CEO of the Recording Industry Assn. of Japan; his replacement has yet to be named. Managing director Toshio Kobayashi was named Avex's president. **PETER SERAFIN**

**Marcie Allen Cardwell**, founder of live event producer MAD Booking & Events in Nashville, has resigned the president post at the company, and former VP Laura Valente has been named her successor.

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

MAD Booking & Events, which boasts 15 employees, will now be based in Atlanta. Valente, a 15-year veteran of the live music business, has worked in Atlanta for Concerts Southern/SFX/Clear Channel Entertainment and has overseen the city's Music Midtown festival.

Cardwell says her backing investors bought her share in MAD Booking & Events. "My investors came to me [Aug. 5] and said they wanted to do a reorganization," she says. "I was not happy with it and decided to pursue other interests." **RAY WADDELL**

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## Sony BMG: No Magic Bullet

It's a done deal. Sony BMG Music Entertainment was officially born Aug. 5, some nine months after the merger was first announced.

There's much at stake in this new combination. In the short term, the pain of carving out the integrated company will be enormous; more than 2,000 jobs will evaporate at Sony Music and BMG operations around the world.

While they are building the new company, Sony BMG executives will have the brutal task of finding efficiencies in operations that already have come under the knife. Identifying which individuals will depart will be the toughest call of all.

But while they strive for \$350 million in cuts, Sony BMG's leaders should not forget job No. 1: finding, developing and marketing new music talent.

Even before announcing merger plans, the top guns at the new company professed a belief in greater selectivity when it comes to artist signings and greater scrutiny in providing support for slow-developing acts.

"Fewer one-hit wonders and more creative quality—this is an opportunity for

the record industry as a whole," new Sony BMG chairman Rolf Schmidt-Holtz told *Billboard* recently.

Let's forget for a moment that one-hit wonders have a cherished place in music history, too. The great fear for the "record industry as a whole"—and for music fans—is that a short-term policy of smaller label rosters, fewer signings and reduced patience with new acts could be a long-term disaster.

*The most worthy art requires vision, nurturing and patience.*

This is no secret to the talented people at the controls of Sony BMG. Nor is it a new concept: The philosophy of signing and supporting only those acts with the greatest combination of artistic and commercial potential has been in place for several years of belt-tightening throughout the industry. Yet the industry batting average for new acts remains poor, and

retail shelves continue to overflow with commercially weak product.

So, what magic bullet does the shiny new Sony BMG have in its arsenal?

Certainly, reducing A&R and marketing staffs will not necessarily give the new company a greater ability to spot and develop talent. It could be quite the contrary. Nor will roster cuts inherently increase overall roster quality.

Sony BMG executives need look no further than their own superstars for a litmus test: Could the next Bruce Springsteen or OutKast emerge from the new company?

That's the question these executives must ask themselves. It should serve as a reminder of the environment all labels need to create. Remember that Springsteen took three albums to explode nationally. Would any major label provide that kind of support today?

The most worthy art requires vision, nurturing and patience.

Let's hope such qualities survive the knife at Sony BMG. That indeed will be good for the "record industry as a whole."

—Ken Schlager

## Standing Up For Change At The Democratic Convention

# Why I Went To Boston

Kurt Elling is a Grammy Award-nominated jazz singer, Blue Note recording artist, vice chairman of the National Academy of Recording Arts and Sciences and, last month, was a delegate to the Democratic National Convention in Boston.

I ran for a delegate spot in my native Chicago this year because I believe we all have to give whatever we can these days to help the world heal. Touring the country and the world, I've seen too much of the sad and angry human divide to sit on my hands this election.

Of course, music itself is among the greatest healers. It pulls people together when language fails. Some people seem to think that music and politics are antithetical; I play music always with the hope of contributing to human unity. I know that being an artist means something concrete and real in the world. But sometimes you have to stand for something more specific.

So, that's what I tried to do. The question is, does it really mean something to be a delegate?

When I left for Boston, I was looking forward to a week of intense learning, of

intellectual and political fortification, of standing shoulder-to-shoulder with my idealistic brothers and sisters for the common good. And, as a dilettante political junkie (all those newspapers to read on airplanes!), I was excited about hooking up with people engaged full time in the ongoing fight for the nation's heart and soul.



In fact, a convention is a sort of fantasy camp for those who love party politics. Some of us in the Illinois delegation met our party-affiliated local and state leaders every morning at 8 a.m. for breakfast and cheerleading. Led by Chicago Mayor Richard M. Daley, party functionaries and

elected officials from the governor on down briefed us on the events of the day to come, gave us talking points (no small thing with reporters outnumbering delegates at the convention 3-to-1) and generally exhorted us to "be ready for another big night!"

I don't know what other delegates did in between our morning meetings and the gavel in the Fleet Center, but I kept plenty busy. I signed up for forums where people like Gary Hart, Dennis Kucinich and Ambassador Joe Wilson discussed possible outcomes in Iraq and the future of our foreign policy. I got into intelligent sidewalk discussions with dedicated rank-and-file progressives while we waited in lines. And, of course, there were parties—some of which I sang at, pro bono, with pick-up bands from the Boston area.

As vice chair of NARAS, I also pulled some double duty. The Recording Academy has an advocacy program on Capitol Hill that is growing in strength and stature. With the academy's larger artist-oriented legislative agenda in mind, I met informally with people like Rep. John Conyers, D-Mich., and Sen. Patrick Leahy, D-Vt. I thanked them for

(Continued on page 62)

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Information Group

Executive Editor: KEN SCHLAGER

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**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395  
**San Francisco:** Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156  
**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672  
**Nashville:** Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454  
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**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

### EDITORIAL

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**Associate Editors:** Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Margo Whitmore (L.A.) 323-525-2322  
**Copy Chief:** Chris Woods; **Copy Editors:** Jackie McCarthy, Wayne Robins  
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### GLOBAL

**London:** Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandt (Global News Editor) 011-44-207-420-6068  
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**Associate Publisher/International: GENE SMITH**  
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BROOKS: THE ARTIST HAS A NEW LABEL AND AN INFLUENTIAL NEW FAN

## Brooks Gets Second Chance To 'Shine'

Sometimes you get a second chance. Just ask **Meredith Brooks**.

Originally out in 2002, her album "Bad, Bad One" quickly fell by the wayside when her label **Gold Circle** shut down almost immediately after releasing the set.

Now, the project is getting another shot—thanks to TV talk show host **Dr. Phil McGraw**.

McGraw selected "Shine," the first

not have to try and fit into a pop market for 19-year-olds."

"The TV tie-in is just extraordinary," adds **Steve Vining**, Savoy Label Group president. "Having worked at **Windham Hill**, we know what happened with projects when we had artists like **George Winston** appear on ["The Oprah Winfrey Show"]. We know how to put an album through its paces for something like this and to get it displayed and priced properly at retail."

Vining says Savoy is still weighing when to reintroduce "Shine" to radio: a "Dr. Phil" remix with reworked lyrics will go to adult contemporary radio, while the original cut will go to adult top 40.

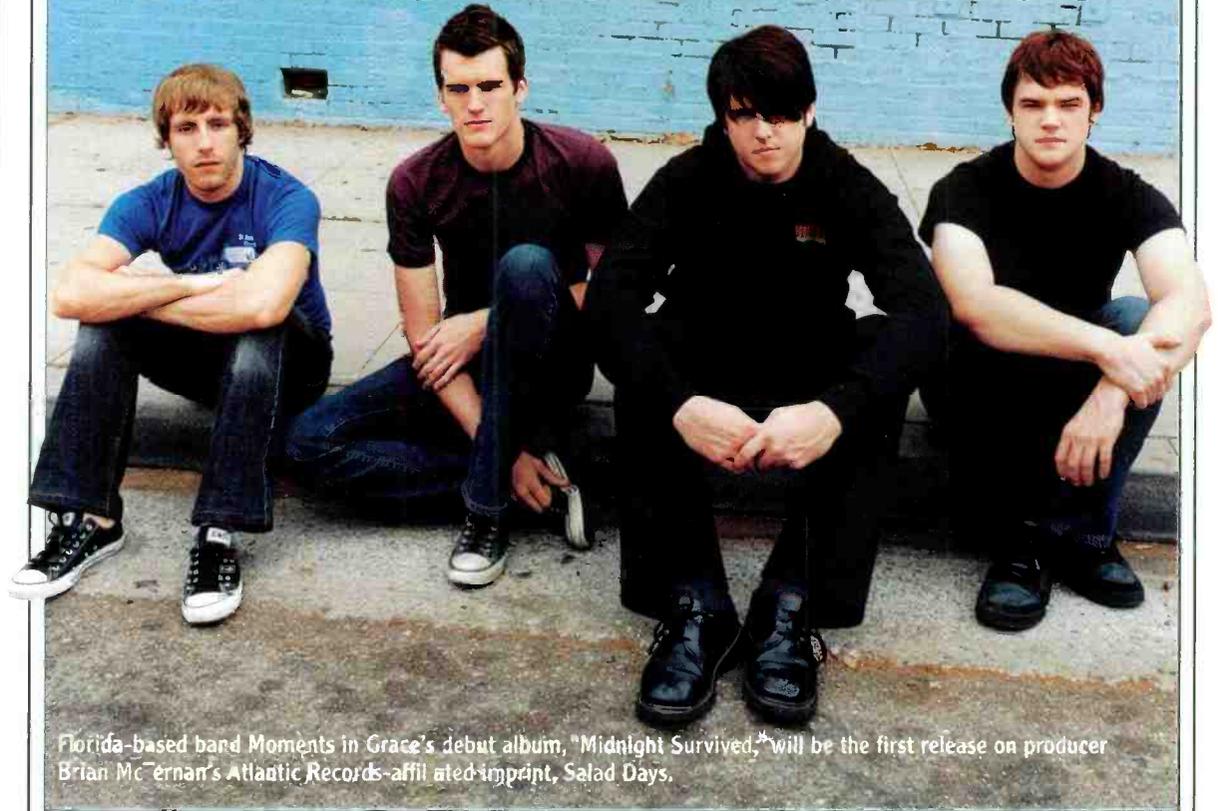
"If we start working immediately after the first exposure from 'Dr. Phil,' that only gives us a month and a half before the charts get frozen for the holidays," Vining says. "So the question is, Can we push it enough in that short amount of time or do we let the PR machine build and take it to radio in January?"

**SIGNINGS:** **Columbia Records** has picked up the self-titled debut album from **Avion** and will rerelease the project Oct. 5.

Avion drew Columbia's attention after managing to propel first single "Seven Days Without You" up the *Billboard* adult top 40 chart without benefit of a major label. The song is bulleted at No. 23 this issue.

After unsuccessfully shopping for a  
*(Continued on page 18)*

## McTernan Finds His Moments In Grace



Florida-based band Moments in Grace's debut album, "Midnight Survived," will be the first release on producer Brian McTernan's Atlantic Records-affiliated imprint, Salad Days.

BY BARRY A. JEKELL

NEW YORK—Aside from cramped vans, sweaty, sold-out club shows and a predilection for songs ripe with angst, the burgeoning rock acts **Thrice**, **Hot Water Music**, **Cave In** and **Pieband** have something else in common: **Brian McTernan**.

After a decade of making inexpensive recordings for countless bands and such indie labels as **Jade Tree**, **Nitro** and **Hydra Head**, the 28-year-old producer has found an act on which he wants to hang his hat.

On Aug. 17, the debut album by Florida-based band **Moments in Grace**, "Midnight Survived," will become the inaugural release on McTernan's Atlantic Records-affiliated **Salad Days** imprint.

Although singer/guitarist/chief songwriter **Jeremy Griffith**'s voice first caught his attention when he heard the band's demo, McTernan concedes the band needed a lot of development. "They were definitely at a stage that was much, much earlier than any of the other bands that I had worked with in the past," he says.

At the time, the group was playing regional shows and selling its demos to fans. "We were just starting to branch out when he contacted us," bassist **Jake Brown** says. "We wanted to take it to the next level. It

was just we had no idea how we were going to go about doing that."

Two years later, the band has a new drummer (**Tim Kirkpatrick**), new equipment, a major-label debut and several successful tours in a new van under its belt, leaving McTernan beaming like a proud father. "[The band is] definitely like my baby," he says. "It has become my life's work in a lot of ways, and it has been a really amazing experience for me just watching the band become a band."

*'The band is definitely like my baby. It has become my life's work, and it has been amazing watching the band become a band.'*

—BRIAN MCTERNAN

A dozen emotional anthems, including "The Past," "The Blurring Lines of Loss" and "Don't Leave," survived out of a pool of more than 30 songs to make up "Moonlight Survived." The band recorded at McTernan's **Salad Days** studio—named, by way of Shakespeare's "Antony and Cleopatra," after a song by hardcore band **Minor Threat**—located behind the producer's Maryland home.

With its melodic verses and soaring chorus, first single "Stratus" is finding radio support on such stations as **KMBY Monterey/Salinas, Calif.**; **KZON Phoenix**; **WKRL Syracuse, N.Y.**; **WRTT Huntsville/Decatur, Ala.**; and **WQXA Harrisburg/York, Pa.**

"From the time we wrote it, it has been something  
*(Continued on page 18)*

The Beat™

By Melinda Newman  
mnewman@billboard.com



single originally released in 2002, as the theme song to the upcoming season of his syndicated talk show.

"The Dr. Phil Show," which airs on more than 200 TV stations, starts its third season Sept. 13.

Additionally, the song is featured in 30- and 60-second promos for the third season. The ads, which heavily feature Brooks and chyrons the song, start airing the week of Aug. 16.

**SLG**, the pop label for **RED**-distributed **Savoy Label Group**, will rerelease "Bad, Bad One"—now retitled "Shine"—Sept. 21, the same day Brooks appears on "Dr. Phil."

"I love this album and feel it may get a chance in a market that would be more suited for the type of music it is," Brooks says. "In other words, I can be my age and

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**Music**

# Lampa Chronicles Life Lessons On Word Set

As teen artists make the transition to adulthood, it's only natural that they stake more of an emotional claim in the recording process. That's what makes **Rachael Lampa's** new self-titled **Word Records** disc such a satisfying effort.

Always a powerhouse vocalist with a maturity beyond her years, Lampa delves into songwriting on this album, co-writing each of its 11 tracks. The disc debuted at No. 12 on the *Billboard* Top Christian Albums chart in the Aug. 14 issue.

"If I had a checklist of all the things I wanted to accomplish with this record, they would all be checked off," Lampa says.

"I really had so much room to be myself and write what I needed to write. It talks about what I've learned and what I'm still learning, what I've struggled with and [am] still struggling with and what I'm rejoicing in and the victories I've had over the past year, just kind of the ups and downs of everything."

The past year has been an eventful one for the 19-year-old artist. Lampa graduated from high school and moved from her family's Colorado home to her own place in Nashville.

Though she has released three studio albums and a remix collection, Lampa still found time to be a teenager in between touring and recording.

we go through bad times when we think we can't see or hear God. We wonder what's going to happen next and if he's really paying attention. This song talks about that . . . little bit of a doubting, questioning process.

"But when we fall we always have a place to land," she continues. "God is always going to be waiting there to break our fall. It was a huge concept to me because I realized I'm allowed to fall. That's supposed to happen. We're not supposed to avoid every little

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



thing we might trip over . . . because it's going to bring us to a better place and closer to where we need to be with God. It has been a huge blessing to me to be able to learn that and be able to write about that and kind of heal through the music."

Produced by **Tommy Sims**, the new album is, Lampa says, "a funk rock kind of direction that took my love for **Stevie Wonder** and mixed it with a rock style and then the old-school ballads."

She credits Sims with helping her achieve her vision. "He's such a genius," she says. "He's so experienced and really knows what he's doing. At the same time he gave me so much room. He really helped me to step out of myself and be honest in my writing and take ownership in all different ways that I'm not used to taking ownership in, but I feel like I need to and I should. He recommended that. It became like a 50/50 partnership thing."

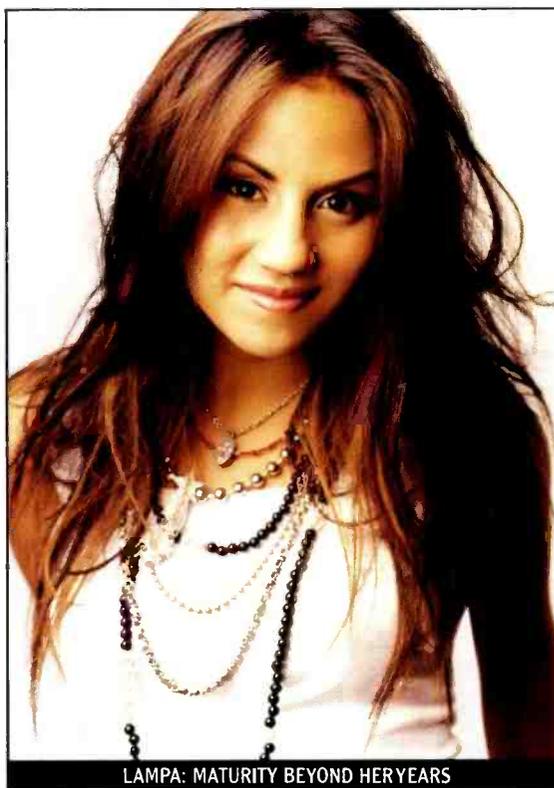
**THE TROUBLEMAKER:** Willie Nelson's 1973 gospel album "The Troublemaker" will be reissued by **Columbia/Legacy**. The collection features such classics as "Uncloudy Day" and "Will the Circle Be Unbroken" as well as gems like "Where the Soul Never Dies," "In the Garden" and "Precious Memories." The reissue will street Aug. 24.

The project includes four live bonus tracks: the title track, "Will the Circle Be Unbroken," "When the Roll Is Called Up Yonder" and "Amazing Grace." All four were recorded June 29-30, 1974, at the Texas Opry House in Austin, making them the earliest live recordings from Nelson's Columbia years.

Originally released in 1973 on Columbia, the project was actually recorded three years earlier for **Atlantic Records** with producer **Arif Mardin** during Nelson's stint on the label. Atlantic never released it.

**NEWS NOTES:** **Word Records** rock act **Building 429** will be heading out on two major tours this fall, supporting the group's recently released full-length debut, "Space in Between Us." Look for the band to join **Todd Agnew** on global relief agency **World Vision's** In the Name of Love tour, which will hit 14 cities between Sept. 14 and Oct. 11.

In October, the group will join **Jeremy Camp** for a 27-city tour that will run through Nov. 21. Building 429 has also been invited to perform as part of a Billy Graham Crusade Oct. 9 in Kansas City, Mo.



LAMPA: MATURITY BEYOND HER YEARS

"I had a good balance," she says of her career and personal life. "I went to a public high school all four years. I did at certain times have to do independent studies and correspondence courses, [but] the entire time I was still involved with my high school. I got to walk with my class at graduation and go to the basketball games and football games whenever I was there, [and] I went to the prom."

Lampa has established a strong foundation at Christian radio with such hits as "Blessed," "Live for You," "God Loves You" and "Shaken." Current single "When I Fall" is a page from her life.

"That really expresses one of the biggest lessons I've learned this year," she says of the song. "It talks about how we go through good times [and]

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# Hallyday Case Takes A Cue From California

Americans often borrow ideas from the French when it comes to cuisine, fashion and design. Recently, however, strategists for **Johnny Hallyday** seem to be borrowing ideas from Californians by seeking a French labor court's permission to allow the singer to "resign" from his record deal with **Universal Music France** (*Billboard*, Aug. 14).

The court's July 28 decision to recognize his resignation and order return of his master recordings by Universal is stirring up concern by labels both big and small.

But this strategy isn't completely surprising to seasoned music attorneys familiar with California law. It's one part **MCA Records v. Olivia Newton-John** from the 1970s and one part **Wachs v. Curry** from the 1990s—with a master twist.

For many years, the California Labor Commission has been a forum for artists seeking to void their personal management contracts. The state's labor code prohibits anyone from working as a talent agency without first

getting a license from the labor commissioner.

A talent agency is essentially any person or corporation who "engages in the occupation of procuring, offering, promising or attempting to procure employment or engagements for an artist."

However, the law exempts those who offer or procure recording contracts.

While managers often secure record deals and agents secure tour dates, there are not enough agents to handle all the artists. Therefore, artists often expect managers to book gigs. In such instances, an artist may seek to void a personal management contract down the road and demand, under this California law, the return of all commissions paid to a personal manager unless the manager is also a licensed agent. Millions of dollars have been awarded to artists in the past. For

example, **Arsenio Hall** petitioned the labor commission in the 1990s to order his manager, **Robert Wachs** and **X Management**, to return all money collected from Hall and Hall's employers and to void his contract.

**Legal Matters™**  
By Susan Butler  
sbutler@billboard.com



While that action was pending, Wachs challenged the constitutionality of the law in court. The labor commissioner held in favor of Hall, and the California Court of Appeal held the law to be constitutional. The manager was ordered to return millions of dollars to Hall.

Although not brought before the labor commissioner, nearly 15 years earlier the "personal

services" nature of a recording contract arose when Newton-John failed to deliver all the records due under her contract with MCA Records. According to the contract terms, MCA extended her five-year term to an open-ended term until she delivered her albums. MCA then obtained an injunction preventing Newton-John from recording for anyone else.

On appeal, the singer's lawyer raised an issue under a California law that prohibits any "personal services" contract from requiring services for more than seven years. The Court of Appeal did not rule on that specific issue, but the opinion noted that the court had "grave doubts that defendant's failure to perform her obligations under the contract can extend the term of the contract beyond its specified five-year maximum."

Following the court's decision, many companies reportedly changed their contract terms very quickly to focus more on the delivery of records rather than the rendering of personal services. Today

most recording contracts in the United States probably won't violate labor codes, but French laws are very favorable to its workers and its authors. Time will tell how many French artists will resign from their contracts.

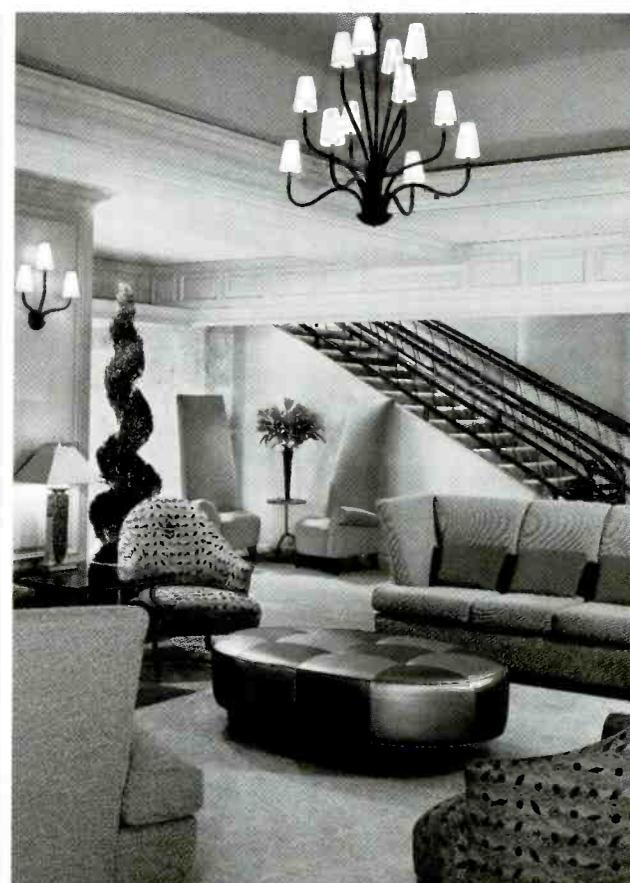
As for the French labor court's curious requirement that Universal return Hallyday's masters, the labor court may simply be requiring the "employer" and "employee" to return each other's property, almost like an employer keeping its computer and an employee keeping her property.

According to a film producer in Paris, members of this labor court rarely have experience in intellectual property matters and are not "judges" as we often use the term; most do not have a legal education or legal experience. Until appeals and other remedies are exhausted, however, savvy companies will be re-examining the terms of their contracts to cover their assets.

To read more about labor laws, check out *Billboard's Entertainment Law Weekly* at [billboard.biz/law](http://billboard.biz/law).



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# Jarreau Says Return To Jazz Is Really A First

Al Jarreau is a master of pop, R&B and jazz singing. He grooves in the funky zone, romances with artful fluidity and scats with syncopated glee.

He's as much influenced by such players as pianist **Bill Evans**, saxophonist **Ben Webster** and trumpeter **Miles Davis** as he is by such singers as **Jon Hendricks**.

On Jarreau's new CD, "Accentuate the Positive," released by **Verve** Aug. 3, he sings ballads and cooks with timeless grace and ebullience. The album—his third for the label and 13th overall—reunites Jarreau with producer **Tommy LiPuma**.

LiPuma was at the helm of Jarreau's breakthrough discs, "Glow" (1976) and "Look to the Rainbow" (1977), which scored a Grammy Award for best jazz vocals.

While Verve is promoting the new album as Jarreau's first jazz release in 27 years, he begs to differ.

"It's really the first jazz record I've ever done," he says. "Everything else that came before was pop and R&B. If people called the early stuff jazz, that's fine. I

learned the book of standards as a jazz singer early on and I took **Dave Brubeck's 'Take Five'** for a jazzy vocal excursion, but growing up I was also in love with **Motown's Marvin Gaye, Stevie Wonder and Martha & the Vandellas.**"

So, why the jazz bent now? "It was time," Jarreau says. "Actually, it was overdue. My audience has been asking for a full-on, straight-ahead jazz album. So, it's for them as well as myself. This is a thanks to the kind of music that made me the person I am today."

While Jarreau covers such classics as **Johnny Mercer's "Accent-tchu-ate the Positive"** and **Duke Ellington's "I'm Beginning to See the Light,"** he also supplies new lyrics to five tunes. Highlights of the disc include his playful, swinging vocal treatments of **Eddie Harris' "Cold Duck Time"** (retitled "Cold Duck") and **Dizzy Gillespie's "Groovin' High."**

Jarreau also linked up with **Yellowjackets** pianist **Russell Ferrante** to write the rollicking party-time "Scootcha-Booty."

"I went to Russell's house with a little piece of music to work on, and this song evolved in 10 minutes," Jarreau says. "The way Russell plays that left-hand bass line is funkier than a dog. He's so brilliant."

## JAZZ Notes™

By Dan Ouellette  
douellette@billboard.com



At 64, the high-spirited Jarreau says he has found what **Ponce de Leon** was looking for. "Music is the fountain of youth. The creative process rejuvenates me. I live to experience that vitality."

On Aug. 20, Jarreau will headline the CD101.9 New York Jazz Festival at Rumsey Playfield in Central Park. It continues through Aug. 22 with **David Sanborn, Regina Belle, Michael Brecker, India.Arie, Kim Waters, Brian Culbertson, Soulive and Rite of Strings**, a super group including **Stanley Clarke, Al Di Meola and Jean-Luc Ponty.**

**POSTCARD FROM UMBRIA:** This year's 31st edition of the Umbria Jazz Festival (July 9-18) boasted an attendance of 250,000 for its 10-day series of free and ticketed shows in the picturesque hilltop city of Perugia.

The festival featured performances by the **Keith Jarrett Trio**, the **Joe Lovano Quartet** featuring **Hank Jones, Marc Ribot's Mystery Trio, the Uri Caine-Paolo Fresu Duo** and the all-star quartet of **Herbie Hancock, Wayne Shorter, Dave Holland and Brian Blade.**

**Charlie Haden's New Liberation Music Orchestra** with arranger/pianist **Carla Bley** also delivered a fine performance. Two days later they documented the project in a recording studio in Rome for a 2005 **Verve** release.

On July 16 at a press conference at Perugia's Plazzo Donini, Melbourne International Jazz Festival chairman **Albert Dadon** announced that Umbria founder and artistic director **Carlo Pagnotta** would serve as the international artistic director of the Australian jazz fest in 2005 (May 5-14).

"This will be a new era for the Melbourne festival," Dadon said. "Umbria Jazz brings a stamp of quality. This will help to give us credence in the international jazz community."

In other Umbria Festival news, the Berklee College of Music set up camp in Perugia for its 19th annual 10-day summer school that attracted more than 200 students, mostly from Italy. Two festival performers, pianist **Michel Camilo** and drummer **Horacio "El Negro" Hernandez**, hosted jazz clinics in the Piazza del Drago school courtyard. At the end of a two-day concert featuring all the students, scholarships to Berklee totaling \$166,000 were awarded to 20 attendees.

On a somber note, 53-year-old New York pianist **James Williams** died in the States a day after the Umbria Festival concluded. He was originally scheduled to perform there with his trio in support of 15-year-old Italian saxophone phenom **Francesco Cafiso** but was forced to cancel when diagnosed with liver cancer.

**FESTIVAL THREE DOT LOUNGE:** Summer is festival season, and the harvest has been ample. **George Wein's** celebrated Newport Jazz Festival turned 50 with

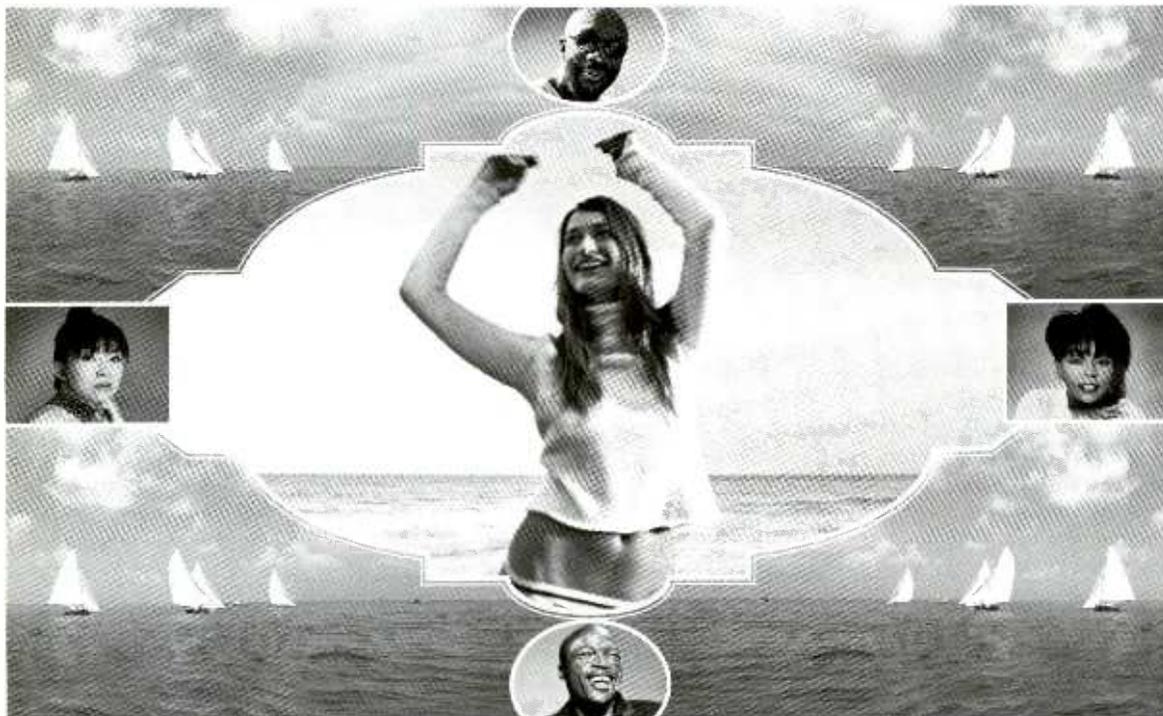


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## Cash Money

Continued from page 8

"Still in Love," featuring Baby.

"When [program directors] heard Mannie's name and the record, they became more receptive," Horton says.

Other than that song, however, the label left the creative decisions to Marie.

"They were not controlling in any way," says Marie's manager, Lee Cadena of 337 Entertainment/Lee Cadena Management. "They wanted Teena to be Teena. It's ironic that it took hip-hop rappers with street sensibility to see the value in her, where other music moguls didn't."

"La Doña" has sold 286,000 copies, according to Nielsen SoundScan, and Marie recently wrapped a video for second single "A Rose by Any Other Name," featuring Gerald Levert.



HORTON: SIGNING TEENA MARIE IS 'BRILLIANT'

### LETTING THE ARTIST DECIDE

Creative control and artist support are mentioned frequently in discussions of Cash Money's success.

"They take a project on and give it 200%," says Lil' Mo's manager, Phil Thornton of Bright Star Entertainment.

Lil' Mo, who is finishing September-slated album "Syndicated" for the label, says, "I had gotten used to hearing the word 'no' so much. But Cash Money

lets an artist be herself."

Therein lies a crucial component of the Cash Money philosophy. The label "lets artists do their creative thing while [the Williamses] do their business thing," says Rico Brooks, manager of retailer Peppermint Music in Atlanta. "Then both sides meet in the middle."

Established in 1991 by the Williamses, Cash Money is now in its eighth year with Universal.

The label has sold more than 10 million albums in its 13-year existence. It has also endured its share of artist exits. Those departures include Hot Boy B.G., who recently released "Life After Cash Money" on his Koch Entertainment-distributed label, Chopper City Records.

Juvenile severed his on-again, off-again relationship with Cash Money just as his "Juve the Great" album reached 836,000 units sold, according to

Nielsen SoundScan.

"I know we had our differences," Slim says of Juvenile. "But he has to do his thing, like we're doing our thing."

So Cash Money will continue to work the Marie album and develop upcoming releases as it plans to sign more acts.

"We're a team," Slim declares. "Fresh with the music; Baby and I with the marketing and promotion strategy. And we're fortunate to have a good working situation with Universal. This is no one-man show. We all work."

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## McTernan

Continued from page 13

really passionate for us," Brown says, admitting the song is his favorite on the album. "The lyrics just kind of came out of nowhere for Jeremy... right off the top of his head, what he was feeling in his heart."

McTernan was happily left to his own devices in developing the band.

"[Atlantic co-chairman/COO] Craig Kallman said to me, 'I'm going to give you the freedom to do the things you want to do,' and at every turn that's what he has done."

"So much of this business is about your instincts [about] people and trusting and believing in creative talents," Kallman says. "I was so immediately drawn to Brian as a great partner for us to really help sculpt the future of Atlantic Records. It's really important that people are allowed to see their vision through."

No other acts are yet signed to Salad Days, although McTernan and Kallman expect the imprint to offer two releases per year across their three-year deal. Not all will go through the Atlantic system, as the producer is free to develop bands through other channels before they are ready to make the jump to the major.

"We just felt, musically, [Moments in Grace] was really ahead of the curve. It was exciting and something unique to really make a mark with and get behind right away," Kallman says.

Rounded out by Justin Etheridge (guitar/keyboards) and booked by Ryan Harlacher at Pinnacle Entertainment, Moments in Grace has toured consistently. Following its current trip with Finger Eleven and Thornley, an outing is planned with Hot Water Music, Engine Down and Don't Look Down—coincidentally all bands produced by McTernan.

### IT'S IN THE MAIL

During a stint on this summer's 10th annual Warped tour, the band built awareness of its new album by registering potential fans, all of whom received an e-card embedded with a player containing excerpts from the band's album.

There was also a daily drawing for an iTunes gift certificate, and a weekly drawing for a free iPod. At the end of the tour, one lucky registrant won an iPod.

"Your mailing list is your lifeline in this day and age," McTernan says.

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## The Beat

Continued from page 13

deal, Avion lead singer Steve Bertrand and his friend Chris Dickson formed Console to release the album in March. Image Entertainment handled distribution.

The group slowly garnered airplay by sheer perseverance. Avion visited more than 40 stations in less than one month, performing as a complete band—not just the usual setup of a singer and a guitarist playing acoustically—in stations' conference rooms.

"Time after time, stations would say that those visits are what got us the add," band manager David Christensen says.

Columbia will repackage and remix the album, as well as add a new track prior to its rerelease.

Nashville-based Delmore Recordings has signed Columbus, Ohio-based the Black Swans. The folk-blues act's debut will come out in the fall.

Artemis Records has signed Michael Wolff. His label bow, due Nov. 9, includes original compositions and interpretations of works by John Coltrane, Sonny Rollins and Nat Adderley.

crediting band manager Larry Jacobson for the idea, which generated hundreds of useful contacts at each show. "Instead of handing out samplers kids are just going to throw away, we send them a player that has the songs, they get a prize for it that they actually want and we build our list."

An early online EP featuring "Stratus" was downloaded nearly 100,000

times, according to McTernan. That also generated a substantial roster of addresses and buzz for the band.

Kallman admits Atlantic has learned from its relationship with McTernan and will likely institute such grassroots tactics with other acts. "The good thing with Brian is that he's happy for us to steal a lot of his great ideas and use them everywhere else."

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# Touring

A BILLBOARD SPECIAL REPORT

## What Price Wings & Wheels? Artists' Transportation Choices A Matter Of Dollars & Sense

BY RAY WADDELL

Like most things in life, the decision by an artist to travel with wheels or wings while on tour simply comes down to a matter of dollars and cents.

"Money is the No. 1 consideration," says Jamie Cheek, business manager at Nashville-based entertainment accounting firm Flood, Bumstead, McCready & McCarthy.

"It's all about what kind of guarantee the artist is being offered. Buses are three or four times the cost of going out in a van. And when it comes to flying, you just have to weigh the costs."

When finances are the top consideration, one factor ranks relatively high, particularly when debating air or bus travel.

"Mileage is one of the main things we look at," says Ross Schilling of Nashville-based management firm Vector Management, which oversees the careers of such acts as Lynyrd Skynyrd, .38 Special and Kings of Leon.

"Skynyrd, for example, will do up to 600 miles on a bus with an overnight jump, and I've seen .38 do up to 700 miles," Schilling says.

The amount of production the band carries dictates, in many cases, how far it can travel between shows.

"If they're not traveling with [mixing] boards and moving lights, just the back line and whatnot, then they can just get out and roll into the show," Schilling explains. "If you do all the advance work and have the proper sound and lights set up, hopefully [the band] can roll in without a glitch."

Graduation from a van to a bus is a milestone in any act's career. The trick is knowing when an upgrade is financially prudent.

"Guarantees, tour support from the label and ego—all of these things play into it," Schilling says. "Any act would rather tour in a bus than a van, but is it worth it to travel by bus and not make any money?"

Schilling says he usually budgets a bus at \$800 per day, including driver and fuel costs. "You just have to weigh where you want what dollars you have coming in to go."

### A BIG, SHINY BUS

The ego factor can't be underestimated, though.

"A lot of bands just don't want to show up at a venue in a van," Schilling says. "They want to pull up in a big, shiny bus."

Of course the difference in comfort level is "night and day," he says. "Sometimes, though, if you travel in a van you'll stay in a hotel room. On a bus, you may only get a cleanup room for everybody."

Other times, even if a band is technically at the van level, the logistics of the tour dictate bus travel.

"The Warped tour is routed in such a way [that] the band plays the gig, leaves the venue about 1 a.m. or 2 a.m., drives overnight and has to be [at the next venue] for setup by 10 a.m. the next day," Cheek says.

"In that case, it's literally impossible to travel in a way where you couldn't sleep overnight," he says. "You could go with an RV and save a little money, but you would still need a driver and a hotel room so he could sleep overnight."

Indeed, the Warped tour, which features up to 80 bands—most of them not signed to major labels—sees many van-level acts getting on the bus.

"A few years ago a lot of acts had their own buses, but now it seems more acts are combining and sharing buses," observes Kevin Lyman, founder and producer of the Warped tour.

Band members can also take a bunk on one of the Warped buses at \$60 per day, per person. In total, the tour moves with 46 buses, 17 of which are production buses. But the tour also sports some vans, RVs, motor homes and one "space-ship," Lyman says, describing one uniquely designed vehicle in the Warped caravan.

These buses need to be well-maintained to ensure the entire Warped fleet makes it to the next stop.

"I carry a guy who does nothing but make sure all the buses are running," Lyman says. "I know to do this, because there were years when we never had all the buses running."

On the club circuit, however, vans usually rule.

"In situations where you're playing clubs and you don't have to be at the venue until 4 p.m. or 5 p.m. for sound check, you can afford to [take] the van, sleep in a hotel and drive to the gig the next day," Cheek says. "And the agent tries to route it so you can do that."

A major act with 15-20 people on the road needs a bus, but sometimes downsizing the number of buses can save more than

simply the cost of the vehicle.

Cheek says he often tries to get acts to downsize their bus entourage.

"The problem is," he points out, "an artist may have a couple hits and may be earning \$60,000-\$75,000 a night, with major production and three or four buses on the road. Then two years go by, the money comes down a little and the buses are the No. 1 thing you look at for reducing costs."

### PAYROLL COSTS

According to Cheek, eliminating one bus can mean saving as much as \$5,000-\$6,000 per show in costs.

"It's not just the cost of the bus, but the crew and payroll that goes along with it," he says.

Buses range from \$300 to \$500 per day for a mid-1990s model, with 12-bunk crew buses in the

\$600-per-day range.

"I usually feel good about older models if you're going with a reputable bus company," Cheek says. "And I've found that 80% of the best companies are based around here [in the Nashville area]."

One of those locally based companies is Hemphill Brothers. By the time an act leases a star coach from Hemphill, the van days are usually nothing but a distant memory.

Touring's elite tends to lease instead of buy their buses.

"We have an occasional buyer," says Trent Hemphill, VP of Hemphill Brothers. "We're building one for George Strait right now that's a purchase, but he has tended to own over the course of his career."

Most find it far more prudent to lease. "Needs change," Hemphill notes. "A couple of hits, and you might need three buses, including a star bus. If you're locked into ownership, you could have a bus that doesn't function for you."

If such superstar coaches remain in demand, so do charter flights, particularly for highly specialized travel.

"There is no typical mold a client fits into," says Kevin McCutcheon, president of Hendersonville, Tenn.-based air charter firm

(Continued on page 20)



Leasing a tour bus can cost between \$300 and \$500 per day for a mid-'90s model, with 12-bunk crew buses in the \$600-per-day range.

## Wheels

Continued from page 19

Flight Solutions. "No two requests are ever the same."

The charter client list ranges from business executives to touring artists. Sometimes documents that are too sensitive and important to use mainstream overnight delivery firms also wind up on charters.

"Those [touring artists] using aircraft are generally ones that primarily use a bus but fly in for a one-off.

Or those that fly in for the first show, bus from point to point, then fly back from the last show," McCutcheon notes. "Very few artists are flying for whole tours."

As usual, it's a matter of a business manager weighing the costs. "If I have a band who lives in New York but has a West Coast run, you fly them out and then rent from a good bus company out there," Cheek says.

Similarly, Skynyrd recently had to jump from Killeen, Texas, to Laughlin, Nev. "The band had to fly, and the gear [was trucked] to Laughlin," Schilling says. "It's all

about location, whether you're on a bus, plane or van."

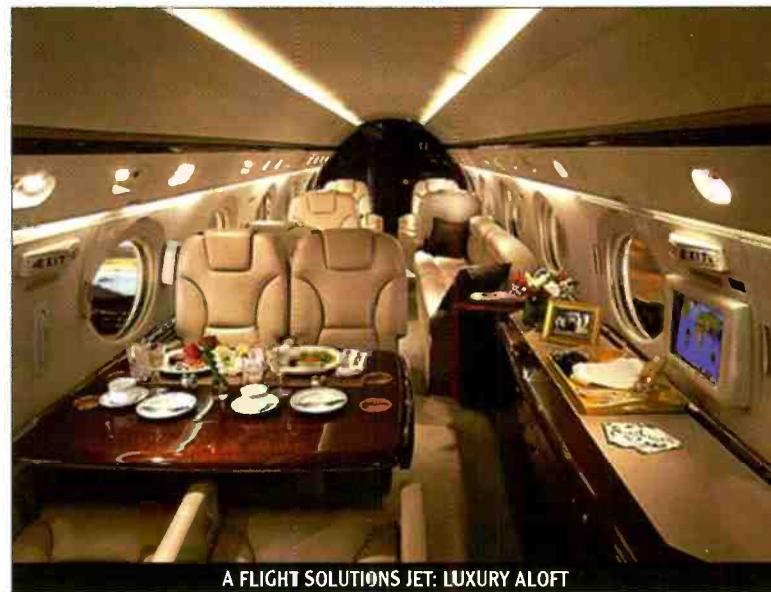
Equipment is always a consideration. "The biggest problem you face is what type of production and gear the band requires and where it is," Cheek says. "You have to weigh the cost of transporting the gear. Sometimes if you have some time on the front or back end [of the tour], you can 'slow boat' the gear across the country on a trailer, but that can still cost you \$1,500 to \$2,000."

But when time is the main consideration, flying is often the best option.

"Everything we do is point-to-point; there are no connections," McCutcheon says. "The No. 1 benefit of flying is capturing lost time. That is a major commodity, and when you're spending all day at an airport, your productivity is zilch."

McCutcheon says Nashville to New York and back in a Lear jet costs \$8,000-\$9,000 for up to eight people.

"If you tried to book a commercial flight to New York with less than seven days' advance notice, it would be \$600-\$900 per person," he says. "And I don't know if you could pull it off in a 14-hour day on a commercial airline."



A FLIGHT SOLUTIONS JET: LUXURY ALOFT

And to take ownership of air transportation?

"You're talking a starting point of \$4 million to \$5 million for a brand-new jet," says McCutcheon, who is also an international player in airplane sales, leasing and financing. "You can go as high as a Boeing business 737, converted for corporate use and designed for the worldwide theater, for \$45 million."

McCutcheon says that private air travel is growing by "leaps and bounds," but don't expect the acts on the Warped tour to be flying anytime soon, particularly via commercial air travel.

"Flying would be the worst thing to try and do on the Warped tour," Lyman says. "You would be at the whim of somebody else's control, and that wouldn't work."

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McLACHLAN: BUS RIDER

## Ticket To Ride

Hemphill Brothers, a leading provider of tour coaches based in Nashville, caters to such acts as Aerosmith, Cher, Sarah McLachlan, Tim McGraw and Faith Hill, Brooks & Dunn and Jessica Simpson.

Business is good, according to VP Trent Hemphill, who has co-owned the business with brother Joey for the past 24 years. "You've got all these acts that are still touring and new ones that are breaking through," he says.

"I can't think of anybody we're dealing with right now that is just moving up from van level," Hemphill says. "But that used to be my main market."

Now Hemphill's main market is superstars, and with this clientele comes more specific requests.

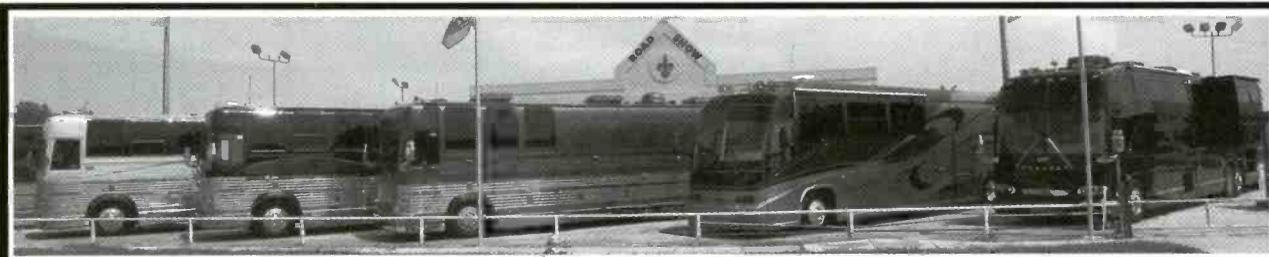
"As technology changes, I see more requests for things like Web access and each bunk not only having a flip-down LCD but also DVD," he says. "Plasma TVs are standard equipment now."

But pricing, for the most part, has been mostly static, Hemphill adds, "except for the A-model equipment and [hydraulic] slide-outs. We just built a 2005 model for Tim and Faith that cost more than a \$1 million."

One superstar client new to Hemphill this year is President George W. Bush, who recently had the company outfit a bus for the campaign trail.

"It's quite a different project for us," Hemphill says, "but we're honored to do it."

RAY WADDELL



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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	Madison Square Garden, New York June 16-17, 20-21, 23-24	\$12,674,925 \$300/\$45	88,625 six sellouts	Clear Channel Entertainment
ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas July 23-25, 27-28, 30-31, Aug. 1, 3-4, 6-8	\$8,853,975 \$250/\$175/\$100	52,809 thirteen sellouts	Caesars Palace, Concerts West/AEG Live
MADONNA	American Airlines Arena, Miami Aug. 1-2	\$4,145,760 \$300/\$45	30,580 two sellouts	Clear Channel Entertainment
MADONNA	Office Depot Center, Sunrise, Fla. July 28-29	\$3,834,522 \$301.50/\$46.50	28,208 two sellouts	Clear Channel Entertainment
MADONNA	MCI Center, Washington, D.C. June 13-14	\$3,486,684 \$303/\$48	26,788 two sellouts	Clear Channel Entertainment
MADONNA	Philips Arena, Atlanta July 24-25	\$3,450,874 \$302/\$47	25,627 two sellouts	Clear Channel Entertainment
PRINCE	Air Canada Centre, Toronto July 27-28	\$2,299,912 (\$3,063,023 Canadian) \$85/\$49.50	36,069 two sellouts	Concerts West/AEG Live
CREATION FEST: SWITCHFOOT, THE NEWSBOYS, STEVEN CURTIS CHAPMAN, JARS OF CLAY, AUDIO ADRENALINE, STACIE ORRICO & OTHERS	The Gorge, George, Wash. July 21-24	\$1,337,989 \$40/\$35/\$20/\$10	66,836 80,000 four days	Come Alive Ministries, House of Blues Concerts
PRINCE	Joe Louis Arena, Detroit July 30	\$1,212,836 \$78/\$49.50	19,677 sellout	Concerts West/AEG Live
PRINCE	Allstate Arena, Rosemont, Ill. Aug. 3	\$1,088,831 \$75/\$49.50	17,875 sellout	Concerts West/AEG Live
KENNY CHESNEY, UNCLE KRACKER	Cheyenne Frontier Days, Cheyenne, Wyo. July 30-31	\$1,005,806 \$42/\$37/\$30/\$26	30,082 two sellouts	TBA Entertainment, Cheyenne Frontier Days, The Messina Group/AEG Live
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Shoreline Amphitheatre, Mountain View, Calif. July 29	\$962,863 \$89.50/\$20	23,679 23,850	Clear Channel Entertainment
USHER	Air Canada Centre, Toronto Aug. 9	\$952,120 (\$1,248,515 Canadian) \$79/\$56.25/\$39	14,470 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Verizon Wireless Music Center, Noblesville, Ind. Aug. 7	\$921,583 \$42/\$37/\$30/\$26	24,626 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
THE DEAD, WARREN HAYNES	Alpine Valley Music Theatre, East Troy, Wis. July 24	\$885,169 \$48.50/\$36.50	21,261 35,062	Clear Channel Entertainment
JOSH GROBAN, MINDI ABAIR	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 30	\$884,995 \$85/\$35	13,852 13,899	Clear Channel Entertainment
DAVE MATTHEWS BAND, DANIEL LANOIS	Ford Amphitheatre, Tampa July 29	\$864,792 \$53/\$35.50	20,049 sellout	Clear Channel Entertainment
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Blossom Music Center, Cuyahoga Falls, Ohio July 8	\$838,673 \$63.75/\$31.75	21,795 22,408	House of Blues Concerts
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	White River Amphitheatre, Auburn, Wash. July 27	\$831,094 \$75.75/\$45.75	16,841 20,000	Clear Channel Entertainment
PRINCE	Palace of Auburn Hills, Auburn Hills, Mich. July 31	\$810,418 \$77.50/\$49.50	14,691 sellout	Concerts West/AEG Live
DAVE MATTHEWS BAND, ROBERT EARL KEEN	Verizon Wireless Amphitheater, Charlotte, N.C. July 24	\$809,684 \$53/\$35.50	19,048 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, ROBERT EARL KEEN	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 26	\$785,216 \$53/\$35.50	20,000 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Rexall Place, Edmonton, Alberta July 26	\$779,741 (\$1,029,878 Canadian) \$67.76/\$45.05	12,760 sellout	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	PNC Bank Arts Center, Holmdel, N.J. July 30	\$746,460 \$51.50/\$49.50	15,842 16,944	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	DTE Energy Music Center, Clarkston, Mich. July 26	\$733,442 \$49.50	16,897 sellout	Clear Channel Entertainment
KENNY CHESNEY, UNCLE KRACKER	UNI-Dome, Cedar Falls, Iowa Aug. 6	\$733,292 \$42/\$37/\$30/\$26	16,027 sellout	Police Productions, The Messina Group/AEG Live
JOSH GROBAN, MINDI ABAIR	Tweeter Center for the Performing Arts, Mansfield, Mass. July 27	\$729,457 \$75/\$25	16,495 19,890	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Tweeter Center for the Performing Arts, Mansfield, Mass. July 29	\$700,755 \$53/\$38.50	15,901 19,900	Clear Channel Entertainment
HILARY DUFF, HAYLIE DUFF	Continental Airlines Arena, East Rutherford, N.J. July 25	\$698,248 \$45.50/\$35.50	16,669 sellout	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Rose Garden, Portland, Ore. July 28	\$696,580 \$95/\$75/\$50	8,897 10,643	House of Blues Concerts
RUSH	Verizon Wireless Amphitheater, Irvine, Calif. July 14	\$685,304 \$95/\$32.50	11,720 16,258	Clear Channel Entertainment
RUSH	MGM Grand Garden, Las Vegas July 17	\$684,745 \$95/\$40	9,613 10,165	Clear Channel Entertainment, in-house
STING, ANNIE LENNOX, DOMINIC MILLER	UMB Bank Pavilion, Maryland Heights, Mo. July 24	\$651,568 \$99/\$31.50	11,228 21,000	Clear Channel Entertainment
SARAH MCLACHLAN, BUTTERFLY BOUCHER	Wachovia Center, Philadelphia July 31	\$639,136 \$65/\$55/\$45	11,051 11,399	Jack Utsick Presents N.E.
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Allen County War Memorial Coliseum, Fort Wayne, Ind. Aug. 8	\$637,731 \$42/\$37/\$30/\$26	10,380 sellout	Mischell Productions, The Messina Group/AEG Live

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## Tour Gear Moves With Specialists

Sure, the band has to get from gig A to gig B. But if the gear doesn't make the trip, the show will not go on. Or at least not without some major scrambling on the local level.

Companies like **Rock-It Cargo, Ego Trips, Upstaging, Horizon Entertainment Cargo** and **Janco** specialize in entertainment freight. It is a niche business that has special needs mainstream trucking companies cannot always serve.

Rock-It Cargo is one of the dominant players in the business, handling tours this year for such acts as **Usher, Cher** and **Madonna**, along with transporting the sound equipment for the Olympic Games. A major concern in shipping such freight is the timely and safe arrival of sensitive electronic sound and lighting equipment.

Concert production gear "is really fragile, even though it's usually in road cases, and most of it is on wheels," says **Doug Mas-**

If the gear has to move thousands of miles overnight, or even out of the country, a company like **Rock-It** or **Horizon** often gets the call.

"There are plenty of general freight forwarders that special-

### On The Road™

By Ray Waddell  
rwaddell@billboard.com



ize in everything from machine parts to computers," says **John Greenstreet**, U.S.-based owner of **Horizon**.

But Greenstreet says there are only a handful of entertainment freight forwarders.

"What sets an entertainment freight forwarder apart is attention to detail and that 'show must go on' mentality," Greenstreet says. "Everything we do is 'white glove,' from how we pack the pallets to having the trucks deliver to the venue by 8 a.m. load-in."

U.K.-based **Phil McDonell** oversees **Horizon's** European operation.

"A typical scenario would be **Sarah McLachlan** finishes her tour of Canada the first part of September and starts up in Europe the beginning of October," he says, "and we make the arrangements to get all her production across the pond."

Masterson says that for international shipping **Rock-It** utilizes **Air Transport Assn. carnet**, which he describes as a "passport" for freight.

"It gets you in and out of the country without paying duty," he says. "We can process this directly out of our office, which gives us a competitive advantage, plus we need it. If we were at the mercy of an issuing agent, we would be in trouble."

International unrest does not seem to be affecting business, Greenstreet adds. "After 9-11 a lot of people scaled back [tours]," he says. "But now people are back to trying to put as many things as they can into as short a time as possible."

And the bigger an act is, Greenstreet says, the more it can dictate its own schedule for international touring. "Our crazier moves are always with the smaller acts," he says.



MASTERSON: GEAR IS FRAGILE

**erson**, VP of business development for **Rock-It**.

"Most of the stuff from our perspective is very time-sensitive, because it's needed for a show," Masterson continues. "For the most part, regular freight companies don't factor in [that] it needs to be there by 8 a.m. If they've got 20 deliveries on a trailer, yours may not be that important. **Federal Express** understands urgency, but they're more of a courier."

Where most freight companies are consolidators—taking freight from several carriers and consolidating it—an entertainment freight company treats tour production as a single shipment.

"That lessens the problems of freight getting misplaced," Masterson says.

# R&B/Hip-Hop Confab: Relationships Key

BY GAIL MITCHELL

MIAMI BEACH—Network, network, network.

That was the theme of the fifth annual Billboard/American Urban Radio Networks Conference, held Aug. 4-6 at the Eden Roc Resort in Miami Beach. Chief among those underscoring the importance of professional relationships in a rapidly consolidating industry was keynote Mathew Knowles.

Fresh from announcing his label's first signings (*Billboard*, Aug. 7)—De La Soul; Earth, Wind & Fire; and Ray J—the president of Music World Entertainment/Sanctuary Urban Holding also discussed the business model he is developing.

"Each division under the Sanctuary Urban Holding umbrella is a separate, stand-alone corporation," Knowles said.

In addition to record label Sanctuary Urban Records Group and merchandising division URBANE, SUH includes discrete divisions for urban management, booking and publishing.

"This will be the model of the future," Knowles predicted.

He touched on several other topics during the one-hour session, sponsored by Hoodlum Entertainment. Among them was his "multiple impressions" concept: "You want to make your first impression in the clubs and then on the radio—at all formats. Look at the success of Usher and OutKast."

Knowles is applying the concept to new releases by De La Soul and Earth, Wind & Fire. SURG is currently working two singles for each act. To launch the next MWM/Columbia studio album by Destiny's Child (slated for Nov. 16), three or four singles will be worked at once.

On the Sony-BMG merger, Knowles said, "For me, an artist selling 500,000 is a success. For majors like a Sony, it's a failure, because costs are higher. Unfortunately, the merger will force artists to be dropped."

panelists at the "Survivor: Music Biz '04" session noted that the climate is still ripe to create and develop successful opportunities.

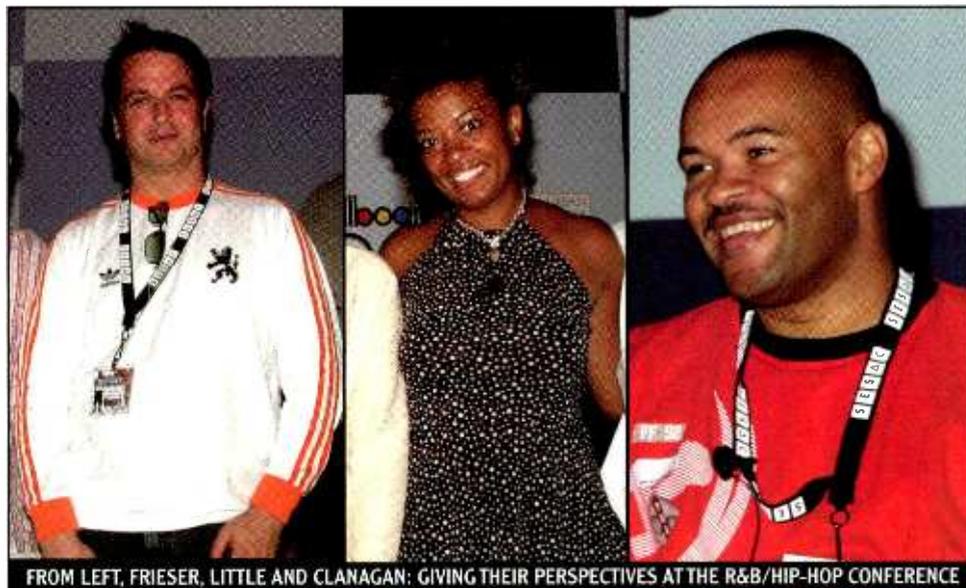
"Convergence always brings opportunity," said Leo Gatewood, senior director of finance

"The Marketing Matrix" session emphasized the importance of developing a strong marketing plan and spending wisely to execute it.

"Let's get the truth out: It takes money, money, money," Interscope Geffen A&M VP of rap Kevin Black said. "Anybody who thinks this game is for free is just playing around. You have to know your costs and how much you've got in the kitty."

Panelists suggested building street buzz through vinyl sent to street teams, DJs and clubs; and seeking other avenues of exposure, including TV and independent films.

Justin Kalifowitz, A&R director for Spirit Music Group, said, "You don't have to sell platinum or be an A-list producer to make money in film, television or advertising."



FROM LEFT, FRIESER, LITTLE AND CLANAGAN: GIVING THEIR PERSPECTIVES AT THE R&B/HIP-HOP CONFERENCE

## ON THE DIGITAL TRACK

The R&B/hip-hop category commands 45% of top 10 digital track sales and 40% of all track sales, according to Nielsen SoundScan. These and other illuminating figures fueled the second day of panel discussions.

During the "Digitally Speaking" session, Connect CEO Mark Frieser offered further evidence of R&B/hip-hop's drawing power. Looking at 85% of all sales that ringtone distributors reported, Frieser said R&B/hip-hop averages 56% of that market, or about \$150 million of the market's \$300 million total.

Noting other ramifications of the digital revolution, panelist Jay Frank, who oversees artist and label relations for Launch/Yahoo, said R&B is especially "missing the boat" when it comes to his and other Web sites. "R&B inde-

(Continued on page 26)

Knowles also commented on the dearth of black music executives. Rather than blame consolidation, Knowles cited lack of business sense as a reason for the declining numbers. "You have to have the tools to be an executive. A lot of executives succeed with the creative but have no business experience. That leads to overspending."

Adapting to a reconfigured industry was the hot topic at the conference's official launch Aug. 4. The Sony-BMG merger notwithstanding,

and operations for BMG Strategic Partnerships. "Now everyone is looking for new and fresh ideas."

Among the survival tools entrepreneurs need is a knowledge of all facets of the industry.

"You can be an indie all day and all night," Dangerous Entertainment Group co-chairman Helen Little said. "But if you don't have proof—i.e., [Nielsen] SoundScan or [Broadcast Data Systems]—none of it will matter."

## Knowles Flips Over New Destiny's Child Combo

When the next **Destiny's Child** studio album hits stores Nov. 16, the trio will capitalize on CD/DVD flip-side technology, according to the group's manager, **Mathew Knowles**.

The album will feature songs by the group, as well as turns by the individual members. Flip it over, and you have a DVD.

the DVD features nor on plans for daughter **Beyoncé's** next solo outing, he did outline a four-year scenario for the Destiny's Child franchise.

Propelling the new album will be a string of appearances, including a two-hour TV special on ABC. Meanwhile, DC's **Michelle Williams** has another solo album slated for later this year, and third member **Kelly Rowland** has a second solo set due in 2005.

Destiny's Child begins a world tour in April 2005, and Beyoncé will be making films in 2005 and 2006, Knowles said. The group will take a break in

2007 before releasing another Destiny's Child album in 2008.

**APPRECIATION:** Rick James was an original. Having interviewed him in June at ASCAP's R&B awards, where his influential legacy was honored, it's

still hard to believe he's gone (see story, page 10).

After the awards event, frank as ever, he riffed on everything from the funk ("It's alive and well; there's a resurgence. We're all older, but we're still here") to the Purple One ("I never thought I'd like Prince") to his personal turmoil ("I've been there... in the pen, drugs, the pimps and whores. I'm a prime example of all that. But if you believe in the Holy Master, there's nothing you can't accomplish"). After all, as he declared later that evening, "I'm Rick James, bitch!"

**LET THE 'SUNSHINE' IN:** Not only is Lil' Flip celebrating a top five crossover hit with "Sunshine" featuring **Lea**, but the **Sucka Free/Columbia** rapper (aka **Wesley Weston**) has inked his first global publishing deal with **BMG Songs**.

"Sunshine" and top 10 R&B/hip-hop single "Game Over" are selections from Flip's gold-certified "U Gotta Feel Me." The double-CD sophomore set debuted at No. 4 on The Billboard 200 and peaked at No. 2 on the Top R&B/Hip-Hop Albums chart.



Celebrating Lil' Flip's global publishing deal with BMG Songs at the company's Los Angeles headquarters are, from left, BMI Los Angeles associate director Juan Madrid, Lil' Flip, BMG Songs North America president Scott Francis, BMG Songs VP of urban A&R Derrick Thompson and Sandy Lal, Lil' Flip's manager/attorney.

**ON THE RECORD:** R. Kelly's Jive double album, "Happy People/U Saved Me," does indeed drop Aug. 24. New single "If" went to radio Aug. 6, and a BET special on the artist premieres Aug. 31. . . Award-winning producer **Rodney Jerkins** is collaborating with **Destiny's Child** at Sony Studios in New York. He and his **DarkChild** team wrote/produced the group's hit "Say My Name" . . . The slate of forthcoming **Sanctuary Urban Records Group** releases includes projects by **Lalah Hathaway** and

**Keith Sweat** . . . Songwriter/producer **Troy Taylor** is working with singer/songwriter **Angela Winbush** ("Angel").

**THANKS TO YOU:** Thank you to all the sponsors, panelists, performers, attendees and special guests who helped make our fifth annual R&B/hip-hop conference a success. Given the climate of today's industry, we were blessed to have a strong, enthusiastic turnout. We couldn't have done it without you. Here's to next year!

**Rhythm & Blues**  
By Gail Mitchell  
gmitchell@billboard.com



Knowles made the announcement during his keynote session at the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference (see story, above).

While Knowles did not elaborate on

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# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	4	1	<b>NUMBER 1</b>			1	50	37	34	<b>VARIOUS ARTISTS</b> VP 933027/AG (16.98 CD)			9
			LLOYD BANKS	G-UNIT 002876*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	51	44	37	OUTKAST ▲ <sup>9</sup> LAFACE 50133*/ZOMBA (22.98 CD)			1
2	3	—	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)			2	52	52	55	DEL B SMOOTH/MBCS 54635/LIGHTYEAR (13.98 CD)			52
3	5	2	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)			1	53	39	31	JANET JACKSON ▲ VIRGIN 84404* (12.98/18.98)			2
4	1	—	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)			1	54	54	50	LUTHER VANDROSS ▲ <sup>2</sup> J 51885/RMG (12.98/18.98)			1
5	6	4	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD)			2	55	43	35	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)			4
6	2	45	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)			2	56	55	41	WAYMAN TISDALE RENDEZVOUS 5104 (17.98 CD) [H]			30
7	7	5	USHER ▲ <sup>5</sup> LAFACE 52141/ZOMBA (12.98/18.98)			1	57	49	52	BABY BASH DOPE HOUSE/EMPIRE MUSIC/VERITY 450612*/V (18.98 CD)			33
8	10	11	ANTHONY HAMILTON ● SD SO DEF 52107/ZOMBA (12.98 CD)			6	58	56	67	YOUNG BUCK & D-TAY JOHN GALT 0010 (15.98 CD)			34
9	NEW	1	<b>HOT SHOT DEBUT</b>			9	59	63	53	G-UNIT ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)			2
			BONEY JAMES	WARNER BROS. 48786 (18.98 CD)	Pure	9	60	RE-ENTRY	9	LIONEL RICHIE ISLAND 002558/IDJMG (12.98 CD)			22
12	8	—	KEVIN LYTTLE ATLANTIC 83730*/AG (9.98/13.98)			8	61	59	60	LIL JON & THE EAST SIDE BOYZ ▲ <sup>2</sup> BME 2370*/TVT (13.98/17.98)			2
11	NEW	1	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)			11	62	78	66	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)			2
12	9	3	LLOYD THE INC./DEF JAM 002499*/IDJMG (13.98 CD)			3	63	65	65	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [H]			29
11	11	6	THE ROOTS GEFEN 002573*/INTERSCOPE (13.98 CD)			2	64	NEW	1	CARIKATURE DPHIRSTREET/FAITH 7 8493/DPHIR (11.98/18.98)			64
14	21	18	<b>GREATEST GAINER</b>			11	65	60	44	GOODIE MOB GOODIE MOB 8490*/KDCOCH (17.98 CD)			15
			AKON	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11	66	NEW	1	THEODORE UNIT STARKS 9012/SURE SHOT (15.98 CD)			66
15	17	17	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556/WARNER BROS. (18.98 CD)			3	67	47	43	METHOD MAN DEF JAM 548405*/IDJMG (18.98/13.98)			1
16	13	16	ALICIA KEYS ▲ <sup>3</sup> J 55712*/RMG (15.98/18.98)			1	68	67	85	AMEL LARRIEUX BLISS/LIFE 00001 (16.98 CD)			28
17	14	7	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)			7	69	62	59	50 CENT ▲ <sup>8</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)			1
18	12	10	KANYE WEST ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)			1	70	95	82	AVANT ● MAGIC JOHN/SONY/GEFFEN 001567*/INTERSCOPE (8.98/12.98)			4
19	22	9	BRANDY ● ATLANTIC 83633*/AG (12.98/18.98)			4	71	71	75	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA (19.98 CD)			15
20	16	14	ANGIE STONE J 56215*/RMG (18.98 CD)			4	72	68	61	R. KELLY ▲ <sup>2</sup> JIVE 41812/ZOMBA (18.98 CD)			1
21	20	13	JUVENILE ▲ CASH MONEY 001718*/UMRG (12.98 CD)			4	73	70	68	KEM ● MOTOWN 067516/UMRG (8.98/12.98) [H]			14
22	19	15	D12 SHADY 002404*/INTERSCOPE (8.98/12.98)			1	74	97	58	<b>PACESETTER</b>			58
23	18	12	8BALL & MJG ● BAD BOY 002389*/UMRG (12.98 CD)			1				REGINA BELLE PEAK 8524/CONCORD (17.98 CD)			58
24	26	22	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)			3	75	58	69	DJ CRUNK MIX ICHIBAN 01043 (15.98 CD)			58
25	NEW	1	STEPHANIE MILLS JM 54660/LIGHTYEAR (13.98 CD)			25	76	72	64	STEVIE WONDER MDTOWN/UTV 066164/UME (18.98 CD)			28
26	23	19	LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)			2	77	64	51	AMANDA PEREZ POWERSHOW 78965/VIRGIN (18.98 CD)			43
27	27	21	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)			3	78	76	—	BIG ADVICE ELECTRIC MONKEY 1009 (16.98 CD)			76
28	15	8	DEVIN THE DUDE J PRINCE 42038/RAP-A-LOT 4 LIFE (16.98 CD)			6	79	66	54	RICKY FANTE VIRGIN 84403 (12.98 CD) [H]			48
29	25	20	PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD)			3	80	69	86	CARL THOMAS ● BAD BOY 001188*/UMRG (8.98/12.98)			2
30	24	—	VARIOUS ARTISTS GRP 002426/VG (18.98 CD)			24	81	73	63	GEORGE BENSON GRP 000599/VG (18.98 CD)			22
31	30	25	CHRISTINA MILIAN ISLAND 002223*/IDJMG (13.98 CD)			5	82	NEW	1	MASTA ACE M3 31*/STUDIO (15.98 CD)			82
32	29	28	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)			23	83	92	78	THEODIS EALEY IFGAM 74023 (17.98 CD)			54
33	33	23	JOJO ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)			10	84	79	—	MUSIQ ● DEF SOUL 001616*/IDJMG (8.98/12.98)			3
34	32	27	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)			1	85	RE-ENTRY	27	VARIOUS ARTISTS ● WRDR/EMICOM/VERITY 57494/ZOMBA (19.98 CD)			19
35	28	24	SLUM VILLAGE BARAK 83043*/CAPITOL (17.98 CD)			6	86	82	80	ADINA HOWARD MAYBACH 1953/RUFFDOWN (17.98 CD)			61
36	48	46	BEYONCE ▲ <sup>4</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)			1	87	RE-ENTRY	24	LIONEL RICHIE ● MDTOWN/UTV 068140/UME (18.98 CD)			31
37	31	26	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)			1	88	81	72	ERICK SERMON DEF SQUAD 002716*/UMRG (13.98 CD)			16
38	38	38	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)			2	89	61	77	LIL' BOOSIE AND WEBBIE TRILL 6330 (17.98 CD)			46
39	NEW	1	2PAC DEATH ROW 5746*/KDCOCH (12.98/17.98)			39	90	57	49	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [H]			38
40	35	30	VARIOUS ARTISTS HIDDEN BEACH/EPIC 80950/SONY MUSIC (18.98 EQ CD)			17	91	RE-ENTRY	5	JUNIOR VARSITY MAD HYPE 1701/MILLENNIUM (18.98 CD)			91
41	46	40	MONICA ● J 20031*/RMG (12.98/18.98)			2	92	87	—	TAMIA ELEKTRA 62847/AG (18.98 CD)			4
42	36	32	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)			1	93	88	83	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)			15
43	50	42	PATTI LABELLE DEF SOUL CLASSICS 002433/IDJMG (12.98 CD)			5	94	84	—	VARIOUS ARTISTS PEAK 8526/CONCORD (17.98 CD)			84
44	34	29	J-KWON ● SD SO DEF 57613*/ZOMBA (18.98 CD)			4	95	83	87	THE TEMPTATIONS MDTOWN 002589/UMRG (13.98 CD)			18
45	40	33	MARIO WINANS ● BAD BOY 002392*/UMRG (8.98/12.98)			1	96	90	73	VAN HUNT CAPITOL 35233 (12.98 CD) [H]			38
46	42	39	JUVENILE, WACKO & SKIP UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD)			17	97	99	76	VARIOUS ARTISTS ● BAD BOY 002112*/UMRG (8.98/12.98)			1
47	45	48	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)			4	98	NEW	1	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)			98
48	41	36	NINA SKY NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)			21	99	RE-ENTRY	3	TRAE G-MAAB 3333 (21.98 CD/DVD)			51
49	51	47	LUDACRIS ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)			1	100	RE-ENTRY	13	KIM WATERS SHANACHIE 5113 (18.98 CD) [H]			24

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

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	—	<b>NUMBER 1</b>			455	13	10	—	JAY-Z ▲ <sup>3</sup> FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)			342
2	2	—	BOB MARLEY & THE WAILERS ● <sup>10</sup> TUFF GONG/ISLAND 54890/UME (8.98/12.98)			405	14	17	—	ANITA BAKER ● ATLANTIC 78209/RHINO (17.98 CD)			99
3	3	—	2PAC ▲ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)			294	15	7	—	BEASTIE BOYS ▲ <sup>8</sup> DEF JAM 527351/UME (6.98/11.98)			214
4	—	—	RICK JAMES MDTOWN/CHRONICLES 153740/UME (12.98 CD)			1	16	24	—	SADE ▲ <sup>4</sup> EPIC 85287/SONY MUSIC (12.98 EQ/18.98)			425
5	5	—	JAY-Z ▲ <sup>2</sup> DEATH ROW 63008*/KDCOCH (12.98/24.98)			435	17	15	—	MAKAVELI ▲ <sup>4</sup> DEATH ROW 63012*/KDCOCH (12.98/17.98)			318
6	4	—	EMINEM ▲ <sup>9</sup> WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)			116	18	12	—	EMINEM ▲ <sup>9</sup> WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)			180
7	6	—	THE NOTORIOUS B.I.G. ● <sup>10</sup> BAD BOY 273011*/UMRG (19.98/24.98)			338	19	14	—	PRINCE AND THE NEW POWER GENERATION ● <sup>13</sup> WARNER BROS. 25110 (7.98/11.98)			138
8	—	—	RICK JAMES MDTOWN/CHRONICLES 001483/UME (25.98 CD)			1	20	—	—	RICK JAMES MDTOWN/CHRONICLES 001483/UME (25.98 CD)			1
9	9	—	RAY CHARLES RHINO 79822 (11.98 CD)			9	21	—	—	DR. DRE ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)			208
10	13	—	PRINCE ● WARNER BROS. 74272 (18.98 CD)			37	22	—	—	SHYNE ● BAD BOY 273032*/UMRG (11.98/18.98)			41
11	8	—	MICHAEL JACKSON ● <sup>20</sup> EPIC 66073/SONY MUSIC (12.98 EQ/18.98)			303	23	11	—	LAURYN HILL ▲ <sup>8</sup> RUFFHOUSE/COLUMBIA 89035*/SONY MUSIC (11.98 EQ/17.98)			176
12	18	—	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)			407	24	—	—	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)			89
							25	20	—	DR. DRE ▲ <sup>3</sup> DEATH ROW 63000*/KDCOCH (11.98/17.98)			347

● 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). ◆ 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 (Dro). △ 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 VEA 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

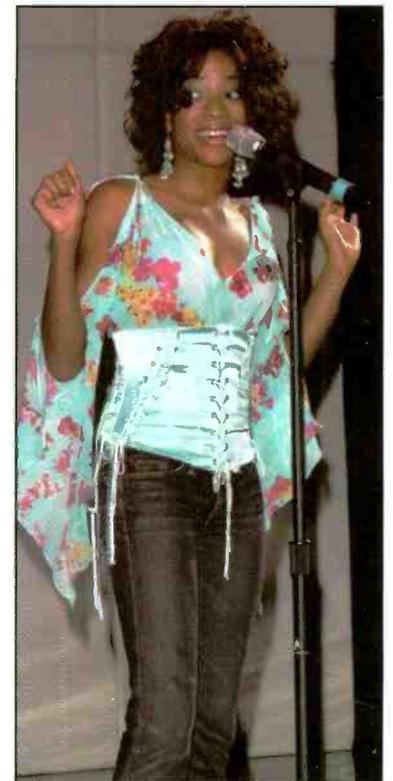
# Billboard/AURN Confab Heats Up Miami

The fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference brought together the genres' best and brightest Aug. 4-6 at the Eden Roc Resort in Miami Beach. In-depth panel discussions, parties and artist showcases were among the confab's highlights.

The fourth annual Billboard/AURN R&B/Hip-Hop Awards, held Aug. 6 at Miami Beach's Fifteen O One Barton G, concluded the conference by honoring a host of artists and record labels, including R. Kelly, Isaac Hayes, KRS-One, Island Def Jam Music Group andTVT Records. (Photos: Arnold Turner)



AURN's Salute to the Finalists cocktail reception featured a rousing performance by Leg artist Temmora.



19/Universal artist and "American Idol" finalist Tamyra Gray performs at the awards show.

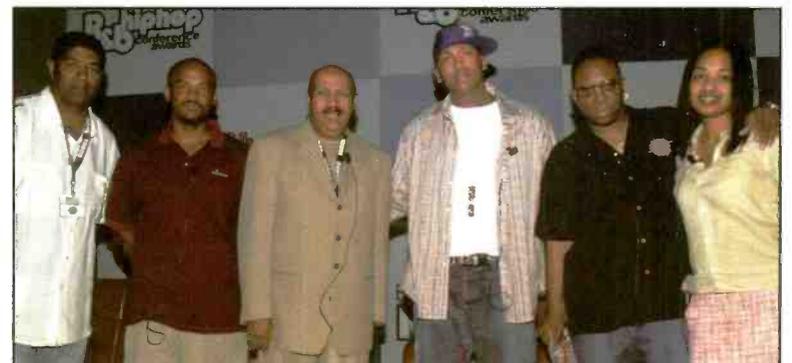


A cross-section of key players shared industry survival skills during the conference's kickoff session, "Survivor: Music Biz '04," sponsored by AOI Records. Pictured, from left, are *Billboard* R&B/hip-hop senior writer/panel moderator Gail Mitchell, Bungalo/Universal senior VP of A&R John Ferguson, BMG Strategic Partnerships senior director of finance and operations Leo Gatewood III, So So Def/Zomba artist Anthony Hamilton, PR consultant Karen Lee, Dangerous Entertainment Group co-chairman Helen Little and Skyblaze Recordings president Namane Mohlabane.

The annual New Artist Discovery Showcase and Lunch was a conference highlight.



Capping the conference's opening panel was a rousing performance by AOI Records' Aaron Hall, who reunited with Guy members Damion Hall (his brother) and Teddy Riley to sing such signature hits as "Groove Me." Pictured, from left, are Damion Hall, Riley and Aaron Hall.



9 Squared and I.M. Records sponsored the AURN-presented "Let's Get It On . . . 2004" session, which dissected the intricacies of contemporary radio programming. Pictured, from left, are WSRB-FM Chicago morning personality/"USA Music Magazine" host John Monds, who served as moderator; KMJM-FM St. Louis PD Chuck Atkins; Jerry Boulding & Co. principal Jerry Boulding; KKDA-FM Dallas PD Skip Cheatham; WEDR-FM Miami PD Cedric Hollywood; and J/RCA Records national field director Nicole Sellers.



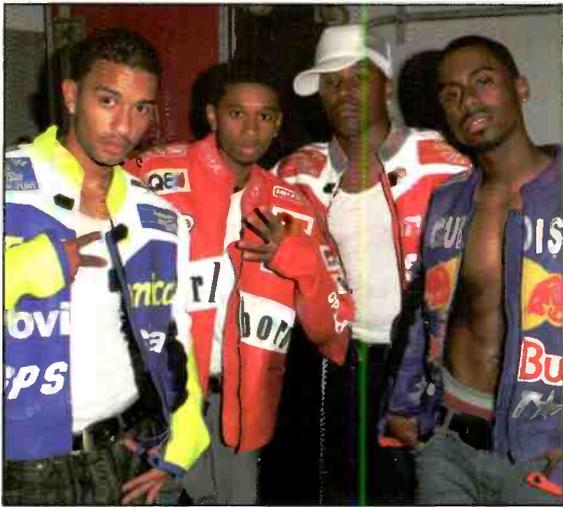
ASCAP sponsored this year's "Super Producers Panel." Pictured, from left, are ASCAP associate director of repertory rhythm and soul and creative affairs Jay Sloan and ASCAP director of membership Kenny Ferracho, who co-moderated the panel; Cool & Dre; Teddy Riley; and the Platinum Brothers.



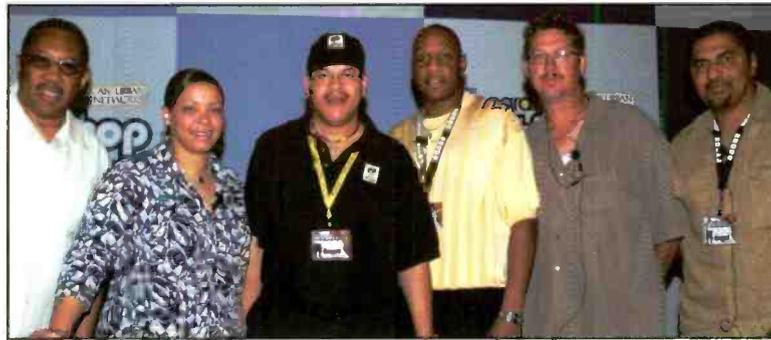
Motown artist Brian McKnight closed out the awards show with a sultry serenade.



The "Digitally Speaking" panel, presented by Aezra Records, focused on digital technology issues from music distribution to radio broadcasts. *Billboard* director of charts/senior analyst Geoff Mayfield, far left, and *Billboard* R&B/hip-hop chart manager Minal Patel, far right, co-moderated the discussion. Between them, from left, are i.e. marketing president Tim Brack, Launch/Yahoo head of artist and label relations Jay Frank, Consect CEO Mark Frieser, Nielsen SoundScan director of retail relations and research services Chris Muratore and Sirius Satellite Radio director of R&B programming B.J. Stone.



SOBE act 4mula 1 relaxes backstage after its performance.



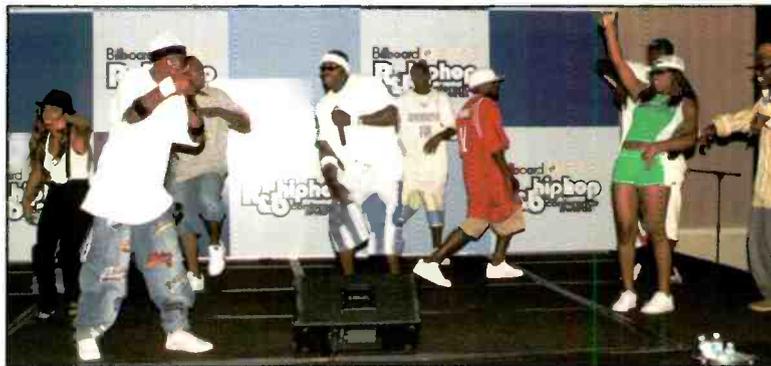
Pictured at the EMI Gospel-sponsored "Gospel" panel, from left, are moderator Dr. Bobby Jones of AURN's "The Bobby Jones Gospel Countdown" and the WORD Network's "Bobby Jones Classic Gospel," Sony Music Gospel executive VP/GM Tara Griggs-Magee, AURN president Jay Williams, Sheridan Gospel Networks music director Rick Joyner, EMI Gospel VP/GM Larry Blackwell and KJLH-FM Los Angeles PD/music director Aundrae Russell.



Before the start of the "Digitally Speaking" panel, Aezra Records artist Crea, at right, set the tone with her unique R&B stylings.



The "Music, Camera, Action!" panel, sponsored by Dynasty Records, addressed the prosperous alliance forged among music and film, TV, DVD and videogames. Pictured, from left, are The Hollywood Reporter music editor/panel moderator Tamara Conniff, Urban Works Entertainment president Jeff Clanagan, music and media consultant Bruno del Granado and McBowman Consulting Group principal Greg McBowman.



The Unda Siege Records roster brought its own brand of rhythmic energy to the conference. Performing, from left, are NeShay, Lil' Harvey, Demontré, Playa Pat, Game Spitzaz members Geno and TrickyVic, Lucki, Magic and Unda Siege CEO K. Epps.



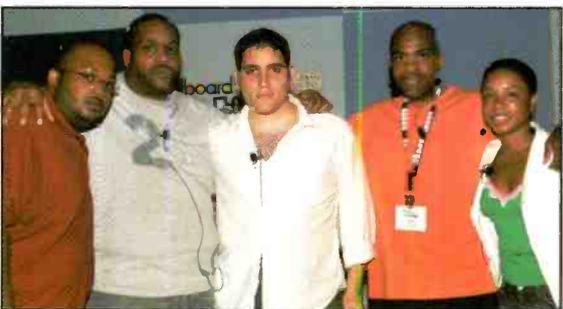
An electrifying performance by I.M. Records act Edubb kicked off the "Let's Get It On . . . 2004" panel.



Awards show hosts Russ Parr, left, and Free share a hug on the red carpet.



EMI Gospel artists Darius Brooks, left, and Kierra Kiki Sheard are all smiles after their performance at the "Gospel" panel



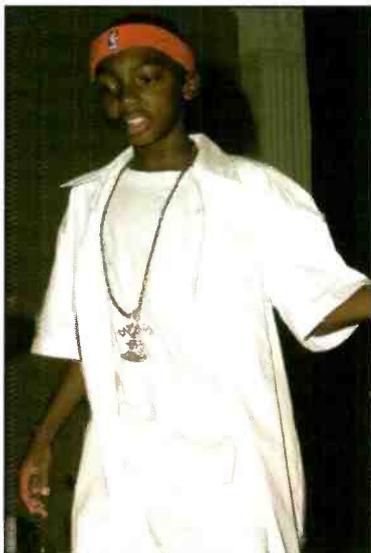
"The Marketing Matrix" focused on developing effective marketing alternatives to reach an already media-bombarded audience. The session, moderated by Airplay Monitor R&B editor/*Billboard* staff writer Rashaun Hall, was presented by Unda Siege Records. From left are Hall, Interscope/Geffen/A&MVP of rap Kevin Black, Spirit Music Group senior A&R director Justin Kalifowitz, Mastermind Group president Erin Patton and Zomba Label Group VP of urban marketing Phillana Williams.



Gathered at the Bogard Music party, from left, are AURN senior director of partnership marketing Andy Anderson, AURN senior director of corporate marketing Dawn Hill, artist Oowee and *Billboard* R&B/hip-hop senior writer Gail Mitchell.



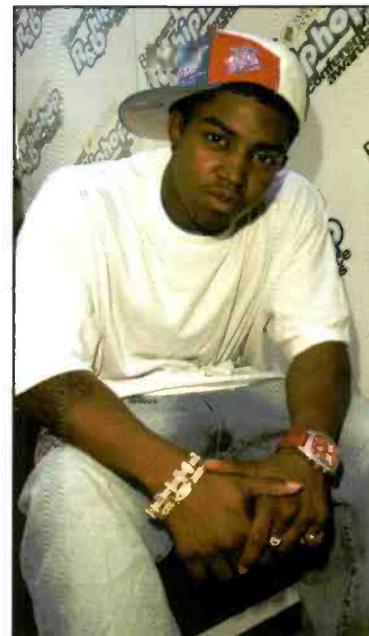
Music World Entertainment/Sanctuary Urban Records Group president Mathew Knowles has a laugh during the *Billboard* Q&A, sponsored by Hoodlum Entertainment.



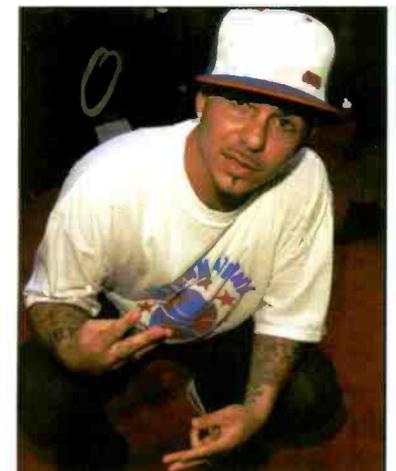
Preteen wunderkind Mishon—described as a cross between a young Michael Jackson and Usher—wowed the crowd with his singing and dancing prior to the "Music, Camera, Action!" session.



Founders Award recipients Isaac Hayes, left, and KRS-One congratulate each other on their honors at the show.



BME/Wamer Bros. artist Lil' Scrappy got up close and personal before his performance.



TVT artist Pitbull on the red carpet before taking the stage at the awards show.

AUGUST 21  
2004

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG) ★ 5 Wks At No. 1	25	31	7	<b>You're My Everything</b> ANITA BAKER (BLUE NOTE/VIRGIN)	51	64	2	<b>I Smoke, I Drank</b> MAGIC (BODY HEAD)
2	2	27	<b>Jesus Walks</b> KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ★	27	29	13	<b>Call My Name</b> PRINCE (NPG/COLUMBIA/SUM) ★	52	38	13	<b>Welcome Back</b> MASE (BAD BOY/FO' REEL/UMRG) ★
3	3	16	<b>Diary</b> ALICIA KEYS (J/RMG)	23	27	16	<b>Whats Happnin!</b> YING YANG TWINS (COLLIPARK/TVT)	53	46	11	<b>Confessions Part I</b> USHER (LAFACE/ZOMBA)
4	5	11	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ★	27	36	10	<b>Golden</b> JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	5	48	5	<b>Storm</b> LENNY KRAVITZ FEAT. JAY-Z (VIRGIN) ★
5	4	25	<b>Slow Motion</b> JUVENILE (CASH MONEY/UMRG)	33	39	8	<b>Charlene</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA) ★	55	59	4	<b>Compton</b> GUERILLA BLACK (VIRGIN)
6	9	8	<b>Goodies</b> CIARA FEAT. PETEY PABLO (ISHO NUFF/LAFACE/ZOMBA)	31	34	34	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ★	56	54	15	<b>Bring It Back</b> LIL WAYNE (CASH MONEY/UMRG)
7	7	10	<b>Why?</b> JADAKISS (RUFF RYDERS/INTERSCOPE) ★	32	33	38	<b>Think About You</b> LUTHER VANDROSS (J/RMG)	57	49	9	<b>Hood Hop</b> J-KWON (SO SO DEF/ZOMBA)
8	6	10	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ★	1	35	36	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)	58	63	2	<b>Who Is She 2 U</b> BRANDY (ATLANTIC) ★
9	8	21	<b>U Should've Known Better</b> MONICA (J/RMG) ★	34	42	8	<b>Nolia Clap</b> JUVENILE, WACKO & SKIP (UTP/ATLANTIC)	59	55	3	<b>So Fly</b> NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
10	11	24	<b>So Sexy</b> TWISTA FEAT. R. KELLY (ATLANTIC) ★	35	26	24	<b>Happy People</b> R. KELLY (JIVE/ZOMBA)	60	58	7	<b>Hot 2Nite</b> NEW EDITION (BAD BOY/UMRG)
11	13	5	<b>My Place</b> NELLY FEAT. JAHEIM (OERTRY/FO' REEL/UMRG) ★	6	32	25	<b>Overnight Celebrity</b> TWISTA (ATLANTIC) ★	61	56	5	<b>For Real</b> AMEL LARRIEUX (BLISS/LEFE)
12	14	11	<b>Headsprung</b> LL COOL J (DEF JAM/IDJMG)	37	30	22	<b>Got It Twisted</b> MOBB DEEP (INFAMOUS/JIVE/ZOMBA)	62	60	5	<b>What We Do Here</b> BRIAN MCKNIGHT (MOTOWN/UMRG)
13	10	30	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ★	38	28	25	<b>Still In Love</b> TEENA MARIE (CASH MONEY CLASSICS/UMRG)	63	62	2	<b>You Know My Style</b> NAS (LIL WILL/COLUMBIA/SUM)
14	15	1	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	39	43	7	<b>Shake That Sh**</b> SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ★	64	61	4	<b>Higher</b> D.O.D. & KANYE WEST (LEGION) ★
15	12	17	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)	40	37	23	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ★	5	51	17	<b>Talk About Our Love</b> BRANDY FEAT. KANYE WEST (ATLANTIC) ★
16	21	14	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/IDJMG)	41	41	28	<b>I Don't Wanna Know</b> MARIO WYANS (BAD BOY/UMRG) ★	66	74	3	<b>Oye Mi Canto</b> N.O.R.E. (THUGED OUT MILITANT/MTW/NO.2)
17	18	1	<b>Let Me In</b> YOUNG BUCK (G-UNIT/INTERSCOPE)	42	40	20	<b>You Don't Want Drama</b> BALL & MUG FEAT. P. DIDDY (BAD BOY/UMRG)	67	69	5	<b>The Closer I Get To You</b> LUTHER VANDROSS DUET WITH BEYONCE KNOWLES (J/RMG) ★
18	24	12	<b>No Problem</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	43	68	6	<b>Dangerously In Love</b> BEYONCE (COLUMBIA/SUM)	68	66	7	<b>Freaks</b> PLAY-N-SKILZ (UNIVERSAL/UMRG)
19	20	10	<b>Let's Get Away</b> T.I. (GRAND HUSTLE/ATLANTIC)	44	44	27	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ★	69	—	1	<b>King Of The Dancehall</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
20	23	1	<b>Turn Me On</b> KEVIN LITTLE (ATLANTIC)	45	52	3	<b>Flap Your Wings</b> NELLY (OERTRY/FO' REEL/UMRG) ★	70	72	2	<b>What You Won't Do For Love</b> BOYZ II MEN (JMS/M/KOCH)
21	16	24	<b>Burn</b> USHER (LAFACE/ZOMBA) ★	46	45	20	<b>New Day</b> PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	71	73	8	<b>Take Ya Clothes Off</b> BONE CRUSHER (BREAK EM OFF/SO SO DEF/ZOMBA)
22	19	13	<b>I Like That</b> HOUSTON (CAPITOL)	47	47	19	<b>Jook Gal (Wine Wine)</b> ELEPHANT MAN (VP/ATLANTIC) ★	72	—	1	<b>We Like Them Girls</b> SILKK THE SHOCKER (NEW NO LIMIT/KOCH)
23	17	17	<b>Southside</b> LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)	43	65	2	<b>Breathe, Stretch, Shake</b> MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG) ★	73	67	3	<b>I Believe</b> FANTASIA (J/RMG)
24	22	15	<b>Selfish</b> SLUM VILLAGE (BARAK/CAPITOL)	49	57	3	<b>White Tee's</b> DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	74	—	4	<b>Groupie Luv</b> 213 (TVT)
25	25	15	<b>U Saved Me</b> R. KELLY (JIVE/ZOMBA) ★	50	53	10	<b>Knuck If You Buck</b> CRIME MOB (BME/REPRISE/WARNER BROS.)	75	—	1	<b>I'm So Fly</b> LLOYD BANKS (G-UNIT/INTERSCOPE)

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. \* indicates title earned HitPredictor status in research data provided by Promosquad.

# Music R&B/Hip-Hop

## Confab

Continued from page 22

pendent labels don't realize the impact and lost business opportunities that are out here. There's a huge R&B audience dying for music."

At the "Music, Camera, Action!" panel, talk centered on the prospering marriage of music and film, TV/cable, DVD and videogames.

Jeff Clanagan, president of Urban Works Entertainment, predicted "more convergence of the different mediums [in stores]. Instead of being segregated, DVDs and music CDs are being placed together. Best Buy is already doing it."

Music and media consultant Bruno del Granado suggested seeking exposure via advertising agencies and the \$12 billion videogame industry.

"Game design firms are setting up music departments," he said, "while advertisements have become the new radio."

Teddy Riley, Cool & Dre and the Platinum Brothers sat on the ASCAP-sponsored "Super Producers Panel." They tackled such topics as lack of artist development, underwhelming music and mixed signals

from label executives. Riley advised attendees to "stay as independent as you can be."

The trick of achieving a radio hit amid shrinking radio playlists cornered conversation at the AURN session, "Let's Get It On... 2004."

"An artist's biggest mistake is [to] expect radio to break your record," KKDA Dallas PD Skip Cheatham said. "You need to work the clubs and the streets first. If you do that right, I will find you."

Gospel music's mainstream integration drew a chorus of responses during "The Gospel According to Urban," which EMI co-sponsored. Sony Music Gospel executive VP/GM Tara Griggs-Magee noted that gospel "outsells classical and jazz combined."

Sony and other major labels are finding that "gospel is a very consistent and smart business to be in," she added. "And it's a catalog-building business as well."

Capping the panels and showcases was Billboard/AURN's fourth annual R&B/Hip-Hop Awards show (*Billboard*, Aug. 14). R. Kelly was the top honoree, with Founders Awards in R&B and hip-hop given to Isaac Hayes and KRS-One, respectively.

Additional reporting by Rashaun Hall in Miami Beach.

## AUGUST 21 2004 R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	<b>I Believe</b> FANTASIA (J/RMG) ★ 7 Wks At No. 1
2	3	2	<b>My Place/Flap Your Wings</b> NELLY FEAT. JAHEIM (OERTRY/FO' REEL/UMRG)
3	4	7	<b>Thief's Theme</b> NAS (LIL WILL/COLUMBIA/SUM)
4	2	6	<b>I Like That</b> HOUSTON (CAPITOL)
5	14	2	<b>Let Me In</b> YOUNG BUCK (G-UNIT/INTERSCOPE)
6	5	9	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)
7	7	5	<b>Headsprung</b> LL COOL J (DEF JAM/IDJMG)
8	9	2	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
9	6	3	<b>Why?</b> JADAKISS (RUFF RYDERS/INTERSCOPE)
10	12	18	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
11	10	10	<b>Goodies</b> CIARA FEAT. PETEY PABLO (ISHO NUFF/LAFACE/ZOMBA)
12	15	8	<b>Alone</b> MALINA MOYE (WEC)
13	17	13	<b>Bounce Back</b> JUVENILE FEAT. BABY (CASH MONEY/UMRG)
14	—	2	<b>Swerve!</b> THE EARTHQUAKE INSTITUTE (RICHTER SCALE/MFGS/STREET PRIDE)
15	39	2	<b>Oh My God</b> TONY SUNSHINE (JIVE/ZOMBA)
16	25	2	<b>King Of The Dancehall</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
17	26	15	<b>Don't Say Nuthin</b> THE ROOTS (GEMINI/INTERSCOPE)
18	8	12	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)
19	13	15	<b>Talk About Our Love</b> BRANDY FEAT. KANYE WEST (ATLANTIC)
20	53	12	<b>Selfish</b> SLUM VILLAGE (BARAK/CAPITOL)
21	11	10	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
22	16	16	<b>Naughty Girl</b> BEYONCE (COLUMBIA/SUM)
23	32	9	<b>No Problem</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
24	19	23	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/IDJMG)
25	30	18	<b>Turn Me On</b> KEVIN LITTLE (ATLANTIC)

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

## AUGUST 21 2004 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ★ 1 Wk At No. 1
2	3	9	<b>Goodies</b> CIARA FEAT. PETEY PABLO (ISHO NUFF/LAFACE/ZOMBA)
3	1	15	<b>Slow Motion</b> JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
4	5	7	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)
5	4	12	<b>I Like That</b> HOUSTON (CAPITOL)
6	6	18	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
7	7	17	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ★
8	8	14	<b>Turn Me On</b> KEVIN LITTLE FEAT. SPRAGGA BENZ (ATLANTIC)
9	10	14	<b>Southside</b> LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)
10	12	4	<b>My Place</b> NELLY FEAT. JAHEIM (OERTRY/FO' REEL/UMRG) ★
11	14	20	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/IDJMG) ★
12	9	13	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)
13	11	17	<b>Whats Happnin!</b> YING YANG TWINS (COLLIPARK/TVT)
14	15	34	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)
15	13	9	<b>How Come</b> D12 (SHADY/INTERSCOPE) ★
16	16	20	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ★
17	17	12	<b>Jesus Walks</b> KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
18	22	5	<b>Let Me In</b> YOUNG BUCK (G-UNIT/INTERSCOPE)
19	18	33	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ★
20	23	5	<b>Headsprung</b> LL COOL J (DEF JAM/IDJMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 60 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in play 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	
★ I-20	91.0
★ Break Bread	CAPITOL
★ MASE	77.1
★ Breathe, Stretch, Shake	UMRG
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SHAWNNA	89.9
Shake That Sh**	IDJMG
2 BRANDY	84.5
Who Is She 2 U	ATLANTIC
3 D.O.D./KANYE WEST	66.8
Higher	LEGION
4 LENNY KRAVITZ	66.4
Storm	VIRGIN
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SHAWNNA	76.6
Shake That Sh**	IDJMG
2 MONICA	75.3
U Should've Known Better	RMG
3 BLACK EYED PEAS	74.0
Let's Get It Started	INTERSCOPE
4 KANYE WEST	70.9
New Workout Plan	IDJMG
5 BRANDY	68.3
Who Is She 2 U	ATLANTIC
6 JADAKISS	67.7
Why?	INTERSCOPE
7 TWISTA	67.3
So Sexy	ATLANTIC

The radio formats and hitpredictor legend located in chart section.

## AUGUST 21 2004 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	9	<b>LEAN BACK</b> SRC/UNIVERSAL/UMRG	Terror Squad
2	2	20	<b>SLOW MOTION</b> CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
3	3	10	<b>SUNSHINE</b> SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
4	4	19	<b>JESUS WALKS</b> ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
5	8	4	<b>MY PLACE</b> OERTRY/FO' REEL/UMRG	Nelly Featuring Jaheim
6	7	7	<b>WHY?</b> RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
7	6	11	<b>I LIKE THAT</b> CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
8	5	16	<b>ON FIRE</b> G-UNIT/INTERSCOPE	Lloyd Banks
9	9	9	<b>SO SEXY</b> ATLANTIC	Twista Featuring R. Kelly
10	10	6	<b>HEADSPRUNG</b> DEF JAM/IDJMG	LL Cool J
11	12	9	<b>LET ME IN</b> G-UNIT/INTERSCOPE	Young Buck
12	11	31	<b>FREEK-A-LEEK</b> JIVE/ZOMBA	Pete Dinklage
13	14	1	<b>LET'S GET AWAY</b> GRAND HUSTLE/ATLANTIC	T.I.
14	13	13	<b>WHATS HAPPNIN!</b> COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
15	17	4	<b>NO PROBLEM</b> BME/REPRISE/WARNER BROS.	Lil Scrappy
16	16	10	<b>SELFISH</b> BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
17	15	23	<b>OVERNIGHT CELEBRITY</b> ATLANTIC	Twista
18	20	11	<b>TIPSY</b> SO SO DEF/ZOMBA	J-Kwon
19	19	15	<b>GOT IT TWISTED</b> INFAMOUS/JIVE/ZOMBA	Mobb Deep
20	24	2	<b>SHAKE THAT SH**</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Shawnna Featuring Ludacris
21	18	4	<b>HOW COME</b> SHADY/INTERSCOPE	D12
22	25	4	<b>NOLIA CLAP</b> UTP/ATLANTIC	Juvenile, Wacko & Skip
23	21	19	<b>CULO</b> TVT	Pitbull Featuring Lil Jon
24	23	7	<b>FREAKS</b> UNIVERSAL/UMRG	Play-N-Skillz Featuring Krayzie Bone & Adina Howard
25	NEW	1	<b>SO FLY</b> NASTYBOY/UPSTAIRS	NB Ridaz Featuring Gemini

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

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1</b>		5 Weeks At Number 1	
1	1	1	11	QUE DE RARO TIENE A.A. ALBA, R. PEREZ (M. URIETA, SOLANO)	Los Temerarios	FONOVISA	1
2	3	5	11	SOY TU MUJER C. CK MARTINEZ (A. VILLARREAL, C. CK MARTINEZ)	Alicia Villarreal	UNIVERSAL LATINO	2
3	5	7	3	COMO TU E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C. I. MEDINA)	Carlos Vives	EMI LATIN	3
				<b>GREATEST GAINER</b>			
4	12	17	6	ALGO TIENES C. RODRIGUEZ (M. BENITO, C. RODRIGUEZ)	Paulina Rubio	UNIVERSAL LATINO	4
5	2	4	10	DUELE EL AMOR A. SYNTEK, A. BAQUEIRO (A. SYNTEK)	Aleks Syntek With Ana Torroja	EMI LATIN	2
6	4	3	17	VIVO Y MUERO EN TU PIEL R. PEREZ (R. PEREZ)	Jennifer Pena	UNIVISION	1
7	6	2	11	AHORA QUIEN ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony	SONY DISCOS	1
8	7	6	15	NO ME QUIERO ENAMORAR M. DOMM (M. DOMM, E. OCEANSKY, M. BERNAL)	Kalimba	SONY DISCOS	6
9	8	8	22	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopus De Durango	PROCAN / OISA	3
10	10	10	7	MIEDO PAGUIAR (FATO)	Pepe Aguilar	SONY DISCOS/EMI LATIN	10
11	11	12	17	TU DE QUE VAS F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita	SONY DISCOS	3
12	13	15	13	MIEDO PALOMO (FATO)	Palomo	OISA	11
13	9	9	15	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO, J. REYES)	Chayanne	SONY DISCOS	9
14	29	36	4	LA LOCURA E. RUFFINENGO, D. BALLO, B. BENOZZO (W. PAZ, R. VERGARA, A. JAEN)	Yahir	WARNER LATINA	14
15	16	21	4	ESTES DONDE ESTES A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ha*Ash	SONY DISCOS	15
16	17	14	13	EL ZA ZA ZA (MESA QUE MAS APLAUDA) O FUENTES ATILANO (O FUENTES ATILANO)	Grupo Cimmax	MUSART / BALBOA	7
17	24	45	3	QUE NO ME FALTES TU A. A. ALBA (W. CASTILLO)	Mariana	UNIVISION	17
18	33	38	3	SON DE AMORES A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas	ARIELA / BMG LATIN	18
19	15	11	46	MAS QUE TU AMIGO M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)	Marco Antonio Solis	FONOVISA	1
20	14	13	10	TE PERDONE UNA VEZ LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte	UNIVISION	13
21	21	24	20	A DONDE ESTABAS? R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable	EMI LATIN	9
22	20	25	9	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarias	DISA	20
23	26	27	17	PERO QUE TAL SI TE COMPRO PRIVERA (C. REYNA)	Lupillo Rivera	UNIVISION	7
24	32	43	4	SI LA VES F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera	SONY DISCOS	24
25	23	18	24	TE QUISE OLVIDAR J. L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango	DISA	7
26	19	28	6	LA PRIMERA CON AGUA PRAMIREZ (M. E. CASTRO)	Vicente Fernandez	SONY DISCOS	19
27	27	31	14	NO TIENE LA CULPA EL INDIO LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte	FONOVISA	17
28	46	—	2	FABRICANDO FANTASIAS S. GEORGE (J. L. PILOTO, R. DEL SOL)	Tito Nieves	SGZ	28
29	34	32	4	POR TI PODRIA MORIR R. PEREZ (R. PEREZ)	Luis Fonsi	UNIVERSAL LATINO	29
30	28	23	12	FIERA INQUIETA N. URIBE (N. URIBE)	Angela Maria Forero	TELEMUNDO/LAGUNA / SONY DISCOS	23
31	37	—	3	LAGRIMAS S. KRYS, G. MENENDEZ (N. DUENAS, M. CHAN)	JD Natasha	EMI LATIN	31
32	25	35	6	PREFIERO PARTIR M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	FONOVISA	25
33	22	22	8	MAS MALA QUE TU L. LEVINO, D. WARNER (C. BRANT, G. FLORES)	Ednita Nazario	SONY DISCOS	22
				<b>HOT SHOT DEBUT</b>			
34	NEW	1	1	LAS AVISPAS J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra	VEVE / UNIVERSAL LATINO	34
35	NEW	1	1	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (O. AGUIRRE)	Banda El Recodo	FONOVISA	35
36	RE-ENTRY	6	6	ANDAR CONMIGO C. SORDKIN, J. VENEGAS (J. VENEGAS, C. SORDKIN)	Julieta Venegas	ARIELA / BMG LATIN	36
37	41	—	2	SOMBRA LOCA J. M. LUGO (F. BORREGO LINARES)	Gilberto Santa Rosa	SONY DISCOS	37
38	35	—	2	LASTIMA ES MI MUJER J. L. TERRAZAS (NOT LISTED)	Grupo Montez De Durango	DISA	35
39	NEW	1	1	VALIO LA PENAL ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. LPAGAN, M. ANTHONY)	Marc Anthony	SONY DISCOS	39
40	43	41	7	IMPOSIBLE OLVIDARTE K. PAZ DE LA SIERRA (A. M. BRAMBILIA)	K-Paz De La Sierra	PROCAN / OISA	39
41	39	29	19	AMAR COMO TE AME J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	MUSART / BALBOA	26
42	NEW	1	1	ME DEDIQUE A PERDERTE A. BAQUEIRO (L. GARCIA)	Alejandro Fernandez	SONY DISCOS	42
43	18	16	11	DAME TU AIRE J. N. GOMEZ (A. UBAGO)	Alex Ubago	WARNER LATINA	9
44	RE-ENTRY	4	4	POBRE DIABLA H. EL BAMBINO, DELGADO (W. O. LANDRON)	Don Omar	VI	42
45	40	39	5	VUELVE CONMIGO J. GUILLEN (R. MONTANER)	Conjunto Primavera	FONOVISA	38
46	NEW	1	1	SUAVITO A. MACIAS (S. MORALES)	Cuisillos	MUSART / BALBOA	46
47	31	33	24	CREO EN EL AMOR J. L. PILOTO (J. L. PILOTO, R. DEL SOL)	Rey Ruiz	SONY DISCOS	2
48	38	—	2	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81	DISA	38
49	NEW	1	1	PIQUETES DE HORMIGA J. A. LEDEZMA, G. ALCARAZ (M. OLIVA)	El Coyote Y Su Banda Tierra Santa	EMI LATIN	49
50	45	42	14	MI PEOR ENEMIGO BRONCO (R. MARTINEZ)	Bronco: El Gigante De America	FONOVISA	23

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

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	FABRICANDO FANTASIAS SGZ	TITO NIEVES	21	—	EL DIABLO ANDA SUELTO SONY DISCOS	REY RUIZ
2	1	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	22	19	LLORAR PREMIUM LATIN	AVENTURA
3	5	LAS AVISPAS VEVE / UNIVERSAL LATINO	JUAN LUIS GUERRA	23	11	CREO EN EL AMOR SONY DISCOS	REY RUIZ
4	10	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO	24	—	MIRADITA Y MENEITO M.P.	PEDRO JESUS
5	9	COMO TU EMI LATIN	CARLOS VIVES	25	30	LAGRIMAS EMI LATIN	JD NATASHA
6	17	VALIO LA PENAL SONY DISCOS	MARC ANTHONY	26	14	PEGATE CUTTING	FULANITO
7	13	POBRE DIABLA VI	DON OMAR	27	29	LA SOSPECHA UNIVISION	SON DE CALI
8	3	AHORA QUIEN SONY DISCOS	MARC ANTHONY	28	—	SON DE AMORES ARIELA / BMG LATIN	ANDY & LUCAS
9	6	SI PERO NO J&N	PUERTO RICAN POWER	29	37	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE
10	32	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	30	—	HORA ENAMORADA OLE	ELVIS CRESPO
11	16	DIME NU	N'KLABE	31	26	VOY A DEJARTE DE AMAR J&N	FRANK REYES
12	15	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	32	36	QUIERO SER TUYA SONY DISCOS	MELINA LEON
13	12	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	33	21	PA' LA RUMBA VOY J&N	ZAFRA NEGRA
14	8	AMANECER (BOMBA) EMI LATIN	LIMI-T-21	34	35	7 DIAS OLE	ELVIS CRESPO
15	7	LLORER LLORE SONY DISCOS	VICTOR MANUELLE	35	34	QUE NO ME FALTES TU UNIVISION	MARIANA
16	4	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	36	40	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA
17	31	HAY AMORES PINA / UNIVERSAL LATINO	JOSE ALBERTO 'EL CANARIO'	37	27	Y QUE VA A SER DE MI MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
18	18	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	38	—	ROCKTON SONY DISCOS	RABANES FEATURING DON OMAR
19	—	YO VOY WHITE LIDN	ZION & LENNOX FEATURING DADDY YANKEE	39	24	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
20	25	CULEBRA SONY DISCOS	GRUPO NICHE	40	—	GASOLINA EL CARTEL VI	DADDY YANKEE

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	DOS LOCOS PROCAN / OISA	LOS HOROSCOPOS DE DURANGO	21	17	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART / BALBOA	GRUPO CIMMAX
2	1	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL	22	18	OJALA QUE TE MUERAS WEAMFX / WARNER LATINA	PESADO
3	3	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	23	29	Y QUE FONOVISA	LOS ANGELES DE CHARLY
4	4	MIEDO DISA	PALOMO	24	20	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA
5	5	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE	25	26	SABES A CHOCOLATE EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
6	8	A DONDE ESTABAS? EMI LATIN	INTOCABLE	26	22	PRENOA QUERIDA RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
7	7	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	27	—	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA
8	10	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA	28	39	SI PUDIERA EMI LATIN	INTOCABLE
9	9	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	29	34	MENTA FONOVISA	ROGELIO MARTINEZ
10	11	NO TIENE LA CULPA EL INDIO FONOVISA	LOS TIGRES DEL NORTE	30	19	NADIE ES ETERNO MOON/COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
11	6	LA PRIMERA CON AGUA SONY DISCOS	VICENTE FERNANDEZ	31	21	EL QUINTO TRAGO DISA	GRUPO BRYNDIS
12	12	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81	32	38	SOLO LOS TONTOS UNIVISION	ALACRANES MUSICAL
13	30	DELANTE DE MI FONOVISA	BANDA EL RECODO	33	24	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
14	13	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	34	33	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA
15	16	IMPOSIBLE OLVIDARTE PROCAN / OISA	K-PAZ DE LA SIERRA	35	31	BUENO BYE FONOVISA	YOLANDA PEREZ Y ADAN CHALINO SANCHEZ
16	25	SUAVITO MUSART / BALBOA	CUISILLOS	36	32	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO
17	14	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	37	—	AMOR LIMOSNERO PLATINO / FONOVISA	BANDA LAMENTO SHOW DE DURANGO
18	15	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	38	28	QUE ME LLEVE EL DIABLO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
19	—	PIQUETES DE HORMIGA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	39	—	A CAMBIO DE QUE? UNIVISION	ALACRANES MUSICAL
20	27	LAGRIMAS Y LLUVIA DISA	BRAZOS MUSICAL DE DURANGO	40	—	ME GUSTA TENER DE A DOS EMI LATIN	VOCES DEL RANCHO

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																																									
														Sales data compiled by  Nielsen SoundScan																																																																								
1	NEW	1	1	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 351485/UG (13.98 CD) [M]	<b>Sin Rienda</b>	1	51	46	42	41	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	<b>La Historia Continua...</b>	1																																																																									
2	3	1	6	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	<b>Veintisiete</b>	1	52	62	75	3	<b>ALEKS SYNTEK</b> EMI LATIN 94970 (16.98 CD)	<b>Mundo Lite</b>	52																																																																									
3	2	2	7	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351407/UG (14.98 CD)	<b>Dos Grandes</b>	2	53	43	40	26	<b>PAULINA RUBIO</b> Δ UNIVERSAL LATINO 020206 (17.98 CD)	<b>Pau-Latina</b>	1																																																																									
4	1	—	2	<b>MARC ANTHONY</b> SONY DISCOS 95310 (16.98 EQ CD)	<b>Valio La Pena</b>	1	54	42	39	12	<b>JENNIFER PENA</b> UNIVISION 310129/UG (17.98 CD) [M]	<b>Seducion</b>	1																																																																									
5	6	5	9	<b>VARIOUS ARTISTS</b> DISA 726970 (14.98 CD/DVD)	<b>Agarron Duranguense</b>	3	55	50	48	11	<b>BANDA EL RECODO</b> FONOVISA 351340/UG (14.98 CD) [M]	<b>Exitos Con Tradicion Sinaloense</b>	7																																																																									
6	5	3	9	<b>MARC ANTHONY</b> SONY DISCOS 95194 (18.98 EQ CD)	<b>Amar Sin Mentiras</b>	1	56	55	45	17	<b>ADAN CHALINO SANCHEZ</b> MOON/COSTA ROLA 93409/SONY DISCOS (13.98 EQ CD)	<b>Amor Y Lagrimas</b>	1																																																																									
7	4	4	4	<b>DADDY YANKEE</b> EL CARTEL 450639/VI (15.98 CD)	<b>Barrio Fino</b>	1	57	48	46	7	<b>VARIOUS ARTISTS</b> DISA 726971 (14.98 CD)	<b>Amor Gruperio</b>	35																																																																									
8	7	—	2	<b>ALACRANES MUSICAL</b> UNIVISION 310271/UG (13.98 CD) [M]	<b>A Cambio De Que?</b>	7	58	45	41	6	<b>GRACIELA BELTRAN</b> UNIVISION 310230/UG (14.98 CD)	<b>Mi Otro Sentimiento</b>	24																																																																									
9	8	9	8	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (5.98 CD) [M]	<b>Za Za Za</b>	8	59	NEW	1	1	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310309/UG (13.98 CD)	<b>12 Numeros 1</b>	59																																																																									
10	11	7	8	<b>AKWID</b> UNIVISION 310201/UG (13.98 CD) [M]	<b>KOMP 104.9 Radio Compa</b>	2	60	63	62	54	<b>DON OMAR</b> ○ VI 450587 (14.98 CD) [M]	<b>The Last Don</b>	2																																																																									
11	10	6	4	<b>PATRULLA 81</b> DISA 720378 (12.98 CD) [M]	<b>En Vivo Desde: Dallas, Texas</b>	6	61	58	50	42	<b>SIN BANDERA</b> Δ SONY DISCOS 70633 (16.98 EQ CD) [M]	<b>De Viaje</b>	6																																																																									
12	NEW	1	1	<b>LOS HURACANES DEL NORTE</b> FONOVISA 351368/UG (13.98 CD) [M]	<b>Legado Norteno</b>	12	62	57	51	19	<b>VICENTE FERNANDEZ</b> SONY DISCOS 91025 (14.98 EQ CD) [M]	<b>Se Me Hizo Tarde La Vida</b>	5																																																																									
13	NEW	1	1	<b>K-PAZ DE LA SIERRA</b> DISA 720361 (12.98 CD) [M]	<b>En Vivo</b>	13	63	59	54	6	<b>VARIOUS ARTISTS</b> LIDERES 990590 (7.98 CD)	<b>Pasion Duranguense</b>	52																																																																									
14	13	10	7	<b>LUNYTUNES</b> MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	<b>La Trayectoria</b>	7	64	70	73	6	<b>VARIOUS ARTISTS</b> LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	<b>70's Y 80's - Dos Decadas De Amor</b>	62																																																																									
15	9	8	8	<b>GRUPO BRYNDIS</b> DISA 720369 (12.98 CD) [M]	<b>El Quinto Trago</b>	4	65	56	52	37	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (9.98/13.98)	<b>Tributo Al Amor</b>	1																																																																									
16	14	13	6	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (9.98 EQ CD) [M]	<b>Tesoros De Coleccion</b>	10	66	60	55	27	<b>VARIOUS ARTISTS</b> DISA 720345 (12.98 CD)	<b>100% Duranguense</b>	7																																																																									
17	15	11	4	<b>LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO</b> FONOVISA 351371/UG (13.98 CD) [M]	<b>Reunion Entre Amigos</b>	11	67	49	53	6	<b>TREBOL CLAN</b> GOLD STAR 180007/UNIVERSAL LATINO (15.98 CD) [M]	<b>Los Bacatranes</b>	11																																																																									
18	12	14	10	<b>DON OMAR</b> VI 450618 (17.98 CD) [M]	<b>The Last Don: Live, Vol. 1</b>	2	68	66	66	10	<b>JULIETA VENEGAS</b> ARIDLA 57447/BMG LATIN (14.98 CD)	<b>Si</b>	51																																																																									
19	16	12	7	<b>OZOMATLI</b> CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	<b>Street Signs</b>	2	69	65	57	45	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724088 (12.98 CD)	<b>De Durango A Chicago</b>	2																																																																									
20	17	16	9	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98 CD) [M]	<b>Antologia De Un Rey</b>	16	70	61	58	12	<b>SOUNDTRACK</b> TELEMUNDO/LAGUNA 95191/SONY DISCOS (15.98 EQ CD)	<b>Pasion De Gavilanes</b>	9																																																																									
21	19	15	3	<b>LOS YONIC'S</b> FONOVISA 351403/UG (13.98 CD) [M]	<b>Nuestras Consentidas</b>	15	71	71	—	23	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 351235/UG (12.98 CD) [M]	<b>20 Anos De Fuerza Nortena</b>	5																																																																									
22	22	21	15	<b>VARIOUS ARTISTS</b> DISA 720365 (12.98 CD)	<b>El Carnalillo Mix Presenta: El Pasito Duranguense Mix</b>	6	72	52	49	5	<b>BANDA LAMENTO SHOW DE DURANGO</b> PLATINO/FONOVISA 351385/UG (12.98 CD)	<b>Un Lamento Que Llego Para Quedarse</b>	47																																																																									
23	21	20	13	<b>VARIOUS ARTISTS</b> DISA 726977 (14.98 CD/DVD)	<b>Los 20 Sencillos Del Ano Y Sus Videos</b>	5	73	RE-ENTRY	4	4	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 0105 (16.98 CD)	<b>Antologia De Jefes</b>	64																																																																									
24	24	22	8	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 95202 (19.98 EQ DVD/CD)	<b>La Oreja De Van Gogh En Directo: Gira</b>	22	74	RE-ENTRY	3	3	<b>LOS ACOSTA</b> DISA 720374 (11.98 CD)	<b>20 Memorias</b>	60																																																																									
25	32	26	18	<b>LOS HOROSCOPOS DE DURANGO</b> PROCAN 720363/DISA (11.98 CD) [M]	<b>Locos De Amor</b>	3	75	69	64	26	<b>THALIA</b> EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	<b>Greatest Hits</b>	2																																																																									
26	18	25	11	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310275/UG (14.98 CD) [M]	<b>Con Experiencia Y Juventud</b>	5	<b>LATIN POP ALBUMS</b>						<b>TROPICAL ALBUMS</b>		<b>REGIONAL MEXICAN ALBUMS</b>																																																																							
27	25	27	16	<b>CONJUNTO PRIMAVERA</b> FONOVISA 351248/UG (12.98 CD) [M]	<b>Dejando Huella</b>	1	1	MARC ANTHONY	2	DADDY YANKEE	3	LA OREJA DE VAN GOGH	4	GIPSY KINGS	5	FRANCO DE VITA	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA
28	33	37	4	<b>VARIOUS ARTISTS</b> UNIVISION 310269/UG (14.98 CD)	<b>Parranda Tequilera 2004</b>	28	2	OZOMATLI	3	LA OREJA DE VAN GOGH	4	GIPSY KINGS	5	FRANCO DE VITA	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA		
29	23	24	20	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720358 (12.98 CD)	<b>En Vivo Desde Chicago</b>	1	3	LA OREJA DE VAN GOGH	4	GIPSY KINGS	5	FRANCO DE VITA	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA				
30	29	34	10	<b>JOSE ALFREDO JIMENEZ</b> SONY DISCOS 95209 (9.98 EQ CD)	<b>Tesoros Musicales</b>	24	4	GIPSY KINGS	5	FRANCO DE VITA	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA						
31	31	32	21	<b>GIPSY KINGS</b> NONESUCH 79841/AG (16.98 CD)	<b>Roots</b>	3	5	FRANCO DE VITA	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA								
32	28	23	14	<b>FRANCO DE VITA</b> SONY DISCOS 93286 (17.98 EQ CD) [M]	<b>Stop</b>	7	6	LA OREJA DE VAN GOGH	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA										
33	35	18	3	<b>PESADO</b> WEAMEX 61772/WARNER LATINA (13.98 CD) [M]	<b>Rezare</b>	18	7	CHARLIE ZAA	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA												
34	34	29	8	<b>CARDENALES DE NUEVO LEON</b> DISA 720367 (11.98 CD) [M]	<b>En Concierto</b>	16	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BISBAL	18	MANA	19	ALEX UBAGO	20	H*A*SH	1	BRONCO: EL GIGANTE DE AMERICA	2	LOS TEMERARIOS	3	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	4	VARIOUS ARTISTS	5	ALACRANES MUSICAL	6	GRUPO CLIMAX	7	AKWID	8	PATRULLA 81	9	LOS HURACANES DEL NORTE	10	K-PAZ DE LA SIERRA	11	GRUPO BRYNDIS	12	VICENTE FERNANDEZ	13	LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	15	LOS YONIC'S	16	VARIOUS ARTISTS	17	VARIOUS ARTISTS	18	LOS HOROSCOPOS DE DURANGO	19	LOS HURACANES DEL NORTE	20	CONJUNTO PRIMAVERA														
35	30	28	8	<b>LIBERACION</b> DISA 720375 (11.98 CD) [M]	<b>Las Mas Bailables De Liberacion</b>	17	9	MARCO ANTONIO SOLIS	10	ALEKS SYNTEK	11	PAULINA RUBIO	12	JENNIFER PENA	13	SIN BANDERA	14	JULIETA VENEGAS	15	THALIA	16	MANA	17	DAVID BIS																																																														

# Dance Acts Go Beyond The Dancefloor

BY MICHAEL PAOLETTA

In the late '90s, the electronic dance music scene in the United States was flush with releases from numerous British acts, most prominently Fatboy Slim, Prodigy and Orbital.

Many in the U.S. media were heralding these artists, who were collectively selling millions of records at the time, as the next big things—the acts that would wholly break electronic music in the U.S. market. This failed to happen.

Now, years later, these same acts are releasing new studio albums within weeks of each other. Prodigy's "Always Outnumbered, Never Outgunned" (Maverick) arrives Sept. 14, while Orbital's "Blue Album" (ATO) and Slim's "Palookaville" (Astralwerks) street Sept. 21 and Oct. 5, respectively.

The three albums are decidedly less focused on DJ and club culture, and offer more musical variety. In this way, these artists may be questioning the very state of dance/electronic music in 2004.

And in a strange twist, "Blue Album" marks the final studio recording for Orbital.

"I think what you're seeing is artists creating music that kind of comes out of the clubs," Slim says. "The music is more accessible for people who don't

like dance music, who have gone off dance music or who, like me, are bored with today's dance music."

According to Slim (aka Norman Cook), dance music is going through a fallow period right now, "but it will be back."

Slim knows from where he speaks. His 1998 album, "You've Come a Long Way, Baby," has sold 1.4 million copies, according to Nielsen SoundScan. Its follow-up, "Halfway Between the Gutter and the Stars" (2000), has sold 278,000.

Released in 1996, Orbital's "In-Sides" has sold 158,000 copies, while 3-year-old "The Altogether" has sold 58,000.

Prodigy's breakthrough full-length, "The Fat of the Land," debuted at No. 1 on The Billboard 200; it has amassed sales of 2.7 million.

While the new discs by Orbital, Slim and Prodigy certainly have one foot in dance culture, they are not recordings made solely for DJs to play in clubs.

"'Palookaville' is not a DJ's record," Slim notes. "It's a record for the public—for playing at home and in the car."

The same is also true of "Blue Album" and "Always Outnumbered, Never Outgunned."

David Ireland, publisher/editor-in-

"Every artist approaches the music he makes differently," Ireland says. "Some artists, like Jeff Mills and Miguel Migs, make dance music for dancefloors. They are dance music artists. Conversely, someone like Fatboy Slim has never made music strictly for dancefloors."

Before he was Fatboy Slim, Cook was in such U.K. pop acts as the Housemartins and Beats International, under his given name.

"With the new album, it's back to real song structures—almost proper songs, which have never appeared on a Fatboy Slim record before," says Slim, who plays bass and guitar on "Palookaville."

Similarly, "Blue Album" is a return to form for Paul and Phil Hartnoll, the brothers who make up Orbital. "We made this album with a different mind-set," Paul says.

For the Hartnolls, this meant finishing several incomplete tracks. "About 18 months ago, we knew we wanted to stop making music as Orbital," Paul says. "But we also realized that there were several unfinished tracks that we did not want to go to

waste. So, 'Blue Album' is like a best-of of what was lying around the Orbital studio." Paul will now concentrate on film scoring.

Ireland believes Orbital is doing the right thing by calling it quits. "You can only beat that Orbital sound so many times," he says. "Once you run into a creative roadblock, you must break free and try other things."

Indeed. "Palookaville" is Slim's most pop-sounding album ever, while Prodigy's "Always Outnumbered, Never Outgunned" finds the act fine-tuning its electronic/punk rock sensibility.

Whether these new albums will be commercial hits remains to be seen. But David Shebiro, owner of specialty store Rebel Rebel in New York, wonders if the original audiences of these acts are anxiously awaiting the arrivals of the discs.

"It will be interesting to see how these discs sell," Shebiro says. "In the case of Prodigy, I'm just not sure if the act's original audience, which tended to be younger, still cares about the act. That audience may have outgrown Prodigy's sound—it has been seven years, after all."

Conversely, Shebiro says, "Orbital has a more sophisticated audience, which tends to stick by its artists. And Fatboy Slim fans want a good record to rally around."



Photo: David Ellis

FATBOY SLIM: UPCOMING ALBUM 'IS NOT A DJ'S RECORD'

chief of consumer lifestyle magazine BPM, credits this broader appeal to these artists being proper musicians and songwriters.

## Chicago Declares Frankie Knuckles Day

Chicago Mayor **Richard M. Daley** has proclaimed Aug. 25 Frankie Knuckles Day. The city will hold an honorary street-dedication ceremony, with Jefferson Street, between Van Buren and Monroe, being renamed Frankie Knuckles Way.

The ceremony takes place steps away from where legendary dance club the Warehouse was located.

It was at this club in the late '70s/early '80s that Grammy Award-winning **Knuckles** pioneered the house music sound.

Following the street dedication, Alderwoman **Madeline Haithcock** will honor Knuckles at the Spirit of Music Garden (located in Grant Park), in an event presented by the city's Department of Cultural Affairs.

Later that day, Knuckles will appear at the DJ Series @ Chicago Summer Dance.

This event finds Knuckles taking a break from his A New Reality tour, which is in support of his Definity Records album of the same name.

**SUMMIT UPDATE:** The 11th annual Billboard Dance Music Summit—to be held Sept. 20-22 at Union Square Ballroom in New York—will, like last year's event, bridge the gap between the creative and business sides of the

billboardevents.com.

**FALL COLLECTION:** Armani Exchange is readying the fourth installment in its A|X Music Series for the fall. Unlike the three previous collections, this one will be a two-disc set featuring two DJs.

The fashion retailer has tapped **DJ Rap** and **Palash** (the latter of DJ/production duo **Saeed & Palash**). If you ask us, this male/female pairing perfectly captures the brand's sexy attitude.

**TAKE ME HIGHER:** We've been hooked on "Put 'Em High"—by **StoneBridge Featuring Therese**—ever since first hearing it at several parties held during the Winter Music Conference in Miami (Beat Box, *Billboard*, March 20).

After months of being championed by numerous global DJs, the potent house jam—which has become one of *the* tracks of the summer season in the clubs of Ibiza, Spain—will be commercially released Aug. 16 by British label **Hed Kandi**.

As spirited and upbeat as **Shape: UK's** "Lola's Theme" and the remixes of **Moloko's** "Bring It Back" by **Boris**

**Dlugosch**, "Put 'Em High" is poised to become one of the year's most revered club tracks.

Equally feisty are the **Full Intention** remixes of **Emma Bunton's**



Photo: Kenneth Cappello

UTADA: U.S. DEBUT FULL-LENGTH SOON

"Free Me" (19 Recordings/UMVD). In its original guise, "Free Me" is wonderfully retro pop (think **Petula Clark**, **Lulu**, the **5th Dimension**, James Bond).

Full Intention's **Mike Gray** and **Jon Pearn** lovingly surround the former **Spice Girl's** vocals with dreamy synth swirls and hard-edged house rhythms. The result is one festive

dance-pop jam.

While the label plans to issue the remixes commercially (forthcoming are rerubs by **Eric Prydz**), it has not yet announced a release date.

"Free Me" is the lead single/title track from Bunton's first U.S. solo album, which arrives in October. The album (her second international solo disc) arrived in the United Kingdom earlier this year. It peaked at No. 7.

Also making her full-length U.S. debut in October is multimillion-selling Japanese artist **Utada**. Her **Island** album, "Exodus," is a smart mix of alternative rock, melodic pop and funky dance grooves—and features collaborations with **Mars Volta** drummer **Jon Theodore** and producer **Timbaland**.

The set will follow the Sept. 14 release of Asian-splashed single "Devil Inside." Powerful **Richard "Humpty" Vission** and **Scumfrog** uptempo remixes of the track are finding their way into the hands of tastemaking DJs. Those desiring something more left-of-center need look no further than the jazz-skewed electronic mix by **RJD2**.

Outside of the clubs, album track "Easy Breezy" will be delivered to pop radio in early September.

**Beat Box**  
By Michael Paoletta  
mpaoletta@billboard.com



entertainment industry.

Panelists confirmed for this year's conference include **Armani Exchange's Patrick Duddy**, **djinthemix.com's Eddie Gordon**, "Queer As Folk" music supervisor **Michael Perlmutter**, **Bug Music's Garry Velletri**, **Sirius Satellite Radio's Howard Marcus**, **Next Plateau's Eddie O'Loughlin**, remix pioneer **Tom Moulton** and artists **Joi Cardwell** and **Ultra Naté**.

For more summit info, visit

# Billboard® HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b> 12 Weeks At Number 1	
1	1	1	12	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
2	2	2	4	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE)	Brandy
3	6	6	16	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
4	3	3	5	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)	Michael Buble
5	5	8	17	DIP IT LOW (DANCE REMIXES)	Christina Milian
6	4	5	9	SCANDALOUS (REMIXES)	Mis-Teeq
7	11	9	40	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
8	14	15	57	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
9	7	7	4	ALL NITE (DON'T STOP) [S. KLEINENBERG REMIX]	Janet Jackson
10	9	12	19	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
11	13	13	21	LOVE PROFUSION	Madonna
12	8	11	6	IF I CLOSE MY EYES	Reina
13	10	10	13	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
14	19	—	2	OUTRAGEOUS	Britney Spears
15	18	22	35	NOTHING FAILS/NOBODY KNOWS ME	Madonna
16	21	—	45	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
17	RE-ENTRY	19	19	CRUSH	Paul Van Dyk Featuring Second Sun
18	22	20	14	LOVE COMES AGAIN	Tiesto Featuring BT
19	17	16	4	BLACK CHERRY	Goldfrapp
20	NEW	1	1	LET IT RIDE	Lisa Shaw
21	23	—	2	TIME	Murk
22	16	23	12	STRICT MACHINE (REMIXES)	Goldfrapp
23	RE-ENTRY	47	47	HOLLYWOOD (REMIXES)	Madonna
24	15	18	4	MAKE YOUR MOVE	Dave Armstrong
25	RE-ENTRY	5	5	PLASTIC DREAMS	Jaydee

# Billboard® HOT DANCE RADIO AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
			<b>NUMBER 1</b> 3 Weeks At Number 1	
1	1	7	MOVE YA BODY	Nina Sky Featuring Jabba
2	2	6	TURN ME ON	Kevin Lyttle Featuring Spragga Benz
3	3	9	IF I CLOSE MY EYES	Reina
4	5	36	AS THE RUSH COMES	Motorcycle
5	4	8	EVERYTIME	Britney Spears
6	6	12	AMAZING	George Michael
7	7	5	SCANDALOUS	Mis-Teeq
8	11	2	I LIKE IT	Narcotic Thrust
9	9	21	DIP IT LOW	Christina Milian
10	16	2	LOLA'S THEME	Shape: UK
11	8	9	EX EX GIRLFRIEND	DND Featuring Angie Irons
12	21	2	CHERISH THE DAY	Plummet
13	20	3	DA HYPE	Junior Jack Featuring Robert Smith
14	NEW	1	MAI AI HEE (DRAGOSTEA DIN TEI)	0-Zone
15	19	1	WHERE ARE YOU NOW?	Ian Van Dahl
16	12	4	MAKE YOUR MOVE	Dave Armstrong
17	10	13	ILLUSION	Benassi Bros. Featuring Sandy
18	14	21	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
19	15	15	NAUGHTY GIRL	Beyonce
20	NEW	1	OPA OPA	Despina Vandi
21	13	11	BEAUTIFUL THINGS	Andain
22	RE-ENTRY	1	HOLE IN THE HEAD	Sugababes
23	RE-ENTRY	1	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
24	18	10	LET'S GET IT RIGHT	Krystal K
25	RE-ENTRY	1	FLAWLESS (GO TO THE CITY)	George Michael

# Billboard® TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			<b>NUMBER 1</b> 2 Weeks At Number 1	
1	1	2	SCISSOR SISTERS	Scissor Sisters
2	2	70	THE POSTAL SERVICE	Give Up
3	4	32	VARIOUS ARTISTS	Fired Up!
4	6	3	FAITHLESS	No Roots
5	5	12	THE STREETS	A Grand Don't Come For Free
6	9	4	THE HAPPY BOYS	Trance Party [Volume Four]
7	3	6	THEIEVRY CORPORATION	The Outernational Sound
8	10	16	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
9	7	10	TIESTO	Just Be
10	8	7	SASHA	Involver
11	11	18	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
12	12	13	VARIOUS ARTISTS	Best Of Hits [Dance] Volume One
13	17	2	IAN VAN DAHL	Lost & Found
14	16	23	ZERO 7	When It Falls
15	21	28	AIR	Talkie Walkie
16	20	8	BAD BOY JOE	Best of NYC AfterHours... Feel the Drums
17	18	2	M83	Dead Cities, Red Seas & Lost Ghosts
18	23	4	DERRICK CARTER / MARK FARINA	Live At OM
19	19	6	MIKE RIZZO/DJ DREW	Trance Nation: America Three
20	22	34	SARAH MCLACHLAN	Remixed
21	13	9	!!! (CHK CHK CHK)	Louden Up Now
22	25	12	DIESELBOY	The Dungeonmaster's Guide
23	24	30	THE CRYSTAL METHOD	Legion Of Boom
24	RE-ENTRY	1	THE STREETS	Original Pirate Material
25	RE-ENTRY	1	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco

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

# Billboard® HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b> 1 Week At Number 1	
1	2	8	6	THAT PHONE TRACK	DJ Dan
2	6	13	5	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES)	Angie Stone
3	5	9	8	WORLD ON FIRE (JXL & M. DE VRIES MIXES)	Sarah McLachlan
4	11	15	6	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES)	Ghostface Featuring Missy Elliott
5	10	14	7	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES)	Debbi Holiday
6	3	1	10	PUSH THE FEELING ON (ROSABEL & JCA MIXES)	Nightcrawlers
7	15	24	4	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK'N'RORY/SHAPE/UK/BOXER]	George Michael
8	1	3	9	STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES]	Sting
9	13	19	7	GOOD LUCK	Basement Jaxx Featuring Lisa Kekaula
10	7	4	11	LET THE SUN SHINE	Milk & Sugar Featuring Lizzy Pattinson
11	12	11	9	NEW DAY (DANCE MIXES)	Patti LaBelle
12	4	2	12	TOOK MY LIFE	Vernessa Mitchell
13	14	16	9	JUST WANNA DANCE	Toy
14	9	5	13	LUV 2 LUV	Suzanne Palmer
15	18	22	7	FOOLISH MIND GAMES	Jason Walker
16	19	29	3	TIME	Murk
17	21	26	5	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES)	Brandy
18	30	39	4	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES)	Alyson
19	8	6	10	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES]	Janet Jackson
20	24	27	6	SECRET (E. BAEZ & ORANGE FACTORY MIXES)	Adam Sandler
21	23	25	7	BLOOD (JUNIOR REMIX)	Casey Stratton
22	25	34	4	MAKE YOUR MOVE	Dave Armstrong
23	26	33	4	LOLA'S THEME	Shape: UK
24	16	7	12	STEPPIN' OUT	Kaskade
25	28	35	5	MAYBE (S. KLEINENBERG REMIXES)	N*E*R*D
26	22	18	7	EVERYTIME (REMIXES)	Britney Spears
27	17	10	10	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES)	Jessica Simpson
28	31	37	9	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES)	Seduction
29	20	17	11	DESTINATION UNKNOWN	Gaudino Featuring Crystal Waters
30	38	48	3	ALTERNATIVE 3	Joe Smooth
				<b>POWER PICK</b>	
31	44	—	2	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.)	Kevin Lyttle
32	35	42	5	SHOCK	In-Grid
33	41	—	2	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)	Esthero
34	42	50	3	IF I CLOSE MY EYES	Reina
35	27	20	15	HEARTATTACK	Jahkey B. Featuring Satta
36	29	23	11	I LIKE IT (P. LORIMER/D. COLEMAN MIXES)	Narcotic Thrust
37	36	41	4	FLASHDANCE	Deep Dish
38	33	28	10	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES)	Michael Buble
39	47	—	2	FREEDOM	Joi Cardwell
				<b>HOT SHOT DEBUT</b>	
40	NEW	1	1	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES)	Debi Nova
41	46	—	2	MUSICA DE AMOR (MAW REMIXES)	The Latin Project
42	34	32	8	LIVIN' LARGE	Tony Rhone
43	NEW	1	1	DEVIL INSIDE	Utada
44	NEW	1	1	OUTRAGEOUS	Britney Spears
45	NEW	1	1	CHERISH THE DAY	Plummet
46	39	38	9	SCANDALOUS (REMIXES)	Mis-Teeq
47	32	12	13	BAC N DA DAY	Frankie Knuckles Featuring Jamie Principle
48	43	45	6	SEARCHING	Offer Nissim Featuring Maya
49	40	36	14	CHA CHA HEELS	Rosabel With Jeanie Tracy
50	37	21	14	DA HYPE	Junior Jack Featuring Robert Smith

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

# 'Gotta See' A New Chapter For Griggs

BY DEBORAH EVANS PRICE

NASHVILLE—For Andy Griggs, the Aug. 10 release of his latest RCA album, "This I Gotta See," signals the start of a new chapter in his career.

Many things have changed since the release of his sophomore album, "Freedom," two years ago. The Louisiana-born singer/songwriter changed some band members, his management company and his record producer and went through a divorce. He says he decided to make the career moves all at once.

"Slowly but surely, I was becoming a little bit unhappy," he says. "I didn't want to drag it out and make one change here and then go a couple months and make one change there... I [wanted to] get it over with and start this new direction."

Griggs signed with Erv Woolsey Management, where he is working with Woolsey and manager Donny Kees. He kept his booking relationship with the William Morris Agency's Marc Dennis, but changed record producers to Randy Scruggs for this third album.

## A MUSICAL QUILT

"Randy has always been one of my favorite players and producers in Nashville," says Griggs, who invited Scruggs to attend a showcase that led to their collaboration. "We decided to jump in the saddle together and do it."

Joe Galante, chairman of RCA Label Group, says Scruggs was a good fit.

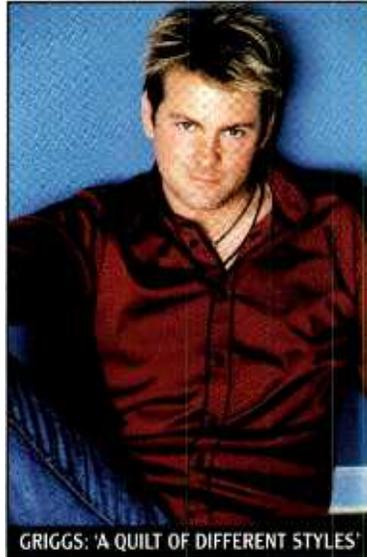
"Andy is a quilt, if you will, of a lot of different styles," Galante says. "There's traditional country music. There's bluegrass. There's gospel. There's rock'n'roll in him. Randy was able to take each of those various elements and make sure they had their own little environment to flourish in. The most difficult thing with Andy has really been finding the production that marries the various elements of Andy, and Randy Scruggs definitely did that."

David Malloy produced Griggs' first two albums, 1998's "You Won't Ever Be Lonely" (which spawned such hits as the title track, "I'll Go Crazy" and "She's More") and "Freedom" (featuring "Tonight I Wanna Be Your Man" and "Practice Life"). Griggs praises Malloy as a producer and says the two are still friends but he wanted to make a change.

"Randy is one of the few producers who can record a tremendous punk rock album and then turn around and do a bluegrass record that's out of this world," Griggs says. "He covers a lot of bases. I grew up listening to Lester Flatt and Earl Scruggs, but I also grew up listening to the Rolling Stones... With this record, there's a touch of everything."

Griggs also appreciates Scruggs' penchant for keeping the vocals out front. "One of my biggest concerns [was that] I didn't want to sound like there was a thousand tracks and a thousand different things going on,"

he says. "Too often albums are made where the singer is just one of many instruments in there."



GRIGGS: 'A QUILT OF DIFFERENT STYLES'

Though Griggs' debut album was certified gold, his sophomore effort didn't live up to expectations. "We made a good record on the second one, but we really didn't have the songs or vocals that you have on this project," Galante says.

Country WUBE Cincinnati PD Tim Closson agrees. "It was good music, but the songs were not hits."

## WAYLON DID IT THIS WAY

Even though the second album did

not continue the momentum set by the first, RCA remained unwavering in its commitment to Griggs. In a time when acts are expected to sell big numbers or be booted from the roster, Galante believes in Griggs' potential and compares him to Waylon Jennings.

"His hero has always been Waylon," Galante says, "and Waylon is somebody who developed over the course of a number of records... Andy's done the same thing."

Griggs says his career has "always been about baby steps. I look at all my heroes, all the people who really made a difference in music. They [also] took baby steps. Waylon didn't happen overnight."

The first single from "This I Gotta See" is "She Thinks She Needs Me." It sits at No. 9 on the *Billboard* Hot Country Singles & Tracks chart this issue.

"I love it. It kind of reminds me of a big '80s power rock ballad, and I was always a sucker for that," Closson says, adding that from what he has heard of the new album, "it's the best music [Griggs] has ever done."

Griggs is particularly proud of the track "If Heaven," penned by Gretchen Peters, which will be the next single. "When I think about this record, 'If Heaven' is the center point," he says. "It is the heart of the album because, lyrically, I think it speaks to all of us, especially me. I've had a lot of losses in my life. That's

why I was so attached to it."

Griggs co-wrote two cuts on the album, but for the most part relied on such top songwriters as Bob DiPiero, Neil Thrasher, Casey Beathard and Mark Nesler.

"I'm my own worst critic," Griggs says of his songwriting. "I love to write, but I came to Nashville to sing. So that's top priority. It doesn't matter whose name is behind the song, if the song speaks to my heart, I want to record it."

Jon Elliot, VP of marketing/artist development at RCA Records, says Griggs has an active fan base, and the label plans to make those fans aware of the new release via radio interviews and key placement at retail.

Elliot says he is getting positive feedback on the record. "People at radio are saying that this album really reminds them of the first album, and that's what you want to do, remind them of an album that had success.

"This I Gotta See," he adds, "will hopefully remind the consumer why they went out and bought the first album." And Griggs thinks the new album represents him better than anything he has recorded.

"This is a brand-new page," he says. "I'm glad I have had some success behind me. I've also had some real friends behind me. We're all looking at it like it all starts right here. This is the new chapter."

## AMA Names Green Executive Director

Jeff Green has been appointed executive director for the **American Music Assn.**, effective Oct. 15. Green succeeds founding AMA executive director **J.D. May**, who is joining Nashville-based creative business



GREEN: 27-YEAR INDUSTRY VETERAN

services company **echomusic** as partner later this year after four years with the AMA (*Billboard*, May 22).

A 27-year industry veteran, Nashville-based Green has been executive editor at trade publication **Radio & Records** since January 2002. He previously spent nine

years at the **Country Music Assn.**, overseeing international, strategic marketing, new media and new business development.

Green is also the author of the reference book "Green Book of Songs by Subject: The Thematic Guide to Popular Music."

In other news, Nashville music industry veteran **Charlie Monk** joins **Sirius Satellite Radio** as creative adviser. Monk will be responsible for developing talent and programming for the company's country streams, act as a liaison to the Nashville music community and represent Sirius at country music functions.

Monk most recently co-hosted mornings on sports/talk **WGFX** (the Zone) Nashville and is a longtime music publisher via his **Monk Family Music Group**.

**SIGNINGS:** **David Ball** has signed with **Wildcatter Records**, a Graham, Texas-based label that launched last year. Ball previously recorded for **Dualtone Records**. Prior to Dualtone, Ball recorded for **Warner Bros.** where he charted nine singles. Headed by **Mickey Dawes**, Wildcatter was initially

launched as a Western music label, releasing **Joni Harms'** "Let's Put the Western Back in the Country" album earlier this year. In signing Ball, the label expands beyond Western into the contemporary country realm.

Singer/songwriter **Kaitlin Harner** has signed with the new pop division

of **Dreamcatcher Artist Management** in Nashville. **Paul Zamek**, who manages the 16-year-old Harner, will head up the pop division.

**ALLIANCES:** Independent music publishers **Cal IV Entertainment** and **Song Garden Music** have teamed for a co-publishing venture. Initial signings under the agreement are songwriters **Billy Yates** and **Kris Bergsnes**.

Songplugger **Rusty Gaston** will continue as Song Garden's professional manager while Cal IV will pick up all administration services.

Cal IV is headed by **Cal Turner** and

**Daniel Hill**. Song Garden is owned by record producer **Byron Gallimore**.

Colorado Springs, Colo.-based **Western Jubilee Recording Co.** has signed a deal with Nashville's **Dualtone Music Group** for distribution to the general market. Dualtone released 12 WJRC titles July 27.

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



**Don Edwards, Katy Moffatt, Tom Morrell and Rich O'Brien.**

Startup label **Infinity Records Nashville** has a deal to distribute **T.G. Sheppard's** new CD, "Timeless," which was recently released on **Destiny Row Records**. Infinity is distributed by **Navarre** (*Billboard*, Aug. 14).

Infinity has also signed a deal to handle distribution for another fledgling indie, **Gulf Coast Records**, and its debut artist **Glenn Cummings**. In related news, Infinity has signed Canadian country artist **Brad Johner** to its own artist roster.

**AWARDS:** The **Country Music Assn.** will announce the nominees for its 38th annual awards show Aug. 30. The proceedings will air live on **CBS'** "The Early Show" and on **CMT**.

The **International Bluegrass Music Assn.** will announce the nominees for its 15th annual awards and this year's inductees into the **Bluegrass Hall of Honor** Aug. 19 at the **Country Music Hall of Fame and Museum** in Nashville.

*Additional reporting by Deborah Evans Price in Nashville.*

AUGUST 21  
2004

# Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL					
				<b>NUMBER 1</b>			4 Weeks At Number 1						<b>PACESETTER</b>					
1	1	1	4	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98 CD)			License To Chill	1	38	36	35	19	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)			Strong	2	
2	2	2	13	GRETCHEN WILSON ▲ <sup>2</sup> EPIC 90903/SONY MUSIC (18.98 EQ CD)			Here For The Party	1	39	35	31	10	KENNY ROGERS CAPITOL 98794 (21.98 CD)			42 Ultimate Hits	6	
3	3	3	14	BIG & RICH ● WARNER BROS. 48520/WARN (18.98 CD)			Horse Of A Different Color	2	40	31	26	8	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)			Patriotic Country	9	
4	6	5	55	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)			Mud On The Tires	1	41	39	37	15	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)			Van Lear Rose	2	
5	5	4	27	KENNY CHESNEY ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)			When The Sun Goes Down	1	42	41	38	69	TOBY KEITH MERCURY 17035/UMG (12.98 CD)			The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
6	4	—	2	TERRI CLARK MERCURY 001506/UMGN (13.98 CD)			Greatest Hits 1994-2004	4	43	37	33	56	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)			Red Dirt Road	1	
7	7	6	40	TOBY KEITH ▲ <sup>3</sup> DREAMWORKS 450425/INTERSCOPE (12.98/18.98)			Shock 'n' Y'All	1	44	43	41	45	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)			See If I Care	2	
8	8	7	96	KEITH URBAN ▲ <sup>2</sup> CAPITOL 32936 (10.98/18.98)			Golden Road	2	45	45	40	57	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)			Greatest Hits Collection, Volume I	1	
9	12	11	11	JULIE ROBERTS MERCURY 001302/UMGN (8.98/13.98)			Julie Roberts	9	46	42	43	24	VARIOUS ARTISTS AMERICANA MUSIC ASSOCIATION 1 (1.98 CD)			This Is Americana: NARM Americana CD Sampler	46	
10	NEW	1		RANDY TRAVIS WARNER BROS. 78996/RHIND (18.98 CD)			The Very Best Of Randy Travis	10	47	50	45	43	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)			Greatest Hits	11	
11	16	18	34	RON WHITE PARALLEL/HIP-0 001582/UME (12.98 CD) [M]			Drunk In Public	11	48	50	44	39	16	JOHN MICHAEL MONTGOMERY WARNER BROS. 48729/WARN (18.98 CD)			Letters From Home	3
12	11	9	36	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)			Comin' On Strong	3	49	51	52	92	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)			American IV: The Man Comes Around	2	
13	9	8	34	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 54880/RLG (18.98 CD)			Greatest Hits Volume II	2	50	52	51	53	59	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)			Jimmy Wayne	7
14	18	19	51	SARA EVANS ● RCA 67074/RLG (12.98/18.98)			Restless	3	51	52	46	49	40	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]			Billy Currington	17
15	22	21	69	SOUNDTRACK WARNER BROS. 48424/WARN (18.98 CD)			Blue Collar Comedy Tour: The Movie	15	52	53	47	42	14	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)			Greatest Hits	2
16	13	16	12	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)			You Do Your Thing	2	53	54	48	47	8	VARIOUS ARTISTS SPARROW 95556 (17.98 CD)			Amazing Grace 3: A Country Salute To Gospel	28
17	20	17	45	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)			Martina	1	54	55	49	44	38	LEANN RIMES ● CURB 78829 (18.98 CD)			Greatest Hits	3
18	10	—	2	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)			The Very Best Of Dwight Yoakam	10	55	56	54	51	58	BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)			Buddy Jewell	1
19	15	13	93	RASCAL FLATTS ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)			Melt	1	56	57	53	48	61	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)			Honkytonkville	1
20	14	10	8	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)			Josh Gracin	2	57	58	58	62	64	JO DEE MESSINA CURB 78790 (18.98 CD)			Greatest Hits	1
21	17	12	6	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)			Revelation	3	58	59	56	46	53	WYNONNA CURB 78811 (12.98/18.98)			What The World Needs Now Is Love	1
22	19	15	5	JEFF FOXWORTHY WARNER BROS. 48772/WARN (18.98 CD)			Have Your Loved Ones Spayed Or Neutered	7	59	60	60	54	22	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)			Soul Gravy	5
23	24	20	51	DIERKS BENTLEY ● CAPITOL 33814 (12.98/18.98)			Dierks Bentley	4	60	61	65	57	7	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)			The Definitive Collection	56
24	23	—	2	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]			The Notorious Cherry Bombs	23	62	63	57	55	15	MARY CHAPIN CARPENTER COLUMBIA 88619/SONY MUSIC (18.98 EQ CD)			Between Here And Gone	5
25	21	14	5	BRAD COTTER EPIC 92559/SONY MUSIC (12.98 EQ CD)			Patient Man	4	63	64	63	58	39	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)			Worship & Faith	9
26	27	25	98	ELVIS PRESLEY ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)			Elvis: 30 #1 Hits	1	64	65	59	61	20	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)			Elvis: Ultimate Gospel	30
27	25	22	90	SHANIA TWAIN ◆ <sup>0</sup> MERCURY 170314/UMGN (12.98 CD)			Up!	1	65	66	55	50	6	EMERSON DRIVE DREAMWORKS 000071/INTERSCOPE (13.98 CD) [M]			What If?	12
28	26	23	11	LONESTAR BNA 59751/RLG (18.98 CD)			Let's Be Us Again	2	66	67	62	60	53	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 53097/RLG (12.98/18.98)			Greatest Hits Volume II And Some Other Stuff	1
29	28	24	9	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)			Sweet Right Here	2	67	68	61	—	2	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 19853/TIME LIFE (17.98 CD)			Classic Country: God, Family, Country	61
30	29	27	89	TIM MCGRAW ▲ <sup>3</sup> CURB 78746 (12.98/18.98)			Tim McGraw And The Dancehall Doctors	2	68	69	67	56	71	CHRIS CAGLE ● CAPITOL 40516 (11.98/18.98)			Chris Cagle	1
31	NEW	1		KEVIN FOWLER EQUITY 3003 (15.98 CD) [M]			Loose, Loud & Crazy	31	69	70	69	63	49	JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WARN (18.98 CD)			The Very Best Of John Michael Montgomery	11
32	30	29	92	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (19.98 CD)			Live	9	70	71	70	65	64	WILLIE NELSON LEGACY/COLUMBIA 98740/SONY MUSIC (25.98 EQ CD)			The Essential Willie Nelson	24
33	32	28	38	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)			Top Of The World Tour Live	3	71	72	68	64	75	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)			For The Last Time: Live From The Astrodome	2
34	33	30	43	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]			Long Black Train	3	72	73	64	59	49	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]			Rainbow Man	14
35	34	32	38	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)			Room To Breathe	4	73	74	72	72	43	ALABAMA RCA 54371/RLG (14.98 CD)			The American Farewell Tour	6
36	38	34	102	MONTGOMERY GENTRY ▲ COLUMBIA 88520/SONY MUSIC (11.98 EQ/17.98)			My Town	3	74	75	71	71	49	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)			The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
37	40	36	62	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)			From There To Here: Greatest Hits	1										

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ▲ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates 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.

AUGUST 21  
2004

# Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST			Title	TOTAL CHART WKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL					IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	LARRY THE CABLE GUY PARALLEL/HIP-0 001423/UME (18.98 CD)			Lord, I Apologize	60	13	13	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)			16 Biggest Hits	279
2	3	TIM MCGRAW ▲ <sup>4</sup> CURB 77978 (12.98/18.98)			Greatest Hits	194	14	14	HANK WILLIAMS JR. ▲ <sup>5</sup> CURB 77638 (15.98/9.98)			Greatest Hits, Vol. 1	518
3	7	SOUNDTRACK ▲ <sup>7</sup> LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)			O Brother, Where Art Thou?	192	15	15	THE JUDDS ● CURB 77965 (7.98/11.98)			Number One Hits	184
4	5	TOBY KEITH ▲ <sup>4</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)			Unleashed	107	16	16	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)			The Greatest Hits Collection	360
5	8	KENNY CHESNEY ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)			Greatest Hits	202	17	17	JEFF FOXWORTHY ● WARNER BROS. 47427/WARN (10.98/16.98)			Greatest Hits	102
6	4	KENNY CHESNEY ▲ <sup>4</sup> BNA 67038/RLG (12.98/18.98)			No Shoes, No Shirt, No Problems	120	18	18	SOUNDTRACK ▲ <sup>3</sup> CURB 78703 (11.98/17.98)			Coyote Ugly	202
7	6	SHANIA TWAIN ◆ <sup>0</sup> MERCURY 539603/UMGN (8.98/12.98)			Come On Over	353	19	19	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (7.98/11.98)			Everywhere	273
8	1	KENNY CHESNEY BNA 62661/RLG (13.98 CD) [M]			In My Wildest Dreams	2	20	20	ALAN JACKSON ▲ <sup>5</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)			The Greatest Hits Collection	459
9	9	MARTINA MCBRIDE ▲ <sup>3</sup> RCA 67012/RLG (12.98/18.98)			Greatest Hits	151	21	21	KEITH URBAN ▲ CAPITOL 97591 (10.98/16.98) [M]			Keith Urban	123
10	11	TIM MCGRAW ▲ <sup>2</sup> CURB 78711 (12.98/18.98)			Set This Circus Down	151	22	22	GARTH BROOKS ▲ <sup>15</sup> CAPITOL 97424 (19.98/26.98)			Double Live	248
11	10	GEORGE STRAIT ● MCA NASHVILLE 170280/UME (9.98 CD)			The Best Of George Strait: 20th Century Masters The Millennium Collection	124	23	23	JOHN DENVER ● MADACY 4750 (5.98/9.98)			The Best Of John Denver	300
12	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)			16 Biggest Hits	308	24	24	TOBY KEITH ▲ <sup>2</sup> MERCURY 558962/UME (8.98/12.98)			Greatest Hits Volume One	297
							25	25	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]			Rascal Flatts	217

● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 21  
2004

# Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			PLAYS	PERCENT							PLAYS	PERCENT			
1	1	2	12	100	<b>NUMBER 1</b> LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw ♀ CURB ALBUM CUT	1	31	30	17	100	LOOK AT US C. MORGAN, P. D. DONNELL (C. MORGAN, P. D. DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	30	
2	2	3	17	100	I GO BACK B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney ♀ BNA ALBUM CUT	2	32	31	14	100	THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County ♀ ASYLUM-CURB ALBUM CUT	31	
3	3	4	20	100	WHISKEY LULLABY F. ROGERS (B. ANDERSON, J. RANDALL)	Brad Paisley Featuring Alison Krauss ♀ ARISTA NASHVILLE ALBUM CUT	3	33	36	17	100	YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry ♀ COLUMBIA ALBUM CUT	33	
4	6	6	24	100	I WANT TO LIVE M. WILLIAMS (R. RUTHERFORD, B. JAMES)	Josh Gracin ♀ LYRIC STREET 164083	4	34	37	18	100	AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	34	
5	8	8	1	100	DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban ♀ CAPITOL ALBUM CUT	5	35	33	14	100	PUT YOUR BEST DRESS ON D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. DIXON, D. FRIMMER)	Steve Holy ♀ CURB ALBUM CUT	33	
6	5	5	52	100	I GOT A FEELIN' C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington ♀ MERCURY 001983	5	36	34	16	100	THE BRIDE C. HOWARD (L. HENGBER, D. BURGESS, L. A. BURGESS)	Trick Pony ♀ ASYLUM-CURB ALBUM CUT	34	
7	7	7	18	100	GIRLS LIE TOO B. GALLIMORE (C. HARRINGTON, K. LOVE, L. A. TATE)	Terri Clark ♀ MERCURY ALBUM CUT	7	37	40	19	100	IT'S ALL HOW YOU LOOK AT IT J. STROUD (R. RUTHERFORD, G. MIDDLEMAN, D. BERG)	Tracy Lawrence ♀ DREAMWORKS ALBUM CUT	37	
8	4	1	22	100	SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)	Reba McEntire ♀ MCA NASHVILLE 001981	1	38	47	1	100	SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEK)	Blake Shelton ♀ WARNER BROS. ALBUM CUT/WRN	38	
9	9	10	26	100	SHE THINKS SHE NEEDS ME R. SCRUGGS (S. LEMAIRE, C. MILLS, S. MINOR)	Andy Griggs ♀ RCA ALBUM CUT	9	39	41	3	100	FEEL MY WAY TO YOU K. LEHNING, M. MCANALLY (J. SCHOTT, D. ORTON)	Restless Heart ♀ KOCH ALBUM CUT	39	
10	10	12	7	100	TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ♀ ARISTA NASHVILLE ALBUM CUT	10	40	42	4	100	JESUS WAS A COUNTRY BOY J. RITCHEY, C. WALKER (C. WALKER, R. RUTHERFORD)	Clay Walker RCA ALBUM CUT	40	
11	11	11	18	100	SAVE A HORSE (RIDE A COWBOY) B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich ♀ WARNER BROS. ALBUM CUT/WRN	11	41	35	19	100	WHAT IT AIN'T M. WRIGHT, F. ROGERS (T. MENSYM, D. CRISWELL)	Josh Turner ♀ MCA NASHVILLE ALBUM CUT	31	
12	13	14	16	100	HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson ♀ EPIC 7685/EMN	12	42	43	4	100	THE LORD LOVES THE DRINKIN' MAN J. RITCHEY (K. FOWLER)	Mark Chesnutt VIVATONI ALBUM CUT	42	
13	15	16	5	100	I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait ♀ MCA NASHVILLE ALBUM CUT	13	43	38	11	100	ONE STEP AT A TIME C. BLACK (S. WIDELITZ, B. COLLINS)	Buddy Jewell COLUMBIA ALBUM CUT	38	
14	16	17	14	100	SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENA)	Sara Evans ♀ RCA ALBUM CUT	14	44	39	14	100	I MEANT TO S. BOGARD, R. GILES (B. COTTER, S. BOGARD, R. GILES)	Brad Cotter ♀ EPIC 7685/EMN	35	
15	14	13	19	100	HOW FAR M. MCBRIDE, P. WORLEY (J. O'NEAL, S. SMITH, E. HILL)	Martina McBride ♀ RCA ALBUM CUT	12	45	45	4	100	NO END IN SIGHT T. BROWN, J. L. SLOAS (K. ELAM, R. L. BRUCE, C. OANNE MILLER)	Katrina Elam ♀ UNIVERSAL SOUTH ALBUM CUT	45	
16	18	20	7	100	FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBBSON)	Rascal Flatts ♀ LYRIC STREET ALBUM CUT	16	46	46	5	100	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY ALBUM CUT	45	
17	17	19	22	100	IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols ♀ UNIVERSAL SOUTH 003216	17	47	50	3	100	DIXIE ROSE DELUXE'S F. ROGERS (T. WILLIAMS, M. HEENEY)	Trent Willmon COLUMBIA ALBUM CUT	47	
18	12	9	13	100	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	48	44	10	100	THE LAST THING SHE SAID S. HENDRICKS (R. TYLER, M. J. CONES, S. SMITH)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	42	
19	20	23	19	100	ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins ♀ CAPITOL ALBUM CUT	19	49	49	4	100	MY IMAGINATION C. BLACK (C. BLACK, M. ROLLINGS)	Clint Black EQUITY ALBUM CUT	49	
20	22	24	7	100	THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. OUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ♀ ARISTA NASHVILLE ALBUM CUT	20	50	48	9	100	JUST LIKE A REDNECK S. LAWSON, S. DECKER (S. LAWSON, D. GRAY)	Shannon Lawson EQUITY ALBUM CUT	48	
21	19	22	17	100	IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ♀ ARISTA NASHVILLE ALBUM CUT	19	51	51	5	100	RIDIN' WITH THE LEGEND B. QUINN, B. ALLEN (J. B. OETTERLINE, JR., G. L. BENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	51	
22	21	21	27	100	BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts ♀ MERCURY 002162	21	52	60	2	100	CAN'T YOU TELL M. D. CLUTE, DIAMOND RIO (E. SILVER, J. BELLE)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	52	
23	27	—	2	100	STAYS IN MEXICO J. STROUD, T. KEITH (T. KEITH)	Toby Keith ♀ DREAMWORKS ALBUM CUT	23	53	54	5	100	IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG THE NOTORIOUS CHERRY BOMBS (R. CROWELL, V. GILL)	The Notorious Cherry Bombs ♀ UNIVERSAL SOUTH 003217	47	
24	23	25	28	100	MEN DON'T CHANGE L. MILLER (A. DALLEY, L. T. MILLER)	Amy Dalley ♀ CURB ALBUM CUT	23	54	53	5	100	GOES GOOD WITH BEER B. GALLIMORE, J. M. MONTGOMERY (E. HILL, C. BEATHARD)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	53	
25	24	26	20	100	YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne ♀ DREAMWORKS ALBUM CUT	24	55	58	2	100	GETAWAY CAR R. CROWELL (B. MANN, G. HAASE)	The Jenkins ♀ CAPITOL ALBUM CUT	55	
26	26	29	9	100	NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan ♀ MCA NASHVILLE ALBUM CUT	26	56	52	10	100	SINGLE FATHER KID ROCK (D. A. COE, R. J. RITCHEY)	Kid Rock TOP DOG/WARNER BROS. ALBUM CUT/WRN	50	
27	25	27	15	100	HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley ♀ CAPITOL ALBUM CUT	25	57	59	3	100	HEAVEN J. PORTER (H. GARZA, J. GARZA, R. GARZA)	Los Lonely Boys ♀ DREPEC 7813/EMN	57	
28	28	28	16	100	THE GIRL'S GONE WILD B. J. WALKER, JR., T. TRITT (B. DIPIERO, R. RUTHERFORD)	Travis Tritt ♀ COLUMBIA ALBUM CUT	28	58	56	58	4	100	AIN'T DRINKIN' ANYMORE B. J. WALKER, JR. (K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	56
29	29	33	7	100	COME HOME SOON D. HUFF, S. HEDDAISY (K. OSBORN, J. SHANKS)	SheDaisy ♀ LYRIC STREET ALBUM CUT	29	59	NEW	1	100	IF I COULD ONLY BRING YOU BACK L. WILSON, J. DIFFIE (F. J. MYERS, C. DAVIS)	Joe Diffie BROKEN BOW ALBUM CUT	59	
30	32	40	3	100	MR. MOM D. HUFF (R. MCDONALD, R. HARBIND, D. FRIMMER)	Lonestar ♀ BNA ALBUM CUT	30	60	NEW	1	100	DON'T BREAK MY HEART AGAIN D. GEHMAN (P. GREEN, W. BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. ♀ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓞ CD Single available. Ⓛ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓟ Vinyl Maxi-Single available. Ⓠ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

## AUGUST 21 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			SALES	PERCENT			
1	1	92	100	100	<b>ALISON KRAUSS + UNION STATION</b> ▲	ROUNDER 610515	Live
2	2	7	100	100	STEVE IVEY	MADACY CHRISTIAN 5047/MADACY	Best Of Bluegrass Gospel
3	4	26	100	100	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
4	3	10	100	100	NICKEL CREEK	SUGAR HILL 3941	This Side
5	5	40	100	100	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
6	7	15	100	100	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World
7	8	16	100	100	VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
8	6	40	100	100	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
9	9	23	100	100	VARIOUS ARTISTS	CMH 8775	Pickin' On Toby Keith Volume II
10	10	5	100	100	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 18983/TIME LIFE	Pure Pickin': Classic Bluegrass Instrumentals
11	11	54	100	100	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
12	13	1	100	100	DEL MCCOURY	ROUNDER 611613	High Lonesome And Blue
13	13	1	100	100	VARIOUS ARTISTS	CMH 8705	Pickin' On Toby Keith: Red, White And Bluegrass
14	12	3	100	100	DOYLE LAWSON & QUICKSILVER	SKK 0547/CROSSROADS	A School Of Bluegrass
15	15	1	100	100	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.

## AUGUST 21 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			SALES	PERCENT			
1	2	19	100	100	<b>BREAK DOWN HERE</b>	MERCURY 002162/UMGN	Julie Roberts
2	1	11	100	100	I MEANT TO	EPIC 7685/SONY MUSIC	Brad Cotter
3	9	9	100	100	PHOTOGRAPH	ROUNDER 614616	Malibu Storm
4	5	26	100	100	WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich
5	3	12	100	100	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins
6	4	38	100	100	HURT	AMERICAN 009770/*LOST HIGHWAY	Johnny Cash
7	6	86	100	100	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
8	8	42	100	100	I CAN'T TAKE YOU ANYWHERE	DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
9	10	2	100	100	HIGH LONESOME	MCA NASHVILLE 002329/UMGN	Jedd Hughes
10	7	20	100	100	IF HEARTACHES HAD WINGS	ROUNDER 614615	Rhonda Vincent

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► ARI HEST

**Someone to Tell**  
**PRODUCER:** David Rolfe  
**Columbia/RED Ink WK 76013**  
**RELEASE DATE:** Aug. 10

After four years of touring colleges and clubs and releasing an independent album, Ari Hest is making his major-label debut with "Someone to Tell." With the experience he has gained from performing live, Hest knows how to structure his acoustic-based rockers so that toes will tap. This makes the set upbeat and radio accessible. However, the material needs more developing—the 12 cuts here, although pleasant, are repetitious in arrangement and tone. But Hest does possess talent and charm. The 24-year-old has a slightly raspy baritone that's as worldly as men twice his age. Even though its lyrics reflect fear and paranoia, "They're on to Me" is a happy romp that recalls Gin Blossoms' "Hey Jealousy." The song is a smart choice for the album's lead single. That said, country-pop jam "Aberdeen" deserves to be a hit. The track's yearning feel and gotta-get-out-of-this-town message hints at the songwriting depths that Hest is capable of.—**CLT**

#### ★ LISA LOEB

**The Way It Really Is**  
**PRODUCERS:** various  
**Zoë/Rounder 01143-1070**  
**RELEASE DATE:** Aug. 10

Based on this Zoë album debut, Lisa Loeb should settle in for a long run at the label. The disc, much of which Loeb produced, shows a sure production sense to match the ever-perceptive singer/songwriter's observations on life and love. Many of these, including pop gem "I Control the Sun," reflect a recent breakup. Her overall outlook, though, remains positive, as evidenced by the lovely piano ballad "Try" and the grown-up awareness expressed in the Beatles-inflected "Now I Understand." Maturity is artfully manifested, too, in the controlled shifting from full band arrangements to stark acoustic guitar songs like the wistful "Lucky Me," in which Loeb effectively evokes her nouveau folkie roots.—**JB**

#### THE CONSTANTINES

**The Constantines**  
**PRODUCERS:** Andy Magoffin, the Constantines  
**Sub Pop 652**  
**RELEASE DATE:** Aug. 10

Not quite punk, not quite indie—not quite easy to categorize—the progressive Constantines create a sound that keeps moving on their self-titled debut. From awkward, crunchy melodies ("Arizona") to blues-tinged bare bones ("Hyacinth Blues") and warm mediations ("Saint You"), it's difficult to figure out what these guys are up to. But that's the beauty of it. By defying formula, this album remains musically and lyrically fresh. Refusing to follow any rules of the generic verse/chorus/bridge format,

## ESSENTIAL REVIEWS



**RICHARD MARX**  
**My Own Best Enemy**  
**PRODUCERS:** Richard Marx, David Cole  
**Manhattan/EMI 7243-5-91719**  
**RELEASE DATE:** Aug. 10

To say that Richard Marx's "My Own Best Enemy" is a return to form is perhaps misleading; in fact, the prolific singer/songwriter has never faltered in delivering ace-quality melodic fare, for himself and the scores of artists he has partnered with during the past decade. But with his eighth album and first major-label effort in seven years, it feels like the passion is amped, along with a rejuvenated edge. Guitar-grooving "When You're Gone" has scored at adult top 40, while the rest of the CD is a potential cross-format powder keg, with bright pop anthem "Love Goes On," empowering "Someone Special" and disc highlight "Ready to Fly," a handsome ballad that's a shoo-in for No. 1 AC honors and—in a just radio world—will deliver the evergreen artist to a new top 40 generation. Seventeen years later, 40-year-old Marx remains a master craftsman, with one of the great adult albums of the year.—**CT**

they free themselves from the mechanized predictability of too much music today. If you mixed together Neil Young, Bruce Springsteen, the Strokes and the North Mississippi All-Stars, the result might sound like this.—**MDS**

#### ORIGINAL BROADWAY CAST

**Assassins**  
**PRODUCER:** Tommy Krasker  
**PS Classics B0002B161Y**  
**RELEASE DATE:** Aug. 3

Producers haven't been able to coax a new musical from Stephen Sondheim, but they occasionally do convince him to write a few new songs. The CD of the Tony Award-winning revival of "Assassins" has one of these, the ravishing "Something Just Broke." Written after the original production, it is recorded here for the first time. Ostensibly about the grief caused by the assassination of John F. Kennedy, its lyrics describing "something we have to weather, bringing us all together" call to mind more recent national tragedies. Rare for Sondheim, this soaring ensemble number seems to come more from the heart than the head. Fans of the 1991 recording knew the score was smart

**MAVIS STAPLES**  
**Have a Little Faith**  
**PRODUCERS:** Jim Tullio, Mavis Staples  
**Alligator 4899**  
**RELEASE DATE:** Aug. 17

Sure, Mavis Staples is in the Rock and Roll Hall of Fame—thanks to her family gig the Staple Singers—but nobody should conclude that she's past her prime. "Have a Little Faith" demonstrates that she is very much in command of her music. Here, Staples does what she so often did with the Staple Singers: mix contemporary spiritual tunes with soul and R&B, endowing each with



a generous measure of groove. From the opening track, "Step Into the Light," an uncanny mix of acoustic blues and soul, to the uplifting messages of "Ain't No Better Than You" and "At the End of the Day," Staples' performance is a constant delight. "Have a Little Faith" is a glorious album of tremendous emotional depth, a work that reaffirms Staples' place among the finest singers in modern American music.—**PVV**

and funny, but this new recording is also touching.—**MS**

### R&B/HIP-HOP

#### ► HOUSTON

**It's Already Written**  
**PRODUCERS:** various  
**Capitol 90432**  
**RELEASE DATE:** Aug. 10

With Usher dominating the R&B and top 40 charts, it was only a matter of time before other labels unleashed their like-minded, mono-monikered male R&B singers. Enter Capitol artist Houston and his debut, "It's Already Written." The Los Angeles-based rapper-turned-singer made his introduction with the star-studded "I Like That." Featuring Chingy, Nate Dogg and I-20, the Track Starz-produced single is an uptempo affair that works well in the club and in the car. Already a certified chart hit, "I Like That" is also featured in a McDonald's commercial. Unfortunately, there is little else on the album that has the same urgency. A half-hearted cover of Ready for the World's "Love You Down" falls short, while midtempo jams like "Ain't Nothing Wrong" and "Twizala" lack any real emotion.—**RH**



**SALIVA**  
**Survival of the Sickest**  
**PRODUCER:** Paul Ebersold  
**Island B0002957**  
**RELEASE DATE:** Aug. 17

While many in the industry are claiming that rock is back based on the success of retro-leaning bands like Jet, there's something to be said for straight-up commercial rock'n'roll. On its third album, Saliva continues to wave the flag for no-frills hard rock. The Memphis five-piece sometimes lacks a definitive sound, channeling Buckcherry on the active rock top 10 title track and Nickelback on cuts like "Razor's Edge." Yet the band excels at its straightforward, meat-and-potatoes sound, freed from prefixes like "retro" as well as the nu-metal scene it was originally lumped in with. The only thing the set lacks is any songs that are as immediately hooky as "Click Click Boom," from the act's 2001 debut, "Every Six Seconds." Saliva, which continues to win fans over with its live performances, is in the midst of a headlining tour. This likely will keep sales healthy for "Sickest."—**BT**

### DANCE/ELECTRONIC

#### ► PAUL OAKENFOLD

**Creamfields**  
**PRODUCERS:** various  
**Thrive 90724**  
**RELEASE DATE:** Aug. 10

In a club setting, international DJ/producer Paul Oakenfold is known for creating uplifting, trance-painted musical journeys. His earlier beat-mixed compilations, including "Tranceport" and "Perfecto Presents . . . Another World," perfectly captured this spirit. The same is true of the two-disc "Creamfields." The collection features new re-edits of all the tracks and special 2004 remixes—all handled by Oakenfold. Classic tracks from Mauro Picotto ("Lizard") and U2 ("Beautiful Day") are injected with new life. A remix of Carlos Vives' "Como Tu" is infused with melancholic piano tinklings and ambient synth swirls. Also featured in the mix are tracks by D:Fuse ("Living the Dream") and Quiver ("Space Manoeuvres Part 3"). Oakenfold's collaboration with Perry Farrell (the hypnotic "Time of Your Life") is one highlight in a collection filled with many.—**MP**

## COUNTRY

**► VARIOUS ARTISTS**  
**Touch My Heart: A Tribute to Johnny Paycheck**

**PRODUCER:** Robbie Fulks  
**Sugar Hill 1081**  
**RELEASE DATE:** Aug. 10

Tributes rarely get better than this, a country music masterpiece. Robbie Fulks' masterfully assembled set not only fetes Paycheck's hits, but it also wisely gives a nod to lesser-known (and some would say superior) early material from the Lil' Darlin' label. This is an inspired, diverse cast, whether it's titans like a fiery George Jones ("She's All I Got") or a reverent Larry Cordle ("Old Violin"). Much of this disc's greatness comes from unexpected places: Neko Case on a rousing "If I'm Gonna Sink (I Might As Well Go to the Bottom)," Al Anderson's sparse "Someone to Give My Love To," Fulks and Gail Davies on the stone country "Shakin' the Blues" and the great Dallas Wayne's stirring tremolo on "I Did the Right Thing." Bobby Bare Jr. delivers a boozy take on "Motel Time Again," and his daddy teams with Radney Foster, Buck Owens and Jeff Tweedy on a thoroughly kick-ass "Take This Job and Shove It." Need we say more?—**RW**

## LATIN

**CHARLIE ZAA**  
**Puro Sentimiento**

**PRODUCERS:** Charlie Zaa, Jused Gallo  
**Castaneda**  
**Ole Music 8051971132**  
**RELEASE DATE:** July 27

Colombian singer Charlie Zaa made his mark in 1996 with "Sentimiento," a collection of vintage arrangements of songs Colombian singer Julio Jaramillo popularized in the 1950s. Zaa now returns to Jaramillo repertoire with "Puro Sentimiento," which is essentially more of the same and just as well-executed. The album also emulates the Colombian arrangements of traditional trio music, with acoustic guitars, *requinto* and subtle strings. It sounds like the old Zaa, and it is. And why not, given that his biggest success was with this music and style, one for which his high, piercing tenor is particularly well suited. Among the few novelties is the inclusion of Zaa's duet with his father, "Sónar y Nada Más." But even this is nostalgic in intent and execution, maintaining the essential mood.—**LC**

## WORLD

#### ★ ANASTÁCIA AZEVEDO

**Amanaiara**  
**PRODUCER:** Zé Eugênio  
**Piranha 1893**  
**RELEASE DATE:** Aug. 10

Anastácia Azevedo is a native of Brazil's Nordeste region, an area where the climatic changes are as sharp as the poverty. Since beginning her musical career, she and her partner, Zé Eugênio, have been living in Berlin. No doubt due to their location, (Continued on next page)

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

(Continued from preceding page)

the music of "Amanaiara" is heavily influenced by the longing of expatriates for their homeland (Saudade). Azevedo's voice has a lovely flexibility that enables her to work convincingly with several popular Brazilian rhythms, from samba to *Forró* and *Baião*. She sings with great heart and terrific sentimentality, compounding the sunny feel of most of the tracks: a far cry from the Northern European chill of Berlin. Especially appealing are "Xaxado" (a song title that describes its rhythm), the title track—a beautiful tune rooted in the traditional music of the Nordeste—and the graceful pop ballad "Raios de Sol." Racked in the United States by Harmonia Mundi.—**PVV**

## REGGAE

### ► VARIOUS ARTISTS

**Is It Rolling Bob? A Reggae Tribute to Bob Dylan**

PRODUCER: Doctor Dread

Ras/Sanctuary 06076-89914

RELEASE DATE: Aug. 10

The themes of spirituality and inspired protest common to Bob Dylan and Bob Marley have long been noted. This mostly delightful collection, not surprisingly, leans heavily on Dylan's spiritual side, appropriate to the artists covering his music and the genre in which it is interpreted. Dylan songs as reggae is a natural fit, illustrating the bond between the two giants—though their closest actual meeting was at a Los Angeles club gig Marley and the Wailers performed in 1976. Among the highest—and most enjoyable—expressions of this bond are Toots Hibbert's take on "Maggie's Farm," Beres Hammond's "Just Like a Woman" and Black Uhuru singer Michael Rose's reading of "The Lonesome Death of Hattie Carroll." The last of those is particularly relevant to Jamaica's history of slavery, crushing poverty and violence. Also worth several spins is the remix of Dylan's own rendition of "I and I."—**CW**

## BLUES

### ► PINETOP PERKINS

**Ladies Man**

PRODUCER: Mark Carpentieri

M.C. Records 0053

RELEASE DATE: Aug. 17

Blues pianist/vocalist Pinetop Perkins is 91 years old and still hammering the ivories. That's beyond amazing, but then, Perkins' life in the blues has been extraordinary. On "Ladies Man," his first full-length studio album in four years, Perkins hosts an array of very special women who lend their considerable talents to a very hip collection of songs. Any mention of prime tunes must begin with Ruth Brown's stellar vocal on "Chains of Love" and Odetta's classy rendition of "Trouble in Mind." Susan Tedeschi reprises a fine version of "Since I Lost My Baby," and Madeleine Peyroux takes good care of "He's Got Me Goin'." While Marcia Ball and Ann Rabson don't sing, they do bring their keyboard chops to bear on "Pinetop's New Boogie Woogie" and "Careless Love," respectively. Perkins also sings three songs, including a swinging version of "Chicken Shack" recorded live in California. This is a wonderful

album and a tribute to Perkins' astonishing staying power.—**PVV**

## CHRISTIAN

### ► WATERMARK

**The Purest Place**

PRODUCER: Nathan Nockels

Rockettown 826872003228

RELEASE DATE: Aug. 10

Well-crafted songs are the main component that make a praise and worship album memorable, because they transport the listener beyond sheer enjoyment of the music to something much deeper and more emotional. Watermark (husband/wife duo Nathan and Christy Nockels) achieves this on the truly moving "The Purest Place." Nathan (whose production credits include Point of Grace and Matt Redman) wisely places the focus on Christy's gorgeous voice and the emotion she brings to the lyrics. "Invade" is a plea for Jesus to permeate every corner of their home, while the title track speaks of living in the center of God's heart. Lead single "The Glory of Your Name" was inspired by the film "The Passion of the Christ." There is an intimate feeling to this album that will have listeners adopting these songs as their own personal prayers.—**DEP**

## VITAL REISSUES

### THE VELVET UNDERGROUND

**Live at Max's Kansas City**

REISSUE PRODUCERS: John Hagelston,

Bill Ingot, Patrick Milligan

ORIGINAL PRODUCER: Geoffrey Haslam

Atlantic/Rhino 78093

RELEASE DATE: Aug. 3

With this two-disc set, Rhino jazzes up a crude-sounding but historic document from the Velvet Underground's summer 1970 stand at Max's Kansas City in New York. First released in 1972 on Atlantic's Cotillion subsidiary, the collection is augmented by half a dozen tracks not on the original LP. When she recorded the Velvets with her mono cassette recorder, Brigid Berlin didn't know she was capturing the great New York band's last gasp. But it's potent stuff: Even with one foot out the door, frontman Lou Reed delivers the goods, backed by guitarist Sterling Morrison and the rhythm section of brothers Doug and Billy Yule. Puissant versions of "I'm Waiting for the Man," "Pale Blue Eyes" and the inevitable "Sweet Jane" (in two versions) highlight a must-have for Velvet Underground enthusiasts.—**CM**

## FOR THE RECORD

In the Aug. 14 issue, the last sentence of the "Music for Montserrat" DVD review was cut short. It should read: The show also features Jimmy Buffett and Alphonsus "Arrow" Cassell.

### Billboard.com

- Galaxie 500, "Uncollected" (Rykodisc)
- Ataxia, "Automatic Writing" (Record Collection)
- G. Love & Special Sauce, "The Hustle" (Brushfire)

# SINGLES

Edited by Michael Paoletta

## POP

### ► JOHN MELLENCAMP Walk Tall (3:43)

PRODUCERS: Kenneth "Babyface" Edmonds, John Mellencamp

WRITER: J. Mellencamp

PUBLISHER: not listed

Island 16119 (CD promo)

The ever-versatile John Mellencamp offers a tease to his upcoming greatest-hits set (due Oct. 19) with a highly melodic midtempo collaboration with—of all folks—Babyface. Disparate elements are put to task for the casual folk-rocking "Walk Tall," including a persistent beat box, violins and smooth, soulful background vocals from Babyface. Mellencamp sounds in command, albeit laid-back, like he's enjoying a summer afternoon jam session with friends. While not a dramatic statement, "Walk" is a pleasant enough journey that could remind listeners of all the good that has come before from an artist who remains relevant and fresh.—**CT**

### ★ THE BEU SISTERS What Do You Do in the Summer (When It's Raining) (3:16)

PRODUCERS: Michael Mangini, Billy Mann, Steve Greenberg, Betty Wright

WRITERS: various

PUBLISHERS: various

S-Curve SCR10 (CD promo)

The Beu Sisters made their bid for notoriety with the 2002 shoulda-been hit single "I Was Only (Seventeen)." Despite a tenacious promotional campaign from S-Curve, led by industry vet Steve Greenberg (who made Hanson a household name), radio just never took to the innate appeal of familial harmonies and a track that contained no samples, no rappers, no box beats. Sigh. So now it's take two for the Floridians, with a summertime anthem that salad tosses the '60s pop appeal of, say, the Mamas & the Papas with the modern-day allure of the Corrs. "What Do You Do in the Summer" is a spry, one-listen uptempo song that begs for a group sing-along with the windows down on the way to the beach. Top 40 needs a serious break from its monotonous all-things-hip-hop image of late. Here's the tonic.—**CT**

## MODERN ROCK

### ► GODSMACK Touché (3:38)

PRODUCER: Sully Erna

WRITERS: S. Erna, L. Richards, J. Kosko

PUBLISHERS: Meeengya Music/Universal Music Publishing (ASCAP)

Republic/Universal 21275 (CD promo)

The unplugged format has been a boon to Godsmack: Its acoustic EP, "The Other Side," has been certified gold. But will the set's new single, "Touché," sustain that momentum? Sitting in on the session are Lee Richards and John Kosko of Dropbox, the first band signed to Godsmack vocalist Sully Erna's label, Re-Align. Dropbox released its self-titled album in April, and since it has not made any ripples in the mainstream, this might be the right

# ESSENTIAL REVIEWS



### VANESSA CARLTON White Houses (3:45)

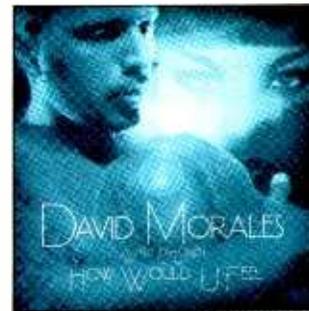
PRODUCER: Stephan Jenkins

WRITERS: V. Carlton, S. Jenkins

PUBLISHER: not listed

A&M 11209 (CD promo)

It has been nearly 2½ years since Vanessa Carlton launched one of the most enduring songs of the millennium with the enchanting "A Thousand Miles." A lot has changed since then, with the proliferation of today's ubiquitous girl grunge, à la Avril Lavigne, Ashlee Simpson and even Hilary Duff. So "White Houses" is all the more welcome of a return because, thankfully, it bears the do-it-my-way signature of a singer/songwriter who relies on piano; a meandering, storytelling lyrical style; and deceptively sweet vocals that underlie an intellectual bent. Carlton wrote the song with her main squeeze, Third Eye Blind's Stephan Jenkins, who also handled production duties. The result is a highly original composition that makes you really want to listen and understand—and then sing along. From the upcoming "Harmonium," due Oct. 19.—**CT**



### DAVID MORALES WITH LEA-LORIÉN How Would U Feel (3:38)

PRODUCER: David Morales

WRITERS: D. Morales, Lea-Lorién

PUBLISHERS: Def Mix Music/EMI (ASCAP); Leloka Critiqueka Works (ASCAP)

DMI Records DM101 (CD single)

For about 12 months now, global DJ/producer David Morales has been wowing dance music enthusiasts with this wildly infectious pop-house jam in his DJ sets. In the clubs of Ibiza, Spain, "How Would U Feel," has become one of *the* songs of the summer season. And after just one spin, it becomes readily apparent why. Newcomer Lea-Lorién wraps her lips around this classic tale of love at first sight. "Could you sleep/Or did you hardly eat/Could you breathe/When you were next to me," she cannot help but wonder amid Morales' classic-sounding arrangement. For those that miss the days of dancefloor jams like CeCe Peniston's "Finally" and Everything But the Girl's "Missing," the spirited and buoyant "How Would U Feel" comes to your emotional rescue. Distributed by Studio/Navarre.—**MP**

move that gets the act on the radar. But the Southern rock-kissed "Touché" seems more like a forum for Erna and Kosko to trade licks. Their tone and phrasing mirror each other so strongly they could be mistaken for twins. "Touché" is not much different from the bongo- and bass-based fare "Side" contains, and the lyrics are few except for the over-repeated refrain of "And I only would do for you what'cha do for me." Radio, however, will likely give it some plugs, if for the name factor alone.—**CLT**

### THE THRILLS Not for All the Love in the World (4:07)

PRODUCER: D. Sardy

WRITERS: the Thrills

PUBLISHER: BMG Music Publishing

Virgin/EMI 7087 6 18744 2 6 (CD promo)

We're not sure if the lyrical message of "Not for All the Love in the World" is supposed to convey anything beyond the obvious—the words speak of inviting a woman to go for a spin, only to be brutally spurned. But we do know that after repeatedly spinning the disc, this preview of the Thrills' album (due Sept. 14) leaves one mildly depressed, thanks to its melancholic serenity and droning tempo. The terms "surf rock" and "Beach Boys" have been tossed around to describe the band, but there is nothing like that here—the Dublin quartet has

blended the blandness of '70s lite rock with drowsy piano, delicate guitar and gliding strings. And singer Conor Deasy's oddly atonal vocals, complete with nasally whine, recall those of Neil Young. This single may signal a drastic change of direction for the up-and-coming group. Stay tuned.—**CLT**

## COUNTRY

### ► THE JENKINS Getaway Car (3:00)

PRODUCER: Rodney Crowell

WRITERS: B. Mann, G. Haase

PUBLISHERS: various

Capitol 7087-6-18749-2-1 (CD promo)

This family trio—mom Nancy and daughters Kacie and Brodie—has a gorgeous vocal blend that shines on this Billy Mann/Gary Haase-penned cut. The lyrics speak of a romance dimmed by day-to-day duties and a wife's remedy for escaping the mundane and recapturing a sense of romantic abandon. It's a sweet sentiment, wrapped in a pretty melody. Rodney Crowell's deft production places the emphasis on the vocals, adding little flourishes of mandolin to sweeten the mix. Family acts have always found a ready and willing audience in the country format. These talented women are likely heirs to the same throne previously seated by the Forester Sisters, the Judds and other successful musical clans.—**DEP**



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# LUXURY LIFE



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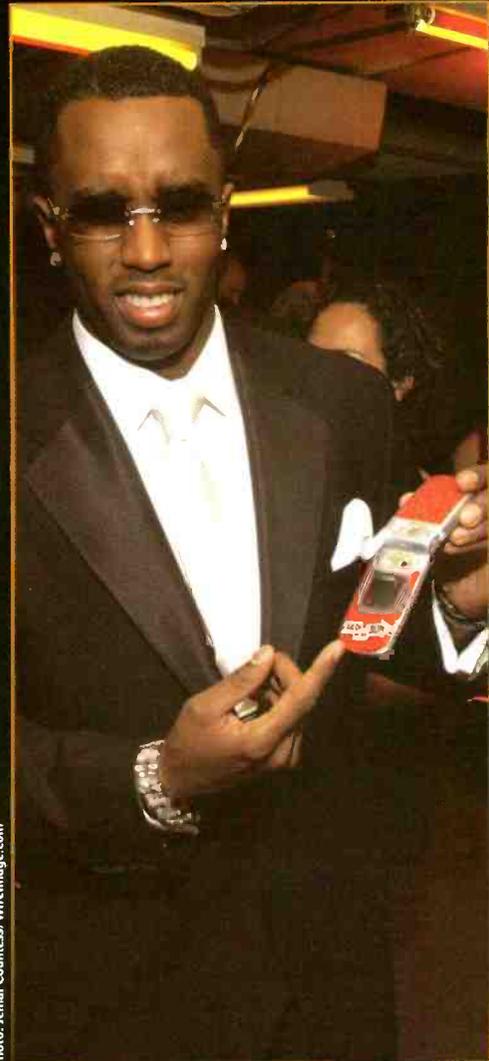


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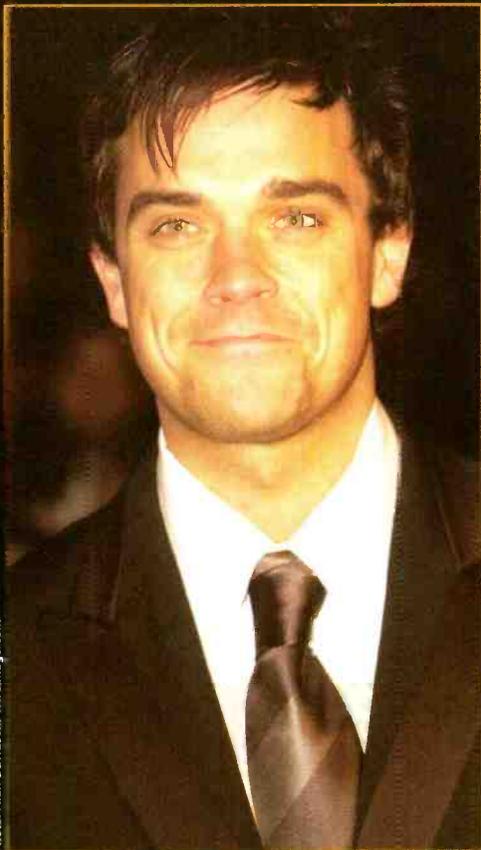


Photo: Alan Davidson/WireImage.com



Photo: James Devaney/WireImage.com

DIAMONDS & MUSIC  
— SPECIAL REPORT INSIDE —

# Hitching Brands To The Stars

BY WILLIAM CHIPPS

Nothing sells luxury goods like star power.

In an increasingly fragmented media landscape, a growing number of luxury goods companies are going the route of celebrity tie-ins as their choice marketing strategy.

Today's music stars, in turn, are happy to flaunt their luxury wares.

Products as diverse as high-end automobiles, top-shelf liquor brands and private jet companies are increasingly teaming with music celebrities to market their products.

The strategy is simple yet extremely effective: Consumers look to music celebrities as cultural tastemakers and purchase products consumed, used, worn or touted by their favorite stars.

## LUXURY HIP-HOP

Nowhere is that more true than in the world of hip-hop, whose artists mention corporate brands—particularly luxury goods—more than in any other music genre.

During a recent week, among the top 20 songs on The Billboard Hot 100, singers dropped the names of 28 consumer brands. Luxury names Dom Perignon, Hummer, Gucci, Rolls Royce and Versace were honored in various lyrics.

Cadillac takes the top spot as the most cited brand in lyrics this year, according to Web site american-brandstand.com, which tracks brand appearances in song lyrics.

Allied Domecq's leading cognac brand set the benchmark for music tie-ins through its starring role in the Busta Rhymes hit "Pass the Courvoisier."

Allied Domecq did not pay Rhymes to write a song about its brand. Instead, the artist penned the tune after sampling the cognac as part of a celebrity seeding program developed by hip-hop entrepreneur Russell Simmons. Simmons' program helped the spirits company develop marketing programs aimed at urban consumers.

"It's the holy grail of marketing when a popular hip-hop artist wants to sing about your brand," says Dave Karraker, VP of corporate communications for Allied Domecq Spirits North America.

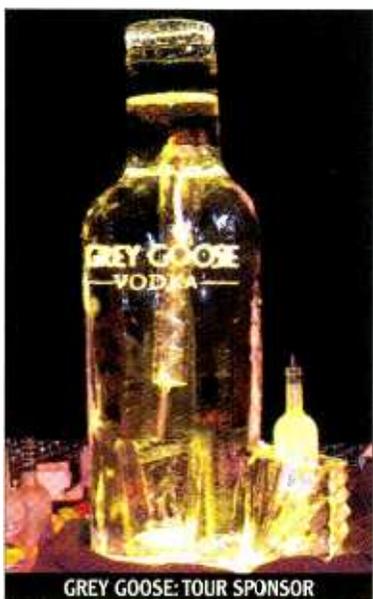
The exposure generated much attention for Courvoisier and helped strengthen the brand's top-shelf positioning on par with Mercedes, Gucci and other brands frequently mentioned in hip-hop songs, Karraker says.

"People have always sung about things that matter to them, but rap music has recently taken it a step to the forefront. It's about aspiration and having the finer things in life," he says.

Other brands also have benefited from appearing in songs, such as Grey Goose vodka from Sidney

Frank Importing. The product saw a "dramatic increase" in sales—up to 600%—after rappers 8Ball and MJG mentioned the ultra-premium vodka in a song several years ago, says Rick Zeiler, the importer's director of marketing and brand development.

That success prompted Zeiler to create the Grey Goose Music tour, whose two-year run featured 8Ball and MJG as well as Bone Thugs-N-Harmony, Lil Jon & the East Side Boyz, Musiq Soul-



GREY GOOSE: TOUR SPONSOR

child and other artists.

"We've had luck with artists who truly enjoy drinking our brands and don't mind telling people," Zeiler says.

Once the domain of TV and film productions, paid product placement—where a company pays an artist to mention their brand—is increasingly working its way into hip-hop songwriting.

Such arrangements are the new frontier in music marketing, says Tony Rome, president of Maven Strategies, a marketing agency that specializes in placing corporate

brands into song lyrics.

Rome believes more artists should consider product placement deals based on hip-hop's proven ability to move the market needle.

"For many years, hip-hop pioneers have embraced brands and made those brands successful," Rome says. "We're at a point where the hip-hop community can reap benefits."

To minimize risk for his corporate clients, Rome compensates artists based on the performance of their song. For example, an artist whose song receives heavy airplay can receive "well into the six figures," while an artist whose song does not get any airplay would receive significantly less, he says.

"We value what the hip-hop community brings to the table, but we deal in an environment of unknowns. It's important to structure agreements that fairly compensate the artists for their capabilities while minimizing the investment risk for our clients," he says.

To make the offer more appealing to artists, the spirits company offers tour sponsorship and promotional support to help build visibility for the artist.

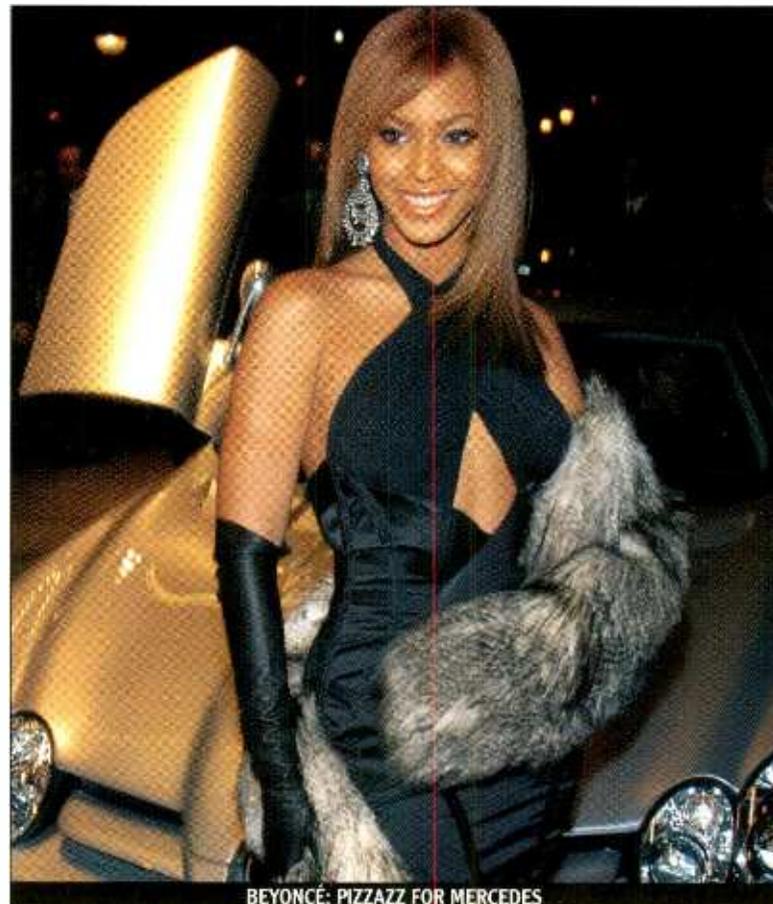
"They have total respect for the marketing power of hip-hop," Rome says, "and we want to make sure the relationship is a win-win."

## STARS BRIGHTEN BRANDS

Celebrity tie-ins also help companies generate incremental media exposure and build credibility.

Case in point: Mercedes Benz hosted a party with Beyoncé late last year to celebrate the U.S. launch of the SLR, a \$400,000 built-to-order automobile.

"Beyoncé's presence added extra pizzazz to the event and helped us leverage additional press coverage" and interest in the vehicle from



BEYONCÉ: PIZZAZZ FOR MERCEDES

other top-tier celebrities, says Claire Curran, manager of brand and lifestyle event marketing for Mercedes Benz USA.

And that's just the beginning: Mercedes plans to step up its music marketing initiatives next year to support the launch of five new vehicles, some of which will carry a price tag of less than \$30,000 and target 20-something buyers.

Mercedes will use the ties to build its "cool factor" and play up its positioning as a hip, cutting-edge car company.

"These types of relationships let us be edgy and help maintain our

credibility with generations X and Y," Curran says.

Similarly, Motorola uses its partnership with Simmons to position its telephones as a must-have fashion accessory. Motorola accomplishes that task by having models wear the phones at Phat Farm fashion shows.

Motorola also taps the relationship to create co-branded phones.

"The phones have a mix of fashion and style that high-end consumers would be proud to show off," says Tamara Franklin, director of strategic planning and new business development with Motorola's iDEN division.

While Rolls Royce, Rolex and other brands once epitomized the highest of style, a new category of luxury is beginning to emerge: private jet services.

Take 3-year-old Marquis Jet Partners, which sells hourly private jet cards starting in increments of 25 hours. The company, which boasts the youngest fleet of jets on the market, sells the cards for \$109,000 up to \$300,000.

Marquis targets Wall Street execs and music and entertainment celebrities, with a focus on hip-hop stars. Clients include Jay-Z and Run-D.M.C., with the latter group on the passenger list of Marquis' inaugural flight.

Jesse Itzler, co-founder of Marquis Jet, says, "We target the hip-hop guys who have made their first \$2 million and don't want to take their shoes off before getting on a flight."

William Chipps is senior editor of the IEG Sponsorship Report.

## Tips For Luxury Deals

Striking deals with luxury goods manufacturers and other types of companies isn't easy. Here are some tips on selling corporate partnerships:

**Think like a marketer.** First and foremost, artists and their representatives need to think like marketers when scouting and pitching corporate partners.

"We're business people, and we expect [talent and their managers] to be a little bit more marketing-savvy and understand how products are marketed," says Peter Stroh, senior partner of brand experience planning with advertising agency J. Walter Thompson Detroit, who has put together deals with Toby Keith and Alan Jackson for client Ford Motor.

**Look for authenticity.** When searching for potential partners, artists and managers should focus on products relevant to the artists' lifestyle. That could be vehicles they drive or products they mention in their songs.

For example, Ford was drawn to Keith because of his

fondness for Ford trucks, while Polaroid partnered with OutKast to leverage the hit "Hey Ya!," which features the line "Shake it like a Polaroid picture."

**Play up all assets.** When pitching a deal, sellers should play up the different marketing assets their client brings to the table. That could include visibility in publicity shots and mentions during concerts and interviews.

Needless to say, the messaging has to be subtle and relevant. "We don't want anything to do with it if it looks overly gratuitous or commercial," Stroh says, noting that brand plugs appear natural if the products are truly part of the artists' life.

Similarly, artists that own or co-own restaurants, clothing stores, nightclubs and other outlets should emphasize them when pitching companies looking for new distribution channels. Motorola, for example, aligned with Russell Simmons in part to sell phones through Phat Farm's flagship store in New York.

WILLIAM CHIPPS

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# Diamonds & Music

A BILLBOARD SPECIAL REPORT

## Rock Stars

*How Music's  
New Generation  
Took A Shine  
To Jewelry*

**INSIDE:**

- Hip-Hop's Sparkle
- Diamond Girls
- The Runway Report

Beyoncé and a few of her best friends

# Rock Steady!

## Hip-Hop Polishes Image Of Diamonds

BY CARLA HAY

Ice. Bling. Rocks. Whatever the name, diamonds are hot with hip-hop stars. And experts say people from the hip-hop world are the biggest trend-setters when it comes to wearing diamond jewelry.

Jacob Arabo, aka Jacob the Jeweler, is widely considered to be the No. 1 diamond dealer to hip-hop artists and others in the music industry.

"When it comes to diamonds," Arabo says, "hip-hop artists have set many trends—most importantly, the trend of 'bigger is better.'"

New York-based Arabo, through

his firm Jacob & Co., has been the jeweler of choice for the hip-hop community for more than 20 years.

long before hip-hop grew into the pop-culture juggernaut it is today. His clients include Sean "P. Diddy" Combs, 50 Cent, Jay-Z, Fat Joe, Method Man and Wyclef Jean.

"When artists like P. Diddy, Jay-Z and the Cash Money Millionaires are seen in a music video wearing a particular style of jewelry," Arabo notes, "it directly affects the consumer market."

Combs, in a statement, offered kudos to Arabo. "I've been dealing with him [for years]. This is the man who started it all everybody else just follows."

'Artists wearing jewelry directly affect the consumer market.'

— Jacob Arabo

In recent years, the Internet has made high-end diamond dealers more accessible. Arabo offers clients a guide to

retailers on his Web site, jacobandco.com, and plans to offer online shopping through another site, jacobthejeweler.com, currently in development.

Custom-made jewelry is the mark

of any top celebrity, and hip-hop is no exception. The genre is often credited with popularizing personalized, diamond-encrusted dog tags, religious-themed jewelry and oversized watches.

The celebrity trend of wearing colored diamonds also started in the hip-hop world, says Sally Morrison, director of the Diamond Information Center. The DIC is the publicity arm of the Diamond Trading Co., which in turn is part of the De Beers Group, the world's leading diamond supplier.

"A lot of people think Jennifer Lopez started the trend when she got a pink diamond engagement ring [in



SEAN 'P. DIDDY' COMBS, RIGHT, AT A GRAMMY WEEK PARTY WITH JAY-Z, LEFT, AND MODEL NAOMI CAMPBELL IS A TREND-SETTING DIAMOND BUYER

Photo: Kevin Mazur/WireImage.com

# DIC Keeps Diamonds Shining In Public Eye

*Integrated Strategies Deliver Info On Gemstones*

BY CATHERINE APPLEFELD OLSON

"A diamond is forever."

"Three-stone jewelry for your past, present and future."

"Women of the world, raise your right hand."

While most consumers may not be familiar with the Diamond Information Center, many will recognize at least one of the DIC's indelible advertising phrases.

The DIC is the publicity facet of London-based Diamond Trading Co., which is in turn the rough-diamond sales arm of the De Beers Group.

De Beers produces about 45% of the world's diamonds, by value and, through the DTC, markets about two-thirds of the global diamond supply, according to the De Beers Web site.

Now in its third decade, the DIC, from its offices in New York and Los Angeles, tackles the enviable job of touting the queen of luxury purchases, the king of bling.

The organization delivers information about diamonds through an increasingly integrated strategy that includes defining new product categories, developing marketing concepts and working with the trade on design initiatives.

## STRATEGIC SUPPORT

"We've become more strategic in recent years in terms of supporting the trade," DIC director Sally Morrison says. "It's not just about getting the word out in the press about how great diamonds are, but trying to support parallel programs throughout the industry."

Given the scope of its parent company, the DIC's goal is to support the diamond industry as a whole, from Asscher to Zales.

"We really try to get out the message that although you may not be able to afford a huge piece from Fred Leighton, you can walk into a mall retail store and get a wonderful piece that fits your price range," Morrison says.

Of course, it doesn't hurt when a campaign, such as the right-hand ring promotion, takes off on the red carpet and turns into a style trend among celebrities (see story, page 46).

The concept, which marks the first time diamonds are being mass-marketed as an expression of female empowerment, took hold among stars at the Grammy Awards, the Academy Awards and other high-profile celebrity events.

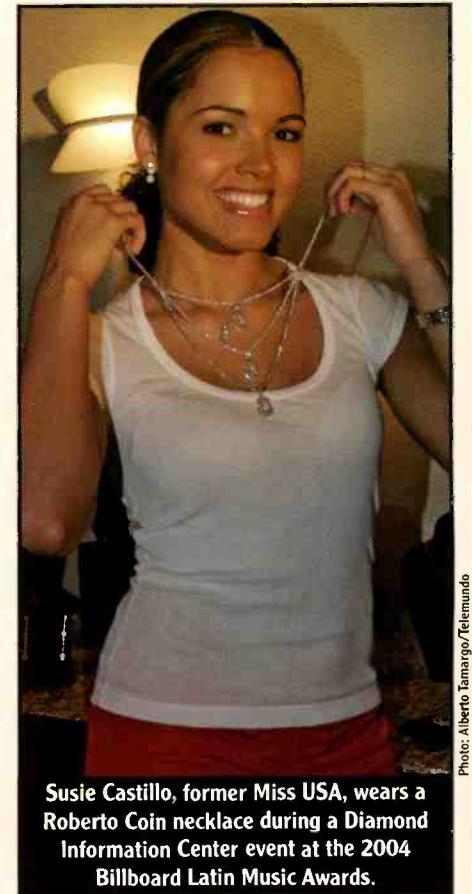
But the DIC is not blinded by the glitter. It remains primarily an information source. The organization's Web site, [adiamondisforever.com](http://adiamondisforever.com), provides guidance on everything from diamond pricing to the four Cs (see story, page 47) to jewelry design.

"We are very interested in people making an informed decision when buying a

diamond," Morrison notes. "We don't want it to be a completely emotional, thoughtless purchase, so we are very visible on the Web and elsewhere. Having said that, there isn't any value in us building a lot of equity in the DIC itself. The trade's success is our success."

For its part, the diamond trade has undergone significant change in the past decade. De Beers is formalizing what it calls its "supplier of choice" distribution system. The change replaces a monopolistic pipeline with one focused on its customers—traders and manufacturers who cut and polish the rough diamonds—to add value to its gems.

"The diamond is not a commodity anymore," Morrison says. "It is a luxury product."



Susie Castillo, former Miss USA, wears a Roberto Coin necklace during a Diamond Information Center event at the 2004 Billboard Latin Music Awards.

It is a product that continues to carry its own weight. Despite a lingering economic recession and the continued threat to world peace, Morrison cites data pointing to substantial growth in national diamond sales during the past three years.

"It's not necessarily harder to sell diamonds nowadays," she says. "There are just a lot more brands and a lot more competition within the industry and from other precious gemstones. People are definitely putting money into jewelry. The question is where they put it."

Contact info: A Diamond Is Forever—Entertainment Division. E-mail: [Kelly.McMahon@jw.com](mailto:Kelly.McMahon@jw.com)



JENNIFER LOPEZ IS BEDECKED WITH JEWELS AT THE 2004 COSTUME INSTITUTE GALA

2002]," Morrison says. "But the colored diamond trend actually started with people like P. Diddy a couple of years before."

Morrison adds that hip-hop stars tend to own the diamonds they wear at red-carpet events, unlike other celebrities, who often borrow the diamonds they wear for such occasions.

"Acquiring diamonds and other jewelry has become very important to people in hip-hop, just like how Elizabeth Taylor and Barbra Streisand started building their collections," Morrison says. "Beyoncé, P. Diddy, Russell Simmons and Jay-Z collect diamonds the way other people collect art. It's considered an important investment, and people in hip-hop have become very educated on things like the quality of stones."

Hip-hop's relationship with diamonds is unique for another reason: It is not taboo for male stars to deck themselves out in diamonds, a style choice that might be considered effeminate for male stars in other forms of music.

In fact, experts say, the more diamonds a male hip-hop star wears, the more he boosts his masculine appeal. It is ironic, considering that hip-hop relies on such a high level of machismo compared with most other music genres.

"Hip-hop embraces materialism," Vibe features editor Serena Kim says. "It's part of the [hip-hop] culture that

men take a certain pride in looking the best they can. Outside of hip-hop culture, there aren't too many men who want to show off all the jewelry they have."

Morrison adds, "Hip-hop stars are confident about their sexuality and who they are as human beings. They're confident in defining what is important, and jewelry gives them a sense of empowerment."

Arabo says his clients in the music industry "are known for large pieces, from watches to earrings. These performers think about how they can out-shine each other and themselves when it comes to jewelry."

Some diamond trends, however, come and go. The experts point to the return of more linear earring shapes for women, replacing

previously popular chandelier earrings. Timepieces like the Jacob & Co. watch continue to be hot items for such artists as Combs, Nas, 50 Cent, Jay-Z and Pharrell Williams.

"In 2005, we'll see a return to many of the classic diamond cuts like Asscher and cushion . . . being used for jewelry," Arabo says. "P. Diddy recently purchased a 78-carat Asscher-cut diamond bracelet and a pair of six-carat Asscher-cut diamond studs from me. These cuts are gaining popularity for engagement rings, but you will see a return to these classic cuts for men as well."



The diamond pendant above was designed for Usher by Joel Rosenberg. The diamond U is set in 18K white gold containing 202 princess cut diamonds totaling 13.4 carats and 115 round brilliant cut diamonds totaling 12.34 carats.

# Diamond Girls

## Ladies Flaunt Their Own Right-Hand Rings

BY CARLA HAY

"Sisters Are Doing It for Themselves" is the title of a 1985 hit for Aretha Franklin and Eurythmics. But the song's message could apply to today's growing trend of women buying diamond right-hand rings for themselves, regardless of their marital status.

Madonna, Mariah Carey, Jennifer Lopez, Beyoncé, Janet Jackson, Gwen Stefani, Mary J. Blige, Christina Aguilera and Ashanti are just some of the entertainers who have been sporting diamond right-hand rings. (Engagement or wedding rings are traditionally worn on the left hand.)

Lopez, of course, now likely prefers the Chopard seven-carat diamond wedding ring from husband Marc Anthony.

Jewelry experts say that women wear these rings on their right hands not just as a fashion statement but as a symbol of financial independence.

"Last September we launched an ad campaign that did a lot to give women the permission to buy their own diamonds," says Sally Morrison, director of the Diamond Information Center. The DIC is the publicity arm of the Diamond Trading Co., which in turn is part of the De Beers Group, the world's leading diamond supplier.

"For many women, buying diamond rings for themselves was taboo," Morrison adds. "But now, more women see diamond right-hand rings as a way to

punctuate their sense of fashion, and it has nothing to do with their relationship with someone else."

Indeed, last year's right-hand ring advertising campaign declared: "Your left hand says 'We.' Your right hand says 'Me.' Women of the world, raise your right hand."

Lorraine Schwartz, a top jewelry designer and dealer to celebrities, says the diamond right-hand ring is "very empowering for women."

### CELEBRITIES LEAD THE WAY

Schwartz, whose celebrity clients include Beyoncé, Sean "P. Diddy" Combs, Madonna and Britney Spears, says the trend of wearing right-hand rings really took off when celebrities began wearing them.

"Any time a celebrity is known for a piece of jewelry, the more merit and value it has," Schwartz notes.

DIC's Morrison adds, "The right-hand ring trend is going up because we're seeing a lot of right-hand rings at red carpet events and fashion shows."

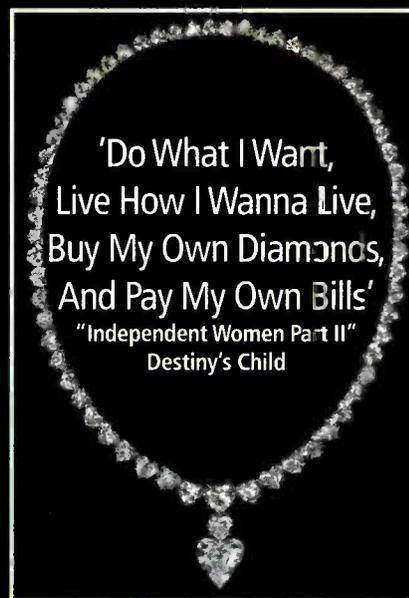
The trend has become so popular that it has had a trickle-down effect to people who are not necessarily rich and famous.

"It has reached a point where the trend has become democratized,"

Morrison observes. "More women on the street are feeling comfortable making this purchase for themselves. People can find diamond right-hand rings at places like [retail chains] Kay Jewelers and Wal-Mart."

According to organizers of the 2004 Couture Jewellery Collection & Conference (presented by the exhibition arm of *Billboard* parent company VNU), right-hand rings are among one of the jewelry industry's biggest hits.

As designers to watch, the conference



The heart-shaped necklace pictured above is 45 carats and set in platinum. It is a design from Sol Rafael that retails for \$708,000.



Photo: Kevin Mazur/WireImage.com  
Mariah Carey



singled out Helen of London, Rodney Rayner and Stefan Hafner. But for celebrities in the music industry, some of the most in-demand diamond dealers and designers include Schwartz, Chris "Iceman" Aire, Jacob Arabo (aka Jacob the Jeweler), Neil Lane, Joel Rosenberg, Sol Safael and Mimi So.

Schwartz believes one ongoing diamond design trend will be "big stones with very clean mountings and workmanship that's incredible. We're seeing a lot of color stones, too."

The right-hand ring designs also distinguish themselves from their left-hand counterparts by the stones being arranged in more of a vertical direction as opposed to horizontal. Right-hand rings also tend to use more open space.

According to the Diamond Trading Co., the consumer profile of a woman most likely to buy a diamond right-hand

ring is one who considers herself sassy and independent.

For the higher-priced right-hand rings, the female buyers tend to be affluent women who can support themselves and who view right-hand rings as fashionable additions to their diamond collection.

Custom-made diamond right-hand rings are also the standard for those who can afford them.

Most important, DIC's Morrison says, is that the right-hand ring signifies a liberating choice that shows women do not have to wait to receive diamond rings as gifts.

"This is a purchase they usually make based entirely on what they want, not what other people choose for them," she says.

Simply put, for jewelry connoisseurs, the diamond right-hand ring is the ultimate declaration of independence.



MISSY ELLIOTT, LEFT, AND MADONNA HAVE SPORTED RIGHT-HAND RINGS

The So Sesi spinning diamond right-hand ring above by Mimi So is set in 18K white gold and retails for \$8,600.

# How To Pick A Diamond: The Four Cs

## *Carat, Clarity, Color And Cut Determine A Gem's Value*

Shopping for a diamond? It pays to do some homework before saying "I do" to a jeweler. Diamonds run the gamut in quality and price, and it's a good idea to shop around to find a jeweler you can trust.

Here's a brief summary of the four criteria used to evaluate diamonds—commonly called "the four Cs."

### CARAT

Although the word "carat" is often confused with size, it actually refers to the weight of a diamond. One carat is the equivalent of 200 milligrams, but jewelers more commonly refer to a carat in terms of "points," with 100 points equaling 1 carat. A 0.50-carat diamond, for example, is the same as a 50-point diamond.

The principles of addition do not hold up when it comes to pricing diamond carats. Since larger stones are rarer, a one-carat stone will cost more than twice the price of a 0.50 carat stone. Cut and mounting can make a diamond appear larger or smaller than its actual weight.

### CLARITY

"Clarity" refers to a diamond's level of inclusions—naturally occurring characteristics like fractures or minerals that appear during its formation. The general rule is fewer

inclusions, greater clarity; and the greater a diamond's clarity, the rarer and more valuable it is.

The location of the inclusions in a diamond can affect its value, but a setting can be used to hide inclusions.

To view inclusions, jewelers use a tool called a loupe, which magnifies the diamond to 10 times its actual size. Seen through a loupe, inclusions may look like dark spots, feathery patterns or tiny crystals.



This Sol Rafael diamond ring is 25 carats, set in platinum. It retails for \$330,000.

### COLOR

The Gemological Institute of America has established a color scale for diamonds that ranges from D (colorless) to Z (warmer-colored whites). Since the differences are subtle, colors are graded under controlled lighting conditions. Truly colorless stones, Ds, are rare and therefore the most valuable.

Personal taste also plays a role. The color of a diamond can help determine which setting—yellow gold, white gold or platinum, for example—best suits it.

### CUT

Any reference to a diamond's cut actually has two meanings: the angles and proportions of the stone and its shape.

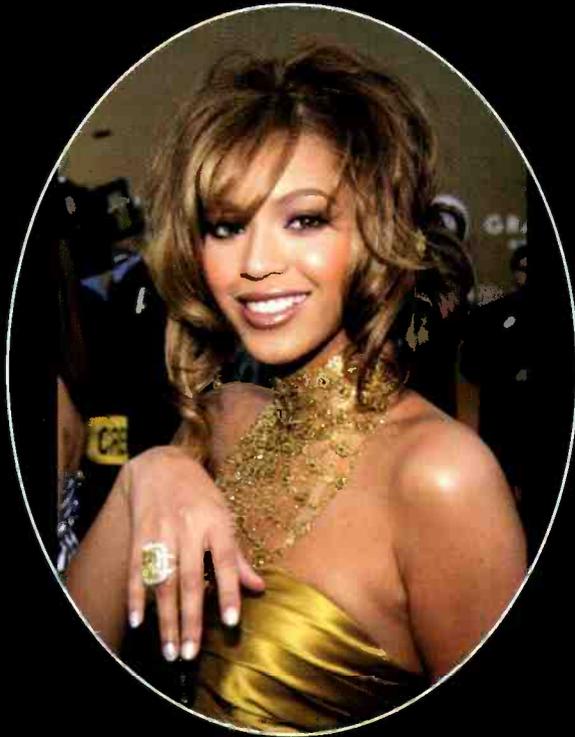
A well-cut diamond of any shape will reflect light from one facet to another and ultimately through the top of the stone, making it more fiery or brilliant than a stone that's cut too deep or too shallow. Each diamond shape has its own guidelines to determine whether it is well-cut.

The shape of the stone comprises a variety of cuts, including round (the most brilliant diamond by design), square, pear, marquis, emerald or heart. Again, personal taste has much to do with this decision.

CATHERINE APPLEFELD OLSON

*Information obtained from the Diamond Information Center.*

# The Runway



Beyoncé looked resplendent at the 46th annual Grammy Awards wearing a 50-carat diamond right-hand ring by Lorraine Schwartz and diamond line earrings. Fond of diamonds, Beyoncé has purchased a 15-carat Asscher cut diamond right-hand ring for \$250,000. (Photo: Kevin Mazur/WireImage.com)

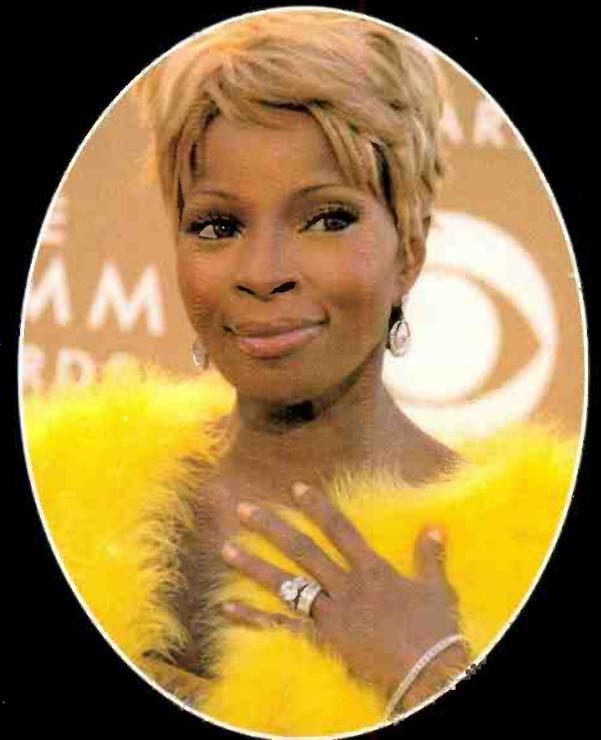


R&B/hip-hop artist/actress Queen Latifah, wearing a 30-carat diamond necklace from the Haute Joaillerie collection by Chopard (chopard.com), gave fans nothing but glamour at the Golden Globe Awards in January. (Photo: Jeff Vespa/WireImage.com)

At the 2003 MTV Video Music Awards, Madonna was bedecked in \$1 million worth of diamonds, encompassing a vintage diamond necklace, a diamond marquise-shaped right-hand ring, diamond drip marquise-cut earrings, a diamond "M" necklace and a diamond chain from celebrity jeweler Neil Lane (neillanejewelry.com). Her personal diamond collection includes diamond peace earrings by Sue Rosen and an Edwardian three-stone diamond engagement ring. (Photo: Kevin Kane/WireImage.com)



At a Chopard VIP party in Paris, Jennifer Lopez wore a yellow gold, heart-shaped pendant set with diamonds from Chopard's Love collection (chopard.com). Fans will surely recognize the pendant: Lopez wore it, along with a yellow gold bangle and ring, in her music video for "Love Don't Cost a Thing." Recently, Lopez received a Chopard seven-carat diamond ring from husband Marc Anthony.



The queen of hip-hop soul, Mary J. Blige, could be found showing off her engagement ring at the 2003 Emmy Awards. For their wedding anniversary, Blige's husband presented her with a diamond wedding band with 3.5 carats of Asscher cut stones from Jacob & Co. (jacobandco.com). (Photo: Jeffrey Mayer/WireImage.com)

# Report

Who's Been Seen Wearing What

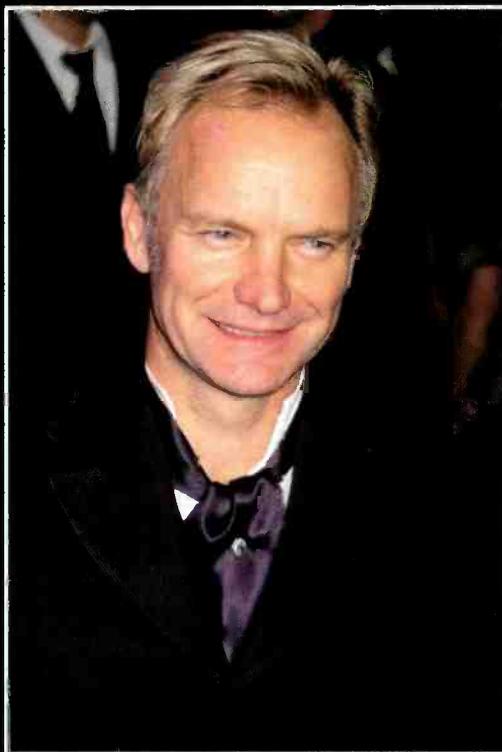
By Michael Paoletta



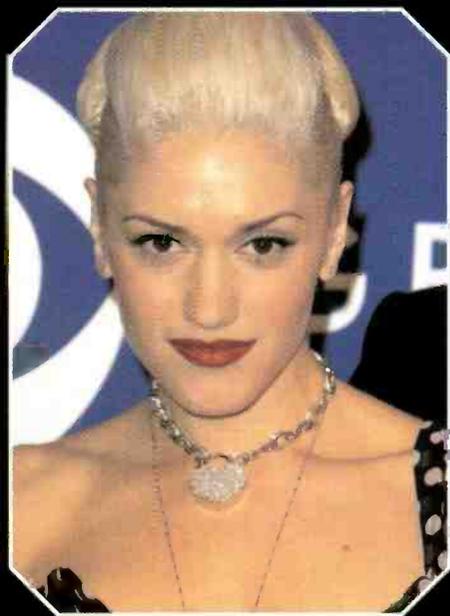
**Kelly Osbourne** is not necessarily known for dressing in elegant evening wear. But that didn't prevent her from doing just that at the 2003 American Music Awards, which the Osbournes hosted. Her coiffed hair and postcard-perfect cherry lips were accented by a Chanel diamond star pendant (chanel.com). (Photo: Steve Granitz/WireImage.com)



Not one to shy away from bringing fashion and jewelry into the musical fold, R&B/hip-hop artist **Eve** proudly wears Bulgari diamond earrings (bulgari.com) at the 45th annual Grammy Awards. (Photo: Kevin Mazur/WireImage.com)



**Sting** was the epitome of sartorial perfection at the 76th annual Academy Awards. He kept his black-tie outfit together with Chopard's square emerald-cut 4.21 carat diamond cravat pin surrounded by 3.85 carats of pave diamonds. (Photo: George Pimente/WireImage.com)



**Gwen Stefani** of No Doubt gave fans a decidedly classic retro look at the 45th annual Grammy Awards. Her diamond heart-shaped necklace (with matching key) was designed by Susan Rosen. (Photo: Steve Granitz/WireImage.com)



**Missy Elliott's** in-your-face fashion statement at the 46th annual Grammy Awards was offset by a subtle pave diamond drop pendant from Chopard's Happy Diamonds collection (chopard.com). (Photo: Annamaria DiSanto/WireImage.com)

## Weaving A Tale Of Musical Courage

BY JIM BESSMAN

Half a century has passed since their heyday, but the Weavers remain as relevant as ever.

"Stories about the Dixie Chicks getting banned or Linda Ronstadt being escorted out of a venue for making mild political statements send the same kind of chill that the Weavers experienced," says David Bernz, alluding to the pioneering folk quartet's blacklisting in the early 1950s. He and James Durst are writers of "Work o' the Weavers," a musical biography of the Weavers' and their songs.



"People are trying to stop free expression now in much the same way, and the issues are so important: war, peace and how much of our liberties are being sacrificed [in the name of] safety," Bernz says.

But the Weavers—Pete Seeger, the

late Lee Hays, Fred Hellerman and Ronnie Gilbert—were "the vital link" between the folk music revival of the '50s, which came out of the labor movement, and the peace-oriented folk revival of the '60s, Bernz notes.

They introduced American popular culture to such songs as "If I Had a Hammer," "Midnight Special," "The Sloop John B," "Goodnight Irene," "Tzena, Tzena," "This Land Is Your Land," "Wimoweh," "House of the Rising Sun" and "Michael Row the Boat Ashore." And they paved the way for generations of important musicians including the Kingston Trio, Peter, Paul & Mary, Joan Baez and Bob Dylan.

"That's why it's so important to tell their story," says Bernz, who with Durst, Martha Sandefer and Mark Murphy do just that in "Work o' the Weavers."

The show, which was conceived two years ago and started up last summer, is booked by Berkshire Artists Group. Durst's WhirlWind label issued a self-titled concert CD, featuring guest appearances by Seeger and Hellerman, in June.

Vocalist/banjoist Bernz also performs in the New Paltz, N.Y.-based dance/music troupe Vanaver Caravan's "Pastures of Plenty," a program honoring the music of Woody Guthrie. Bernz was playing with folk group Stone Soup when vocalist/guitarist Durst proposed the "Work o' the Weavers" project.

"I had such respect for their arrangements that if they were to be revived, we had to do it with a certain level of respect and integrity," Bernz says. He

had literally grown up with the Weavers, as his father was a close friend of Hays and a volunteer on the "People's Songs Bulletin" that Seeger, Guthrie, Hays and other left-leaning '40s folkies put out prior to the anti-Communist hysteria of the '50s that also almost extinguished the Weavers.

"But then I started hearing words like 'un-American' and 'unpatriotic' being used on cable news in the same way it was in the '50s to describe people who were using their right of free

speech in speaking out for peace. So it occurred to me that if we took the Weavers' music and put it in a narrative telling their story, it would be timely and relevant."

But Bernz would not have participated without the blessing of the surviving Weavers.

"I was a little concerned that it would seem like imitation, but I attended a rehearsal and was very pleasantly surprised," says Seeger, still active at 85. "I knew the music was still res-

onating with individual people—but not how broadly: Thousands of people are now carrying the work of the Weavers forward in one way or other. These old songs have been taken out of the closet."

And rightfully so, Bernz says.

"Folk music empowers people—and spans generations," he says. "The show has a message that resonates with people of all ages, including the portion of our audience that relives their past with the music they grew up with—like me."

## After 36 Years, Donovan Reveals A Mystery Woman

I never knew a girl named "Lalena," but neither did **Donovan**—and he wrote the song.

Still, we both fell in love with her 36 years ago, when it was a No. 33 hit single in 1968 for the legendary Scottish folk-rock singer/songwriter.

"It's not very well-known, but 'Lalena' is a composite title made up from the name of the German actress **Lotte Lenya**," says Donovan, having revealed Lalena's true identity July 27 at the first of two "underground" record

release parties at Joe's Pub. The events celebrated his new **Appleseed Recordings** album "Beat Café."

The disc, the **Donovan Music/Peer International** writer's first since 1996's "Sutras," is officially released Aug. 24. But back to "Lalena."

"I was fascinated with 'The Three-penny Opera' as a socially conscious musical," Donovan notes of the renowned **Kurt Weill/Bertolt Brecht** "opera for beggars," which starred Weill's wife Lenya in the immortal role of the prostitute Jenny Diver—so immortal, in fact, that **Louis Armstrong** and **Bobby Darin** inserted Lenya's name into their classic versions of the musical's opening theme, "Mack the Knife."

"So when I saw the movie version with Lotte Lenya I thought, OK, she's a streetwalker, but in the history of the world, in all nations women have taken on various roles from priestess to whore to mother to maiden to wife. This guise of sexual power is very prominent, and therein I saw the plight of the [Lenya] character."

He recites the verse-closing couplet from "Lalena": "That's your lot in

life, Lalena/Can't blame ya, Lalena."

"Women have roles thrust upon them and make the best they can out of them," Donovan continues. "So I'm describing the character Lotte Lenya is playing and a few other women I've seen during my life, but

tle cafés, coffee houses and bohemian hangouts. So I thought it would have to be presented in that context, and found a passionate label with socially conscious artists like Pete Seeger and Roger McGuinn, and then the launch had to be in small venues where we could re-create the atmosphere of 'Beat Café.'"

Donovan enlisted local pop scenester **Richard Barone** to read the opening of **Allen Ginsburg's** landmark beat poem "Howl" at Joe's Pub. In the Beat Generation's epicenter, San Francisco, he brought out surviving beat poet **Michael McClure**.

"I wanted to show that the '60s could not have had its freedoms without the Beat Generation of the '40s and '50s," Donovan says. "The '60s songsmiths were fully informed by the bohemian poets—but it's still happening: There's a plethora of young, hip new writers who are tipping their hats to us writers of the '60s, saying, 'We were fed by you, nurtured by your work.'"

But the "beat café" of today, Donovan notes, is more "a state of mind," or "a virtual beat café" à la arts/culture Web site [getunderground.com](http://getunderground.com). "The actual café may have passed into history, but I still want to promote the bohemian idea of the '60s—the rediscovery of the roots of folk music and the power of poetry married with the pop world."

Meanwhile, the unmasking of "Lalena" begets a final question. What about **Dippy**?

"Dippy was a school pal," Donovan says, solving the mystery of his 1967 hit "Epistle to Dippy." "He had signed up in the army, so I wrote a song that I hoped he would hear on the radio and call me. It related to school and what I was going through and had references that he got and he called me—and I bought him out of the army, which you could do. So it was a creative use of radio."

Words & Music

By Jim Bessman  
jbessman@billboard.com



it's a composite character of women who are outcasts on the edge of society: Bohemia."

Bohemia, of course, is central to the concept of "Beat Café"—and Donovan's offbeat release strategy.

"When I realized that what I was presenting was a bohemian manifesto, I set the media dial to 'beat,'" he explains. "And what is 'beat'? Cheaply printed books in underground book shops, read by poets in the simple lit-



Photo: Andee Nathanson

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Beth Hart is one of the indie artists who will showcase at NARM this year



Growing sales of portable DVD players have retailers stocking up for the holidays

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DEL THE FUNKY HOMOSAPIEN IS A CHARACTER IN 'NBA 2K5' AND CONTRIBUTED TO ITS SOUNDTRACK

## Hip-Hop Suits Up

Rappers, DJs Contribute To ESPN Videogame, Tour

BY STEVE TRAIMAN

In its most ambitious cross-marketing program to date, ESPN Videogames is featuring more than three dozen original or licensed tracks from 22 top hip-hop acts in "NBA 2K5," a fall release for PlayStation 2 and Xbox.

A companion soundtrack CD will be offered as a value-added gift with purchase at such retail chains as Electronics Boutique and GameStop. A major-label radio promotion will target 20 primary markets, and a 45-date tour will feature key game/soundtrack artists. Plus, a film crew and traveling audio studio will accompany the tour to capture material for a DVD/CD package due early next year.

"This is the first year we're licensing music and also commissioning original tracks for our games," ESPN Videogames marketing and promotions director Tim Rosa says. "It's not only our most ambitious 'multimedia' program for any game, but also one of the most innovative for the industry."

"We're creating partnerships with artists by promoting them on our Web site, [providing information on] their CD and singles releases, tour updates and bios and pitching them to the ESPN Networks for use on their cable outlet stations."

Contributing tracks to "NBA 2K5" are such acts as Del the Funky Homosapien (Heiro Imperium); Hazen Street, Holla Point and KillRadio (all on Epic/Sony); People Under the Stairs (Om); and Aesop Rock (Definitive Jux).

The soundtrack also contains selections by Skillz, the Roots, Aceyalone & Madlib and Hieroglyphics featuring Goapele from the compilation "True Notes Vol. 1" (Okay Player/Decon).

Among the acts writing tracks specifically for the game are Truck & Mack.

### PLAN WINS PRAISE

ESPN's multimedia program has earned kudos from major and indie label execs, as well as featured artists.

"Videogames and music are natural partners," Sony music licensing senior VP Paula Erickson says. She notes that new tracks like Hazen Street's "Back Home," Holla Point's "Ooh Ahh" and KillRadio's "Scavenger" "are the perfect complement to the fast-paced action of 'NBA 2K5.'"

Erickson continues, "Since users play videogames multiple times, fans are exposed to tracks on a

repeated basis, which helps create a strong sense of connection between our artists and a key audience. On the flip side, ESPN benefits from having great music from incredibly talented new artists . . . This is

(Continued on page 52)

*'I've always loved gaming, so it's only natural to be a part of "ESPN NBA 2K5" as a character in the game. I've even got my own dream team.'*

—DEL THE FUNKY HOMOSAPIEN

## Money For Mobile

Aggregators Attract Investors

BY SCOTT BANERJEE

SAN FRANCISCO—The burgeoning U.S. market for mobile content is attracting investment dollars, but shakeouts in the field are already occurring.

Mobile entertainment aggregators—the technology companies that bring ringtones, games, wallpaper and other downloadable content to cellular phones—face challenges in this rapidly changing market. Ringtone aggregators are consolidating, and analysts project U.S. revenue from mobile games will surpass that of ringtones by nearly 4 to 1 during the next five years.

Aggregators hope to succeed by broadening their content offerings and getting the best distribution on mobile phone "decks"—the handset menus that allow users to download content. Some plan to achieve these objectives by acquiring other companies. Both strategies rely on aggregators being able to expand their relationships with carriers—the Sprints and Verizons of the world. Meanwhile, carriers are working with fewer partners in an attempt to streamline user experience and, ultimately, control more revenue.

"Deck space is very valuable, and carriers don't want to waste it on products that don't sell," says Garner Bornstein, CEO of Airborne Entertainment, a Montreal-based mobile entertainment company that recently received a \$22 million investment.

Bornstein says aggregators are solidifying their relationships with carriers, which are asking for "a continual flow of quality product."

Airborne has built a foundation by creating a diversified slate of mobile content. It offers branding opportunities for its wireless games, ringtones and other mobile entertainment, which are distributed through major U.S. carriers Sprint, Verizon, Cingular, AT&T Wireless, T-Mobile and Nextel.

But companies that are still building their offerings may face increased competition for space on shrinking decks.

"Everyone that has distribution relationships with carriers wants to build out their portfolio," says Seamus McAtteer, analyst with Zelos Group. "At the same time, carriers covet more of the market by doing more themselves."

The U.S. ringtone market is worth \$210 million, according to Zelos Group. The growing popularity of master ringtones—audioclips derived from master recordings—is reducing the demand for aggregators that sell polyphonic ringtones. With master ringtones, carriers can work directly with music labels.

Verizon hasn't added a new ringtone partner in about a year, and various industry sources say it is looking to phase out such partnerships. Verizon did not return phone calls for comment.

John Burris, director of wireless data services at Sprint, says, "We're not looking for more ringtone



BORNSTEIN: CARRIERS WANT QUALITY



Mobile phone 'decks'—the menus used to download content—are prime real estate for aggregators.

(Continued on page 52)

# NARM Events Aim To Replace Defunct AFIM

With the dissolution of the **Assn. for Independent Music** earlier this year (*Billboard*, April 17), the upcoming **National Assn. of Record Merchandisers'** convention—which partnered with AFIM the past two years—

will take on a decidedly different vibe for the indies.

Although the independents will not have a confab of their own in '04, this year's NARM convention, which runs Aug. 20-24 at the San Diego Marriott, will sport several indie-oriented features.

Some are holdovers from AFIM's past. The indie trade group's day-long "crash course" for startup labels will take place Aug. 20. It will be moderated by ex-AFIM board member **Alexis Kelley of LiveWire Entertainment Sales & Marketing** in Atlanta. (The course requires a separate registration fee.)

Special-interest discussion groups, another fixture at AFIM, will be held Aug. 21. Genres to be covered include Americana/bluegrass/folk, blues, Christian/gospel, Latin/world and urban, as well as lifestyle products.

And the "indie lounge," the on-site meeting place for the indie sector, also continues.

AFIM's series of one-on-one meetings between labels and distributors takes on a new twist this year: A two-hour indie "speed-dating" session Aug. 24 is designed to bring independent retailers and labels together in round-robin fashion.

The main independent session at the convention will be an indie "town meeting," scheduled for noon-5:30 p.m. Aug. 21.

The two-part huddle will include a presentation about 401(k) programs and health insurance and an open session between indie retailers and suppliers and major-label representatives.

Several indie acts will also be in the house for showcases during the convention: **J-Me (Ripe/E-Nate Records)**, **They Might Be Giants (Disney)**, **John Brannen (Sly Dog)**, **Beth Hart (Koch)**, **Bob Schneider (Shockorama/Vanguard)** and **Camper Van Beethoven (Pitcha-Tent/Vanguard)**.

**LIVE FROM N.O., IT'S RYKO:** The fun-lovin' folks at **Ryko Distribution** returned to the Hotel Monteleone in New Orleans for their annual convention July 26-31. We didn't make the trip, but marketing director **Connie Kirch** supplied The Indies with some highlights.

During daytime sessions, 36 Ryko audio and video labels and label groups presented their

wares. Some companies brought in their acts, including **Texas Music Group (the Nicholas Tremulis Orchestra)**, **Magna Carta (Jordan Rudess)** and **Highnote (Melvin Sparks)**.

The nighttime showcases began with a **Rykodisc** presentation at Truck Farm Studios by **Midnight Movies, Waltham** and **the Juliana Theory**.

Other showcasing labels

Rock 'n' Bowl.

Unfortunately, we didn't receive any photos of Ryko Distribution president **Jim Cuomo** introducing the **Troma Entertainment** presentation garbed as the Toxic Avenger. (We are not kidding.)

**RED NABS LAKESHORE:** **RED Distribution** in New York has sealed an exclusive North American distribution deal with Los Angeles-based **Lakeshore Records**.

**Navarre** previously distributed the label, which is the recorded-music division of film production company **Lakeshore Entertainment**. Current acts include **the Legends** and **Thelonious Monster**.

The first release under the agreement will be the soundtrack to the film "Wicker Park." The album, out Aug. 24, includes new and rare tracks by **Lifehouse**, **the Postal Service**, **Death Cab for Cutie**, **the Shins**, **the Stills** and **Johnette Napolitano**.

**IN THE MARKET:** **Allen Larman**, head buyer at the **Rhino Records** store in Los Angeles and a long-time buddy of The Indies, exited Rhino July 30 after 10 years. He is seeking other employment opportunities and can be reached at 323-933-3969.

## The Indies

By Chris Morris  
cmorris@billboard.com



included **Inside Out (the California Guitar Trio)**, **Jetset (Luna)**, **SPV (Crash Test Dummies)**, **Terminus (Trent Dabbs)**, **Full Light (Darrell Scott)**, **Festival Five (Dan Zanes)**, **Iris (Ben Taylor)** and **Kismet (Dayna Kurtz)**.

**Terry Currier** of **Music Millennium** in Portland, Ore., won the annual bowling tournament at the



HART: KOCH ARTIST TO PLAY CONVENTION

## Mobile

Continued from page 51

partners, in a sense, because we feel like we've got it covered with the big labels and then one or two or three aggregators."

Burris says Sprint is "shrinking [the] number of applications for services" to maintain a consistent user experience.

As a result of such decisions, the ringtone sector is consolidating. Zelos Group expects it will plateau at about \$400 million in annual revenue.

The consolidation started with Sony Music Entertainment's 2002 acquisition of RunTones. Then InfoSpace purchased Moviso for \$25 million in late 2003. And this April, AG Interactive acquired MIDI RingTones of St. Paul, Minn.

Now overseas companies with saturated home markets are looking to the United States as a new frontier. San Francisco-based Faith West, which serves Modtones, is owned by Japanese parent Faith Inc. Another Japanese company, For-Side, acquired New York-based Zingy for an undisclosed amount in May. Korea's Widerthan is rumored to be seeking a U.S. acquisition, perhaps Reston, Va.-based ZTango, which specializes in "white label" ringtones for carriers.

The acquisitions are not limited to companies abroad. Mountain View, Calif., VeriSign acquired Jamba, a Berlin-based ringtone provider, in May for \$273 million. The purchase gives VeriSign considerable leverage should it wish to enter the U.S. mobile music market.

In time, however, ringtone providers could yield their market share to companies like Xingtone, which makes software that allows users to create custom ringtones from their MP3 and CD libraries and upload them to wireless handsets. Los Angeles-based Xingtone recently received institutional financing from Munich-based Siemens Mobile Acceleration.

Among companies believed to have interest in expanding their ringtone offerings are Jamdat Mobile, which has filed an initial public offering valued at \$86 million, and Seattle-based Mobiliss, which Japan-based Index recently acquired. And French company Lagardere is rumored to be launching a hip-hop-themed ringtone service on a major U.S. carrier later this year.

Meanwhile, Seattle-based Dwango North America launched the Rolling Stone Ringtones service this June through AT&T Wireless, Cingular and Nextel.

### WHERE THE ACTION IS

If the ringtone market seems crowded, opportunities might lie in

such differentiated music content as voice ringers and ringbacks. And mobile games will generate \$1.5 billion in revenue in the United States by 2009, according to Zelos Group.

Many gaming publishers and aggregators are pursuing global distribution to create the necessary economies of scale. Investors are betting this strategy will work for wireless entertainment providers like mForma and publishers like Sorrent.

Seattle-based mForma recently raised \$44 million in its first round of

venture capital funding. Sorrent, based in San Mateo, Calif., raised \$20 million in its third round. Similarly, In-Fusio, a France-based mobile game publisher and game services provider, reports raising \$27 million in its latest funding round, led by U.S.-based Insight Venture Partners.

Steve Masur, founder of New York entertainment law firm Masur & Associates, says this infusion of funding and recent high valuations could be the beginning of an investment bubble. Still, innovation may win out, he says,

as many other content services have yet to be exploited or even invented.

Mark Frieser, CEO of New York market research company Consect, says companies like Jamdat might be in a good position to leverage, or "strong-arm," their solid carrier relationships, especially with their IPO investment capital.

"They can always say, 'Look, I've got some really great games coming out, I'll give you an exclusive if you put me on deck for a new ringtone service,'" Frieser says. "It's just basic bargaining."

## Hip-Hop

Continued from page 51

a win-win for everyone involved."

Rosa notes, "Sony already has licensed a lot of music to ESPN Networks. Their promotion and marketing people are very excited about 'NBA 2K5.' We're providing games for Sony radio contests and giveaways in the top 20 markets to support their artists, and [we] will offer more games for other contests with retailers."

Del the Funky Homosapien says, "I've always loved gaming, so it's only natural to be a part of 'ESPN NBA

2K5' as a character in the game. I've even got my own dream team.

"It's also a kick to provide some of the soundtrack beats," he adds, "and to work together on the coming tour."

### SOUNDTRACK ON THE ROAD

The Champion Sound tour (aka Cali Comm 2K4) presented by ESPN Videogames kicks off Oct. 13 at the University of California-Santa Barbara. It comprises 45 stops, finishing Nov. 24 at San Francisco's historic Fillmore theater.

The Agency Group booked the tour. Agent Peter Schwartz notes that Del, whom the agency also represents, approached him with the idea of expanding the Cali Comm tour, which has had three successful runs,

with the game publisher as sponsor.

"Del headlined our 2002 [Cali Comm] tour," Schwartz recalls, "and we jumped on his proposal."

The tour has done well, Schwartz reports, with many sellouts—typically at 1,000- to 1,200-seat college and club venues. Most tickets last year cost \$20-\$22.

"We're excited to have ESPN Videogames tied in as a positive, exciting sponsor," Schwartz says, "with the same young demographic appeal. It's more evidence of the expanding tie-in between hip-hop and alternative rock with videogames."

Other tour headliners include Decon's Aceyalone, Abstract Rude

(Continued on page 53)

# WEA Campaign Reloads Consumer Memories

WEA is launching a TV campaign to highlight the **Warner Music Group** catalog, a highly unusual marketing strategy for the category.

The "Reload" campaign involves five 30-second commercials, each focusing on one song that the company hopes will evoke memories in the minds of consumers.

"We wanted to design this campaign to highlight not only the best-selling albums, but the ones that have the most historical significance," WEA VP of catalog sales **Ron Phillips** says. "We want to remind the customers how great these records are. We knew we couldn't do it through the traditional method of 12 minis on the



page of a newspaper, because that doesn't convey the emotional attachment that people have for the recordings."

In each commercial, one song plays as its lyrics scroll across the screen. Each commercial also tags a retailer that has an endcap filled with WEA catalog. The endcaps display the lyrics quoted in the commercials (see photo, right).

The Reload logo, which appears during the TV spots, brands bin cards and on-floor display bins. WEA is also providing extensive point-of-purchase material customized to each account. Accounts can offer input on the design of this POP material.

## Hip-Hop

Continued from page 52

and Mikah 9 performing as Haiku De Tat; Bukue One; and Zion-I, whose last album was on Raptivism.

Decon founder Peter Bittenbender, is overseeing the tour's traveling audio/video studio. Tour footage and recordings will become the aforementioned DVD/CD, which Decon is targeting for February 2005 release, with distribution by RED/Sony.

Decon also produces films and offers graphic-design services. The company recently completed a short film for the Neptunes

"Part of our thinking," WEA VP of marketing **Alyson Shapero** says,

**Retail Track**  
By Ed Christman  
echristman@billboard.com



"was that this is a great catalog, and memories are made from [it], so why wait for Madison Avenue to come to us with an opportunity to get a song into a TV commercial? We decided to become Madison Avenue and come up with a consumer-driven campaign, because we know that when someone hears a [Talking Heads] song, it will strike an emotional chord."

Phillips says the ads, which have a stark look, are designed to "reinforce the lyrics of the key albums just to jog the memories of people as to how great these songs are."

Spots began running last week on several national cable channels, including MTV, VH1 and MTV2, as well as select cable TV shows. Later this month, according to Shapero, WEA will add such late-night shows as "Saturday Night Live," "Late Show With David Letterman" and "Late Night With Conan O'Brien" to the media buy.

The first batch of spots features "Pictures of You" from **the Cure**, "Once in a Lifetime" from Talking Heads, "Judy Is a Punk Rocker" from **the Ramones**, "(What's So Funny 'Bout) Peace, Love & Understanding" from **Elvis Costello** and

(Star Trak/Interscope).

"What's cool about ESPN is that they will have their own game-content trailers on the DVD," Bittenbender says. "It's rare that you find a big [game] company that's really into indie music."

In addition to the NBA, ESPN Videogames has interactive franchise rights from the National Football League ("NFL 2K5" was just released) and the National Hockey League ("NHL 2K5" is due this fall).

"This is the deepest we've gone to date in creating [artist and label] music partnerships," ESPN's Rosa says. "We're also in discussions with other major and indie labels for promotional programs related to other franchise titles in the works."

"Blue Monday" from **New Order**.

Currently tagging **Tower Records** and **Virgin Megastores**, the ads should drive traffic to retailers, Phillips says. Spots tagging **Trans World Entertainment** stores are slated to begin in early September. Future commercials will tag **Bull Moose** and **Newbury Comics**, Phillips reports.

Tagged accounts agree to stock an endcap with about 24 WEA titles. In addition to carrying the album featured in the commercial, merchants can choose from approximately 200 WEA titles.

Retailers are expected to rotate Reload titles each month. Although each commercial features just one song, stores will offer a spread of other key albums.



"We are marketing to the consumer with advertising that is focusing on music, not the price," Phillips says.

Shapero adds, "And we are focusing on a brand. We want to get customers to say, 'What's Reloading this month?' so they will come back [to stores] and see."

**Kevin Cassidy**, executive VP of sales, operations and product at West Sacramento, Calif.-based Tower Records, says the WEA approach of "focusing on music and lyrics and artists is tremendous. Some of the visuals they have created will be very successful in delivering a message to the consumer."

The Reload campaign, Cassidy adds, is similar to "any traditional lifestyle marketing—it's about hitting people where they live."

If the spots work, WEA plans to roll the Reload campaign through 2005 and take it to all retail accounts.

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# Portable DVD Nears Mainstream Status

BY JILL KIPNIS

LOS ANGELES—The portable DVD market is on the go.

Sales of portable DVD players and in-car DVD systems are rising, and manufacturers and retailers expect them to really take off this holiday season. Some retailers are even upping their portable DVD stock.

A decrease in prices for portable DVD options is driving this anticipation.

"Intensifying competition and shipment volumes from overseas manufacturers are putting downward pressure on street prices," says Steve Koenig, senior manager of industry analysis for the Consumer Electronics Assn. "These forces, coupled with broader retail distribution, are placing portable DVD players within reach of more and more consumers."

Last year, a name-brand portable DVD player with a 7-inch screen cost \$400 or \$500, and an "unbranded" one cost \$300, according to Reinhard Pollach, product manager for RCA.

"Now we see all the unbranded and direct imports under \$200, and the branded players are about \$300," he says. "I think Christmas this year will really show this category. It will be highly advertised and it will aggressively grow."

The same trend is expected for in-car systems, according to Doug Newcomb, executive editor of Mobile

Entertainment. "Five years ago, car video was cost-prohibitive for a lot of people," he says. "The cost of installation is going down this year."

## SALES EXPECTATIONS

The CEA expects sales of portable DVD players and car DVD systems to rise steadily through 2007.

The trade group reports 419,000 portable DVD players shipped in 2003, with 626,000 expected to ship this year, an increase of almost 50%. The CEA also says consumers spent \$171 million on portable DVD players in 2003 and are likely to spend \$225 million this year, a 32% increase.

The group predicts 1.2 million portable DVD players will ship in 2007, with consumers spending \$348 million on them.

As for in-car DVD systems, 251,000 shipped in 2003. That number is expected to rise to 355,000 units this year, an increase of about 42%. Consumers spent \$134 million on car systems in 2003, compared with a projected \$204 million this year. That marks a 53% increase in spending.

The CEA projects that 765,000 in-car DVD systems will ship in 2007, with consumers spending \$419 million on them.

Innovations in portable-player features are also fueling the industry's high expectations.

Traditional, single-function portable DVD players resemble small laptop computers, with a screen that ranges from 5 to 12 inches. Manufactured by companies including Audiovox, Go Video, Panasonic, Samsung and



RCA's DRC618 plays DVDs and MP3s.

Sony, these players retail from about \$150 to \$1,000.

"Our best sellers are the larger screens, the 7-, 8- and even 9-inch screens, that are full-featured players. These are in the \$299 and \$499 range," says Frank Sadowski, VP of consumer electronics merchandising for Seattle-based amazon.com. "These are no longer niche products for wealthy people."

Other portable players combine multiple functions, including audio and video playback and recording,

photo storage and PC file storage.

The Pocket Video Recorder AV400 from Archos, for example, allows consumers to record 400 hours of programming directly from a TV, VCR, DVD recorder, or cable or satellite receiver, using a special TV cradle. The player is available in two models: 20 GB with a 3.5-inch screen, at \$549.95; and 80 GB with a 3.8-inch screen, at \$799.95.

## MULTIMEDIA FOCUS

"Just like with MP3 players, we are seeing the video market getting its legs," Archos CEO Brad Wallace says. "We will see it go mainstream in 2005, and it is starting to have visibility right now."

The newly introduced RCA DRC618 portable DVD player, with its 7-inch screen, plays back DVDs and MP3-encoded discs. The machine's A/V input allows users to connect it to videogame consoles, camcorders, TV sets and in-car DVD systems. The device retails for \$399.

The RCA Lyra RD2780, priced at \$449, stores 20 GB of audio, video or data files. Users can download 80 hours of TV shows or films, view JPEGs and digital camera pictures and store files from their PC. The machine has a 3.5-inch screen.

"Consumers aren't just buying these

players for one single reason," Pollach says. "They are starting to attract a lot of demographics, and impulse buys are becoming much more of a factor."

Bart Saunt, senior visual product manager for Los Angeles-based Virgin Megastores, says the chain has not carried many portable players until recently. "We can't keep them in stock. I think it's a positive thing for retail. To me, it's a counter to the doom and gloom of people saying that video-on-demand will put us out of a job."

## IN-CAR TRENDS

The latest craze in the growing in-car DVD market relates to what Newcomb calls "zoned entertainment."

"In other words, people have their own entertainment zone in the car," he explains. "Before, you would have the one video playing in back for the kids. Now, one kid can watch 'SpongeBob,' another can be playing a videogame and someone else can be doing something different."

Car stereo companies like Audiovox, Pioneer, Sony and Kenwood are major players in this arena, offering systems that typically cost at least \$1,000, Newcomb says.

Another key trend is pop-off faces, which first proved popular in the car radio space. A new system from JVC, the KD-AV7000, offers a removable 7-inch monitor for security. The system retails for \$1,799.95.

# 'Shrek 2' Will Vie For 'Nemo' Sales Records

One of the year's most anticipated video releases—animated feature "Shrek 2"—debuts Nov. 5 from **DreamWorks Home Entertainment**.

The title, which features the voices of **Mike Myers**, **Cameron Diaz** and **Eddie Murphy**, is the year's top box-office performer so far. It earned more than \$430 million in the United States, according to DreamWorks.

"Shrek 2" will be available on VHS (\$15.95) and DVD (\$19.95). The company has not yet announced if the DVD version will contain multiple discs nor which extras the DVD will feature.

The video of the original "Shrek" has sold more than 42 million combined units worldwide. It was released in November 2001 and held a record that fall as top-selling video of all time, shipping 9 million combined units in its first week, according to DreamWorks. The project



shipped 5.5 million DVD copies in its first month on sale, according to the company, and became the top-selling DVD in history by the end of 2001.

The current first-day and first-week sales record-holder is Disney/Pixar's "Finding Nemo." Last November, the title sold 8 million combined units on its first sales day and sold 17 million combined units in its first week, according to Disney/Pixar.

## MAKE WAY FOR HD:

**Toshiba/NEC** plans to have its high-definition DVD hardware on retail shelves in early 2005.

The manufacturers announced at a Tokyo showcase the last week of July that HD DVD players will be available next year in the United States and Japan. The Toshiba/NEC format is endorsed by the **DVD Forum**, an international association of 200 companies.

The rival Blu-ray HD format—which is backed by 13 manufac-

turers, including **Sony**, **Samsung**, **Philips**, **Dell** and **Hewlett-Packard**—is expected to introduce its players in the States by the end of 2005. Blu-ray hardware has already launched in Japan.

So far, the only home-video distributor to officially endorse one of the HD formats is **Columbia TriStar Home Entertainment**, whose parent company, Sony, is a key proponent of Blu-ray.

## FILM MOVEMENT

**AFLIGHT:** Direct-mail DVD club **Film Movement**, which offers its subscribers one independent film each month, is taking to the skies this month.

Through a deal with in-flight entertainment producer **IKA Media**, the companies are launching a movie channel on **Continental Airlines** called **Continental Presents Independent Film**.

The channel will feature independent films that have screened at top festivals around the world. These will be the same projects that sub-

scribers to New York-based **Film Movement** receive on DVD.

Film Movement sends its subscribers one such DVD each month, day-and-date with the title's theatrical release, for \$19.95.

**Picture This™**  
By Jill Kipnis  
jkipnis@billboard.com



Recent titles include "The Man of the Year," winner of the best movie public prize and best director, best actor (**Murilo Benicio**) and Kodak awards at the Brazilian Film Festival, and "Raja," winner for best upcoming actress (**Najat Benssallem**) at the Venice International Film Festival.

Film Movement CEO **Lawrence Meistrich** will not disclose the company's subscription totals, but he says that since launching in January

2003, "we've signed up people in more than 3,000 cities [and] in every state."

**THE TROLLZ ARE COMING:** Warner Home Video and DIC Entertainment have entered into a distribution agreement for DIC's Trollz property. Trollz are modern spin-offs of the Troll doll that are aimed at tweens.

Under the terms of the deal, WHV will exclusively distribute nine Trollz made-for-video properties beginning in August or September 2005. Two new titles are expected every six months after that.

**Andy Heyward**, chairman/CEO of DIC, says the property will launch with a "360-degree program. With **Hasbro**, we have a toy line; we have a publishing deal with **Scholastic** and an apparel deal with **Mamiye**. Everything will be tied together like a tapestry."

DIC will also launch an online Trollz destination, which is likely to include a new music forum.

WHV president **Jim Cardwell** said in a statement, "We certainly believe 'Trollz' will be one of the hottest properties for girl consumers in 2005."

# AUGUST 21 2004 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		Principal Performers	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	1 Week At Number 1			
			NUMBER 1		1 Week At Number 1		
1	NEW		<b>HELLBOY SPECIAL EDITION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01317		Ron Perlman Selma Blair	PG-13	28.98
2	1	2	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36048		Lindsay Lohan	PG	29.98
3	3	2	<b>STARSKY &amp; HUTCH (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28402		Ben Stiller Owen Wilson	PG-13	27.98
4	2	2	<b>STARSKY &amp; HUTCH (WIDESCREEN)</b> WARNER HOME VIDEO 28403		Ben Stiller Owen Wilson	PG-13	27.98
5	NEW		<b>WHOLE TEN YARDS (WIDESCREEN)</b> WARNER HOME VIDEO 28414		Bruce Willis Matthew Perry	R	27.98
6	4	3	<b>BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION)</b> UNIVERSAL STUDIOS HOME VIDEO 25457		Matt Damon	PG-13	29.98
7	NEW		<b>WHOLE TEN YARDS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28415		Bruce Willis Matthew Perry	R	27.98
8	34	13	<b>SHREK</b> UNIVERSAL STUDIOS HOME VIDEO 90699		Mike Myers Cameron Diaz	PG	19.98
9	7	4	<b>BUTTERFLY EFFECT (DIRECTOR'S CUT)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07173		Ashton Kutcher Amy Smart	R	27.98
10	8	5	<b>COLD MOUNTAIN (COLLECTOR'S EDITION)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819		Jude Law Nicole Kidman	R	29.98
11	5	2	<b>DIRTY DANCING: HAVANA NIGHTS</b> LIONS GATE HOME ENTERTAINMENT 13203		Diego Luna Romola Garai	PG-13	26.98
12	6	2	<b>AQUA TENN HUNGER FORCE VOL. 2 (COLLECTOR'S EDITION)</b> WARNER HOME VIDEO 06771		Animated	NR	29.98
13	11	3	<b>BOURNE IDENTITY (PAN &amp; SCAN EXTENDED VERSION)</b> UNIVERSAL STUDIOS HOME VIDEO 25458		Matt Damon	PG-13	29.98
14	13	6	<b>BAD(DER) SANTA (UNRATED VERSION)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38515		Billy Bob Thornton Lauren Graham	NR	29.98
15	9	3	<b>AGENT CODY BANKS 2: DESTINATION LONDON</b> MGM HOME ENTERTAINMENT 06498		Frankie Muniz	PG	26.98
16	20	15	<b>BLUE COLLAR COMEDY TOUR</b> WARNER HOME VIDEO 24657		Jeff Foxworthy Bill Engvall	PG-13	19.98
17	18	22	<b>CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!)</b> PARAMOUNT HOME ENTERTAINMENT 87991		Dave Chappelle	NR	26.98
18	RE-ENTRY		<b>DADDY DAY CARE (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713		Eddie Murphy	PG	19.98
19	RE-ENTRY		<b>DIRTY DANCING: ULTIMATE EDITION</b> ARTISAN HOME ENTERTAINMENT 14699		Patrick Swayze Jennifer Grey	PG-13	19.98
20	RE-ENTRY		<b>THE WHOLE NINE YARDS</b> WARNER HOME VIDEO 18381		Bruce Willis Matthew Perry	R	14.98
21	23	4	<b>INDEPENDENCE DAY (LIMITED EDITION)</b> FOXVIDEO 22138		Will Smith Jeff Goldblum	PG-13	19.98
22	14	5	<b>BARBERSHOP 2: BACK IN BUSINESS (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 06313		Ice Cube Cedric The Entertainer	R	27.98
23	RE-ENTRY		<b>SECRET WINDOW</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60366		Johnny Depp John Turturro	PG-13	28.98
24	RE-ENTRY		<b>T2 (TERMINATOR 2) THE EXTREME DVD EDITION</b> ARTISAN HOME ENTERTAINMENT 14098		Arnold Schwarzenegger Linda Hamilton	R	19.98
25	17	7	<b>50 FIRST DATES (WIDESCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01426		Adam Sandler Drew Barrymore	PG-13	28.98
26	19	11	<b>LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234		Elijah Wood Ian McKellen	PG-13	29.98
27	32	3	<b>MANCHURIAN CANDIDATE (WIDESCREEN SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 06975		Frank Sinatra Angela Lansbury	NR	14.98
28	NEW		<b>GHOST IN THE SHELL: STAND ALONE COMPLEX</b> WARNER HOME VIDEO 02500		Animated	NR	24.98
29	15	3	<b>NEVER DIE ALONE</b> FOXVIDEO 22901		DMX David Arquette	R	27.98
30	RE-ENTRY		<b>X2: X-MEN UNITED (WIDESCREEN)</b> FOXVIDEO 09197		Hugh Jackman Halle Berry	PG-13	29.98
31	RE-ENTRY		<b>S.W.A.T. (PAN &amp; SCAN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 02288		Colin Farrell Samuel L. Jackson	PG-13	19.98
32	RE-ENTRY		<b>BATMAN</b> WARNER HOME VIDEO 12000		Jack Nicholson Michael Keaton	PG-13	19.98
33	25	7	<b>SIMPSONS: THE COMPLETE FORTH SEASON</b> FOXVIDEO 21917		The Simpsons	NR	49.98
34	NEW		<b>WWE: HARD KNOCKS - THE CHRIS BENOIT STORY</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57018		Chris Benoit	NR	29.98
35	36	12	<b>SHREK/SHREK 3-D (2 PACK)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712		Mike Myers Cameron Diaz	PG	26.98
36	26	11	<b>RESERVOIR DOGS: SPECIAL EDITION</b> ARTISAN HOME ENTERTAINMENT 12050		Harvey Keitel Tim Roth	R	14.98
37	NEW		<b>NED KELLY</b> UNIVERSAL STUDIOS HOME VIDEO 22289		Orlando Bloom Heath Ledger	R	29.98
38	RE-ENTRY		<b>SIMPLE LIFE: COMPLETE SEASON ONE</b> FOXVIDEO 20521		Paris Hilton Nicole Richie	NR	9.98
39	12	2	<b>SEALAB 2021 (SEASON 1 COLLECTOR'S EDITION)</b> WARNER HOME VIDEO 06762		Animated	NR	29.98
40	RE-ENTRY		<b>AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 023799		Jason Biggs Alyson Hannigan	NR	19.98

# AUGUST 21 2004 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		Principal Performers	YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	2 Weeks At Number 1				
			NUMBER 1		2 Weeks At Number 1			
1	1	2	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093		Lindsay Lohan	2004	PG	24.98
2	2	5	<b>COLD MOUNTAIN</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819		Jude Law Nicole Kidman	2003	R	22.98
3	4	6	<b>SCOOBY-DOO &amp; THE LOCH NESS MONSTER</b> WARNER HOME VIDEO 02374		Scooby-Doo	2004	NR	14.98
4	3	3	<b>AGENT CODY BANKS 2: DESTINATION LONDON</b> MGM HOME ENTERTAINMENT 06493		Frankie Muniz	2004	PG	22.98
5	5	5	<b>THE CHEETAH GIRLS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576		Raven-Symone	2004	NR	14.98
6	7	66	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 83670		Mike Myers Eddie Murphy	2001	PG	14.98
7	6	10	<b>LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06927		Elijah Wood Ian McKellen	2003	PG-13	24.98
8	12	17	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21602		Steve Martin Bonnie Hunt	2003	PG	22.98
9	8	9	<b>DORA THE EXPLORER: SILLY FIESTA</b> PARAMOUNT HOME ENTERTAINMENT 79993		Dora The Explorer	2004	NR	9.98
10	9	18	<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242		Animated	2003	G	24.98
11	10	5	<b>SPIDERMAN VS. DOC OCK</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571		Animated	2004	NR	14.98
12	11	9	<b>SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY</b> PARAMOUNT HOME ENTERTAINMENT 79823		Spongebob Squarepants	1840	NR	9.98
13	15	18	<b>WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD</b> WARNER HOME VIDEO 02390		Scooby-Doo	2004	NR	14.98
14	17	39	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081		Animated	2003	G	24.98
15	14	25	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79982		Animated	2004	NR	9.98
16	13	36	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591		Daniel Radcliffe Emma Watson	2002	PG	24.98
17	NEW		<b>BARNEY: NOW I KNOW MY ABC'S</b> HIT ENTERTAINMENT 2099		Barney	2004	NR	12.98
18	19	23	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427		Jeff Bridges Tobey McGuire	2003	PG-13	14.98
19	16	6	<b>SOMETHING'S GOTTA GIVE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01300		Jack Nicholson Diane Keaton	2003	PG-13	14.98
20	18	3	<b>MONA LISA SMILE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10072		Julia Roberts	2003	PG-13	14.98
21	23	15	<b>SPONGEBOB GOES PREHISTORIC</b> PARAMOUNT HOME ENTERTAINMENT 79543		Spongebob Squarepants	2004	NR	9.98
22	24	25	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234		Elijah Wood Ian McKellen	2002	PG-13	22.98
23	21	8	<b>POKEMON: JIRACHI WISH MAKER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331		Pokemon	2004	NR	19.98
24	NEW		<b>WHOO HOO! WIGGLY GREMLINS</b> HIT ENTERTAINMENT 02529		The Wiggles	1840	NR	16.98
25	22	12	<b>PETER PAN</b> UNIVERSAL STUDIOS HOME VIDEO 62689		Jeremy Sumpter Lynn Collins	2003	PG	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

# AUGUST 21 2004 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		Principal Performers	RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	1 Week At Number 1		
			NUMBER 1		1 Week At Number 1	
1	NEW		<b>HELLBOY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01317		Ron Perlman Selma Blair	PG-13
2	1	2	<b>STARSKY &amp; HUTCH</b> WARNER HOME VIDEO 28403		Ben Stiller Owen Wilson	PG-13
3	NEW		<b>WHOLE TEN YARDS</b> WARNER HOME VIDEO 28414		Bruce Willis Matthew Perry	R
4	2	4	<b>BUTTERFLY EFFECT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07171		Ashton Kutcher Amy Smart	R
5	3	2	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093		Lindsay Lohan	PG
6	5	2	<b>BIG BOUNCE</b> WARNER HOME VIDEO 28368		Owen Wilson Morgan Freeman	PG-13
7	4	3	<b>COLD MOUNTAIN</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819		Jude Law Nicole Kidman	R
8	6	6	<b>SECRET WINDOW</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60366		Johnny Depp John Turturro	PG-13
9	7	7	<b>50 FIRST DATES</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01462		Adam Sandler Drew Barrymore	PG-13
10	9	8	<b>MYSTIC RIVER</b> WARNER HOME VIDEO 27721		Sean Penn Tim Robbins	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

# AUGUST 21 2004 Billboard TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		Manufacturer	RATING
			TITLE	5 Weeks At Number 1		
			NUMBER 1		5 Weeks At Number 1	
1	1	5	<b>PS2: SPIDERMAN 2</b>		Activision	T
2	2	3	<b>PS2: NCAA FOOTBALL 2005</b>		Electronic Arts	E
3	3	6	<b>PS2: DRIV3R</b>		Atari, Inc.	M
4	4	5	<b>XBOX-SPIDERMAN 2</b>		Activision	T
5	5	13	<b>PS2: RED DEAD REVOLVER</b>		Rockstar Games	M
6	7	6	<b>XBOX-DRIV3R</b>		Atari, Inc.	M
7	6	3	<b>XBOX-NCAA FOOTBALL 2005</b>		Electronic Arts	E
8	8	31	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>		Electronic Arts	E
9	9	13	<b>XBOX: RED DEAD REVOLVER</b>		Rockstar Games	M
10	NEW		<b>PS2-FRIGHT NIGHT 2004</b>		Electronic Arts	T

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## Archives

Continued from page 3

plastic storage tape that was never designed to last forever. [The problems of analog-tape storage will be explored next week.]

The major labels have initiated programs to address the multiple threats to their archives, but all are battling time and the elements with limited resources.

This is not just a problem for the music industry. The material in record company archives represents the nation's audio heritage.

"Record companies aren't just profit centers; they're cultural institutions," Bill Ivey, one of the foremost music preservationists, told *Billboard* recently.

### THE DIGITAL CHALLENGE

The advent of the digital age has not eased the task of preservation. In fact, the ever-changing landscape of digital recording has presented archivists with significant new challenges.

More than 10% of early digital-era tapes began to degrade and show alarming error rates after as little as a year or two, experts say. This can render the tapes unplayable. But unlike problematic analog tapes, which often can be temporarily restored, the information on damaged digital tapes cannot be retrieved.

The problem media include digital audio tapes and U-Matic 1620s and 1630s, shell-cartridge tapes that resemble Betamax videocassettes. Both types of tape were widely used in digital recording throughout the '90s.

"The decay of the digital media is much more rapid and much more scary" than with analog tape, says consultant Marc Kirkeby, who oversaw Sony Music's vaults until 2002.

"We were having not daily, but certainly weekly episodes with DATs and 1630s. Both still remain in use, and both remain a problem."

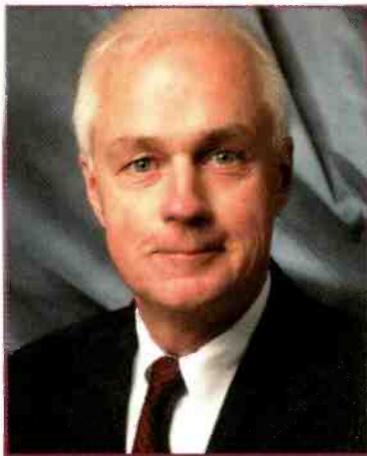
While the problem tapes are no longer used in most major-label U.S. recordings, they remain a factor in some indie works and in some non-U.S. productions, particularly from Latin America. In these cases, there often is no "backup" safety version recorded on another format, studio veterans say.

"Neither DATs nor 1630s were intended to be an archival medium," Kirkeby says. He recalls that his key job at Sony was to be certain "our main artists' 1630s were backed up" on a more stable storage medium.

"That's where you have real problems," Warner Music Group vault librarian Steve Lang echoes. "The 1630s, which were the EQ'd production tapes, those you seem to have more problems with. If there's audible dropouts, you're screwed."

"Now," he adds, "you will have what it represented on the [resultant] CD, but that's it."

What studio engineers prefer is a



IVEY: LABELS ARE NOT JUST PROFIT CENTERS, THEY'RE CULTURAL INSTITUTIONS

"flat master," which captures the final stereo version of a recording session—with no post-session "boosts" or enhancements.

The other big concern is with certain types of early digital gear, such as Mitsubishi's open-reel machines, which are no longer manufactured. Companies have to search out obsolete equipment to transfer a fairly recent recording to a current format.

Even recent equipment can become

quickly obsolete. In the late '90s, the RADAR hard disc recorder became popular. It used an Exabyte tape drive for data storage. Then last year, Exabyte stopped making the tape drive.

"The tape can't be put in any other drive," says John Spencer, president of Bridge Media Solutions. "So in a few years, unless you happen to find a working Exabyte tape drive, you'll never get those audio files back."

Paul West, senior VP of studio operations for Universal Music Group, says, "The industry's most vulnerable position—and for all U.S. industries, government or education for that matter—is with things that are 'born digital.'"

West says UMG has purchased the hard-to-find Mitsubishi machines, and affected tapes "now are being dealt with and transferred to more stable formats."

Label archivists say that budget and staff limitations make it impossible to transfer and back up deteriorating masters except on an individual, as-needed basis.

WMG's Lang puts it this way: "We've had a discussion for the last two years to put together a digital archive room



KIRKEBY: DIGITAL MEDIA DECAYS FASTER THAN ANALOG TAPE

... but now [with belt-tightening], it's real tough going. It's like, 'Do you want to make that commitment? Do you want to have engineers working 24 hours a day to pick [tracks]?' I mean, what [albums] do you pick?"

### PROBLEMS SNOWBALL

The arrival of digital recording brought with it another problem for archivists: Long-established standards for what producers must hand in to a

company once a recording project is finished began to change.

Now, there's more chance for missing parts and missing "metadata," such as track sheets.

"In the analog era, we never had to worry about 'upper layers of code' [containing metadata] on 2-inch tape. We just had to worry about doing something really dumb, like erasing the lead vocal or half of the drum overheads," producer John Jennings says.

Spencer says, "You can now have a project and you discover the lead vocal track is missing. It might never have been 'flown in' and might reside on somebody's old lap top or hard drive."

The National Academy of Recording Arts and Sciences' Producers & Engineers wing has addressed the problem in recent years with a "deliverables" document. The document is meant to ensure that all necessary recorded components are handed in upon completion of a project.

The NARAS deliverables document is available in the P&E section of *grammy.com*.

Spencer and engineer/producer George Massenburg think the deliverables memo will bring order to the digital chaos.

Still, preservationists worry that small labels may have neither the funds nor the staff know-how to remain current with technical requirements.

Reflecting on the new challenges, preservationist Ivey says, "The problem with [digital] archiving and preservation in the last 20 years is ironically greater than the challenges facing us in the [prior] 80 years."

Ivey, the former head of the National Endowment for the Arts and founder of the preservation-oriented Country Music Foundation, is now director of the Curb Center at Vanderbilt University in Nashville.

"At least in the earlier period, you had an analog tape or a metal part—things that store reasonably well—or if there were problems, you knew how to treat them," he says.

"Now, when you start talking about saving 'bits' of information encoded on multiple software formats that were originally played on now-obsolete equipment, you're into a preservation and retrieval effort that is absolutely massive and unprecedented."

Ivey says he has heard of an instance where a local recording studio, encumbered with masters that should have been picked up by record companies, ran out of hard drive space.

As new clients came in, he relates, "they just started deleting stuff. The earlier clients came in and found their work was just gone."

### BACK TO THE SOURCE

Company vault chiefs and preservation and archive groups agree that as technology keeps accelerating, the original recordings must always be the primary source for reissue product, and those must be saved and secured.

That presents the problem of not just preserving, but storing tons of  
(Continued on page 62)

## UMG Buries Treasure

Archives, Cloned Backups Will Be Stored In Reconfigured Mine

To protect its recorded treasures, Universal Music Group has begun to deliver a landmark one-two punch in the cause of preservation and archiving, *Billboard* has learned.

First of all, the company is moving its vault operations to a centralized, secure and cost-efficient location in Boyers, Pa., northwest of Pittsburgh.

Secondly, UMG has a new program to clone and back up its master and session reels as broadcast wave files stored on FireWire drives and separately on digital linear tape (commonly known as DLT), which was developed for archive purposes. These clones will be available for electronic transfer to any producer working on a reissue project.

"This way, we're not [dealing with] shipping our most vulnerable assets back and forth from several locations. They never have to leave the vault," says Paul West, UMG senior VP of studio operations.

"In the past, that has been a very

vulnerable process," West explains. "It just takes one step to go wrong—a careless courier, an incompetent engineer—and you've lost the asset."

UMG, with more than 80 acquired companies and catalog holdings, controls an estimated 1.2 million vault items. Prior to the merger of Sony Music and BMG, it had the largest treasure trove among the majors, sources say.

The UMG holdings include works issued by such former leading labels as MCA, Motown, Mercury, Polydor, Decca, Island and A&M. They also include titles from influential R&B heritage labels like Chess, DeLuxe and Duke; jazz imprints like Impulse, GRP and Verve; and classical label Deutsche Grammaphone.

Although the mantra in the reissue community has always been to use original source material, West says feedback on the high-resolution, preservation-level digital clones for reissue work has been positive.

Recordings will be chosen for cloning based on an equation that measures the caliber of an artist, the possibilities for further exploitation and repurposing and the physical vulnerability of the asset.

In other words, a classic '70s Rod Stewart album scheduled for reissue and recorded on tape that has begun to degrade will get the nod before a '50s Mantovani master of wedding favorites recorded on tape that is still stable.

All the UMG material will soon reside in a reconditioned, honeycombed former bauxite mine that in recent years has been converted by a company called Iron Mountain to a state-of-the-art, high-security, environmentally controlled storage facility. BMG's archives are already housed at the site. Sony's are housed at an Iron Mountain facility in New York.

Armed guards, employees and ID-tagged visitors move through the site's corridors in golf carts. The massive entrance to the facility is protected by a giant iron gate.

UMG has hired a preservation specialist, Xepa Digital, to handle preservation transfers, maintenance and archiving activities on-site.

UMG is playing catch-up with the other majors in warehousing all of its assets in one location. However, the initiative to have on-site preservation and secure online transmission of digital clones is understood to go beyond the steps the other majors have taken so far.

BILL HOLLAND



A PRESERVATIONIST AT WORK IN THE IRON MOUNTAIN STORAGE FACILITY IN BOYERS, PA.

Cameroon-born bassist/vocalist Richard Bona collaborates with fellow singers on 'Toto Bona Lokua'



# Global



Shazam's Jerry Roest launches the company's music recognition technology in Japan

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



Epic Japan J-pop duo Puffy AmiYumi, above, appears in animated form, below, in its own U.S.-made Cartoon Network show, 'Hi Hi Puffy AmiYumi.'

## Japanese Acts Woo U.S. With Anime Link

BY STEVE McCLURE

TOKYO—It's not unusual for adoring Japanese pop fans to sing along with their idols during a concert. But it's not often that an American audience does that—and gets all the Japanese words right.

That's what happened at a July 2003 gig at the Otakon anime (Japanese animation) convention in Baltimore—illustrating how an increasing number of Japanese acts are using anime to promote their music overseas.

Performing in front of thousands of hardcore anime fans, Japanese Epic Japan rock act T.M. Revolution was startled by the reaction when it started playing "Heart of Sword," the theme song to

Japanese samurai/anime series "Rurouni Kenshin," which airs in the United States on the Cartoon Network.

"There were 5,000 screaming American kids singing the words of the song in Japanese," says Archie Meguro, New York-based GM of international artist development for Sony Music Entertainment Japan. "They think everything from Japan is hip and cool."

Another of Japan's top-selling acts, Ki/oon Records rock band L'Arc-en-Ciel, made its U.S. debut July 31 in front of an audience of 12,000 at Otakon.

Meanwhile, the Cartoon Network is preparing for the November launch of "Hi Hi Puffy AmiYumi." (Continued on page 60)



## Indie Pubs Find Biz

### Subpublishing Deals Aid Canadians' Growth

BY LARRY LeBLANC

TORONTO—With the formation of his Canadian entertainment company, former lawyer Ed Glinert is staking a claim in the country's underutilized independent music publishing world.

In 2001, Glinert set up privately owned Casablanca Media Acquisitions to capitalize on an increasing demand for entertainment content from global cable and digital broadcasters. He has since acquired significant catalogs of music, TV and video properties.

A subsidiary, Casablanca Media Publishing, serves as Canadian representative for three powerhouse U.S. publishing houses. Fox Music has music from films "Waiting to Exhale," "Hope Floats," "Soul Food" and "Titanic." Carlin Music Publishing has "I Got You (I Feel Good)," "Malaguena" and "The Twist." Trio Music has "Fever."

Additionally, CMP subpublishes for Canada such U.S.-based imprints as Logrhythm Music, Denise Rich Music, E2 Music, Harrison Music and Jimmy Webb Publishing, as well as U.K.-based publishers IMG and MCS.

"Ed is remaking the publishing business in Canada," says David Basskin, president of the Canadian Musical Reproduction Rights Agency. "Clearly, there is a role for independent publishers here, but they have to bring something to the table that somebody else isn't offering."

Glinert says he's taking advantage of a vacuum in Canada. Publishers in Canada "either have very small catalogs, or their publishing is an adjunct to a record company. Many foreign indie publishers are looking for a subpublisher in Canada to beat the bushes for covers and [synchronization deals]. They don't want to work with the majors."

Glinert has also been aggressive in purchasing publishing properties. CMP owns a number of significant catalogs, including Trax Records' affiliates Sanlar Publishing, CasaTrax Publishing, Classic Trax Publishing, Branch Music and Forest Group Publishing, as well as Zedek Music, which specializes in music for TV and cable. It also co-owns 215 Music & Media (which has compositions by Roger McNair and Charlie Rich).

"Long term, this company is about buying catalogs for the world," Glinert says.

#### ENTERPRISE SHOWS PROMISE

Glinert's recent success with landing foreign subpublishing is a hopeful sign for Canada's independent publishing sector. Traditionally, acquiring subpublishing or administration of foreign catalogs has been difficult for indies here.

Foreign publishers often feel they don't need a separate subpublishing deal for Canada if they have signed a deal with an American subpublisher. And U.S.-based publishers securing foreign subpub-

lishing rights customarily retain rights for Canada.

"Making a case for letting Canada be available is hard," says Toronto-based publishing consultant Frank Davies, president of Let Me Be Frank. "[U.S.] publishers argue that they can register their catalogs with ASCAP—[Canadian rights society] SOCAN picks up for ASCAP in Canada—and directly with the CMRRA."

Although the societies provide a central service of revenue collection through the issuing of blanket licenses, indie publishers argue that the societies cannot monitor all uses of individual works.

"Handling administration means getting your hands dirty," says Tony Tobias, owner of Toronto's Pangaea Music House, which subpublishes Vic Mizzy ("The Addams Family," "Green Acres") and Harry Belafonte. "It often means wrestling with

the collectives over minutiae that can pay off in royalties. This can't be done by independent publishers in Los Angeles or elsewhere."

Neville Quinlan, Toronto-based director of administration for U.S.-owned Peermusic, which operates independently in Canada, agrees. "What invariably happens is that [U.S.-based subpublishers] administer poorly in Canada. We have found we can find money for [foreign] publishers."

With the exception of French-speaking Quebec, Canada's publishing world is dominated by the five major music publishers: BMG, EMI,

Sony/ATV, Universal and Warner/Chappell. In Quebec, independent publishers publish 85%-90% of local musical works, according to sources.

"The difference between Montreal and Toronto is like the difference between London and Paris," says Diane Pinet, president of Montreal-based Block-Notes Édition, which subpublishes top French stars Francis Cabrel and Patrick Bruel in Canada. "It's two different ways of thinking and working."

Few Canadian-owned companies focus exclusively on music publishing. Most independent publishing activity is linked to label or artist management operations—particularly in Quebec. Also, many Canadian songwriters are self-published. At the same time, observers say, Canada's independent publishers are undercapitalized and lack access to loan and equity capital or existing government cultural support programs.

"To make a publishing business grow, you have to be acquiring copyrights and developing them," Davies says. "Developing copyrights takes forever and is capital-draining. People don't have the funds here to support that activity."

Tobias agrees. "Most of us don't have capital, and there are [foreign] catalogs that could be picked up if we had capital," he says. "We can't compete with the multinationals. But we can connect with other independents around the world and act as a network."



GLINERT: BUYING CATALOGS FOR THE WORLD



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 08/10/04		(THE OFFICIAL UK CHARTS CO.) 08/09/04		(SNEP/IFOP/TITE-LIVE) 08/10/04		(MEDIA CONTROL) 08/11/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	2	1	1
2	NEW	2	2	2	3	2	3
3	2	3	3	3	1	3	6
4	NEW	4	NEW	4	NEW	4	4
5	NEW	5	NEW	5	4	5	5
6	3	6	4	6	5	6	2
7	1	7	5	7	6	7	7
8	4	8	NEW	8	8	8	8
9	NEW	9	6	9	7	9	9
10	5	10	8	10	10	10	13
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	4	1	1
2	2	2	2	2	1	2	2
3	3	3	5	3	2	3	9
4	NEW	4	7	4	6	4	4
5	4	5	4	5	17	5	3
6	NEW	6	3	6	5	6	NEW
7	NEW	7	10	7	12	7	10
8	7	8	6	8	3	8	5
9	11	9	8	9	8	9	7
10	17	10	11	10	9	10	NEW
<b>CANADA</b>		<b>ITALY</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>	
(SOUNDSCAN) 08/21/04		(FIMI/NIELSEN) 08/04/04		(AFVE/MEDIA CONTROL) 08/11/04		(ARIA) 08/09/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	2	1	NEW
2	2	2	4	2	1	2	1
3	3	3	2	3	3	3	2
4	4	4	3	4	4	4	4
5	7	5	7	5	NEW	5	6
6	5	6	8	6	5	6	10
7	6	7	6	7	6	7	7
8	8	8	9	8	7	8	12
9	RE	9	10	9	16	9	5
10	RE	10	5	10	8	10	3
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1	1	1
2	3	2	2	2	2	2	2
3	4	3	4	3	5	3	6
4	2	4	3	4	4	4	9
5	7	5	9	5	7	5	NEW
6	9	6	6	6	9	6	7
7	6	7	7	7	10	7	8
8	RE	8	5	8	6	8	5
9	RE	9	8	9	8	9	16
10	8	10	NEW	10	14	10	10
<b>THE NETHERLANDS</b>		<b>SWEDEN</b>		<b>NORWAY</b>		<b>SWITZERLAND</b>	
(MEGA CHARTS BV) 08/06/04		(GLF) 08/06/04		(IVERDENS GANG NDRWAY) 08/09/04		(MEDIA CONTROL) 08/10/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	3	2	2	2	2	2	3
3	6	3	3	3	NEW	3	5
4	7	4	36	4	3	4	2
5	2	5	5	5	4	5	4
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	1	2	1	1	1	2
2	1	2	1	2	2	2	1
3	5	3	4	3	3	3	3
4	3	4	7	4	5	4	7
5	4	5	3	5	NEW	5	5

# Yoshida Brothers Mix Trad, Modern

With their boyish good looks and reputation for sibling rivalry, Japan's **Yoshida Brothers** have been compared to the **Everly Brothers** (*Billboard*, Nov. 29, 2003).

What makes them distinctive is that **Roichiro** and younger brother **Kenichi** are virtuosos on the *tsugaru shamisen*, an ancient, three-stringed, banjo-like instrument.

"Even though the shamisen is a traditional instrument, there is a lot of leeway for personal expression," 27-year-old Roichiro says.

Sporting spiky, dyed hair, the Yoshida Brothers have taken the shamisen in a whole different direction, adding jazz and rock to their music. Their first album, "Ibuki,"

came out on **Victor Entertainment** in 2000.

The label reports domestic shipments of 100,000. Later the same year came "Move" (Victor), then "Soulful" (2002) and "Frontier" (2003). The latter two sets were released by the duo's current label, **Sony Music Entertainment Japan**.

In August 2003, Los Angeles-based new age and world music label **Domo Records** released in the United States a self-titled compilation of their Sony recordings. This month, the label



YOSHIDA BROTHERS: SHAMISEN MASTERS

puts out "Yoshida Brothers II" in preparation for an extensive U.S. tour this fall.

**RELATIVE FIRST:** Last month, rock group **Nephew** enjoyed a three-week run at No. 1 on Denmark's **International Federation of the Phonographic Industry** album sales charts. The act's Danish-language debut, "USADSB," mixes humor and political references.

Nephew is signed to **Copenhagen Records**, part of the **MBO** group founded by former **EMI** execs **Michael Ritto** and **Benny Bach**. Seven-month-old, Copenhagen-

based **MBO** has released four albums, all of which have made the Danish top 20. The self-titled pop-rock debut album by **Johnny Deluxe**, released in May, peaked at No. 6.

Jazz singer **Caecilie Norby's** "London/Paris" and compilation "Bevar Christianity" also charted. **CHARLES FERRO**

**CHRISTMAS FLOWER:** Popular Italian TV/radio personality **Fiorello** has signed a multi-album deal with **BMG**. His most recent set, 1995's "Veramente Falso" (**Truly False**), released on **RTI** (now **S4**), shipped 400,000 copies, according to the label. **BMG Ricordi** president/CEO **Adrian Berwick** says a Fiorello album due in September "contains songs in the

style of **Michael Bublé** and should be a big seller for the Christmas [season]." **MARK WORDEN**

**WORLD TRIO:** Cameroon-born bassist/vocalist/composer **Richard Bona**, Congolese singer **Lokua Kanza** and French Antilles-born singer/songwriter **Gerald Toto** unveiled the live version of their recent collaboration July 26 at the 10th annual **Nice Jazz Festival**. The performance kicked off a French tour to promote the trio's "Toto Bona Lokua," a polyphonic vocal voyage mixing the artists' distinctive native languages, cultures and musical styles.

"The album was basically an organized jam session," Bona says. Fledgling alternative label **No Format** released "Toto Bona Lokua" in April, licensing it to **Universal Music Jazz France**. Plans for international release are in development.

Band member **MC Suffa** attributes the record's success to airplay from alternative public radio network **Triple J** and to **Hilltop Hoods'** live set. "Our shows convert people," he says. **CHRISTIE ELIEZER**

Global  
Pulse™

Nigel Williamson, Editor  
nwilliamson@billboard.com



## Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.  
08/11/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
2	17	SICK AND TIRED	ANASTACIA EPIC
3	5	FEMME LIKE U	K-MARO EAST WEST
4	4	THUNDERBIRDS/3 AM	BUSTED UNIVERSAL
5	6	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
6	10	MAMAE EU QUERO	T-RIO HEBAN MUSIC
7	3	HOW COME	D12 INTERSCOPE
8	2	BURN	USHER LaFACE/ZOMBA
9	8	LOLA'S THEME	SHAPESHIFTERS CAPITOL
10	14	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
11	7	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
12	92	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
13	13	DRAGOSTEA DIN TEI	HAIDUCHI UNIVERSO
14	15	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
15	11	TRICK ME	KELIS VIRGIN
16	9	EVERYTIME	BRITNEY SPEARS JIVE
17	RE	OBSESSION	AVENTURA PLANET/PRIME
18	50	WE ARE	ANA JOHNSON EPIC
19	16	FACE A LA MER	CALOGERO & PASSI MERCURY
20	18	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
2	2	ANASTACIA	ANASTACIA EPIC
3	3	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
4	5	MAROONS	SONGS ABOUT JANE J/BMG
5	6	BOHSE ONKELZ	ADIDS REGAL23/SPV
6	8	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
7	7	KEANE	HOPES AND FEARS ISLAND
8	4	USHER	CONFESSIONS LaFACE/ZOMBA
9	9	NORAH JONES	FEELS LIKE HOME BLUE NOTE
10	36	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL
11	18	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
12	14	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
13	12	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
14	28	CALOGERO	3 MERCURY
15	11	THE HIVES	TYRANNOSAURUS HIVES POLYDOR
16	27	D12	D12 WORLD INTERSCOPE
17	16	SILBERMOND	VERSCHWENDE DEINE ZEIT MODULE
18	13	NIGHTWISH	ONCE SPINEFARM/NUCLEAR BLAST
19	10	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
20	23	O-ZONE	DISCO-ZONE UNIVERSAL

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.  
08/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THIS LOVE	MAROONS J/BMG
2	2	TRICK ME	KELIS VIRGIN
3	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
4	4	EVERYTIME	BRITNEY SPEARS JIVE
5	6	BURN	USHER LaFACE/ZOMBA
6	5	LEFT OUTSIDE ALONE	ANASTACIA EPIC
7	7	THE REASON	HOOBASTANK ISLAND
8	9	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
9	11	SICK AND TIRED	ANASTACIA EPIC
10	8	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
11	12	LOLA'S THEME	SHAPESHIFTERS CAPITOL
12	10	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
13	13	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
14	28	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
15	26	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
16	20	LEAVE (GET OUT)	JOJO EDEL
17	17	UN GAOU A ORAN	113, MAGIC SYSTEM & LAMINE EPIC
18	15	FORÇA	NELLY FURTADO DREAMWORKS
19	16	FACE A LA MER	CALOGERO & PASSI MERCURY
20	14	SUMMER SUNSHINE	THE CORRS 143/LAVA/WARNER BROS.

### AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/09/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
2	3	SICK & TIRED	ANASTACIA EPIC
3	2	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
4	5	THIS LOVE	MAROONS J/BMG
5	4	CHOCOLATE (CHOCO CHOCO)	SOUL CONTROL NA KLAR

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
2	1	NOKKALM QUINTETT	PRINZ ROSENHERZ KOCH
3	3	ANASTACIA	ANASTACIA EPIC
4	7	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL
5	4	CHRISTINA	SOUL DAS WIRKLICH ALLES SEIN UNIVERSAL

### BELGIUM/WALLONIA

(PROMUVI) 08/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FEMME LIKE U	K-MARO EAST WEST
2	2	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
3	3	SOBRI NOTRE DESTIN	LESLIE EPIC
4	4	MOURIR DEMAIN	NATASHA ST-PIER FT. PASCAL OBISPO COLUMBIA
5	11	MAMAE EU QUERO	T-RIO HEBEN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
2	2	CALOGERO	3 MERCURY
3	13	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
4	3	CORNEILLE	PARCE QU'ON VIENT DE LDIN WAGRAM
5	4	YANNICK NOAH	POKHARA COLUMBIA

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 08/10/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TEAM EASY ON	DRENGEME FRA ANGORA PLAYGROUND
2	2	CITY OF DREAMS	THE LOFT UNIVERSAL
3	3	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
4	6	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
5	4	MAN BINDER OS PAS MUND OG HAND	OUTLANDISH BMG

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHAKIN' STEVENS	COLLECTABLE SONY MUSIC
2	3	NEPHEW	USADSB COPENHAGEN
3	16	VARIOUS ARTISTS	REPLY DANCE MANIA DANSKE MEGA BONNIER
4	4	ASTRID & FREDDY BRECK	SCHLAGER PARTY CMC
5	2	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC/UNIVERSAL

### PORTUGAL

(RIM) 08/10/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
2	3	RODRIGO LEAO	CINEMA COLUMBIA
3	2	PEARL JAM	LIVE AT BENAROYA HALL RCA
4	5	DA WEASEL	RE-DEFINICOES CAPITOL
5	4	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
6	8	MARIZA	FADO CURVO VIRGIN
7	6	TORANJA	ESQUISSOS POLYDOR
8	111	IVETE SANGALO	MTV AO VIVO MERCURY
9	7	XUTOS & PONTAPES	D MUNDO AO CONTRARIO MERCURY
10	12	MADREDEUS	UM AMOR INFINITO CAPITOL

### IRELAND

(IRMA/CHART TRACK) 08/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
2	2	DRAGOSTEA DIN TEI	0-ZONE MEDIA SERVICES/TIME
3	6	ACCIDENTALLY IN LOVE	COUNTING CROWS DREAMWORKS
4	3	BURN	USHER LaFACE/ZOMBA
5	5	EVERYTIME	BRITNEY SPEARS JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
2	3	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
3	7	THIN LIZZY	GREATEST HITS UMTV
4	1	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
5	6	KEANE	HOPES AND FEARS ISLAND

### NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 08/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FOOL'S LOVE	MISFITS OF SCIENCE HOOF
2	2	BROKEN	SEETHER FT. AMY LEE SONY MUSIC
3	5	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
4	3	BURN	USHER LaFACE/ZOMBA
5	4	I GOT	FAST CREW FAST CREW/KING

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GOLDENHORSE	RIVERHEAD EMI
2	3	USHER	CONFESSIONS LaFACE/ZOMBA
3	2	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL
4	10	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY MUSIC
5	4	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO

### GREECE

(IFPI GREECE/DELOTTE & TOUCHE) 08/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DEN MPORO NA PERIMENO	NIKITES MINOS
2	2	COME ALONG NOW	FIVOS FT. DESPINA VANDI HEAVEN
3	5	SHAKE IT	SAKIS ROUVAS MINOS
4	6	FAME STORY NO. 11	FAME STORY BAND HEAVEN
5	8	OSO PERNAI O KEROS	ELENI KAROUSAKI MBI

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	8	ANASTACIA	ANASTACIA EPIC
2	5	EVANESCENCE	FALLEN WIND-UP/EPIC
3	2	AVRIL LAVIGNE	UNDER MY SKIN ARISTA/EMI
4	50	NORAH JONES	FEELS LIKE HOME BLUE NOTE
5	7	NANA MOYSXOYPH	DEION HPODDY ATIKOY UNIVERSAL

### ARGENTINA

(CAPIFI) 08/09/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FLORICENTA Y SU BANDA	FLORICENTA Y SU BANDA SONY MUSIC
2	2	DIEGO TORRES	MTV UNPLUGGED RCA
3	4	VICENTICO	LOS RAYOS BMG
4	3	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
5	NEW	LA BARRA	ENTRE AMIGOS EOEN
6	6	ERREWAY	MEMORIA SONY MUSIC
7	NEW	BEBO & EL CIGALA	LAGRIMAS NEGRAS BMG
8	15	BERSUIT VERGARABAT	LA ARGENTINIDAD AL PALO - DISCO 1 UNIVERSAL
9	8	LUCIANO PEREYRA	LUCIANO EMI
10	10	BERSUIT VERGARABAT	LA ARGENTINIDAD AL PALO - DISCO 2 UNIVERSAL

### 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		2		4	2			9	4	5
AVRIL LAVIGNE		3	10	9	7		1			
MAROONS	10	4		7						
RED HOT CHILI PEPPERS		1		1		6			5	
USHER	4	8		8			3		7	

# Borders U.K. Trims Its Music

BY SAM ANDREWS

LONDON—The U.K. arm of Borders Books & Music is cutting back on the floor space it devotes to music, in favor of DVD.

Borders U.K. is the second British retailer to confirm a shift toward DVD this year. The 545-store WH Smith chain announced in late July it was reducing its CD range while increasing its DVD offerings. Like Borders, WHS' core sales are magazines, stationery and books, but it also stocks music, computer games and DVD/video.

Steve Imber, Borders U.K. category manager of nonbook product, puts the value of the company's DVD sales "almost neck and neck with music." He expects DVD sales to overtake music within 12 months.

Imber will not offer specifics about planned changes in floor space but says the company aims to add room for DVD by reducing its CDs and virtually eliminating VHS.

Borders opened its first U.K. store in 1998 and has expanded steadily since. It plans two major openings this year.

Imber joined Borders earlier this year from the U.K. arm of amazon.com. He says a stock-list overhaul was long overdue. "I found a huge amount of product that just hadn't sold a single unit in the past year," Imber says. "We are still going to be a huge-range retailer, but there's no point stocking product if it doesn't sell."

The United Kingdom's leading music specialists are also evaluating their product split, but they say DVD expansion will come at the expense of VHS, not music.

A spokesman for U.K. music market leader HMV says the chain will "develop its DVD offer as the range of titles available expands. But we wouldn't do that at the expense of music, which remains our core product."

DVD expansion, he adds, will be through "controlled conversion" of VHS floor space.

Virgin Retail COO Dennis Henderson says his company has "increased DVD ranges in stores by 97%" during the past year.

Between May and the end of July, he adds, "we increased [the range of titles] by 28% alone, adding 2,000 square meters [2,400 square yards] of additional DVD racking and £3 million [\$5.5 million] of DVD stock. [But] we have been able to put extra DVD in without sacrificing music."

Books remain the primary focus of Borders, which operates 24 U.K. stores, plus 36 under the Books Etc. banner. The retailer is a relatively small player in home entertainment here. (The British Phonographic Industry does not break out music market-share figures for the chain.)

"The typical Borders customer is a bloke who comes in with £50 [\$90] to spend," Imber says. "He'll buy some music, DVD, a magazine, have a coffee [at in-store café] Starbucks, read his paper and go off after a good amount of time."

Imber is keen to increase the time such customers spend in the store. He also hopes to develop the

books/DVD crossover. "Over 50% of people who bought 'Lord of the Rings' [on DVD] bought another non-DVD item in the store," he says. "They are not coming in just to buy the one item."

Imber is introducing new store fixtures to display DVDs more effectively. "We've developed a core range of titles that will be displayed face-out on the shelves, which stores are working on now and will bring to life all the core best sellers in our range."

Previously, "Borders applied book-buying principles to DVD," he adds. "Now they realize the merchandising needs more work."

Imber is anxious to modernize Borders' stock-ordering system. He is considering the implications of switching from Borders' own buying staff to a vendor-managed inventory scheme, in which suppliers set delivery quantities. "It would be a huge plus for Borders strategically," Imber says.

Borders has more than 1,200 stores and 32,000 employees worldwide, with additional outlets in the United States, Australia, New Zealand, Singapore and Puerto Rico.

Additional reporting by Tom Ferguson in London.

**BORDERS**

# Shazam Works Its Magic

Music-Recognition Technology Makes Its Way To Japan

BY STEVE McCLURE

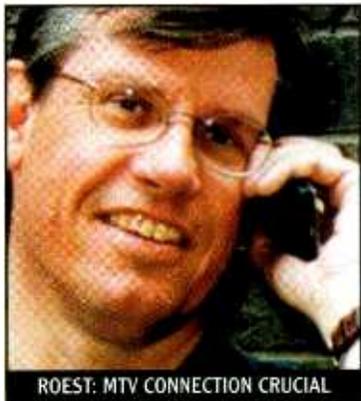
TOKYO—London-based audio technology firm Shazam has launched its music-recognition technology in Japan.

Shazam introduced the technology July 13 as the MTV Music Finder service, in a deal struck with its Sapporo, Japan-based local licensee, SystemK; MTV Japan; and MTV Japan's mobile-services partner, Yamaha.

SystemK took Shazam's technology/software and developed a business model that was appropriate for Japan, SystemK director of international business development Toshiaki Takeuchi says. "We needed to reinvent their business model for Japan," he says.

Shazam has a presence in 12 other countries. The company claims its service is the first of its kind in Japan.

Users of the MTV Music Finder can identify individual songs from Shazam's database of some 2.2 million tracks by dialing a four-digit code on



ROEST: MTV CONNECTION CRUCIAL

their handset and holding it up to the speaker of their music source while the song they want to identify is playing. An e-mail is sent to the phone identifying the artist and song.

Takeuchi says MTV Music Finder is initially available to most of Vodafone Japan's 15 million subscribers. Shazam CEO Jerry Roest says the company hopes to make the MTV-branded service available through other local mobile operators soon.

"Japan has been a strategically important country from the beginning," he adds, "and we have spent a lot of time on the ground understanding the market's needs."

There are an estimated 70 million mobile-phone subscribers in Japan.

Shazam's entry into the Japanese market signifies the first time it has launched a subscription-based service and is its first alliance with MTV. "The MTV connection is crucially important," Roest says.

However, the MTV deal is non-exclusive, and SystemK will seek other partners to help Shazam expand its presence in Japan.

MTV Japan is a joint venture between MTV Networks and local investment firm H&Q Asia Pacific. It is headed by managing director/GM Yu Sasamoto. The broadcaster went with Shazam "based on [its] successful services in the U.K. and Europe," Sasamoto says. "Shazam wanted a partner with a credible brand, creating a win-win situation."

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The German Federal Cartel Office** in Bonn has green-lighted Viacom's planned acquisition of Cologne-based media company Viva Media.

The regulator cleared the deal on grounds that the merger will not lead to a dominant position in any of the relevant markets where the companies are active.

MTV parent Viacom announced June 24 its intention to purchase Viva Media. Regulators are expected to clear the deal within 90 days.

MTV Networks Central Europe managing director Catherine Muhlemann said in a statement, "This is the first important regulatory approval for our shareholder agreement, and we eagerly await further approval from [German commission] KEK, which also must authorize our deal."

The new entity would operate Germany's most popular music TV channels: MTV, MTV2 Pop, Viva and Viva Plus.

WOLFGANG SPAHR and LARS BRANDLE



MUHLEMANN

**David Gray's "White Ladder"** (IHT/East West) was certified in July for its third European platinum award from the International Federation of the Phonographic Industry, marking shipments of 3 million units across the continent.

Other IFPI Platinum Europe July certifications included the Red Hot Chili Peppers' "Greatest Hits" (Warner Bros.) and Anastacia's self-titled Epic release; each hit 2 million shipments.

Three albums received their first platinum honors: Jamie Cullum's "Twentysomething" (Universal Classics & Jazz), Massive Attack's "Protection" (Virgin) and System of a Down's "Toxicity" (Sony). LARS BRANDLE

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

# Anime

Continued from page 57

Puffy AmiYumi, an animated series chronicling the fictional adventures of Epic Japan J-pop duo Puffy AmiYumi.

"Anime is the perfect conduit for J-pop acts who want to introduce themselves in the United States," Pacific Media Assn. founder/CEO Mike Tatsugawa says. PMA hosts the Pacific Media Expo (PMX), an Asian pop-culture event held each May in Anaheim, Calif.

This year, PMX featured live performances by T.M. Revolution and J-pop vocalist Nami Tamaki.

L'Arc-en-Ciel, T.M. Revolution and Tamaki have had product released in the States by Santa Monica, Calif.-based Tofu Records. Sony Music established Tofu in 2003 as a J-pop boutique label.

"We want to use anime as a hook. We feel this is a way to get into the U.S. market," Meguro says. "The [U.S.] anime base is growing, and the worlds of music and anime are colliding."

## STRENGTHENING ITS AMERICAN TIE

"Hi Hi Puffy AmiYumi" is unique in that it features Japanese characters but is made in the States by American animators.

"As interest in Asia grows, Japanese performers will increasingly be tied to American entertainment products to make them seem more hip

and cool," Tatsugawa says.

Puffy AmiYumi (Ami Onuki and Yumi Yoshimura) is a household name in Japan, where it is known simply as Puffy. The duo has had several hit singles and albums and has made numerous appearances on TV shows and in commercials.

The animated show follows the two women on a never-ending tour of the world by bus. Sam Register, senior VP in charge of original animation for the Cartoon Network, describes the show as "Hello Kitty meets Led Zeppelin on an episode of 'The Monkees.'"

Puffy AmiYumi has released three albums in the United States, where it is licensed to Hoboken, N.J.-based indie Bar None Records.

"Because we haven't seen the finished show yet, it has not really sunk in," Yoshimura says. "It would be great if people get to know us and our music through the show. I just hope people enjoy it."

Japan's biggest indie label, Avex, is also trying to develop synergy between J-pop and anime in the U.S. market.

Avex-produced anime series "Cyborg 009" began a U.S. run June 30 on the Cartoon Network. The show, which airs weekday evenings, has a soundtrack by noted Japanese songwriter/producer Tetsuya Komuro; theme song "Genesis of Next" is by Komuro's band Globe.

Meanwhile, three Avex acts have played U.S. anime conventions this year: pop band Do As Infinity appeared at Ushicon in Austin, vocalist Kumi Koda was at Sakura Con in Seattle and vocalist Hiro played at A-Kon in Dallas.

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**NEW 22ND EDITION!**

# Roxio

Continued from page 8

and their families through special discounted rates.

Josh Bernoff, analyst with Forrester Research, notes that the company's new focus as a "pure play" digital music service puts it behind the eight ball in the competitive marketplace, which already includes diversified companies like Apple Computer, Sony, Wal-Mart, RealNetworks and, soon, Microsoft, the Virgin Group and Viacom (MTV).

"Napster needs to break away from the pack," Bernoff says. "It has to prove it's in a position to do better than the rest, and it's not going to be based on its catalog, ease of use or portable music

devices. They have to do it by signing up people in huge swaths with agreements like [the U.S. military deal]."

Napster has already structured discounted distribution deals with eight colleges and universities: Cornell, George Washington, Middlebury, University of Miami, University of Southern California, Wright State, Pennsylvania State and University of Rochester in New York.

Roxio's restructuring arrives as the

company reported improved revenue and expanded losses for its fiscal first quarter, which ended June 30.

In shedding its core software business, Roxio is losing its primary revenue generator. The company's digital media software division recorded revenue of \$22 million and net income of approximately \$6 million for the quarter.

Napster accounted for \$7.9 million in revenue—\$1.1 million of which came from hardware sales of MP3 play-

ers. Napster's operating loss was approximately \$8.1 million.

Roxio—previously a specialist in CD-burning software solutions marketed under the Easy CD Creator and Toast brands—acquired the Napster brand in late 2002. It bought the Pressplay music service in May 2003 to serve as the back-end technology for Napster.

During Roxio's quarterly earnings conference call, Gorog said that Napster is on track to meet its annual guidance

of \$30 million to \$40 million in revenue. In the same meeting, Roxio CFO Nand Gangwani said that subscription revenue increased from 50% to 67% of Napster's revenue from this year's first quarter to its second quarter.

The sale to Sonic Solution is expected to close by year's end. The publicly traded company will trade on the Nasdaq stock exchange using the symbol NAPS. Until the sale is completed, it continues to trade under ROXI.

# Elling

Continued from page 12

supporting the Induce Act, which is high on NARAS' list of priorities in the current legislative cycle.

I was deep into what was for me a new, provocative atmosphere, and I certainly was busy. But did it help the cause for which I was there? Was I helping the party gain traction on the problems at hand?

I was confronted by those questions every time I came back to the room to see how the event's TV and newspaper coverage was shaping up. One of the cliché complaints the major news outlets have is that the convention was a scripted, archaic non-event—or, in the words of Jon Stewart of "The Daily Show," merely "the unveiling of [the Democrats'] new product line."

Admittedly, there wasn't much to actually do. As delegates we listened, cheered, waved signs. On Wednesday night, we voted to formally endorse a predetermined outcome. On Thursday night, we greeted John Kerry as our official candidate. We were the dedicated backdrop.

Sure, the same phrases were

repeated throughout the week. No surprise there: I know from my work as an artist how hard it is for an idea to find its way into an audience's consciousness. In order to get any kind of political message over the yawning gap that is the national divide—no matter how sensible or how idealistic—one must be as focused as possible.

After all, an idea must run the gauntlet of the pundits' snide remarks, the media's focus on frivolous sidebars and the obfuscation and

counterpoint of the opposition. And then there's the competition for audience attention from mindless entertainment and the general static of the Communications Age.

To successfully reach a national audience, a campaign must hammer its points home in a highly organized and streamlined fashion. Ideas must echo many times to be heard once.

And if, during the convention, those ideas needed to echo off thousands of signs with the force of thousands of voices, and if it helped to

have one more person holding one more sign and raising one more voice in support of a man as right for this country as John Kerry is—well, then I guess I know what I was doing there after all. We all have to give whatever we can.

On the other hand, the real work begins for delegates now that we've come home. There are friends to inspire, voters to register, fund-raisers to mount and minds to change. Maybe that's what it really means to be a delegate.

# Liles

Continued from page 8

the majority of them didn't work."

Instead, Liles says he will focus on helping attract and develop new talent.

"We've got a couple of incubators set up around the country—one for alternative and rock music, and one for the hip-hop genre," Liles says. "For acts that are very successful, we are going to be up-streaming the artists and their brands to the labels."

Cohen—pointing to Liles' history in launching everything from videogames to mobile phone opportunities while at Def Jam—also says Liles will help the company expand beyond "just purely selling CDs."

Cohen adds, "He can help us think differently in how to become more involved in other rights."

# Archives

Continued from page 56

original source material dating back decades. Warehousing for such large vaults is not cheap.

Dedicated archivists often must educate newcomers to the business—especially label administrators—that they have to keep the original "old stuff."

"One thing I've seen, especially in the digitizing world, is [that at] one point some people will say, 'Well, digitize everything and throw away the original [master].' Well, the fact is, every time you upgrade, you have to go back to the original master," says

Frank Bowen, director of EMI's North American archives.

"For example, when we went to CD, what did you do? You went back to the originals and deeper and deeper [into the catalog]. Always back to the originals," he says. "Now you're in DVD; you're even going deeper. So every time there's going to be a new technology, you have to upgrade. You don't want to go back to what you did five years ago. You're going to want to go back to the original multitrack session tapes."

"On the administrative side," Bowen says, getting rid of the original master made sense because of warehousing costs, but "with every change in technology, you will want to go back to that original master."

Lately, there has been progress

using high resolution, open-format, digital-clone transfers from original masters as insurance. The clone is a 24-bit 96kHz broadcast wave format on a hard drive, with backups on two LTO tapes, according to standards set by the Audio Engineering Society.

While no one has ever taken an accurate count, archivists familiar with label holdings estimate there are 2 million to 3 million recorded holdings in the vaults of the major U.S. record companies. These include masters and session tapes.

Five years ago, *Billboard* published a three-part series documenting the threats to these recorded treasures (*Billboard*, June 5, July 11 and Nov. 6, 1999).

Since then, the overall business has been in decline, and preservation efforts have been challenged. Even the digitization of music for online delivery has not necessarily meant the transfer of recordings to a high-resolution preservation standard that will stand for decades to come.

"What companies usually mean when they're digitizing their assets is that they've transferred CD production masters," Kirkeby says. That is not the same thing as transferring the original unequalized flat master or session tapes to a high-resolution clone, preservationists say.

While there are efforts at all the majors to digitize the most vulnerable items to a preservation standard, the programs at all labels operate on an as-needed, most-vulnerable basis, with most tapes remaining in the vaults.

UMG recently initiated a two-prong plan to close its regional vaults and store all the assets in one secure location and clone all material to high-resolution, preservation-standard digital. Further, UMG is protecting original masters by electronically delivering the clones to reissue producers (see story, page 56).

But even in UMG's landmark program, problem tapes are only addressed on an as-needed or on a vulnerability basis.

Additional reporting by Christopher Walsh in New York.

AUGUST 21 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (AUGUST 14, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	<b>SLOW MOTION</b> Juvenile Featuring Soulla Slim/ D. Kartel (Cash Money/UMRG)	<b>LEAN BACK</b> Terror Squad/ S. Storch (SRC/Universal/UMRG)	<b>LIVE LIKE YOU WERE DYING</b> Tim McGraw/ B. Gallimore, T. McGraw, D. Smith (Curb)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>STUDIO CENTER</b> (Miami) Dave Junco	<b>JERUSALEM</b> (Miami) Drop	<b>ALLAIRE</b> (Shokan, N.Y.) Julian King
CONSOLE(S)/ DAW(S)	SSL 6000 EG	Mackie • Bus Analog	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIA	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>STUDIO CENTER</b> (Miami) Dave Junco, Juvenile	<b>HIT FACTORIA CRITERIA</b> (Miami) Supa Engineer Duro	<b>ESSENTIAL</b> (Nashville, Tenn.) Byron Gallimore
CONSOLE(S)/DAW(S)	SSL 6000 EG	SSL 9096 J	SSL 6000 E
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Alesis Masterlink
MIX DOWN MEDIA	Pro Tools	Pro Tools	Alesis Masterlink
MASTERING (Location) Engineer	<b>STERLING SOUND</b> (New York) Chris Gehringer	<b>STERLING SOUND</b> (New York) Chris Gehringer	<b>MASTERMIX</b> (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	UMVD	UMVD	WEA

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# MTV

Continued from page 8

Japan will stream its signal to mobile receivers via the satellite service of Mobile Broadcasting. The Japanese company, established in 1998, claims to be the first multichannel service that broadcasts to dedicated portable devices. It features 30 audio channels—including 26 commercial-free, 24-hour music channels, some from the United States—and seven categorized video channels for news, sports and entertainment.

When consumers subscribe to the Mobile Broadcasting service, they will also need to purchase a dedicated terminal. There are several types of handheld receivers (PDAs, smart phones, mobile phones) that are designed to receive the whole package. Prices should be announced shortly.

The handheld receivers, which feature a 3.5-inch screen, can be connected to a standard TV for viewing MTV on a conventional screen.

"We're still working on filling in the

gaps so the signal will be transmitted into the subways and other hard-to-reach places," MTV Japan president/CEO Yu Sasamoto says. "The new service will let viewers see MTV Japan without needing an outside provider or cable system."

In a related move, MTV Japan is planning another cross-platform broadcast initiative. It is in discussions with KDDI, the Japanese arm of British mobile phone company Vodafone, to provide content for cell phones. The agreement has yet to be finalized, but the partners hope to begin operating in October.

Rather than providing full-length music videos, the planned mobile phone service will offer packages that include a 15-second sponsored commercial message, a 30-second video clip, VJ intros, commentary and other information.

Hansen says these developments are designed to put MTV at the heart of Japanese consumers' needs.

"Here, MTV can be your peer, your friend and your conduit to popular culture," he says. "You can take it anywhere, and it still lives in its traditional world in the television set."

## Concert Will Lend Aid To Military Families

Clear Channel Entertainment Television and nonprofit organization Citizens Helping Heroes are teaming to present a concert Sept. 23 at DAR Constitution Hall in Washington, D.C. The event will benefit military families.

Producer/songwriter Nile Rodgers will be the musical director. The concert is expected to feature performances by pop, rock and country artists. At press time, the acts were yet to be confirmed.

Organizers say that admission

will be invitation-only to military families and their guests. The concert will raise money in a telethon-style format. CCETV says it plans to license the show for broadcast this fall. A deal has not yet been set.

Several athletes are already confirmed to appear. They include **Troy Aikman, Magic Johnson, Sammy Sosa, Andy Roddick and Steve Young.**

More information may be found at [citizenshelpingheroes.org](http://citizenshelpingheroes.org).

**BRANSON'S REALITY SHOW:** The Fox network has set Nov. 9 for the premiere of **Virgin Records/Virgin Megastore** founder **Richard Branson's** reality show (Tuned In: The Tube, *Billboard*, April 17). The working title has changed from "Branson's Big Adventure" to "The Billionaire: Branson's Quest for the Best."

The premiere will be a two-hour special airing at 8 p.m. ET/PT. Beginning Nov. 16, the series will air in its regular Tuesday one-hour format at 8 p.m. ET/PT.

The show features Branson taking 16 entrepreneurial contestants around the world to face different business challenges. Branson will decide who is eliminated.

*Billboard*

hears that one of the challenges will involve Branson's V Festival, which takes place Aug. 21-22 in England. (We can probably expect the show to promote other ventures in Branson's business empire, just like "The Apprentice" shamelessly plugs **Donald Trump's** vast holdings.)

A representative of "The Billionaire" says that the winner's prize is being kept under wraps, but it will be part of the "big reveal" in the season finale.

### Tuned In: The Tube

By **Carla Hay**  
[chay@billboard.com](mailto:chay@billboard.com)

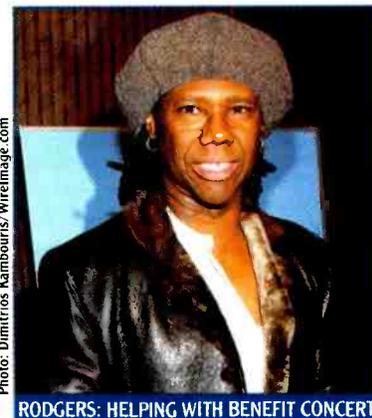


**IN BRIEF:** The **Backstreet Boys** are part of a still-untitled reality series that will be a contest to choose a new bodyguard for the act. **Jonathan (J.T.) Taylor** ("The Osbournes," "Tough Enough") will produce the show, which is being pitched to networks.

**CMT's** new programs for the 2004-2005 season will include reality series "Barely Famous: The Warren Brothers," plus two behind-the-scenes series: "In the Moment" (focusing on a different country star each episode) and "CMT Total Access."

New CMT specials will include "CMT Greatest Outlaws: The Dirty Dozen"; "The Outlaws Concert," featuring, among others, **Hank Williams Jr., Big & Rich and Gretchen Wilson;** and a **Johnny Cash** tribute weekend (airing Sept. 11-12), which includes the premiere of the documentary "CMT Controversy: Johnny Cash Vs. Music Row."

**Twisted Sister** lead singer **Dee Snider** has signed on as a host/VJ for **VH1 Classic**.



RODGERS: HELPING WITH BENEFIT CONCERT

### Billboard VIDEO MONITOR

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AUGUST 21 2004		For week ending AUGUST 8, 2004	
<b>BET</b> 1234 W. Street, NE, Washington, D.C. 20018	<b>CMT</b> 330 Commerce Street, Nashville, TN 37201	<b>MUSIC TELEVISION</b> 1515 Broadway, New York, NY 10036	<b>VH1</b> 1515 Broadway, New York, NY 10036
1 TERROR SQUAD, LEAN BACK 2 LL SCRAPPY, NO PROBLEM 3 LL FLIP FEAT. LEA, SUNSHINE 4 CIARA FEAT. PETE D'AB, GOODIES 5 JADAKISS FEAT. ANTHONY, WHY 6 KEVIN LYTTLE, TURN ME ON 7 LL COOL J, HEADSPRUNG 8 HOUSTON, I LIKE THAT 9 NELLY, MY PLACE 10 T.I., LET'S GET AWAY 11 YOUNG BUCK, LET ME IN 12 R. KELLY, I SAVED ME 13 ALICIA KEYS, DIARY 14 JAY-Z, 99 PROBLEMS 15 ANTHONY HAMILTON, CHARLENE 16 NELLY, FLAP YOUR WINGS 17 NINA SKY, MOVE YA BODY 18 KANYE WEST, JESUS WALKS 19 MONICA, U SHOULD'VE KNOWN BETTER 20 AKON, LOCKED UP 21 LL WAYNE, BRING IT BACK 22 LLOYD BANKS, WARRIOR 23 LLOYD BANKS, ON FIRE 24 MASE, WELCOME BACK 25 USHER, CONFESSIONS PART II 26 BEENIE MAN, KING OF THE DANCEHALL 27 CHRISTINA MILIAN, DIP IT LOW 28 PRINCE, CALL MY NAME 29 TWISTA, SO SEXY 30 213, GROUPIE LUV 31 JILL SCOTT, GOLDEN 32 JUVENILE, SLOW MOTION 33 LLOYD, SOUTHSIDE 34 SLUM VILLAGE, SELFISH 35 THE ROOTS, DON'T SAY NUTHIN 36 NEW EDITION, HOT 2NITE 37 BEYONCE, NAUGHTY GIRL 38 JIM JONES, CERTIFIED GANGSTAS 39 JUVENILE, SKIP & WACK, NOLIA CLAP 40 MARIO WINANS, NEVER REALLY WAS	1 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 2 GRETCHEN WILSON, HERE FOR THE PARTY 3 JULIE ROBERTS, BREAK DOWN HERE 4 TRACE ADKINS, ROUGH & READY 5 LOS LONELY BOYS, HEAVEN 6 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 7 MARTINA MCBRIDE, HOW FAR 8 JOSH GRACIN, I WANT TO LIVE 9 TERRI CLARK, GIRLS LIE TOO 10 BRAD PAISLEY, WHISKEY LULLABY 11 JIMMY BUFFETT, HEY GOOD LOOKIN' 12 TIM MCGRAW, LIVE LIKE YOU WERE DYING 13 KENNY CHESNEY, I GO BACK 14 MONTGOMERY GENTRY, YOU DO YOUR THING 15 RASCAL FLATTS, MY WORST FEAR 16 CROSS CANADIAN RAGWEED, SICK AND TIRED 17 SARA EVANS, SUDS IN THE BUCKET 18 LORETTA LYNN, MISS BEING MRS. 19 BLAKE SHELTON, SOME BEACH 20 SHANIA TWAIN, WHEN YOU KISS ME 21 GRETCHEN WILSON, HECKNECK WOMAN 22 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 23 RACHEL PROCTOR, ME AND EMILY 24 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 25 REBA MCGENTIRE, SOMEBODY 26 MINDY SMITH, COME TO JESUS 27 WARREN BROTHERS, SELL A LOT OF BEER 28 TOBY KEITH, AMERICAN SOLDIER 29 BRAD COTTER, I MEANT TO 30 JOSH TURNER, LONG BLACK T-RAX N 31 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 32 SHEDAISSY, COME HOME SOON 33 DIERKS BENTLEY, HOW AM I DOIN' 34 KEITH URBAN, YOU LL THINK OF ME 35 CLEUDUS T. JUDD, I LOVE NASCAR 36 TRAVIS TRITT, THE GIRL'S GONE WILD 37 AMY DALLEY, MEN DON'T CHANGE 38 TRICK PONY, THE BRIDE 39 JOSH TURNER, WHAT IT AIN'T 40 BLUE COUNTY, THAT'S COOL	1 ASHLEE SIMPSON, PIECES OF ME 2 AVRIL LAVIGNE, MY HAPPY ENDING 3 USHER, CONFESSIONS PART II 4 NELLY, MY PLACE 5 TERROR SQUAD, LEAN BACK 6 LL FLIP, SUNSHINE 7 LINKIN PARK, BREAKING THE HABIT 8 KANYE WEST, JESUS WALKS 9 JUVENILE, SLOW MOTION 10 JADAKISS, WHY 11 THE ROOTS, DON'T SAY NUTHIN 12 O'Z, HOW COME 13 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 14 MAROONS, SHE WILL BE LOVED 15 AKON, LOCKED UP 16 CHRONIC FUTURE, TIME AND TIME AGAIN 17 LL SCRAPPY, NO PROBLEM 18 HOUSTON FEAT. CHINGY, I LIKE THAT 19 THE KILLERS, SOMEBODY TOLD ME 20 8BALL & MJG, STRAIGHT CADILLAC PIMPIN' 21 YOUNG BUCK, LET ME IN 22 TWISTA, SO SEXY 23 BAOLY ORAWIN BOY, YEAR OF THE RAT 24 FAT JOE, BATTLE GROUND'S THEME LEAN BACK 25 HOBBASTANK, SAME DIRECTION 26 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 27 LLOYD, SOUTHSIDE 28 FAITHLESS, MASS DESTRUCTION 29 JESSICA SIMPSON, ANGELS 30 DASHBOARD CONFENSIONAL, VINDICATED 31 BLACK EYED PEAS, LET'S GET IT STARTED 32 KEVIN LYTTLE, TURN ME ON 33 THREE DAYS GRACE, JUST LIKE YOU 34 FRANZ FERDINAND, TAKE ME OUT 35 VELVET REVOLVER, SLITHER 36 NICKELBACK, SOMEDAY 37 KAST, ROSES 38 COUNTING CROWS, ACCIDENTALLY IN LOVE 39 BEYONCE, NAUGHTY GIRL 40 USHER, YEAH	1 ALTER BRIDGE, OPEN YOUR EYES 2 MAROONS, SHE WILL BE LOVED 3 ALICIA KEYS, IF AIN'T GOT YOU 4 SWITCHFOOT, MEANT TO LIVE 5 AVRIL LAVIGNE, MY HAPPY ENDING 6 MIDDLE MOUSE, FLOAT ON 7 HOBBASTANK, SAME DIRECTION 8 USHER, CONFESSIONS PART II 9 LOS LONELY BOYS, HEAVEN 10 JAMIE CULLUM, ALL AT SEA 11 BLACK EYED PEAS, LET'S GET IT STARTED 12 TRAIN, ORDINARY 13 NICKELBACK, FEELIN' WAY TOO DAMN GOOD 14 KEANE, SOMEWHERE ONLY WE KNOW 15 FINGER ELEVEN, ONE THING 16 GAVIN DEGRAW, I DON'T WANT TO BE EVANESCENCE, MY IMMORTAL 17 BEASTIE BOYS, TRIPLE TROUBLE 18 211, LOVE SONG 19 FRANZ FERDINAND, TAKE ME OUT 20 LENNY KRAVITZ, CALIFORNIA 21 TOBY LIGHTMAN, REAL LOVE 22 MAROONS, THIS LOVE 23 SCISSOR SISTERS, TAKE YOUR MAMA 24 NO DOUBT, IT'S MY LIFE 25 BEASTIE BOYS, CH-CHECK IT OUT 26 HOBBASTANK, SAME DIRECTION 27 HAWAII, BREAK YOU 28 3000S DOWN, HERE WITHOUT YOU 29 VELVET REVOLVER, SLITHER 30 NICKELBACK, SOMEDAY 31 KAST, ROSES 32 COUNTING CROWS, ACCIDENTALLY IN LOVE 33 BEYONCE, NAUGHTY GIRL 34 USHER, YEAH 35 JESSICA SIMPSON, ANGELS 36 MINDY SMITH, COME TO JESUS 37 JEM, THEY 38 EVANESCENCE, BRING ME TO LIFE 39 RICKY FANTE, IT AIN'T EASY
<b>NEW ONS</b> 213, GROUPIE LUV JILL SCOTT, GOLDEN NEW EDITION, HOT 2NITE	<b>NEW ONS</b> THE JENKINS, GETAWAY CAR	<b>NEW ONS</b> 8BALL & MJG, STRAIGHT CADILLAC PIMPIN' YOUNG BUCK, LET ME IN FAT JOE, BATTLE GROUND'S THEME LEAN BACK HOBBASTANK, SAME DIRECTION THE HIVES, WALK IDIOT WALK	<b>NEW ONS</b> BEASTIE BOYS, TRIPLE TROUBLE HOBBASTANK, SAME DIRECTION HAWAII, BREAK YOU
<b>fuse</b> 200 Jericho Quadrangle, Jericho, NY 11753	<b>G-A-C</b> 9697 E. Mineral Ave., Englewood, CO 80112	<b>MUSIC TELEVISION 2</b> 1515 Broadway, New York, NY 10036	<b>MUSIC TELEVISION CANADA</b> 299 Queen St West, Toronto, Ontario M5V2Z5
1 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 2 MODEST MOUSE, FLOAT ON 3 D12, HOW COME 4 LINKIN PARK, BREAKING THE HABIT 5 BLINK-182, DOWN 6 FRANZ FERDINAND, TAKE ME OUT 7 THREE DAYS GRACE, JUST LIKE YOU 8 LOST PROPHETS, MAKE A MOVE 9 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 10 NEW FOUNDO GLORY, FAILURE'S NOT FLATTERING 11 BREAKING BENJAMIN, SO COLD 12 SNOW PATROL, RUN 13 SWITCHFOOT, DARE YOU TO MOVE 14 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 15 DASHBOARD CONFENSIONAL, VINDICATED 16 YELLOWCARD, ONLY ONE 17 MAROONS, SHE WILL BE LOVED 18 311, FIRST STRAW 19 INCUBUS, TALK SHOWS ON MUTE 20 THE KILLERS, SOMEBODY TOLD ME 21 THE HIVES, WALK IDIOT WALK 22 MIDTOWN, GIVE IT UP 23 CHRONIC FUTURE, TIME AND TIME AGAIN 24 KEVIN LYTTLE, TURN ME ON 25 JUVENILE, SLOW MOTION 26 BLACK EYED PEAS, LET'S GET IT STARTED 27 HOBBASTANK, SAME DIRECTION 28 AVRIL LAVIGNE, MY HAPPY ENDING 29 SUPN0T, DUALITY 30 HOBBASTANK, THE REASON	1 TERRI CLARK, GIRLS LIE TOO 2 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 3 BRAD PAISLEY, WHISKEY LULLABY 4 KENNY CHESNEY, I GO BACK 5 TIM MCGRAW, LIVE LIKE YOU WERE DYING 6 MARTINA MCBRIDE, HOW FAR 7 GRETCHEN WILSON, HERE FOR THE PARTY 8 MALIBU STORM, PHECYGRAPH 9 JOSH GRACIN, I WANT TO LIVE 10 JIMMY BUFFETT, HEY GOOD LOOKIN' 11 TRACE ADKINS, ROUGH & READY 12 TRICK PONY, THE BRIDE 13 DIERKS BENTLEY, HOW AM I DOIN' 14 SARA EVANS, SUDS IN THE BUC-ET 15 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 16 RACHEL PROCTOR, ME AND EMILY 17 TRAVIS TRITT, THE GIRL'S GONE WILD 18 SHEDAISSY, COME HOME SOON 19 BRAD COTTER, I MEANT TO 20 JOSH TURNER, WHAT IT AIN'T 21 AMY DALLEY, MEN DON'T CHANGE 22 BLAKE SHELTON, SOME BEACH 23 CLEUDUS T. JUDD, I LOVE NASCAR 24 TERRI CLARK, I JUST WANNA BE MAD 25 MALIBU STORM, PHECYGRAPH 26 JULIE ROBERTS, BREAK DOWN HERE 27 STEVE HOLY, PUT YOUR BEST DRESS ON 28 MONTGOMERY GENTRY, YOU DO YOUR THING 29 BLUE COUNTY, THAT'S COOL	1 TERROR SQUAD, LEAN BACK 2 FRANZ FERDINAND, TAKE ME OUT 3 JUVENILE, SLOW MOTION 4 USHER, CONFESSIONS PART II 5 TWISTA, SO SEXY 6 BILLY TALENT, RIVER BELOW 7 MAROONS, SHE WILL BE LOVED 8 HOBBASTANK, SAME DIRECTION 9 USHER, CONFESSIONS PART II 10 -OS, B-BODY STANCE 11 BILLY TALENT, RIVER BELOW 12 MAROONS, SHE WILL BE LOVED 13 VELVET REVOLVER, SLITHER 14 THE KILLERS, SOMEBODY TOLD ME 15 YELLOWCARD, ONLY ONE 16 LLOYD BANKS, WARRIOR 17 LLOYD BANKS, ON FIRE 18 TRENDS, Tired of Waiting 19 NINA SKY, MOVE YA BODY 20 HIGH HOLY DAYS, THE GETAWAY 21 ALEXISONFIRE, ACCIDENTS 22 J.D., LEAVE (GET OUT) 23 D12, HOW COME 24 ASHLEE SIMPSON, PIECES OF ME 25 JUVENILE, SLOW MOTION 26 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED 27 AVRIL LAVIGNE, LDSING GRIP	1 KESHIA CHANTE, LEAN BACK 2 USHER, YEAH 3 VELVET REVOLVER, SLITHER 4 THE KILLERS, SOMEBODY TOLD ME 5 YELLOWCARD, ONLY ONE 6 LLOYD BANKS, WARRIOR 7 LLOYD BANKS, ON FIRE 8 TRENDS, Tired of Waiting 9 NINA SKY, MOVE YA BODY 10 HIGH HOLY DAYS, THE GETAWAY 11 ALEXISONFIRE, ACCIDENTS 12 J.D., LEAVE (GET OUT) 13 D12, HOW COME 14 ASHLEE SIMPSON, PIECES OF ME 15 JUVENILE, SLOW MOTION 16 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED 17 AVRIL LAVIGNE, LDSING GRIP
<b>NEW ONS</b> NEW FOUNDO GLORY, FAILURE'S NOT FLATTERING (WHAT'S YOUR PROBLEM?) BEASTIE BOYS, TRIPLE TROUBLE INSTRUCTION, BREAKDOWN THE STILLS, LOLA STARS AND STRIPES MCLUSKY, SHE WILL ONLY BRING YOU HAPPINESS RYAN CABRERA, ON THE WAY DOWN	<b>NEW ONS</b> ALAN JACKSON, TOO MUCH OF A GOOD THING LOS LONELY BOYS, HEAVEN	<b>NEW ONS</b> BLACK EYED PEAS, LET'S GET IT STARTED JET, ROLLOVER D.J. NEW FOUNDO GLORY, FAILURE'S NOT FLATTERING (WHAT'S YOUR PROBLEM?) FAT JOE, BATTLE GROUND'S THEME LEAN BACK NEW EDITION, HOT 2NITE	<b>NEW ONS</b> GOB, BREAK ALEXISONFIRE, ACCIDENTS ASHLEE SIMPSON, PIECES OF ME FRANK N. DANK, NICE 2 MEET U SHAWNNA, SHAKE THAT SH**

### REQUEST TV

OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

HIP HOP/R&B		COUNTRY/ALT	
84 Hours Weekly		NYC/Melbourne, FL TV 31	
<b>W</b> 1 BEENIE MAN KING OF THE DANCEHALL 2 JADAKISS WHY 3 KANYE WEST JESUS WALKS 4 VARIOUS ARTIST REGGAE GOLD 2004 5 PRINCE CALL MY NAME 6 SLUM VILLAGE SELFISH 7 LUDACRIS DIAMOND IN THE BACK 8 REDMAN THE SAGA CONTINUES 9 LLOYD BANK I'M SO FLY 10 LLOYD F/ ASHANTI & SCAREFACE SOUTHSIDE 11 AKON F/ STYLES P LOCKED UP 12 D12 HOW COME 13 LL COOL J HEADSPRUNG 14 JESSICA SIMPSON WITH YOU 15 CAMRON LORD YOU KNOW 16 MASE WELCOME BACK 17 JADAKISS TIMES UP 18 BEENIE MAN F/ Ms. THING DUDE (REMIX) 19 KANYE WEST IT ALL FALL DOWN 20 WANYE WONDER BONCE ALONG	<b>6-8</b> 1 SHERYL GROW FIRST CUT 2 RODNEY CROWLEY FATES RIGHT HAND 3 MINDY SMITH COME TO JESUS 4 NORAH JONES SUNRISE 5 NO DOUBT RUNNING 6 THE DARKNESS GROWING ON ME 7 BIG & RICH SAVE A HORSE (RIDE A COWBOY) 8 PHIL VASSAR THIS IS GOD 9 ALISON KRAUSS NEW FAVORITE 10 EPISODE BROKEN SOLDIER 11 KENNY ROGER / W. DUCAN MY WORLD IS OVER 12 AIMEE MANN THAT'S JUST WHAT YOU ARE 13 DIERKS BENTLEY HOW AM I DOIN' 14 GARTH BROOKS IT'S YOUR SONG 15 JEWEL YOU WERE MEANT FOR ME 16 PHIL VASSAR THIS IS GOD 17 REBA MCGENTIRE SOMEBODY 18 BILLY CURRINGTON I GOT A FEELIN 19 JULIE ROBERTS BREAKDOWN HERE 20 ALAN JACKSON REMEMBER WHEN		
<b>TV 26</b> <b>W</b> 1 JADAKISS WHY 2 KANYE WEST JESUS WALKS 3 JIM JONES HOW G IS THIS 4 D12 HOW COME 5 PRINCE CALL MY NAME 6 LUDACRIS DIAMOND IN THE BACK 7 MASE WELCOME BACK 8 JESSICA SIMPSON WITH YOU 9 CAMRON LORD YOU KNOW 10 VARIOUS ARTIST REGGAE GOLD 2004 11 LLOYD F/ ASHANTI & SCAREFACE SOUTHSIDE 12 LL COOL J HEADSPRUNG 13 LLOYD BANKS I'M SO FLY 14 PRINCE CALL MY NAME 15 SLUM VILLAGE SELFISH 16 LUDACRIS DIAMOND IN THE BACK 17 REDMAN THE SAGA CONTINUES 18 BEENIE MAN F/ Ms. THING DUDE (REMIX) 19 NINA SKY MOVE YOUR BODY 20 ELEPHANT MAN & KIP RICK JOK GAL	<b>6-8</b> 1 KUMBIA KINGS & OZOMATLI MI GENTE 2 CHRISTIAN VOLVER A AMAR 3 ANA PUERTO DE SAN BLAS 4 SHAKIRA THE ONE 5 DIEGO TORRES OUE NO ME PIERDA 6 S CHAL CHALEROS DESPEDID 7 TIGRES DEL NORTE REYNA DEL SUR 8 OBIE BERMUDEZ 4:30 AM 9 FABULOSOS CADILLAC MATADOR 10 LOS VISCOSITOS VENEVO 11 LOS IRACUNDOS PUERTO MONT 12 S CHAL CHALEROS DESPEDID 13 SELENA AMOR PROHIBIDO 14 CHAYANNE AUN SILO SAN TI 15 PLASTINA MOSH PELIGROS POP 16 ALEXANDRE PIRES QUETIMOSOS LA ROPA 17 LEONARDO FAVIO FOTO DE CARNET 18 BANDA BLANCA SOPA DE CARACOL 19 CABA'S LA CADERONA 20 JUANES FOTOGRAFIA		
<b>TV 26</b> <b>W</b> 1 JADAKISS WHY 2 KANYE WEST JESUS WALKS 3 JIM JONES HOW G IS THIS 4 D12 HOW COME 5 PRINCE CALL MY NAME 6 LUDACRIS DIAMOND IN THE BACK 7 MASE WELCOME BACK 8 JESSICA SIMPSON WITH YOU 9 CAMRON LORD YOU KNOW 10 VARIOUS ARTIST REGGAE GOLD 2004 11 LLOYD F/ ASHANTI & SCAREFACE SOUTHSIDE 12 LL COOL J HEADSPRUNG 13 LLOYD BANKS I'M SO FLY 14 PRINCE CALL MY NAME 15 SLUM VILLAGE SELFISH 16 LUDACRIS DIAMOND IN THE BACK 17 REDMAN THE SAGA CONTINUES 18 BEENIE MAN F/ Ms. THING DUDE (REMIX) 19 NINA SKY MOVE YOUR BODY 20 ELEPHANT MAN & KIP RICK JOK GAL	<b>6-8</b> 1 KUMBIA KINGS & OZOMATLI MI GENTE 2 CHRISTIAN VOLVER A AMAR 3 ANA PUERTO DE SAN BLAS 4 SHAKIRA THE ONE 5 DIEGO TORRES OUE NO ME PIERDA 6 S CHAL CHALEROS DESPEDID 7 TIGRES DEL NORTE REYNA DEL SUR 8 OBIE BERMUDEZ 4:30 AM 9 FABULOSOS CADILLAC MATADOR 10 LOS VISCOSITOS VENEVO 11 LOS IRACUNDOS PUERTO MONT 12 S CHAL CHALEROS DESPEDID 13 SELENA AMOR PROHIBIDO 14 CHAYANNE AUN SILO SAN TI 15 PLASTINA MOSH PELIGROS POP 16 ALEXANDRE PIRES QUETIMOSOS LA ROPA 17 LEONARDO FAVIO FOTO DE CARNET 18 BANDA BLANCA SOPA DE CARACOL 19 CABA'S LA CADERONA 20 JUANES FOTOGRAFIA		

CONTACT : LENN COOPER 212-576-1446  
[WWW.TV26NEWYORK.COM](http://WWW.TV26NEWYORK.COM)

**500,000 SPINS**

Fallin'/ **Alicia Keys** /J RECORDS  
 Hero/Heroe/ **Enrique Iglesias** /INTERSCOPE/UNIVERSAL LATINO

**400,000 SPINS**

Headstrong/ **Trapt** /WARNER BROS.  
 Yeah/ **Usher Feat. Ludacris & Lil John** /LAFACE/ZOMBA

**300,000 SPINS**

The Reason/ **Hoobastank** /ISLAND  
 This Love/ **Maroon 5** /OCTONE/J  
 Numb/ **Linkin Park** /WARNER BROS.  
 The First Cut Is The Deepest/ **Sheryl Crow** /A&M  
 It's A Great Day To Be Alive/ **Travis Tritt** /COLUMBIA  
 All I Have/ **Jennifer Lopez Feat. LL Cool J** /EPIC  
 Cowboy Take Me Away/ **Dixie Chicks** /MONUMENT  
 Don't Know Why/ **Norah Jones** /BLUE NOTE/VIRGIN  
 Hella Good/ **No Doubt** /INTERSCOPE

**200,000 SPINS**

Meant To Live/ **Switchfoot** /COLUMBIA  
 Naughty Girl/ **Beyonce Knowles** /COLUMBIA  
 Are You Gonna Be My Girl/ **Jet** /ELEKTRA/ATLANTIC  
 Freak-A-Leek/ **Petey Pablo** /JIVE/ZOMBA  
 What Was I Thinkin'/ **Dierks Bentley** /CAPITOL

**100,000 SPINS**

Slow Motion/ **Juvenile Feat. Soulja Slim** /UNIVERSAL  
 Heaven/ **Los Lonely Boys** /EPIC/OR  
 Away From The Sun/ **3 Doors Down** /UNIVERSAL  
 Cold Hard Bitch/ **Jet** /ELEKTRA/ATLANTIC  
 Redneck Woman/ **Gretchen Wilson** /EPIC  
 Hey Mama/ **Black Eyed Peas** /A&M  
 Leave (Get Out)/ **JoJo** /DA FAMILY/BLACKGROUND/UNIVERSAL  
 If You Ever Stop Loving Me/ **Montgomery Gentry** /COLUMBIA  
 Hit That/ **Offspring** /COLUMBIA  
 Hot Mama/ **Trace Adkins** /CAPITOL  
 Drinkin' Bone/ **Tracy Byrd** /RCA  
 Modern Day Bonnie And Clyde/ **Travis Tritt** /COLUMBIA  
 Nice To Know You/ **Incubus** /EPIC  
 I Love You This Much/ **Jimmy Wayne** /DREAMWORKS  
 Clint Eastwood/ **Gorillaz** /VIRGIN

**50,000 SPINS**

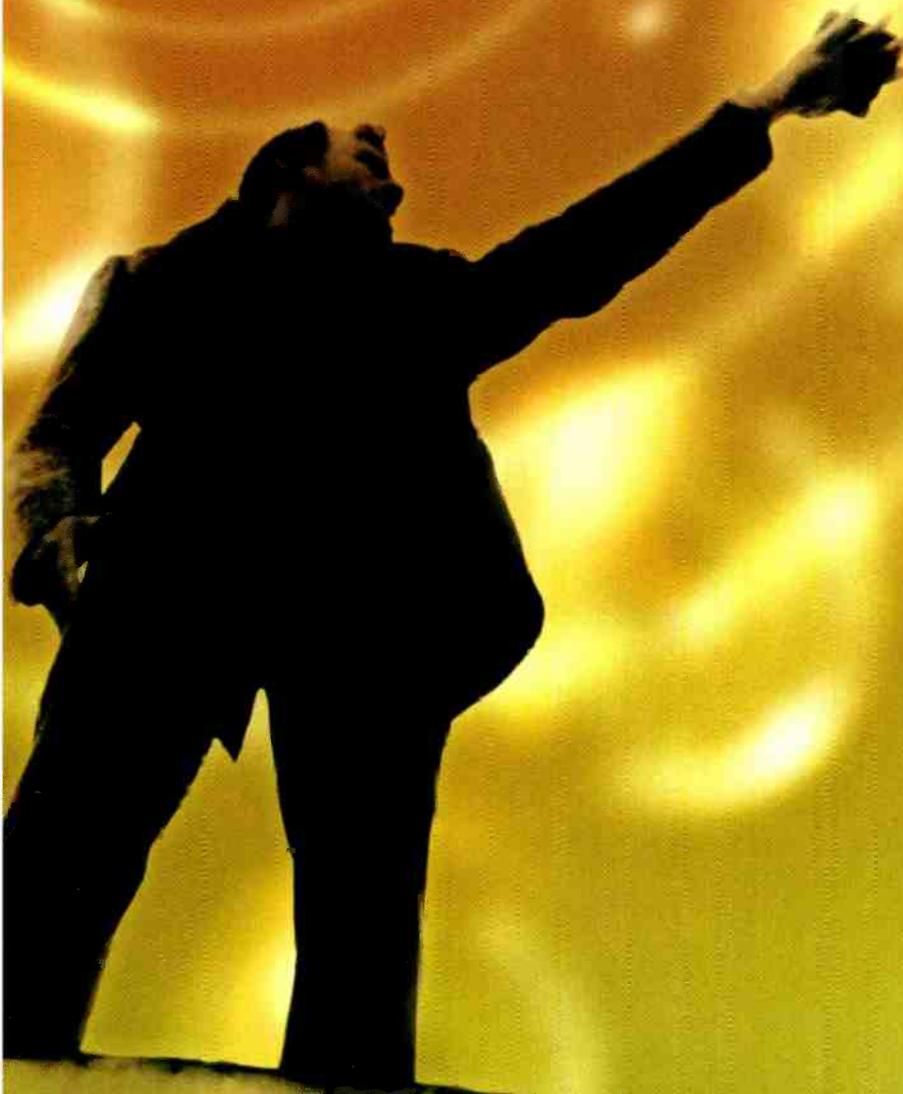
Turn Me On/ **Kevin Lyttle** /ATLANTIC  
 Jesus Walks/ **Kanye West** /ROC-A-FELLA/DEF JAM/IDJMG  
 Feelin' Way Too Damn Good/ **Nickelback** /ROCKDRUNNER  
 I Got A Feelin'/ **Billy Currington** /MERCURY  
 Just Like You/ **Three Days Grace** /JIVE/ZOMBA  
 Scandalous/ **Mis-Teeq** /REPRISE  
 I Go Back/ **Kenny Chesney** /BNA  
 Whiskey Lullaby/ **Brad Paisley** /ARISTA  
 Dude/ **Beenie Man Feat. Ms. Thing** /VIRGIN  
 Live Like You Were Dying/ **Tim McGraw** /CURE  
 Broken/ **Seether Feat. Amy Lee** /WIND-UP  
 Love's Divine/ **Seal** /WARNER BROS.  
 Sunshine/ **Lil Flip Feat. Lea** /COLUMBIA  
 I Like That/ **Houston Feat. Chingy, I-20 & Nate Dogg** /CAPITOL  
 U Should've Know Better/ **Monica** /J  
 What's Happenin'/ **Ying Yang Twins** /TVT  
 Accidentally In Love/ **Counting Crows** /GEFFEN  
 Happy People/ **R. Kelly** /JIVE/ZOMBA  
 Culo/ **Pitbull Feat. Lil Jon** /TVT  
 I Want To Live/ **Josh Gracin** /LYRIC STREET  
 Southside/ **Lloyd Feat. Ashanti** /THE INC/DEF JAM/IDJMG  
 Ain't No Mountain High Enough/ **Michael McDonald** /MOTOWN  
 Live Out Loud/ **Steven Curtis Chapman** /SPARROW  
 Show Me Your Glory/ **Third Day** /ESSENTIAL/SPG  
 Losing Grip/ **Avril Lavigne** /ARISTA/RMG  
 Silver And Cold/ **A.F.I.** /DREAMWORKS/INTERSCOPE

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Nielsen  
 Broadcast Data  
 Systems

Al Jarreau's latest grabs his highest new entry on Top Jazz Albums



In Singles Minded: Can Big & Rich's 'Horse' ride into the top 10?

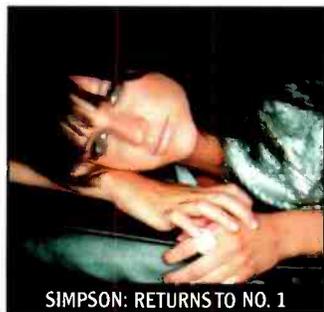


SALES / AIRPLAY / TRENDS / ANALYSIS

## Brief Lull In Hot Summer

Summertime, and the living is relatively easy. Even in a week when no new entries reach the top 10, album sales continue to outpace those of 2003.

In many years, music retailers have complained that album release schedules get too chilly during the hot months, but that has not been a problem in recent summers.



SIMPSON: RETURNS TO NO. 1

Since the start of June through the tracking week that ended Aug. 8, there have been 25 albums that started inside The Billboard 200's top 10. That compares with 28 for the same time span in each of the previous three years.

The last slow-release summer was in 2000—ironic, since that was the biggest year for album sales since Nielsen SoundScan set up shop in 1991. For all of that year's glory, there were but 18 albums to debut in the top 10 during that 11-week summer slot.

Then again, one would be hard pressed to term the warm months of 2000 a drought, given that one of the season's chart-toppers, **Eminem's** "The Marshall Mathers LP," posted 6.2 million copies during the summer, 1.7 million of those during its first week alone.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



Since the start of June, there have been eight weeks—including this one for returning champ **Ashlee Simpson**—when the No. 1 album beat 200,000 copies. That compares with five during the same stretch of 2003.

There were even more 200,000-plus weeks in the summers of 2000, 2001 and 2002 than we have seen during this year's warm months. Still, album sales remain on course to beat those of the prior year for the first time since 2000 (see Market Watch, right).

**NEW CHAPTERS:** **Ashlee Simpson** needs to rewrite her autobiography, tacking on a chapter about her additional weeks at No. 1.

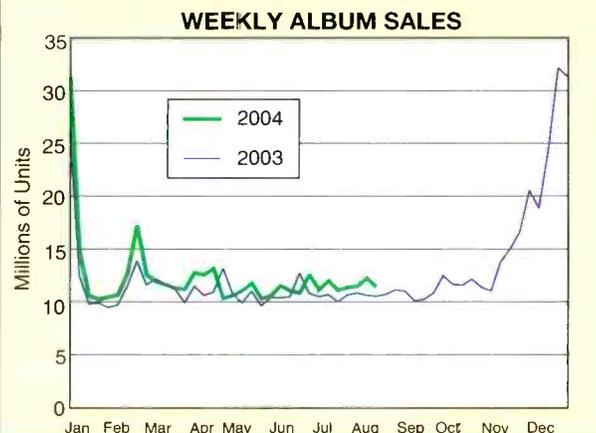
A gain on her ledger and a second-week decline of 45% by "Now 16" puts her back in the driver's seat on The Billboard 200. And, although the Aug. 10 release schedule is much stronger than the one that hit stores a week earlier, she could be even further ahead of the field on next issue's chart.

With the finale of "The Ashlee Simpson Show" getting multiple windows on MTV, her album's 6% gain actually represents the largest unit increase on the chart (285,500, up 15,000). That leaves Simpson 3.5% ahead of last week's leader, and her number might grow again next week, as the album has gone back on a sale price in **Target's** circular.

(Continued on page 68)

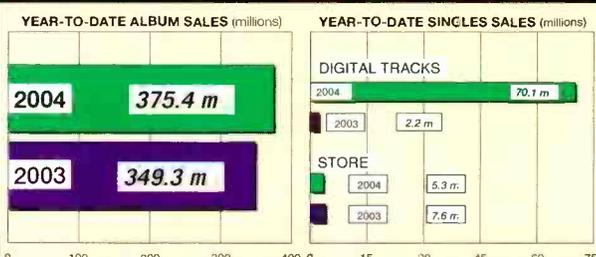
## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,435,000	144,000	2,754,000
Last Week	12,236,000	153,000	2,867,000
Change	↘ 6.5%	↘ 5.9%	↘ 3.9%
This Week 2003	10,543,000	266,000	326,000
Change	↗ 8.5%	↘ 45.9%	↗ 744.79%

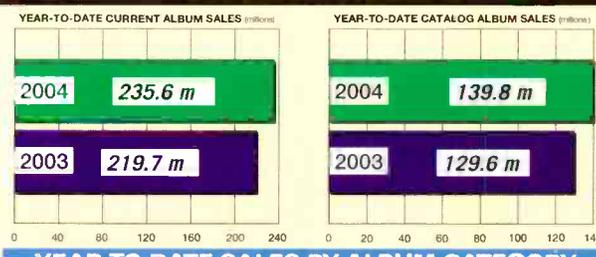


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	359,019,000	450,751,000	↗ 25.6%
Albums	349,254,000	375,393,000	↗ 7.5%
Store Singles	7,555,000	5,281,000	↘ 30.1%
Digital Tracks	2,210,000	70,077,000	↗ 3070.9%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	336,963,000	367,747,000	↗ 9.1%
Cassette	11,208,000	6,587,000	↘ 41.2%
Other	1,083,000	1,059,000	↘ 2.2%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	219,677,000	235,568,000	↗ 7.2%
Catalog	129,577,000	139,825,000	↗ 7.9%
Deep Catalog	91,771,000	96,248,000	↗ 4.9%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 8/8/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



## Break Out The Bubbly

What could be more appropriate than to have the man with the bubble machine end up bubbling under a *Billboard* chart?

The bubble machine was a prop on **Lawrence Welk's** TV series. It spewed forth bubbles to go along with the bandleader's "champagne music." The TV program lasted 27 years, from 1955 to 1982. That's a short space of time compared with Welk's chart span in *Billboard*. He made his first appearance the week of Feb. 5, 1944, with "Cleanin' My Rifle (And Dreamin' of You)," a title best left alone in modern times.

Welk, who died May 17, 1992, makes a posthumous return this issue with "You Are My Sunshine." The track, remixed by **JOY & the Spider Club**, is from the new CD "Upstairs at Larry's: Lawrence Welk Uncorked" (**Vanguard**).

"You Are My Sunshine" is No. 4 on the Hot Dance Club Play Breakout chart, which in effect makes it bubbling under.

Welk's total chart span is thus stretched to 60 years, six months and two weeks. Should "You Are My Sunshine" find its way to The Billboard Hot 100, it would mark Welk's return to this survey after an absence of 39 years, three months and three weeks. "Apples and Bananas," Welk's 20th chart entry on the singles chart in the rock era, peaked at No. 75 in 1965.

"You Are My Sunshine," written by Gov. **Jimmie Davis**, chief executive of the state of Louisiana for two separate terms, has already been a Hot 100 chart entry for three different acts: **Johnny & the Hurricanes** (No. 91 in 1960), **Ray Charles** (No. 7 in 1962) and **Mitch Ryder** (No. 88 in 1967).

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**ALWAYS AND FOREVER:** Two volumes of **Randy Travis' greatest hits** missed the top 10 of Top Country Albums in 1992, but a new collection, "The Very Best of Randy Travis" (**Warner Bros./Rhino**), bows at No. 10 this issue.

"Greatest Hits, Vol. 1" peaked at No. 14 in October 1992, while "Greatest Hits, Vol. 2" went to No. 20.

"Very Best" is Travis' third top 10 album in a row on the country chart. It's his first string of three top 10 albums since "This Is Me," "Full Circle" and "You and You Alone" took him there in a stretch from 1994 to 1998.

Travis' first four releases all went to No. 1 between 1986 and 1989, spending a total of 79 weeks in pole position.

**RESTLESS CHARTS:** **Restless Heart** breaks into the top 40 of Hot Country Singles & Tracks with its first chart entry in more than five years. "Feel My Way to You" (**Koch**) moves 41-39.

Restless Heart first appeared on this chart Jan. 26, 1985, with "Let the Heartache Ride." That gives the band the longest chart span of any duo or group on this issue's list.

**Brooks & Dunn** have the second-longest span, dating back to the debut of "Boot Scootin' Boogie" the week of July 25, 1992.

**MANY HAPPY RETURNS:** **Anita Baker** has her first Billboard Hot 100 entry in nine years, and **Prince** is back on the tally for the first time in five years. Baker's "You're My Everything" opens at No. 74, and Prince's "Call My Name" is new at No. 75.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/GREATEST GAINER</b> 2 Weeks At Number 1									
1	2	1	3	<b>ASHLEE SIMPSON</b> Geffen 002913/Interscope (13.98 CD)	Autobiography	1	50	48	46	19	<b>LIL' FLIP</b> ● Sucka Free/Columbia 89143/Sony Music (18.98 EQ CD)	U Gotta Feel Me	4
2	1	—	2	<b>VARIOUS ARTISTS</b> Universal/EMI/Sony Music/Zomba 003017/UMe (18.98 CD)	Now 16	1	51	22	—	2	<b>B.G.</b> Choppa City 5708/Koch (12.98/17.98)	Life After Cash Money	22
3	4	2	4	<b>JIMMY BUFFETT</b> Mailboat/RCA 62270/RLG (18.98 CD)	License To Chill	1	52	50	45	46	<b>NICKELBACK</b> ▲ <sup>2</sup> Roadrunner 618400/DJMG (12.98/18.98)	The Long Road	6
4	5	4	20	<b>USHER</b> ▲ <sup>5</sup> LaFace 52141/Zomba (12.98/18.98)	Confessions	1	53	55	54	18	<b>SHINEDOWN</b> Atlantic 83729/AG (13.98 CD) [M]	Leave A Whisper	53
5	6	5	13	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> Epic (Nashville) 90903/Sony Music (18.98 EQ CD)	Here For The Party	2	54	63	63	8	<b>THE KILLERS</b> Island 002468/DJMG (13.98 CD)	Hot Fuss	54
6	11	7	11	<b>AVRIL LAVIGNE</b> ▲ RCA 5974/RMG (18.98 CD)	Under My Skin	1	55	66	—	2	<b>K.D. LANG</b> Nonesuch 79847/AG (18.98 CD)	Hymns Of The 49th Parallel	55
7	15	8	16	<b>PRINCE</b> ▲ NPG/Columbia 92560/Sony Music (18.98 EQ CD)	Musicology	3	56	68	70	6	<b>AKON</b> SRC/Universal 000650/UMRG (13.98 CD)	Trouble	52
8	10	9	14	<b>BIG &amp; RICH</b> ● Warner Bros. (Nashville) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	57	54	48	40	<b>TOBY KEITH</b> ▲ <sup>3</sup> DreamWorks (Nashville) 450435/Interscope (12.98/18.98)	Shock'n Y'All	1
9	12	12	24	<b>LOS LONELY BOYS</b> ▲ Orpheic 92088/Sony Music (13.98 CD) [M]	Los Lonely Boys	9	58	78	78	24	<b>LIL SCRAPPY/TRILLVILLE</b> BME/Reprise 48556/Warner Bros. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
10	17	20	65	<b>MAROONS</b> ▲ Octone/J 50001/RMG (18.98 CD) [M]	Songs About Jane	7	59	58	51	96	<b>KEITH URBAN</b> ▲ <sup>2</sup> Capitol (Nashville) 32936 (10.98/18.98)	Golden Road	11
11	9	6	6	<b>LLOYD BANKS</b> G-Unit 002826/Interscope (8.99/13.98)	The Hunger For More	1	60	67	75	128	<b>NORAH JONES</b> ▲ <sup>9</sup> Blue Note 32088* (17.98 CD) [M]	Come Away With Me	1
12	3	—	2	<b>TAKING BACK SUNDAY</b> Victory 228 (15.98 CD)	Where You Want To Be	3	61	60	43	6	<b>BRANDY</b> ● Atlantic 83633/AG (12.98/18.98)	Afrodisiac	3
13	8	—	2	<b>KEVIN LYTTLE</b> Atlantic 83730/AG (9.98/13.98)	Kevin Lyttle	8	62	61	55	9	<b>311</b> Volcano 60009/Zomba (18.98 CD)	Greatest Hits '93-'03	7
14	7	—	2	<b>TERROR SQUAD</b> SRC/Universal 002806/UMRG (13.98 CD)	True Story	7	63	72	61	61	<b>THE BEACH BOYS</b> ▲ Capitol 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
15	13	3	3	<b>VAN HALEN</b> Warner Bros. 78961 (25.98 CD)	The Best Of Both Worlds	3	64	74	87	45	<b>ANTHONY HAMILTON</b> ● SD SD Def 52107/Zomba (12.98 CD)	Comin' From Where I'm From	33
16	23	19	72	<b>SWITCHFOOT</b> ▲ Columbia 86957/Sony Music (18.98 EQ CD)	The Beautiful Letdown	16	65	62	47	8	<b>CHRISTINA MILIAN</b> Island 002223/DJMG (13.98 CD)	It's About Time	14
17	16	13	7	<b>JADAKISS</b> Ruff Ryders 002746/Interscope (8.98/13.98)	Kiss Of Death	1	66	NEW	1	1	<b>BONEY JAMES</b> Warner Bros. 48796 (18.98 CD)	Pure	66
18	20	14	7	<b>JOJO</b> ● DA Family/Blackground 002672/UMRG (13.98 CD)	JoJo	4	67	89	77	35	<b>STORY OF THE YEAR</b> ● Maverick 48438/Warner Bros. (12.98 CD) [M]	Page Avenue	51
19	21	17	15	<b>D12</b> Shady 002404/Interscope (8.98/12.98)	D12 World	1	68	59	36	20	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> EMI/Universal/Sony Music/Zomba 78990/Capitol (18.98 CD)	Now 15	2
20	19	10	4	<b>SOUNDTRACK</b> Hollywood 162453 (18.98 CD)	A Cinderella Story	9	69	81	76	44	<b>THREE DAYS GRACE</b> ● Jive 53479/Zomba (12.98 CD) [M]	Three Days Grace	69
21	26	24	59	<b>BLACK EYED PEAS</b> ▲ A&M 002854/Interscope (12.98 CD)	Elephunk	14	70	79	80	10	<b>DEAN MARTIN</b> Capitol 98487 (18.98 CD)	Dino: The Essential Dean Martin	28
22	30	29	55	<b>BRAD PAISLEY</b> ▲ Arista Nashville 50605/RLG (12.98/18.98)	Mud On The Tires	8	71	100	96	11	<b>JULIE ROBERTS</b> Mercury 001902/UMGN (8.98/13.98)	Julie Roberts	51
23	25	16	9	<b>VELVET REVOLVER</b> ▲ RCA 59794/RMG (18.98 CD)	Contraband	1	72	57	33	3	<b>THE HIVES</b> Interscope 002756* (13.98 CD)	Tyrannosaurus Hives	33
24	27	27	27	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	73	64	50	46	<b>OUTKAST</b> ▲ <sup>9</sup> LaFace 50133/Zomba (12.98 CD)	Speakerboxx/The Love Below	1
25	24	18	7	<b>SOUNDTRACK</b> ● Columbia 92628/Sony Music (18.98 EQ CD)	Spider-Man 2	7	74	80	71	8	<b>SEETHER</b> Wind-Up 13100 (18.98 CD)	Disclaimer II	53
26	32	22	51	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup> Columbia 86560/Sony Music (12.98 EQ CD)	In This Skin	2	75	75	71	65	<b>HILARY DUFF</b> ▲ <sup>3</sup> Buena Vista 861005/Hollywood (18.98 CD)	Metamorphosis	1
27	NEW	1		<b>HOT SHOT DEBUT</b> <b>SOUNDTRACK</b> The Princess Diaries 2: Royal Engagement Walt Disney 861099 (18.98 CD)			27	76	65	57	<b>PETEY PABLO</b> ● Jive 41824/Zomba (18.98 CD)	Still Writing In My Diary: 2nd Entry	4
28	29	26	18	<b>MODEST MOUSE</b> ▲ Epic 87125/Sony Music (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	77	91	68	59	<b>BEYONCE</b> ▲ <sup>4</sup> Columbia 86386/Sony Music (12.98 EQ/18.98)	Dangerously In Love	1
29	36	28	26	<b>KANYE WEST</b> ▲ <sup>2</sup> Roc-A-Fella/Def Jam 002030/DJMG (8.98/12.98)	The College Dropout	2	78	76	67	40	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/Interscope (12.98 CD)	The Very Best Of Sheryl Crow	2
30	34	25	35	<b>HOOBASTANK</b> ▲ Island 001488/DJMG (12.98 CD)	The Reason	3	79	70	58	44	<b>JET</b> ▲ Elektra 62892/AG (12.98 CD)	Get Born	26
31	35	21	8	<b>BEASTIE BOYS</b> ▲ Brooklyn Dust 84571/Capitol (18.98 CD)	To The 5 Boroughs	1	80	NEW	1	1	<b>RANDY TRAVIS</b> Warner Bros. (Nashville) 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	80
32	14	—	2	<b>TERRI CLARK</b> Mercury 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	81	69	59	9	<b>VARIOUS ARTISTS</b> Side One Dummy 71248 (7.98 CD)	Vans Warped Tour 2004 Compilation	8
33	33	23	6	<b>LIL WAYNE</b> Cash Money 001537/UMRG (13.98 CD)	Tha Carter	5	82	75	60	5	<b>ANGIE STONE</b> J 56215/RMG (18.98 CD)	Stone Love	14
34	37	31	75	<b>EVANESCENCE</b> ▲ <sup>5</sup> Wind-Up 13065 (18.98 CD)	Fallen	3	83	110	115	21	<b>RON WHITE</b> Parallel Hip-D 001582/UMe (12.98 CD) [M]	Drunk In Public	83
35	38	32	52	<b>YELLOWCARD</b> ▲ Capitol 39844 (12.98 CD)	Ocean Avenue	23	84	77	64	38	<b>BLINK-182</b> ▲ Geffen 001334/Interscope (12.98 CD)	Blink-182	3
36	39	34	36	<b>ALICIA KEYS</b> ▲ <sup>3</sup> J 55712/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	85	18	—	2	<b>PEARL JAM</b> Ten Club 63424/RMG (18.98 CD)	Benaroya Hall: October 22nd 2003	18
37	28	15	4	<b>THE ROOTS</b> Geffen 002573/Interscope (13.98 CD)	The Tipping Point	4	86	84	88	52	<b>SOUNDTRACK</b> ▲ Walt Disney 960126 (16.98 CD)	The Cheetah Girls (EP)	33
38	43	44	26	<b>NORAH JONES</b> ▲ <sup>4</sup> Blue Note 84800* (18.98 CD)	Feels Like Home	1	87	96	93	36	<b>TRACE ADKINS</b> ● Capitol (Nashville) 40517 (12.98/18.98)	Comin' On Strong	31
39	40	35	20	<b>GUNS N' ROSES</b> Geffen 001714/Interscope (12.98 CD)	Greatest Hits	3	88	82	89	34	<b>ALAN JACKSON</b> ▲ <sup>3</sup> Arista Nashville 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
40	49	49	72	<b>LINKIN PARK</b> ▲ <sup>4</sup> Warner Bros. 48186* (19.98 CD)	Meteora	1	89	RE-ENTRY	8	8	<b>LIONEL RICHIE</b> Island 002558/DJMG (12.98 CD)	Just For You	47
41	44	38	11	<b>SLIPKNOT</b> Roadrunner 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	90	NEW	1	1	<b>CRIME MOB</b> BME/Reprise 48803/Warner Bros. (13.98 CD)	Crime Mob	90
42	46	39	20	<b>Franz Ferdinand</b> ● Ddmin/EPIC 92441/Sony Music (14.98 EQ CD) [M]	Franz Ferdinand	32	91	156	152	40	<b>PACESETTER</b>		
43	41	30	33	<b>JUVENILE</b> ▲ Cash Money 001718/UMRG (12.98 CD)	Juve The Great	28	92	88	56	6	<b>LIONEL RICHIE</b> ● MDT/WNU/UTY 068140/UMe (18.98 CD)	The Definitive Collection	19
44	42	40	7	<b>SOUNDTRACK</b> Columbia 90640/Sony Music (18.98 EQ CD)	De-Lovely	40	93	83	92	12	<b>DAVE MATTHEWS BAND</b> Bama Rags/RCA 61633/RMG (25.98 CD/DVD)	The Gorge	10
45	47	41	39	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/Reprise 48450/Warner Bros. (18.98 CD)	Closer	1	94	93	92	12	<b>SOUNDTRACK</b> Walt Disney 861015 (18.98 CD)	That's So Raven	44
46	31	11	3	<b>LLOYD</b> The Inc./Def Jam 002409/DJMG (13.98 CD)	Southside	11	95	73	53	6	<b>THE CURE</b> I AM/Geffen 002870/Interscope (13.98 CD)	The Cure	7
47	53	52	6	<b>BREAKING BENJAMIN</b> Hollywood 162428 (11.98 CD)	We Are Not Alone	20	96	85	69	39	<b>JAY-Z</b> ▲ <sup>2</sup> Roc-A-Fella/Def Jam 001528*/DJMG (8.98/12.98)	The Black Album	1
48	45	37	13	<b>SOUNDTRACK</b> Geffen/DreamWorks 002557/Interscope (18.98 CD)	Shrek 2	8	97	97	83	15	<b>DIANA KRALL</b> ● Verve 001826/VG (12.98 CD)	The Girl In The Other Room	4
49	52	42	6	<b>MAROONS</b> Octone/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	98	51	144	12	<b>GEORGE MICHAEL</b> A&E/EPIC 92080/Sony Music (18.98 EQ CD)	Patience	12
							99	94	91	33	<b>NEW FOUND GLORY</b> Drive-Thru/Geffen 002383/Interscope (13.98 CD)	Catalyst	3
											<b>CASTING CROWNS</b> ● Beach Street 10723/Reunion (18.98 CD) [M]	Casting Crowns	59

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	90	66	13	<b>8BALL &amp; MJG</b> ● BAD BOY 002389/UMRG (12.98 CD)	Living Legends	3	151	171	171	102	<b>COLDPLAY</b> ▲ <sup>3</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
101	115	116	22	<b>SARA EVANS</b> ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	152	180	172	93	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
102	95	74	26	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	153	132	105	16	<b>MARIO WINANS</b> ● BAD BOY 002392*/UMRG (8.98/12.98)	Hurt No More	2
103	107	90	11	<b>COHEED AND CAMBRIA</b> EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	154	177	186	12	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55
104	134	143	23	<b>SOUNDTRACK</b> WARNER BROS. (NASHVILLE) 48424/WVRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104	155	155	145	90	<b>SHANIA TWAIN</b> ◆ <sup>10</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1
105	92	82	38	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	156	147	124	6	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	Veintisiete	91
106	101	109	12	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	157	153	129	12	<b>LENNY KRAVITZ</b> VIRGIN 84145 (18.98 CD)	Baptism	14
107	127	121	38	<b>STEVIE WONDER</b> MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	158	160	146	39	<b>G-UNIT</b> ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
108	RE-ENTRY	9	9	<b>SOUNDTRACK</b> HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41	159	138	113	6	<b>UNCLE KRACKER</b> TOP DOG/LAVA 93195/AG (18.98 CD)	Seventy Two And Sunny	39
109	99	79	8	<b>CELINE DION</b> EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10	160	125	84	4	<b>ADAM SANDLER</b> WARNER BROS. 48782 (18.98 CD)	Shhh...Don't Tell	47
110	56	—	2	<b>GAVIN DEGRAW</b> J 63461/RMG (11.98 CD)	Chariot - Stripped	56	161	142	130	6	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351401/UG (14.98 CD)	Dos Grandes	125
111	102	—	2	<b>SCISSOR SISTERS</b> UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102	162	143	126	81	<b>TRAPT</b> ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
112	98	73	6	<b>NINA SKY</b> NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	Nina Sky	44	163	146	151	7	<b>SOUNDTRACK</b> WALT DISNEY 961104 (18.98 CD)	The Cheetah Girls: Special Edition	124
113	117	112	45	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	164	93	—	2	<b>OTEP</b> CAPITOL 91043 (17.98 CD)	House Of Secrets	93
114	140	136	30	<b>FINGER ELEVEN</b> WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	114	165	175	162	34	<b>MONICA</b> ● J 20031*/RMG (12.98/18.98)	After The Storm	1
115	NEW	1	1	<b>NONPOINT</b> LAVA 93303/AG (13.98 CD) [M]	Recoil	115	166	168	159	58	<b>LED ZEPPELIN</b> ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
116	104	62	4	<b>BEENIE MAN</b> SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	51	167	122	—	2	<b>MARC ANTHONY</b> SONY DISCOS 95319 (16.98 EQ CD)	Valio La Pena	122
117	87	—	2	<b>DWIGHT YOAKAM</b> REPRISE (NASHVILLE) 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	87	168	182	161	90	<b>AUDIOSLAVE</b> ▲ <sup>2</sup> INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
118	109	81	6	<b>VARIOUS ARTISTS</b> SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8	45	169	173	156	4	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	156
119	108	100	93	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	170	188	191	4	<b>KEANE</b> INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	170
120	113	104	27	<b>LOSTPROPHETS</b> ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	171	172	150	44	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJJMG (8.98/12.98)	Chicken* N *Beer	1
121	103	95	8	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	11	172	169	153	45	<b>DIDO</b> ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4
122	124	108	13	<b>JAMIE CULLUM</b> UNIVERSAL/VERVE 002773/AG (9.98 CD)	twentysomething	83	173	129	86	4	<b>DEVIN THE DUDE</b> J PRINCE 42038/RAP-A-LOT 4 LIFE (16.98 CD)	To Tha X-treme	55
123	111	101	47	<b>YING YANG TWINS</b> ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	174	165	154	11	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14
124	112	97	6	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	23	175	144	—	2	<b>VARIOUS ARTISTS</b> GRP 002426*/V (18.98 CD)	Forever, For Always, For Luther	144
125	118	98	19	<b>SOUNDTRACK</b> MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30	176	179	170	49	<b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
126	114	94	7	<b>WILCO</b> NONESUCH 79809/AG (18.98 CD)	A Ghost Is Born	8	177	159	117	4	<b>AMANDA PEREZ</b> POWERHOUSE 78965/VIRGIN (18.98 CD)	I Pray	90
127	123	99	27	<b>INCUBUS</b> ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	178	183	160	9	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
128	116	107	5	<b>JEFF FOXWORTHY</b> WARNER BROS. (NASHVILLE) 48772/WVRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	47	179	185	174	34	<b>DASHBOARD CONFESSIONAL</b> ● VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
129	121	132	27	<b>FIVE FOR FIGHTING</b> ● AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	180	163	140	19	<b>JANET JACKSON</b> ▲ VIRGIN 84404* (12.98/18.98)	Damita Jo	2
130	RE-ENTRY	9	9	<b>CARLY SIMON</b> ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Reflections: Carly Simon's Greatest Hits	22	181	190	175	79	<b>50 CENT</b> ▲ <sup>6</sup> SHADY/AFTERMATH 49354*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
131	149	127	13	<b>TEENA MARIE</b> CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6	182	105	—	2	<b>KITTIE</b> ARTEMIS 51538 (16.98 CD)	Until The End	105
132	126	110	91	<b>3 DOORS DOWN</b> ▲ <sup>3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	183	150	122	12	<b>METHOD MAN</b> DEF JAM 548405*/DJJMG (8.98/13.98)	Tical 0: The Prequel	2
133	133	135	16	<b>MERCYME</b> IND 82947/CURB (18.98 CD)	Undone	12	184	186	158	48	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
134	106	72	4	<b>METALLICA</b> ELEKTRA 48835/WARNER BROS. (9.98 CD)	Some Kind Of Monster (EP) [Soundtrack]	37	185	NEW	1	1	<b>2PAC</b> DEATH ROW 5746*/KOCH (12.98/17.98)	Live	185
135	141	134	11	<b>SELAH</b> CURB 78834 (18.98 CD)	Hiding Place	61	186	189	163	37	<b>NO DOUBT</b> ▲ <sup>2</sup> INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
136	128	111	9	<b>FRED HAMMOND</b> VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	35	187	RE-ENTRY	9	9	<b>THE POSTAL SERVICE</b> SUB POP 595 (14.98 CD) [M]	Give Up	149
137	145	137	51	<b>DIERKS BENTLEY</b> ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	188	162	128	6	<b>RUSH</b> ANTHEM/ATLANTIC 83728*/AG (11.98 CD)	Feedback (EP)	19
138	137	119	17	<b>SUGARCULT</b> FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46	189	RE-ENTRY	35	35	<b>LINKIN PARK</b> ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23
139	135	—	2	<b>THE NOTORIOUS CHERRY BOMBS</b> UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	135	190	174	165	14	<b>THIRD DAY</b> ESSENTIAL 10728 (18.98 CD)	Wire	12
140	157	148	27	<b>COUNTING CROWS</b> ● GEPHEN 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32	191	RE-ENTRY	3	3	<b>VARIOUS ARTISTS</b> DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	180
141	161	147	93	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	192	RE-ENTRY	4	4	<b>ISRAEL AND NEW BREED</b> INTEGRITY GOSPEL/EPIC 91283/SONY MUSIC (18.98 EQ CD) [M]	Live From Another Level	146
142	NEW	1	1	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	142	193	194	179	61	<b>LUTHER VANDROSS</b> ▲ <sup>2</sup> J 51885/RMG (12.98/18.98)	Dance With My Father	1
143	119	103	5	<b>BRAD COTTER</b> EPIC (NASHVILLE) 92559/SONY MUSIC (12.98 EQ CD)	Patient Man	27	194	195	181	87	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
144	139	118	12	<b>ALANIS MORISSETTE</b> MAVERICK 48555/WARNER BROS. (18.98 CD)	So-Called Chaos	5	195	NEW	1	1	<b>KEVIN FOWLER</b> EQUITY 3003 (15.98 CD) [M]	Loose, Loud & Crazy	195
145	136	120	19	<b>J-KWON</b> ● SD SD DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	196	198	188	67	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (19.98 CD)	Live	36
146	148	133	40	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	197	196	178	56	<b>CHINGY</b> ▲ <sup>2</sup> DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2
147	131	164	9	<b>SOUNDTRACK</b> J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46	198	170	114	14	<b>VARIOUS ARTISTS</b> ● WARNER MUSIC GROUP 5921/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Totally Hits 2004	14
148	151	123	6	<b>ATREYU</b> VICTORY 218 (15.98 CD)	The Curse	32	199	RE-ENTRY	2	2	<b>LACUNA COIL</b> CENTURY MEDIA 9150 (16.98 CD) [M]	Comalies	194
149	154	142	15	<b>MUSE</b> TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	107	200	167	131	9	<b>MARC ANTHONY</b> SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	26
150	164	169	13	<b>VARIOUS ARTISTS</b> WALT DISNEY 861089 (12.98 CD)	Walt Disney Records Presents: Mega Movie Mix	139							

● 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 (Dro). △ Certification of 200,000 units (Platino). ▲<sup>2</sup> 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.

AUGUST 21 2004 Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	<b>JIMMY BUFFETT</b> MAILBOAT/RCA 62270/RLG	<b>License To Chill</b> 3 Weeks At Number 1
2	3	<b>ASHLEE SIMPSON</b> GEFEN 002913/INTERSCOPE	<b>Autobiography</b> 1
3	4	<b>THE BROADWAY CAST RECORDING</b> PS CLASSICS 421	<b>Assassins</b> -
4	5	<b>K.D. LANG</b> NONESUCH 79847/AG	<b>Hymns Of The 49th Parallel</b> 55
5	6	<b>SOUNDTRACK</b> COLUMBIA 90640/SONY MUSIC	<b>De-Lovely</b> 44
6	8	<b>NORAH JONES</b> ▲ BLUE NOTE 84800*	<b>Feels Like Home</b> 38
7	10	<b>USHER</b> ▲ LAFACE 52141/ZOMBA	<b>Confessions</b> 4
8	12	<b>LOS LONELY BOYS</b> ▲ DR/EPIC 92088/SONY MUSIC [M]	<b>Los Lonely Boys</b> 9
9	13	<b>MARC BROUSSARD</b> ISLAND 002838/UMG [M]	<b>Carencro</b> -
10	9	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UMG	<b>Now 16</b> 2
11	11	<b>SAY ANYTHING</b> OOGHOUSE 108	<b>Say Anything...Is A Real Boy</b> -
12	12	<b>NONPOINT</b> LAVA 93303/AG [M]	<b>Recoil</b> 115
13	19	<b>MAROON5</b> ▲ OCTONE/J 50001*/RMG [M]	<b>Songs About Jane</b> 10
14	4	<b>LOVEDRUG</b> THE MILITIA GROUP 0026	<b>Pretend You're Alive</b> -
15	21	<b>LAURIE BERKNER</b> TWO TOMATOES 2	<b>Buzz Buzz</b> -
16	NEW	<b>POPULATION 1</b> BRUNO GRAFFITTI 91585	<b>Sessions From Room 4 (EP)</b> -
17	14	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 61633/RMG	<b>The Gorge</b> 92
18	15	<b>MURRAY PERAHIA</b> SONY CLASSICAL 60277/SONY MUSIC	<b>Bach: English Suites Nos 2, 4, &amp; 5</b> -
19	NEW	<b>DIANA KRALL</b> ● VERVE 001826/VG	<b>The Girl In The Other Room</b> 96
20	16	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48450/WARNER BROS	<b>Closer</b> 45
21	23	<b>EVANESCENCE</b> ▲ WIND-UP 13063	<b>Fallen</b> 34
22	NEW	<b>BONEY JAMES</b> WARNER BROS. 48786	<b>Pure</b> 66
23	NEW	<b>VELVET REVOLVER</b> ▲ RCA 59794*/RMG	<b>Contraband</b> 23
24	22	<b>MODEST MOUSE</b> ▲ EPIC 87125*/SONY MUSIC [M]	<b>Good News For People Who Love Bad News</b> 28
25	24	<b>AVRIL LAVIGNE</b> ▲ RCA 59774/RMG	<b>Under My Skin</b> 6

AUGUST 21 2004 Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	<b>A CINDERELLA STORY</b>	HOLLYWOOD 162453
2	2	<b>SPIDER-MAN 2</b> ●	COLUMBIA 92628/SONY MUSIC
3	3	<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b>	WALT DISNEY 861098
4	3	<b>DE-LOVELY</b>	COLUMBIA 90640/SONY MUSIC
5	4	<b>SHREK 2</b>	GEFFEN/DREAMWORKS 00255/INTERSCOPE
6	6	<b>THE CHEETAH GIRLS (EP) ▲</b>	WALT DISNEY 860126
7	5	<b>THAT'S SO RAVEN</b>	WALT DISNEY 861015
8	10	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN
9	19	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
10	8	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BROS
11	7	<b>SOME KIND OF MONSTER (EP) [METALLICA]</b>	ELEKTRA 48835/WARNER BROS
12	9	<b>DIRTY DANCING: HAVANA NIGHTS</b>	J 57758/RMG
13	11	<b>THE CHEETAH GIRLS: SPECIAL EDITION</b>	WALT DISNEY 861104
14	13	<b>O BROTHER, WHERE ART THOU? ▲</b>	LOST HIGHWAY/MERCURY 170069/IDJMG
15	12	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b>	HOLLYWOOD 162442
16	14	<b>STUCK IN THE SUBURBS</b>	WALT DISNEY 861106
17	16	<b>THE PUNISHER: THE ALBUM</b>	WIND-UP 13093
18	18	<b>LOVE ACTUALLY ●</b>	J 56760/RMG
19	15	<b>COLD MOUNTAIN</b>	DMZ/COLUMBIA 86843/SONY MUSIC
20	21	<b>THE LIZZIE MCGUIRE MOVIE ▲</b>	WALT DISNEY 860080
21	23	<b>SHREK ▲</b>	DREAMWORKS 450305/INTERSCOPE
22	25	<b>KILL BILL VOL. 1</b>	A BAND APART/MAVERICK 48570*/WARNER BROS
23	24	<b>CHICAGO ▲</b>	EPIC 87018/SONY MUSIC
24	20	<b>STARSKY &amp; HUTCH</b>	TVT SOUNDTRAX 6700/TVT
25	NEW	<b>DISNEY PRESENTS: BROTHER BEAR</b>	WALT DISNEY 860127

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. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

- |                                   |                            |                                   |                                   |                                             |                                       |                                       |                                                  |
|-----------------------------------|----------------------------|-----------------------------------|-----------------------------------|---------------------------------------------|---------------------------------------|---------------------------------------|--------------------------------------------------|
| 2Pac 185                          | Chingy 197                 | Josh Groban 45                    | Lenny Kravitz 157                 | George Michael 97                           | The Roots 37                          | Shrek 2 48                            | Agarron Duranguense 191                          |
| 3 Doors Down 132                  | Terri Clark 32             | G-Unit 158                        | Lacuna Coil 199                   | Christina Milian 65                         | Rush 188                              | Spider-Man 2 25                       | Forever, For Always, For Luther 175              |
| 8Ball & MJG 100                   | Coheed And Cambria 103     | Guns N' Roses 39                  | k.d. lang 55                      | Modest Mouse 28                             | Adam Sandler 160                      | That's So Raven 93                    | Now 15 68                                        |
| 50 Cent 181                       | Coldplay 151               | Anthony Hamilton 64               | Avril Lavigne 6                   | Monica 165                                  | Scissor Sisters 111                   | Britney Spears 105                    | Now 16 2                                         |
| 311 62                            | Brad Cotter 143            | Fred Hammond 136                  | Led Zeppelin 166                  | Montgomery Gentry 106                       | Seether 74                            | Angie Stone 82                        | The Source Presents: Hip Hop Hits 8 118          |
| Trace Adkins 87                   | Counting Crows 140         | The Hives 72                      | Lil' Flip 50                      | Alanis Morissette 144                       | Selah 135                             | Story Of The Year 67                  | Totally Hits 2004 198                            |
| Akon 56                           | Crime Mob 90               | Hoobastank 30                     | Lil' Jon & The East Side Boyz 141 | Muse 149                                    | Shinedown 53                          | Sugarcult 138                         | Vans Warped Tour 2004                            |
| Marc Anthony 167, 200             | Crossfade 169              | Incubus 127                       | Lil' Scrappy/Trillville 58        | New Found Glory 98                          | ShineDawn 178                         | Switchfoot 16                         | Compilation 81                                   |
| A Treyu 148                       | Sheryl Crow 78             | Israel And New Breed 192          | Lil' Wayne 33                     | Joe Nichols 124                             | Carly Simon 130                       | Taking Back Sunday 12                 | Walt Disney Records Presents: Mega Movie Mix 150 |
| Audioslave 168                    | Jamie Cullum 122           | Alan Jackson 88                   | Linkin Park 40, 189               | Jessica Simpson 26                          | Los Temerarios 156                    | Terror Squad 14                       | Velvet Revolver 23                               |
| Lloyd Banks 11                    | The Cure 94                | Janet Jackson 180                 | Lloyd 46                          | Ashlee Simpson 1                            | Third Day 190                         | George Thorogood & The Destroyers 154 | Kanye West 29                                    |
| The Beach Boys 63                 | D12 19                     | Jadakiss 17                       | Los Lonely Boys 9                 | Slipknot 41                                 | George Thorogood & The Destroyers 154 | Three Days Grace 69                   | Ron White 83                                     |
| Beastie Boys 31                   | Dashboard Confessional 179 | Boney James 66                    | Lonestar 174                      | Marco Antonio Sois & Joan Sebastian 161     | T.I. 176                              | T.I. 176                              | Wilco 126                                        |
| Beenie Man 116                    | Gavin Degraw 110           | Jay-Z 95                          | Lostprophets 120                  | SOUNDTRACK                                  | Trapt 162                             | Trapt 162                             | Gretchen Wilson 5                                |
| Dierks Bentley 137                | Devin The Dude 173         | Jet 79                            | Ludacris 171                      | 13 Going On 30 108                          | Randy Travis 80                       | Randy Travis 80                       | Mario Winans 153                                 |
| Beyonce 77                        | Dido 172                   | J-Kwon 145                        | Kevin Lyttle 13                   | 50 First Dates 125                          | Shania Twain 155                      | Shania Twain 155                      | Stevie Wonder 107                                |
| B.G. 51                           | Celine Dion 109            | JoJo 18                           | Teena Marie 131                   | Blue Collar Comedy Tour: The Movie 104      | Twista 102                            | Twista 102                            | Yellowcard 35                                    |
| Big & Rich 8                      | Hilary Duff 75             | Norah Jones 38, 60                | Maroon5 10, 49                    | The Cheetah Girls (EP) 86                   | Uncle Kracker 159                     | Uncle Kracker 159                     | Ying Yang Twins 123                              |
| Black Eyed Peas 21                | Evanesence 34              | Juvenile 43                       | Dean Martin 70                    | The Cheetah Girls: Special Edition 163      | Keith Urban 59                        | Keith Urban 59                        | Dwight Yoakam 117                                |
| Blink-182 84                      | Sara Evans 101             | Keane 170                         | Dave Matthews Band 92             | A Cinderella Story 20                       | Usher 4                               | Usher 4                               |                                                  |
| Brandy 61                         | Finger Eleven 114          | Toby Keith 57                     | John Mayer 184                    | De-Lovely 44                                | Luther Vandross 193                   | Luther Vandross 193                   |                                                  |
| Breaking Benjamin 47              | Five For Fighting 129      | Alicia Keys 36                    | Martina McBride 113               | Dirty Dancing: Havana Nights 147            | Van Halen 15                          | Van Halen 15                          |                                                  |
| Bronco: El Gigante De America 142 | Kevin Fowler 195           | The Killers 54                    | Tim McGraw 194                    | The Princess Diaries 2: Royal Engagement 27 | VARIOUS ARTISTS                       | VARIOUS ARTISTS                       |                                                  |
| Jimmy Buffett 3                   | Jeff Foxworthy 128         | Kittie 182                        | Sarah McLachlan 146               |                                             |                                       |                                       |                                                  |
| Casting Crowns 99                 | Franz Ferdinand 42         | MercyMe 133                       | MercyMe 133                       |                                             |                                       |                                       |                                                  |
| Kenny Chesney 24                  | Josh Gracin 121            | Metallica 134                     | Metallica 134                     |                                             |                                       |                                       |                                                  |
|                                   |                            | Alison Krauss + Union Station 196 | Method Man 183                    |                                             |                                       |                                       |                                                  |

# Over The Counter

Continued from page 65

To date, her "Autobiography" (Geffen) has already sold 955,000 copies in three weeks, while "Now 16" has tallied 781,000 in two. The latter marks the most that a "Now" sampler had done in its first two weeks since "Now 9" rang 882,000 in the same amount of time, with the second week aided by Easter traffic.

**A LOOK AHEAD:** The bow at No. 1 last issue by "Now 16" capped a run that had seen new albums enter The Billboard 200 at No. 1 for seven out of eight weeks. Despite a strong Aug. 10 release slate, next

issue will be the second in a row when the top slot is owned by an album that is already charting.

The sophomore set by jailed rapper **Shyne** is on target to score the Hot Shot Debut on the big chart and Top R&B/Hip-Hop Albums. It seems certain he will be No. 1 on the latter list.

Based on retailers' first-day numbers, chart watchers say **Shyne's** "Godfather Buried Alive" (Gangland Record Corp.) will start at 180,000-200,000 copies, while another rap act, **Mobb Deep**, seems on course for 130,000 for its new "Amerikaz Nightmare" (Loud).

Also ticketed for a 100,000 start is new **Wind-up** band **Alter Bridge**, which is essentially **Creed** minus **Scott Stapp**.

**TWO SECONDS:** A gap of less than 3,000 units keeps **Boney James** from unseating **Norah Jones'** two-year-plus reign on the Top Contemporary

Jazz list. For a consolation prize, the sax man garners his best rank yet on The Billboard 200, entering at No. 66.

**James** already owns three No. 1s on the smooth jazz list, but he would need the best Nielsen SoundScan week of his career to end the 128-week lock by **Jones'** first album.



As is, his new "Pure" (Warner Bros.) opens at 17,000 copies, just

about 500 less than his previous best. That higher sum belonged to "Shake It Up," an album on which he shared billing with trumpeter **Rick Braun**. Until now, that title represented **James'** best rank on the big chart, and remains **Braun's** peak.

On Top Jazz Albums, it is **Al Jarreau** who has to settle for second place, denied by **Verve** labelmate **Diana Krall**.

**Jarreau** opens with 6,000 copies, falling just shy of The Billboard 200. His best SoundScan week to date happened in 2000 when "Today Tomorrow" notched 11,500 copies in the second frame of an 11-week stretch at No. 1 on Top Contemporary Jazz.

**Krall** has led the traditional jazz chart for 15 weeks with her recent "The Girl in the Other Room." In her career, she has clocked 191 weeks at No. 1 with five different titles.

**DOT, DOT, DOT:** Remember how "The Oprah Winfrey Show" delivered four consecutive chart ripples during the sweeps month of May? Now the reruns are flexing their muscles. Those repeats brought **George Michael's** "Patience" the Greatest Gainer on last week's Billboard 200 and this week delivers a re-entry for **Lionel Richie** (No. 89, up 200%) . . . With **Rick James'** death happening late in the tracking week and limited stock on shelves, the funk star is a no-show on Top Pop Catalog (see story, page 10). However, three of his best-of sets do bow on Top R&B/Hip-Hop Catalog (Nos. 4, 8 and 20) . . . There is no official soundtrack for the new **Brittany Murphy** movie "Little Black Book," so **Carly Simon's** "Reflections" album fills in (a re-entry at No. 130, up 144%). The singer has a cameo in the movie and had release-week appearances on **CNN's** "People in the News."

AUGUST 21 2004  
**Billboard**® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS IN CH	SALES	ARTIST	TITLE
1	1	1	52	100,000	<b>THE NOTORIOUS B.I.G.</b> ♦ <sup>4</sup>	Ready To Die
2	2	2	775	100,000	<b>BOB MARLEY &amp; THE WAILERS</b> ♦ <sup>10</sup>	Legend
3	4	3	21	100,000	<b>LARRY THE CABLE GUY</b>	Lord, I Apologize
4	5	4	195	100,000	<b>THE BEATLES</b> ▲ <sup>1</sup>	1
5	6	5	1410	100,000	<b>PINK FLOYD</b> ♦ <sup>15</sup>	Dark Side Of The Moon
6	9	8	929	100,000	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>7</sup>	Greatest Hits
7	8	10	134	100,000	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	Greatest Hits
8	11	9	637	100,000	<b>AC/DC</b> ♦ <sup>20</sup>	Back In Black
9	14	11	62	100,000	<b>JIMI HENDRIX</b> ▲ Experience Hendrix: The Best Of Jimi Hendrix	Experience Hendrix: The Best Of Jimi Hendrix
10	7	7	659	100,000	<b>METALLICA</b> ♦ <sup>14</sup>	Metallica
11	10	15	126	100,000	<b>LINKIN PARK</b> ▲ <sup>6</sup>	[Hybrid Theory]
12	15	13	129	100,000	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup>	Songs You Know By Heart
13	12	6	137	100,000	<b>JOHN MAYER</b> ▲ <sup>3</sup>	Room For Squares
14	13	12	139	100,000	<b>JOSH GROBAN</b> ▲ <sup>4</sup>	Josh Groban
15	17	18	7	100,000	<b>RAY CHARLES</b>	The Very Best Of Ray Charles
16	20	17	107	100,000	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup>	Let Go
17	27	20	173	100,000	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	O Brother, Where Art Thou?
18	31	46	77	100,000	<b>FRANK SINATRA</b> ▲ Classic Sinatra: His Great Performances 1953-1960	Classic Sinatra: His Great Performances 1953-1960
19	16	19	124	100,000	<b>MERCYME</b> ▲	Almost There
20	19	16	9	100,000	<b>RAY CHARLES</b> ●	Anthology
21	24	22	107	100,000	<b>TOBY KEITH</b> ▲ <sup>4</sup>	Unleashed
22	30	30	548	100,000	<b>QUEEN</b> ▲ <sup>7</sup>	Greatest Hits
23	32	28	461	100,000	<b>TOM PETTY AND THE HEARTBREAKERS</b> ♦ <sup>10</sup>	Greatest Hits
24	22	23	492	100,000	<b>BEASTIE BOYS</b> ▲ <sup>9</sup>	Licensed To Ill
25	28	25	202	100,000	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	Greatest Hits
26	21	14	120	100,000	<b>KENNY CHESNEY</b> ▲ <sup>4</sup>	No Shoes, No Shirt, No Problems
27	25	21	11	100,000	<b>PRINCE</b> ●	The Very Best Of Prince
28	26	24	19	100,000	<b>SHANIA TWAIN</b> ♦ <sup>19</sup>	Come On Over
29	3	—	—	100,000	<b>KENNY CHESNEY</b>	In My Wildest Dreams
30	34	33	33	100,000	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	Vault - Greatest Hits 1980-1995
31	18	29	—	100,000	<b>SUBLIME</b> ▲ <sup>5</sup>	Sublime
32	29	26	—	100,000	<b>KID ROCK</b> ▲ <sup>4</sup>	Cocky
33	37	32	—	100,000	<b>LYNYRD SKYNYRD</b> ●	All Time Greatest Hits
34	35	40	—	100,000	<b>ROD STEWART</b> ▲	The Very Best Of Rod Stewart
35	47	47	—	100,000	<b>MICHAEL JACKSON</b> ♦ <sup>26</sup>	Thriller
36	23	27	—	100,000	<b>TAKING BACK SUNDAY</b>	Tell All Your Friends
37	33	31	—	100,000	<b>EMINEM</b> ▲ <sup>8</sup>	The Eminem Show
38	39	35	—	100,000	<b>VAN MORRISON</b> ▲ <sup>4</sup>	The Best Of Van Morrison
39	44	44	201	100,000	<b>AC/DC</b> ▲ <sup>3</sup>	Live
40	38	43	91	100,000	<b>ERIC CLAPTON</b> ▲	The Cream Of Eric Clapton
41	43	41	—	100,000	<b>ABBA</b> ▲ <sup>6</sup>	Gold - Greatest Hits
42	45	38	118	100,000	<b>LENNY KRAVITZ</b> ▲ <sup>3</sup>	Greatest Hits
43	41	50	105	100,000	<b>BARRY WHITE</b> ▲	All Time Greatest Hits
44	42	39	151	100,000	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup>	Greatest Hits
45	40	34	38	100,000	<b>SIMPLE PLAN</b> ▲	No Pads, No Helmets...Just Balls
46	50	—	7	100,000	<b>USHER</b> ▲ <sup>4</sup>	8701
47	RE-ENTRY	58	—	100,000	<b>JOURNEY</b> ♦ <sup>10</sup>	Journey's Greatest Hits
48	36	36	22	100,000	<b>POISON</b> ▲	Greatest Hits 1986-1996
49	RE-ENTRY	58	—	100,000	<b>BARRY MANILOW</b> ▲	Ultimate Manilow
50	RE-ENTRY	58	—	100,000	<b>SIMON &amp; GARFUNKEL</b> ♦ <sup>14</sup>	Simon & Garfunkel's Greatest Hits

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**Billboard**® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS IN CH	SALES	ARTIST	TITLE
1	1	—	2	100,000	<b>SCISSOR SISTERS</b>	Scissor Sisters
2	6	5	35	100,000	<b>FINGER ELEVEN</b>	Finger Eleven
3	NEW	1	—	100,000	<b>NONPOINT</b>	Recoil
4	5	—	2	100,000	<b>THE NOTORIOUS CHERRY BOMBS</b>	The Notorious Cherry Bombs
5	NEW	1	—	100,000	<b>BRONCO: EL GIGANTE DE AMERICA</b>	Sin Rienda
6	8	6	20	100,000	<b>MUSE</b>	Absolution
7	9	7	11	100,000	<b>CROSSFADE</b>	Crossfade
8	11	8	11	100,000	<b>KEANE</b>	Hopes And Fears
9	16	11	57	100,000	<b>THE POSTAL SERVICE</b>	Give Up
10	39	29	14	100,000	<b>ISRAEL AND NEW BREED</b>	Live From Another Level
11	NEW	1	—	100,000	<b>KEVIN FOWLER</b>	Loose, Loud & Crazy
12	15	9	8	100,000	<b>LACUNA COIL</b>	Comalies
13	4	—	2	100,000	<b>LETTER KILLS</b>	The Bridge
14	24	17	20	100,000	<b>MINDY SMITH</b>	One Moment More
15	18	—	2	100,000	<b>ALACRANES MUSICAL</b>	A Cambio De Que?
16	22	20	7	100,000	<b>GRUPO CLIMAX</b>	Za Za Za
17	14	—	2	100,000	<b>BADLY DRAWN BOY</b>	One Plus One Is One
18	13	1	3	100,000	<b>MARIA MENA</b>	White Turns Blue
19	3	—	2	100,000	<b>OLD 97'S</b>	Drag It Up
20	28	27	10	100,000	<b>SNOW PATROL</b>	Final Straw
21	27	15	8	100,000	<b>AKWID</b>	KOMP 104.9 Radio Compa
22	7	—	2	100,000	<b>ABK</b>	Dirty History
23	12	4	3	100,000	<b>MIS-TEEQ</b>	Mis-Teeq
24	21	21	26	100,000	<b>JEREMY CAMP</b>	Carried Me: The Worship Project
25	46	—	2	100,000	<b>CHRONIC FUTURE</b>	Lines In My Face
26	26	26	8	100,000	<b>UNDEROATH</b>	They're Only Chasing Safety
27	25	13	4	100,000	<b>PATRULLA 81</b>	En Vivo Desde: Dallas, Texas
28	20	19	4	100,000	<b>RICKY FANTE</b>	Rewind
29	10	2	3	100,000	<b>DILLINGER ESCAPE PLAN</b>	Miss Machine
30	NEW	1	—	100,000	<b>LOS HURACANES DEL NORTE</b>	Legado Norteno
31	17	14	9	100,000	<b>MY CHEMICAL ROMANCE</b>	Three Cheers For Sweet Revenge
32	NEW	1	—	100,000	<b>K-PAZ DE LA SIERRA</b>	En Vivo
33	29	23	7	100,000	<b>LUNYUNES</b>	La Trayectoria
34	23	18	8	100,000	<b>GRUPO BRYNDIS</b>	El Quinto Trago
35	40	32	5	100,000	<b>VICENTE FERNANDEZ</b>	Tesoros De Coleccion
36	19	—	2	100,000	<b>BUILDING 429</b>	Space In Between Us
37	31	24	20	100,000	<b>JEM</b>	Finally Woken
38	30	37	8	100,000	<b>YOUNG BUCK &amp; D-TAY</b>	Da Underground Volume One
39	37	—	4	100,000	<b>HAWTHORNE HEIGHTS</b>	The Silence In Black And White
40	38	25	9	100,000	<b>CHRIS RICE</b>	Short Term Memories
41	NEW	1	—	100,000	<b>MARC BROUSSARD</b>	Carencro
42	35	12	4	100,000	<b>THE POLYPHONIC SPREE</b>	Together We're Heavy
43	36	22	6	100,000	<b>UNEARTH</b>	Oncoming Storm
44	43	28	4	100,000	<b>LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO</b>	Reunion Entre Amigos
45	RE-ENTRY	3	—	100,000	<b>WAYMAN TISDALE</b>	Hang Time
46	45	36	8	100,000	<b>FALL OUT BOY</b>	Take This To Your Grave
47	34	16	9	100,000	<b>BEBEL GILBERTO</b>	Bebel Gilberto
48	RE-ENTRY	2	—	100,000	<b>MATCHBOOK ROMANCE</b>	Stories And Alibis
49	50	49	15	100,000	<b>AVENGED SEVENFOLD</b>	Waking The Fallen
50	RE-ENTRY	28	—	100,000	<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b>	Unclassified

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**Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS IN CH	SALES	ARTIST	TITLE
1	1	—	2	100,000	<b>TAKING BACK SUNDAY</b>	Where You Want To Be
2	2	32	3	100,000	<b>B.G.</b>	Life After Cash Money
3	3	1	9	100,000	<b>VARIOUS ARTISTS</b>	Vans Warped Tour 2004 Compilation
4	5	2	6	100,000	<b>VARIOUS ARTISTS</b>	The Source Presents: Hip Hop Hits 8
5	6	3	47	100,000	<b>YING YANG TWINS</b> ●	Me & My Brother
6	8	5	17	100,000	<b>SUGARCULT</b>	Palm Trees And Power Lines
7	11	7	94	100,000	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup>	Kings Of Crunk
8	9	6	4	100,000	<b>ATREYU</b>	The Curse
9	13	8	32	100,000	<b>DASHBOARD CONFESSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar
10	4	—	2	100,000	<b>KITTIE</b>	Until The End
11	NEW	1	—	100,000	<b>2PAC</b>	Live
12	15	10	77	100,000	<b>THE POSTAL SERVICE</b>	Give Up
13	NEW	1	—	100,000	<b>KEVIN FOWLER</b>	Loose, Loud & Crazy
14	14	9	20	100,000	<b>LACUNA COIL</b>	Comalies
15	18	13	26	100,000	<b>MINDY SMITH</b>	One Moment More
16	16	16	5	100,000	<b>GRUPO CLIMAX</b>	Za Za Za
17	7	—	2	100,000	<b>OLD 97'S</b>	Drag It Up
18	10	—	2	100,000	<b>ABK</b>	Dirty History
19	12	4	3	100,000	<b>DILLINGER ESCAPE PLAN</b>	Miss Machine
20	17	11	9	100,000	<b>BAD RELIGION</b>	The Empire Strikes First
21	21	25	9	100,000	<b>YOUNG BUCK &amp; D-TAY</b>	Da Underground Volume One
22	20	15	9	100,000	<b>VARIOUS ARTISTS</b>	Punk-O-Rama Vol. 9
23	25	42	9	100,000	<b>HAWTHORNE HEIGHTS</b>	The Silence In Black And White
24	19	20	6	100,000	<b>VARIOUS ARTISTS</b>	Hopelessly Devoted To You Vol. 5
25	24	17	6	100,000	<b>UNEARTH</b>	Oncoming Storm
26	38	22	4	100,000	<b>WAYMAN TISDALE</b>	Hang Time
27	29	24	26	100,000	<b>FALL OUT BOY</b>	Take This To Your Grave
28	NEW	1	—	100,000	<b>VARIOUS ARTISTS</b>	This Is Americana: NARM Americana CD Sampler
29	22	12	7	100,000	<b>BEBEL GILBERTO</b>	Bebel Gilberto
30	35	30	44	100,000	<b>DEATH CAB FOR CUTIE</b>	Transatlanticism
31	36	41	9	100,000	<b>MATCHBOOK ROMANCE</b>	Stories And Alibis
32	34	33	21	100,000	<b>AVENGED SEVENFOLD</b>	Waking The Fallen
33	23	29	9	100,000	<b>SOUNDTRACK</b>	Starksy & Hutch
34	NEW	1	—	100,000	<b>THE BROADWAY CAST RECORDING</b>	Assassins
35	32	27	16	100,000	<b>VARIOUS ARTISTS</b>	Rock Against Bush Vol 1
36	27	18	7	100,000	<b>HEART</b>	Jupiter's Darling
37	26	14	9	100,000	<b>SOUNDTRACK</b>	The Notebook
38	NEW	1	—	100,000	<b>THEODORE UNIT</b>	718
39	NEW	1	—	100,000	<b>EVA CASSIDY</b>	Wonderful World
40	37	26	4	100,000	<b>FUNERAL FOR A FRIEND</b>	Casually Dressed & In Deep Conversation
41	46	44	33	100,000	<b>DANE COOK</b>	Harmful If Swallowed
42	33	19	6	100,000	<b>GOODIE MOB</b>	One Monkey Don't Stop No Show
43	40	31	8	100,000	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	Antologia De Un Rey
44	NEW	1	—	100,000	<b>MASTA ACE</b>	A Long Hot Summer
45	39	—	2	100,000	<b>VARIOUS ARTISTS</b>	Por Vida: A Tribute To The Songs Of Alejandro Escovedo
46	45	39	7	100,000	<b>VARIOUS ARTISTS</b>	Crunk Classics
47	48	43	7	100,000	<b>EDWIN MCCAIN</b>	Scream & Whisper
48	42	34	12	100,000	<b>THE STREETS</b>	A Grand Don't Come For Free
49	RE-ENTRY	7	—	100,000	<b>SPYRO GYRA</b>	The Deep End
50	41	—	2	100,000	<b>KINGS OF CONVENIENCE</b>	Riot On An Empty Street

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers

# AUGUST 21 2004 Billboard TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	<b>DIANA KRALL</b> ●	VERVE 001826/VG	The Girl In The Other Room
2	NEW	1	<b>AL JARREAU</b>	VERVE 001634/VG	Accentuate The Positive
3	2	27	<b>HARRY CONNICK, JR.</b> ▲	COLUMBIA 90551/SONY MUSIC	Only You
4	3	4	<b>DR. JOHN</b>	BLUE NOTE 78802	N'Awlinz: Dis Dat Or D'Udda
5	4	11	<b>RENEE OLSTEAD</b>	143/REPRISE 48704/WARNER BROS.	Renee Olstead
6	6	97	<b>DIANA KRALL</b> ●	VERVE 005109/VG	Live In Paris
7	5	8	<b>VARIOUS ARTISTS</b>	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
8	7	8	<b>VARIOUS ARTISTS</b>	HIP-O 001780/UME	The Very Best Of Cole Porter
9	8	7	<b>COLE PORTER</b>	BLUEBIRD 62180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
10	9	92	<b>TONY BENNETT &amp; K.D. LANG</b> ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
11	10	6	<b>THE RAMSEY LEWIS TRIO</b>	NARADA JAZZ 76899/NARADA	Time Flies
12	11	14	<b>ELIANE ELIAS</b>	BLUEBIRD 58335/RCA VICTOR	Dreamer
13	13	7	<b>QUINCY JONES AND BILL COSBY</b>	CONCORD JAZZ 2257/CONCORD	The Original Jam Sessions 1969
14	12	9	<b>KARRIN ALLYSON</b>	CONCORD JAZZ 2220/CONCORD	Wild For You
15	15	8	<b>JACKIE ALLEN</b>	A440 4041	Love Is Blue
16	18	15	<b>JOHN PIZZARELLI</b>	TELARC 83591	Bossa Nova
17	RE-ENTRY	1	<b>SUSIE ARIOLI BAND</b>	JUSTIN TIME 135	That's For Me
18	17	19	<b>VARIOUS ARTISTS</b>	CAPITOL 97582	Torch Songs
19	16	41	<b>STEVE TYRELL</b>	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
20	RE-ENTRY	1	<b>PETER CINCOTTI</b>	CONCORD 2159 [M]	Peter Cincotti
21	RE-ENTRY	1	<b>DAVID SANBORN</b>	VERVE 005578/VG	timeagain
22	22	50	<b>NAT KING COLE</b>	CAPITOL 81513	Love Songs
23	RE-ENTRY	1	<b>HENRY &amp; MONICA MANCINI</b>	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
24	21	22	<b>WYNTON MARSALIS QUARTET</b>	BLUE NOTE 91717	Magic Hour
25	RE-ENTRY	1	<b>THE BAD PLUS</b>	COLUMBIA 90771/SONY MUSIC [M]	Give

# AUGUST 21 2004 Billboard TOP CONTEMPORARY JAZZ™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	128	<b>NORAH JONES</b> ▲ ●	BLUE NOTE 32086 [M]	Come Away With Me
2	NEW	1	<b>BONEY JAMES</b>	WARNER BROS. 48786	Pure
3	2	13	<b>JAMIE CULLUM</b>	UNIVERSAL/VERVE 002273/VG	twentysomething
4	3	2	<b>VARIOUS ARTISTS</b>	GRP 902426/VG	Forever, For Always, For Luther
5	4	4	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH/EPIC 90950/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
6	6	4	<b>WAYMAN TISDALE</b>	RENDEZVOUS 5104 [M]	Hang Time
7	5	61	<b>KENNY G</b>	BMG HERITAGE 50997/RMG	Ultimate Kenny G
8	8	9	<b>GEORGE BENSON</b>	GRP 000593/VG	Irreplaceable
9	15	4	<b>REGINA BELLE</b>	PEAK 8524/CONCORD	Lazy Afternoon
10	13	11	<b>SPYRO GYRA</b>	HEADS UP 3085	The Deep End
11	7	7	<b>FOURPLAY</b>	BLUEBIRD 81358/RCA VICTOR	Journey
12	11	7	<b>MATT DUSK</b>	DECCA 002600/UNIVERSAL CLASSICS GROUP	Two Shots
13	14	44	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
14	10	9	<b>GERALD ALBRIGHT</b>	GRP 001631/VG [M]	Kickin' It Up
15	9	9	<b>KATIE MELUA</b>	DRAMATIC/UNIVERSAL 002666/UMRG [M]	Call Off The Search
16	16	3	<b>EVERETTE HARP</b>	A440 4042	All For You
17	17	15	<b>KIM WATERS</b>	SHANACHIE 5113 [M]	In The Name Of Love
18	12	7	<b>THE BENOIT/FREEMAN PROJECT</b>	PEAK 8525/CONCORD	The Benoit/Freeman Project 2
19	RE-ENTRY	1	<b>MINDI ABAIR</b>	GRP 065229/VG	It Just Happens That Way
20	20	20	<b>PETER WHITE</b>	COLUMBIA 89590/SONY MUSIC [M]	Confidential
21	25	43	<b>WILL DOWNING</b>	GRP 000529/VG	Emotions
22	18	2	<b>VARIOUS ARTISTS</b>	PEAK 8526/CONCORD	THUG (The House Of Urban Grooves): Jazz
23	RE-ENTRY	1	<b>PIECES OF A DREAM</b>	HEADS UP 3080	No Assembly Required
24	19	45	<b>CHRIS BOTTI</b>	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
25	24	14	<b>MARION MEADOWS</b>	HEADS UP 3082	Player's Club

# AUGUST 21 2004 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	19	<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b>	SONY CLASSICAL 89018/SONY MUSIC	Vivaldi's Cello
2	3	39	<b>SOUNDTRACK</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	4	41	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
4	2	9	<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6313	America's Choir: Favorite Songs, Hymns, & Anthems
5	5	26	<b>ANONYMOUS 4</b>	HARMONIA MUNDI 907326 [M]	American Angels
6	6	10	<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6188	Peace Like A River
7	7	4	<b>JOSHUA BELL</b>	DECCA 002783/UNIVERSAL CLASSICS GROUP	The Romantic Violin
8	8	92	<b>ANDREA BOCELLI</b> ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
9	9	53	<b>VARIOUS ARTISTS</b>	CIRCA/VIRGIN 66967/ANGEL	The Most Relaxing Classical Album...Ever! II
10	11	44	<b>ANDRE RIEU</b>	DENON 17293 [M]	Live In Dublin
11	RE-ENTRY	1	<b>RENEE FLEMING</b>	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
12	15	23	<b>TIM JANIS</b>	TIM JANIS ENSEMBLE 1106	Beautiful America
13	10	20	<b>KLAZZ BROTHERS &amp; CUBA PERCUSSION</b>	SONY CLASSICAL 93095/SONY MUSIC	Classic Meets Cuba
14	14	74	<b>JANUSZ OLENICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
15	RE-ENTRY	1	<b>PIERRE-LAURENT AIMARD/CHAMBER ORCHESTRA OF EUROPE (HARNOUCOURT)</b>	TELEOCC/WARNER CLASSICS 47334/WARNER STRATEGIC MARKETING	Beethoven: Piano Concertos Nos. 1-5

# AUGUST 21 2004 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	40	<b>JOSH GROBAN</b> ▲ ●	143/REPRISE 48450/WARNER BROS.	Closer
2	3	9	<b>BOND</b>	MBG/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
3	2	18	<b>HAYLEY WESTENRA</b>	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
4	4	83	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
5	5	30	<b>AMICI FOREVER</b>	RCA VICTOR 52739 [M]	The Opera Band
6	7	62	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37180/ANGEL	Harem
7	9	34	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
8	8	15	<b>BELA FLECK/EDGAR MEYER</b>	SONY CLASSICAL 92106/SONY MUSIC	Music For Two
9	10	89	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
10	11	21	<b>THE IRISH TENORS</b>	RAZOR & TIE 82910	Heritage
11	13	47	<b>BOND</b>	MBG/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
12	12	22	<b>SISSEL</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
13	15	18	<b>ANDRE RIEU</b>	DENON 17348	At The Movies
14	RE-ENTRY	1	<b>BOND</b>	MBG/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	14	25	<b>YO-YO MA</b>	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert

# AUGUST 21 2004 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	14	<b>JIM BRICKMAN</b>	WINDHAM HILL 69168/RCA VICTOR	Greatest Hits
2	2	81	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	4	<b>VARIOUS ARTISTS</b>	BMG SPECIAL PRODUCTS 19008/TIME LIFE	Peaceful Moods
4	4	2	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 62942/RCA VICTOR	Relaxation: A Windham Hill Collection
5	5	59	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMAPHONE 1776	American Spirit
6	6	24	<b>VARIOUS ARTISTS</b>	VIRGIN 96797	Pure Moods: Celestial Celebration
7	NEW	1	<b>ARMIK</b>	BOLERO 7108	Treasures
8	8	13	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1756	Wellness Music: Body & Soul
9	10	27	<b>VARIOUS ARTISTS</b>	MADACY 4850	The Healing Garden Collection
10	7	15	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1578	Wellness Music: Quiet Times
11	NEW	1	<b>TIM JANIS</b>	TIM JANIS ENSEMBLE 1107	Across Two Oceans
12	15	78	<b>YANNI</b>	VIRGIN 81516	Ethnicity
13	12	48	<b>STEVEN ANDERSON</b>	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
14	14	12	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 60132/RCA VICTOR	Windham Hill America
15	NEW	1	<b>SECRET GARDEN</b>	HIP-O 002994/UME	20th Century Masters: The Millennium Collection

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# AUGUST 21 2004 Billboard TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
6	USA: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
7	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
8	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
9	ROMANTIC PIANO	VARIOUS ARTISTS
10	CLASSICAL PIANO	VARIOUS ARTISTS
11	MOZART: 25 FAVORITES	VARIOUS ARTISTS
12	BEST OF GERSHWIN	VARIOUS ARTISTS
13	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
14	MOONLIGHT CLASSICS	VARIOUS ARTISTS
15	BEST OF TCHAIKOVSKY	VARIOUS ARTISTS

# AUGUST 21 2004 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
4	BACH: ENGLISH SUITES NOS. 2, 4, & 5	MURRAY PERAHIA
5	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS
6	THE BEST OF LUCIANO PAVAROTTI: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	VARIOUS ARTISTS
7	RAVEL'S GREATEST HITS: THE ULTIMATE BOLETO	VARIOUS ARTISTS
8	CHANT: THE ANNIVERSARY EDITION	VARIOUS ARTISTS
9	ENCORE! JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA	VARIOUS ARTISTS
10	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS
11	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
12	GUITAR ADAGIOS	VARIOUS ARTISTS
13	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
14	FOR AFTER HOURS	VARIOUS ARTISTS
15	BABY VIVALDI	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

# AUGUST 21 2004 Billboard TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	VARIOUS ARTISTS	THAT'S SO RAVEN
3	VARIOUS ARTISTS	MEGA MOVIE MIX
4	THE CHEETAH GIRLS	SPECIAL EDITION
5	KIDZ BOP KIDS	KIDZ BOP 5
6	VARIOUS ARTISTS	STUCK IN THE SUBURBS
7	VARIOUS ARTISTS	ULTIMATE GREATEST HITS FROM VOLUMES 1-4
8	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
9	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
10	VARIOUS ARTISTS	BABY EINSTEIN LULLABY CLASSICS
11	KIDZ BOP KIDS	KIDZ BOP GOLD
12	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
13	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
14	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
15	THE WIGGLES	YUMMY YUMMY
16	VARIOUS ARTISTS	PIXEL PERFECT (EP)
17	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
18	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
19	VARIOUS ARTISTS	BARBIE HIT MIX
20	KIDS PICKS SINGERS	KIDS PICKS: HIT MIX 2
21	VEGGIETALES	BOR & LARRY'S SUNDAY MORNING SONGS
22	KIDZ BOP KIDS	KIDZ BOP 4
23	KIDZ BOP KIDS	KIDZ BOP
24	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6
25	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES

Children's recordings: original motion picture soundtracks excluded.

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# Terror Squad Marks First Stop Atop Hot 100

**Terror Squad's** "Lean Back" takes the lead on The Billboard Hot 100, ending the two-week run of "Slow Motion" by **Juvenile Featuring Soulja Slim**.

Driven by an increase of 13 million audience impressions, it earns the crown in its ninth week, the second-fastest climb to the top this year behind **Usher's** "Yeah!" which reached the summit in eight weeks.

Aided by the recent release of a remix featuring additional vocals by **Mase, Eminem and Lil Jon**,



TERROR SQUAD: SETS SPIN RECORD FOR RAP

"Lean Back" is the first title ever to exceed 10,000 spins in a week on the Rap chart published in sister

publication **Airplay Monitor** (10,056 detections).

The edited version of "Lean Back" also shows up at No. 46 on the Hot Digital Tracks chart, with 3,000 downloads sold.

Attaining the top slot on the Hot 100 marks a first not only for the group collectively but also for lead artist **Fat Joe** and SRC head **Steve Rifkind**, whose former label **Loud** housed such groundbreaking hip-hop acts as **Wu-Tang Clan, Mobb Deep** and **Big Pun**.

**FRIENDS AND RIVALS:** The battle of the rednecks is in full swing on Hot Country Singles & Tracks, with Musik Mafia buddies **Gretchen Wilson** and **Big & Rich** poised to enter the top 10 next issue.

Considering the duo has been on the chart almost twice as long as pal Wilson and hasn't increased its rank in three weeks, programmers are undoubtedly weighing just how much of this rougher fare can coexist in the format's heaviest rotations.

**Big & Rich's** "Save a Horse (Ride a Cowboy)" has managed to post gains during each of its 18 chart weeks but turns in this issue's second-smallest gain in the chart's top 15.

"Horse" bullets at No. 11 for the third week, while Wilson's "Here for the Party" gains 178 detections and rises 13-12 in its 10th chart week. Almost half (38 of 86 detections) of the spins "Horse" gained occurred in the overnight dayparts, while the bulk of Wilson's gain came in morning drive (58) and middays (51).

This analysis suggests that Wilson's song might leap over "Horse" next issue.

Wilson's lead is also ahead by a few lengths in audience penetration. With 22.6 million estimated listener impressions, "Party" ranks

at No. 9 on **Nielsen Broadcast Data Systems'** audience tally, while "Horse" lags at No. 12 with 21.4 million.

**THREE'S COMPANY:** It is three times three on Mainstream Top 40, as the trio of **JoJo, Ashlee Simpson** and **Christina Milian** own the top three slots for the third week in a row.

JoJo's "Leave (Get Out)" has led the page for five weeks. Simpson's "Pieces of Me" owns the chart's biggest gain in spins (up 978) in the same week that her album returns to No. 1 on The Billboard 200. Milian's "Dip It Low" bullets for a 16th straight week.

It is the first time solo females have owned the top 40 chart's top three for this long since May 2002. Back then, four singers—**Vanessa Carlton, Ashanti, Michelle Branch** and **Pink**—took turns to accomplish that monopoly.

Although there have been eras when pop stations strove for separation between female tracks, there appears to be little reluctance this summer. In fact, women sing six of this week's

top 10 on Mainstream Top 40, with **Nina Sky, Alicia Keys** and **Avril Lavigne** joining the three ringleaders.

**Diana Laird**, PD at top-rated San Diego station **KHTS**, doesn't see a problem with the abundance of female artists occupying power-rotation slots at the format. "We play the hits, regardless," she says.

to Breathe" peaked at No. 18.

Mainstream top 40 station **WKSS** Hartford, Conn., is playing "She Will Be Loved" the most, banging it 84 times during the

tracking week. Five others played it 70 or more times.

Additional reporting by **Patrick McGowan** in Los Angeles.

## SinglesMinded™

**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
mpatel@billboard.com  
**Wade Jessen**  
wjessen@billboard.com



**HOTTER THAN RED:** Maroon5's latest, "She Will Be Loved," jumps 27-20 on The Billboard Hot 100 while maintaining the top spot on the Hot Digital Tracks chart for a second consecutive week.

The song bullets at No. 8 on both Mainstream Top 40 and Adult Top 40, with an overall audience total approaching 60 million impressions.

Second track "This Love," right ahead at No. 19, has been the band's hottest hit, peaking at No. 5 on the Hot 100. Lead track "Harder

HitPredictor™		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ KILLERS	74.7	NO NEW SONGS SHOWED	
★ ASHLEE SIMPSON	70.7	TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 LINKIN PARK	81.9	1 KEITH URBAN	99.7
2 SWITCHFOOT	77.1	2 THE CORRS	91.3
3 STORY OF THE YEAR	74.6	3 EVANESCENCE	78.8
4 RYAN CABRERA	71.5	4 DIANA KRALL	76.4
5 BOWLING FOR SOUP	71.4	5 SHERYL CROW	75.8
6 COUNTING CROWS	71.2	6 COUNTING CROWS	74.4
7 AVRIL LAVIGNE	70.5	7 JOSH GROBAN	71.5
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ LINKIN PARK	76.0	★ GREEN DAY	92.0
★ SARAH MCLACHLAN	88.7	★ BOWLING FOR SOUP	65.7
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SARAH MCLACHLAN	88.7	1 CROSSFADE	76.6
2 AVION	78.1	2 SHINEDOWN	74.5
3 JEREMY CAMP	77.2	3 LOSTPROPHETS	73.5
4 BOWLING FOR SOUP	73.9	4 HOOBASTANK	72.2
5 SEETHER	73.8	5 NEW FOUND GLORY	70.2
6 MERCYME	71.6	6 GODSMACK	66.4
7 BRITNEY SPEARS	70.0	7 THE STROKES	66.3

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential. Although that benchmark number can fluctuate based on the strength of available music, New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

AUGUST 21 2004		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE
1	1	16	Leave (Get Out) JOJO (IDA FAMILY/BLACKGROUND/UMRG)
2	2	11	Pieces Of Me ASHLEE SIMPSON (Geffen) ☆
3	3	16	Dip It Low CHRISTINA MILIAN (ISLAND/IDJMG)
4	4	10	Turn Me On KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
5	6	9	Move Ya Body NINA SKY FEAT. JARBA INEX (PLATEAU/UNIVERSAL/UMRG)
6	5	23	The Reason HOBBASTANK (ISLAND/IDJMG) ☆
7	7	12	Confessions Part II USHER (LAFACE/ZOMBA) ☆
8	11	7	She Will Be Loved MAROONS (OCTONE/JRMG) ☆
9	10	12	If I Ain't Got You ALICIA KEYS (JRMG)
10	13	7	My Happy Ending AVRIL LAVIGNE (RCA/RMG) ☆
11	8	25	Meant To Live SWITCHFOOT (RED INK/COLUMBIA) ☆
12	16	7	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
13	15	8	How Come D12 (SHADY/INTERSCOPE)
14	18	7	Let's Get It Started BLACK EYED PEAS (A&M/INTERSCOPE) ☆
15	12	15	Heaven LOS LONELY BOYS (OR/EPIC) ☆
16	19	4	My Place NELLY FEAT. JAEHME (DERBY/FU/REEL/UMRG) ☆
17	9	19	Burn USHER (LAFACE/ZOMBA) ☆
18	17	20	Yeah! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)
19	14	15	Everytime BRITNEY SPEARS (JIVE/ZOMBA) ☆
20	21	5	I Like That HUDSON FEAT. CHINGY, NATE DOGG & IZO (CAPITOL)

AUGUST 21 2004		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE
1	1	26	The Reason HOBBASTANK (ISLAND/IDJMG) ☆
2	2	21	Heaven LOS LONELY BOYS (OR/EPIC) ☆
3	4	14	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN) ☆
4	3	30	This Love MAROONS (OCTONE/JRMG) ☆
5	6	19	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)
6	5	26	Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
7	7	7	Love Song 311 (MAVERICK/VOLCANO/ZOMBA) ☆
8	9	9	She Will Be Loved MAROONS (OCTONE/JRMG) ☆
9	10	10	One Thing FINGER ELEVEN (WIND-UP) ☆
10	8	8	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
11	11	21	I Don't Want To Be GAVIN DEGRAW (JRMG) ☆
12	14	11	Ordinary TRAIN (COLUMBIA)
13	13	15	Light In Your Eyes SHERYL CROW (A&M/INTERSCOPE) ☆
14	12	30	My Immortal EVANESCENCE (WIND-UP) ☆
15	15	30	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	16	18	Our Lives THE CALLING (RCA/RMG) ☆
17	17	10	Feelin' Way Too Damn Good NICKELBACK (ROADRUNNER/IDJMG) ☆
18	30	2	Pieces Of Me ASHLEE SIMPSON (GEFFEN) ☆
19	18	20	Everything ALANIS MORISSETTE (MAVERICK/REPRISE)
20	19	22	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)

AUGUST 21 2004		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE
1	1	30	This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE) ☆
2	3	50	White Flag DIDD (ARISTA/RMG) ☆
3	2	34	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
4	4	45	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
5	6	28	Love's Divine SEAL (WARNER BROS.)
6	5	42	Ain't No Mountain High Enough MICHAEL MCDONALD (IMD/DOWN/UMRG)
7	7	18	This Love MAROONS (OCTONE/JRMG) ☆
8	9	75	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
9	11	43	You Raise Me Up JOSH GROBAN (143/REPRISE)
10	10	38	Calling All Angels TRAIN (COLUMBIA)
11	12	68	Forever And For Always SHANIA TWAIN (MERCURY/IDJMG)
12	8	23	Just For You LIONEL RICHIE (ISLAND/IDJMG) ☆
13	13	66	Unwell MATCHBOX TWENTY (ATLANTIC)
14	14	19	8th World Wonder KIMBERLY LOCKE (CURB)
15	15	33	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
16	19	9	Heaven LOS LONELY BOYS (OR/EPIC) ☆
17	17	15	Here With Me MERCYME (INO/CURB)
18	16	20	Summer Breeze SEALS AND CROFTS (WARNER BROS.)
19	21	12	You'll Think Of Me KEITH URBAN (CAPITOL) ☆
20	18	10	You And I CELINE DION (EPIC) ☆

AUGUST 21 2004		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE
1	1	18	Just Like You THREE DAYS GRACE (JIVE/ZOMBA) ☆
2	2	9	Breaking The Habit LINKIN PARK (WARNER BROS.) ☆
3	3	14	Take Me Out FRANZ FERDINAND (IMD/EPIC)
4	4	12	Vindicated DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)
5	8	13	Something Told Me THE KILLERS (ISLAND/IDJMG)
6	5	18	Slither VELVET REVOLVER (RCA/RMG) ☆
7	9	16	Duality SLIPKNOT (ROADRUNNER/IDJMG)
8	6	19	Talk Shows On Mute INCUBUS (IMMORTAL/EPIC) ☆
9	7	11	Float On MODEST MOUSE (EPIC)
10	—	1	American Idiot GREEN DAY (REPRISE) ☆
11	13	13	So Cold BREAKING BENJAMIN (HOLLYWOOD)
12	10	17	Broken SEETHER FEAT. AMY LEE (WIND-UP) ☆
13	11	16	Anthem Of Our Dying Day STORY OF THE YEAR (MAVERICK/REPRISE) ☆
14	12	18	45 SHINEDOWN (ATLANTIC) ☆
15	14	9	Wake Up (Make A Move) LOSTPROPHETS (COLUMBIA) ☆
16	15	6	Rollover D.J. JET (ELEKTRIK/ATLANTIC)
17	18	4	Getting Away With Murder PAPA ROACH (EL TONAL/GEFFEN) ☆
18	21	1	Triple Trouble BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
19	—	1	Vitamin R (Leading Us Along) CHEVELLE (EPIC)
20	19	8	Walk Idiot Walk THE HIVES (INTERSCOPE)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 mainstream top 40, 89 adult top 40, 92 adult contemporary and 84 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

# Blogs

Continued from page 3

motional value of blogs.

"Film companies and music companies are seeing that 18- to 35-year-olds who are smart and have money and buy everything online are almost entirely our audience," says Chiore Sicha, editorial director of Gawker Media, a leading producer of blog content. "Blogs have this shocking demographic that most magazines would kill for."

A recent beneficiary of a blog-built buzz is Island Records act the Killers.

The Las Vegas-based quartet's debut album, "Hot Fuss," bowed at No. 59 on The Billboard 200 in the July 3 issue, with sales driven to a large degree by blog exposure.

When the album hit the street June 15, the first single, "Somebody Told Me," was only at No. 27 on the Modern Rock Tracks chart. That level of airplay awareness for a new act normally would not portend a debut in the top half of the album chart.

But the band and its video were hot among an influential community of tastemakers who were using their blogs to rave about the Killers and, in some cases, link to the band's own site.

Island and Cornerstone Promotion, a lifestyle marketing firm that the label was using to spread word-of-mouth for the Killers, were deliberate in their targeting of such sites with advance information about the act.

"Positive response from the blogs created a great early buzz on the band," says Larry Matterna, senior VP of new media for Island Def Jam.

Island is not alone in its approach with the Killers. Acclaimed acts like Interscope's Scissor Sisters, Rough Trade's Fiery Furnaces and Epic's Franz Ferdinand have all been successfully hyped on blogs.

The sites are becoming a favored meeting ground for the type of early-

## Blogging For A Living

The majority of blogs may be hobbies for the people who produce them, but some entrepreneurs are looking to make blogging a business.

Labels are responding to the growing sophistication of these blogs by upping their ad spending.

Gawker Media publisher Nick Denton is at the fore of the professional blog movement with a handful of commercially oriented blogs. These sites target a wider audience by trafficking in media and celebrity gossip.

Blogs under Denton's Gawker umbrella include Gawker, Defamer, Gizmodo, Wonkette and Fleshbot. These sites employ a small group of staffers and generate revenue from advertising.

Gawker.com—a New York-centric site—has been one of the leading beneficiaries of label ad spending on blogs. So

far this year, Gawker—which does not host music files—has sold ad space for Interscope's Loretta Lynn, Warner Bros.' Secret Machines and Matador's Interpol.

Radiant Interactive, a Web application development company based in San Francisco, is also getting in on the act. Earlier this year it launched betterpropaganda.com, a site that acts like a legal MP3 blog for independent labels.

Content on betterPropaganda is free, and other MP3 blogs use it to seed their sites.

Content from the site is also featured on salon.com's blog-style feature "Wednesday download."

In addition to deriving revenue generated from advertising, betterPropaganda collects fees from the independent labels represented on the site.

BRIAN GARRITY

adopter fan that record companies covet when spreading word-of-mouth for baby bands and critic-driven acts.

Popular music blogs tend to be the personal Web sites of avid record collectors, DJs and journalists who are ahead of the curve on new music. These sites have no commercial aim; the content featured on them is driven by the blogger's music taste.

"A lot of these blogs have these interesting little niches, which really help us when planning marketing campaigns," says Robin Bechtel, VP of new media at Warner Bros./Reprise.

Warner has been active in using blogs to build audiences for acts ranging from the Used to new singer/songwriter Bonnie McKee.

The majority of blogs have low traffic but can accurately target a specific audience. A typical blogger may only have a following of 30 or so friends, but those 30 readers are likely to have similar musical tastes.

Some of the most influential blogs are sidelines written by media professionals associated with the music industry. Among the blogs developing strong tastemaker credibility: stereogum.com from vh1.com's Scott Lap-

atine and ultragrrrr.com from Spin magazine's Sarah Lewitinn.

Matthew Perpetua, founder and editor of fluxblog.com, says blogs are helping the labels find their audiences.

"You have a whole subset of people who are willing to take marketing into their own hands because they want to spread the word on stuff they are interested in," Perpetua says.

Glenn Peoples, editor of music news blog cooler.com, notes that most blogs—including his own—are hobbies first and foremost.

Thanks to cheap, easy-to-use online publishing solutions like TypePad and Movable Type from Six Apart of San Mateo, Calif., new blogs pop up daily.

The typical blog is not an island unto itself, but rather part of a wider community of blogs strung together by links to sites with similar interests.

### SPREADING THE MUSIC

Along with this ability to create community interest in artists comes the ability to distribute MP3s.

Bloggers are taking it upon themselves to evangelize music they love by hosting or posting links to unlicensed MP3s on their sites—often without the

prior consent of the label or artist in question. That's a potential problem for copyright owners.

Sites specializing in hosting music represent a special subset in the blog world—the MP3 blog. These sites are known for offering free music.

Unreleased material from upcoming albums by Epic's Fiona Apple, Matador's Interpol and Elektra's Björk have been posted on MP3 blogs in recent weeks without permission from the labels.

The most trafficked MP3 blogs—Fluxblog, Scenestars, TofuHut—can draw thousands of visitors each day.

And now there are even blogs—such as mp3blogs.org—that centralize links from other MP3 blogs. These sites make it easy for music fans to vacuum up tracks featured on blogs.

Defenders of MP3 blogs note that the sites typically post only a handful of tracks from a given artist, and they only make the music available for download for a short time—usually a week.

Additionally, the music featured on MP3 blogs is slanted toward alternative rock and electronica acts operating outside of mainstream radio.

MP3 bloggers also tend to provide

links to amazon.com and encourage readers to buy the music they like.

Labels usually overtly support blogs that only traffic in licensed music or blogs that don't host MP3s. However, that's not always the case. Music (For Robots), a popular blog that distributes MP3s, recently posted a track from Warner Bros. act Secret Machines. The blog claims it received the track from the label.

"It's up to individual copyright owners to decide how their works should be distributed," says a spokesperson for the Recording Industry Assn. of America. "Those who choose an MP3 blog to boost attention—that is their choice, because they're the ones making the decision, rather than some third-party profiteer deciding for them. In terms of piracy, it's an issue we're monitoring, and we could decide at any time to make this an enforcement priority."

Jon Cohen, president and co-founder of Cornerstone Promotion and publisher of The Fader magazine, says of the blogging phenomenon, "Unless you have a great indie record store in your town, it's really hard to come across a lot of this stuff."

Cornerstone hosts its own blog-style site, thetripwire.com, to promote buzzworthy music and film among journalists, radio executives and retailers. However, it does not host music files.

"I think a good blog is probably somewhere on the scale of what we used to call a fanzine," Matador co-founder Gerard Cosloy says. "We encourage dialogue and debate."

Rachel Hurley, a 30-year-old blogger based in Memphis and founder of MP3 blog scenestars.net, says she started the blog with a group of friends so they could keep up with what others were listening to.

"We're not 13 anymore. We don't have time to sit around the house playing records for our friends," she says. "Most of what we write about doesn't have a lot of exposure."

# Cell Phones

Continued from page 3

at independent label V2 Music in London. "Call-back tones have been successful in South Korea; real tones are popular in Japan and are about to take off in the United States. But the offering of full downloads and videos has been driven by European companies."

V2 is among several British indie labels and Assn. of Independent Music members that have licensed digitally cleared content to O2 Music for full-length downloads. Sony BMG, Warner Music International and Universal Music International have also licensed tracks for downloads.

### SIEMENS PARTNERS WITH O2

Handset maker Siemens has formed a partnership to integrate its new SX1 device with O2's Digital Music Player to create the "first handset with the ability to download protected full-length music tracks over the air and directly onto the device without the

need for a separate music player."

The new technology eliminates the need to go online via a computer first to access music for downloads.

The SX1 was introduced in Germany in June. This month's U.K. launch is the first step toward a European rollout.

Since Aug. 1, U.K. owners of the new SX1 phones subscribing to O2 Music's Active Music Download service can buy songs from a repertoire of 100,000 titles. They can search, sample free 30-second clips, store and play paid-for full tracks downloaded over O2's network straight to the handset.

To access music, consumers use mmO2's Active Music Download platform, which has been available to O2 Music subscribers in Europe since November 2003. Prior to the launch of the SX1, consumers could only download tracks to O2's specially designed Digital Media Player.

The songs are protected and securely transmitted over the O2 network with digital-rights management technology from Basel-based Secure Digital Container in Switzerland.

Each track costs £1 (\$1.82) for back-catalog songs and £1.50 (\$2.74) for cur-

rent hits in the United Kingdom and ranges from 0.99 euros (\$1.21) to 1.99 euros (\$2.43) in Germany. The handset, which can store up to 120 tracks of music, costs £79.99 (\$146.10) in the United Kingdom and 149.95 euros (\$183.50) in Germany.

SX1 users are charged for their downloads on their monthly mobile-phone bills.

### MORE MUSIC IN THE AIR

Another over-the-air mobile-music download service using the SDC DRM software has also been available to subscribers of Vodafone D2, Vodafone's network in Germany, since July.

German-originated international network T-Mobile plans to start selling full tracks to subscribers through its Ear Phones service (billboard.biz, June 28) by Christmas. Users will be able to select from a 250,000-song catalog. Until then, customers can download up to 500 Mobile Mix tracks, specially edited 90- to 120-second versions of songs.

Open Mobile Alliance DRM technology will protect Ear Phones' songs.

Michael Bornhauser, CEO of SDC,

notes that O2's German subscribers cannot use their SX1 to download music through Vodafone D2, which is also in Germany.

"The application on each player needs to be carrier-specific to enable smooth billing and authentication of copyright songs," Bornhauser explains.

In the future, he hopes that all operators using SDC's DRM will be able to offer a "music roaming" service that allows handset owners to download music via different mobile operators.

By year's end, Bornhauser expects that in Europe there will be up to 12 different mobile phones—from Siemens, Sony-Ericsson and Samsung—to include pre-installed digital players and SDC's DRM software.

The high-speed 3G networks will also make wireless downloading easier. In Western Europe, Vodafone, 3, TIM and T-Mobile will be operating 3G services by the end of this year. As the United Kingdom's first 3G network, 3 began selling downloadable music videos July 30 from BMG U.K. & Ireland for £1.50 each to compatible handsets.

Business models in the mobile environment change rapidly. To keep pace,

wireless operators and the music industry have been collaborating on how to best reach potential customers.

How customers will respond has yet to be determined. "This isn't about replacing existing format; it is about evolution," says London-based Jon Davis, BMG U.K. & Ireland director of new media.

"The technical possibility of full-length downloads, which will be one product in a suite of mobile products, hasn't been surprising," Davis continues. "But it's still at the very early stages, and we're waiting for consumers and the mass market to catch up with the technology."

V2's Appleton adds, "Operators have access to millions of subscribers, which means there is an established customer base. So it will be the customers who will determine what the eventual business model will be. But as long as rights holders get paid, there are interesting times ahead."

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# NMPA

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"It is with great respect and appreciation that we support Ed's decision to retire," says Irwin Z. Robinson, chairman of the NMPA board of directors and chairman/CEO of Famous Music Publishing. "Ed has been in the thick of the fight to protect the interests of music publishers and the songwriters they represent. All of us in the music industry owe him a huge debt for his tremendous work on our behalf."

Even before joining NMPA in 1983 as executive VP, Murphy was acutely aware of the importance of copyright protection, creativity and international business relationships.

He served as president of G. Schirmer, a music publishing house that struck a deal in the 1970s with the Soviet Union governmental body that owned all of that nation's music. At Schirmer, Murphy says, he represented the Soviet catalog throughout the Western hemisphere, forging relationships with European collection societies.

When Murphy became president of NMPA subsidiary the Harry Fox Agency in 1984, he began introducing American music publishers to European publishers and music rights societies. He believed that American publishers, few of whom dealt with foreign royalty revenue, should understand how these societies collect money in their territories.

In 1985, Murphy added the title of president of NMPA. He continued his international focus, introducing members to publishers throughout Asia. The initiative laid an important business foundation for protecting publishing rights internationally when the Internet and other technology brought the world to the desktop.

Lacking information on worldwide publishing revenue, NMPA began working with foreign collection societies to gather data for its 1990 International Survey of Music Publishing Revenue. Periodic reports continue today.

Although not a completely accurate reflection of revenue because of differing reporting calculations, the survey presents a rough picture of music publishing in more than 45 territories, Murphy says.

Since Murphy joined NMPA, revenue has been increasing every year until the last three years, when declines have reflected the drop in U.S. unit sales.

Representing more than 800 U.S. members, NMPA is music publishers' advocate in Congress, the courts and international meeting rooms. Its HFA subsidiary acts as licensing agent for more than 27,000 publishers' mechanical and other rights in songs.

Although operations of NMPA and HFA were split in 2000 to make a "total cultural and technical change" in the new digital licensing era, NMPA still generates the bulk of its revenue from HFA licensing fees, Robinson reports.

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Murphy's NMPA responsibilities through the years have included working with publisher members, lobbyists, members of Congress and foreign rights societies.

Under the auspices of NMPA, Murphy founded the International Copyright Conference, where rights societies from several countries get together informally to share information and experiences.

Murphy plans to continue his activities as an advisor or board member for several other organizations and non-profits. He received the Abe Oleman Award from the Songwriters Hall of Fame in 2002 for his work supporting copyright law.

Murphy says his most enjoyable times in the business were spent with the creative community.

## Sony BMG

Continued from page 7

have to deal with it," says Kevin Womack, manager of hot new Or/Epic act Los Lonely Boys. "We'd prefer it if there aren't any changes, because it's worked for us. But we don't have any say in it."

Troy Carter, co-founder of Erving Wonder Management—which reps for Angie Stone, among others—tells *Billboard*, "I don't think that a merger of this magnitude can be good for any artist... It seems like the conglomerates don't understand anything but the first week and the bottom line."

For Gary Falcon of Nashville-based Falcon-Goodman Management, the merger comes at a troubling time. His artist, Christy Sutherland, lost a deal on Giant Records when it was merged into Warner Bros. several years ago. She is now on Epic, and her first single went for adds Aug. 9. Falcon says, "I always have concerns when there's a merger, because you never know how the new regime that came in will feel about music they didn't sign."

Managers of established acts are more sanguine.

Marty Erlichman says he is not concerned about how the changes will affect his superstar client Barbra Streisand, whose career with Columbia stretches back 41 years.

## Conniff

Continued from page 7

fellow VNU Business Media publication *The Hollywood Reporter*, where she has served as music editor for the past four years. Earlier this year, she added the title of senior editor of *Amusement Business* in charge of all music and touring coverage.

In addition to overseeing the print publication, Conniff and Schlager will have editorial responsibility for online properties [billboard.biz](http://billboard.biz), [billboard.com](http://billboard.com) and *Entertainment Law Weekly*; the *Billboard* conferences; and *Billboard's* ambitious slate of digital entertainment, touring, Hispanic and global



ROBINSON: RESPECT AND APPRECIATION

"Lobbying meant bringing many songwriters with you to [Capitol] Hill" to talk with members of Congress, he says. For them, "a songwriter's perspective is absolutely vital."

"At the stature that Barbra's at, [the possibility of change] doesn't concern me. She's not going to get lost," he says. "I'm more concerned about the industry finding its own way than about a merger of two companies."

Bruce Allen, who handles RCA artist Martina McBride, is also confident.

"I truly believe that RCA is such a great team... I don't think their acts will be messed with, especially someone in Martina's position," he says. "I think Alan [Jackson], Martina, Kenny [Chesney], Brooks & Dunn—people like that [will be] relatively unaffected. I'm not looking for any big shakeup that's going to affect me whatsoever."

Joe Simpson, who manages his daughter, Columbia artist Jessica Simpson, believes the merger "will be good for both companies. Change is always hard, but it makes us better. Our business is about change. So I believe we will come out stronger."

He says he does not expect the merger to have a detrimental affect on Jessica's forthcoming Christmas album. Still, many managers express specific concerns about the expected layoffs at Sony BMG.

"Will a promotions guy who was working 10 records a week be working 20 a week next year?" wonders one high-profile manager, who wishes to remain anonymous. "Two thousand people—these can't all be 'invisible' jobs. Sooner or later, they start cutting into muscle."

music initiatives.

For her new post, Conniff will relocate from Los Angeles to New York. Like Schlager, she will report to John Kilcullen, president/publisher of *Billboard* Information Group.

"Tamara will be very active in the market to keep our readers in tune with the talent, trends, insights and deals impacting their businesses today and in the future," Kilcullen says. "Her fluency in five languages, her in-depth knowledge of touring, digital entertainment and the global music business will be invaluable as we expand the scope of *Billboard's* services to our worldwide readership."

Conniff says of the move, "I am honored to be joining the *Billboard* team. I have the greatest respect for the magazine and the expertise of its writers and

Murphy predicts a good future for music publishers. While record companies "grew out of a technology," music publishers adapted to technology, "as they have since the piano roll," he says.

The biggest challenges for the industry are the educational and legal processes. "People must be educated on the benefits and pitfalls of the Internet—to convince them that all intellectual property, not just music, needs to be protected."

NMPA's executive committee is engaging a firm to search for candidates to fill Murphy's position. Responsibilities will include negotiating with digital services, the Recording Industry Assn. of America and others.

Robinson says the association

While generally upbeat about the efficiencies the merger could provide, Jonathan Shalit of U.K. company Shalit Global Management—whose roster includes Epic hip-hop/R&B collective Big Brovaz—says the uncertainty about restructuring is the hardest part.

"Everyone seems in the dark, and nothing has been said to us. My only concern is on a personal level for the welfare of the employees who will lose their jobs," Shalit says.

Falcon notes that the staff at Sony Music Nashville has already been trimmed during the last three years. "They're down to the bare-minimum effective crew," he says.

In the end, managers say they have to trust the record companies to make the right decisions.

"We have a wait-and-see attitude about it," says Bob Tittle of Nashville-based TBA Entertainment, whose clients include Arista act Brooks & Dunn and RCA's Clay Walker.

"We just make the best of whatever situation comes down the pike. I tend, as a manager, not to try to speculate about what may come. I trust the people at our label to structure it properly and run it effectively, and we'll work within whatever structure exists."

Allen adds, "I think if a manager manages the act and doesn't let the record company manage the act, we're OK. If you're a good manager, you roll with the punches."

editors, who have been my colleagues for years. I believe I will bring relevant perspectives, depth and access to *Billboard* at a time of enormous change. I can't wait to get started."

Prior to joining VNU, Conniff was a member of the launch team of Entertainment Drive, one of the first entertainment Web sites delivering daily information. At Entertainment Drive she oversaw all editorial and Web production.

Conniff has covered all aspects of the music industry. She has written for the *Los Angeles Times* and the *Boston Globe* and has been interviewed as a music expert on CNN, CNBC, Fox News, MTV, VH1 and BBC Television.

A classically trained pianist, Conniff is the daughter of Ray Conniff, the late composer, arranger, trombonist and bandleader.

hopes to find someone with a legal background who has excellent negotiating skills and a personality that blends well with those in Washington.

Music publishing experience is not absolutely necessary, but the person must be a "strong anti-piracy advocate," Robinson says.

"It would be great if we could have someone ready in November," he adds.

Murphy has yet to decide what he will do in his post-NMPA years.

He sees his life in three acts and says he is looking forward to working with songwriters, publishers and others during Act Three.

## James

Continued from page 10

Stone. He scored his first No. 1 R&B hit and top 20 pop hit for Gordy Records with "You and I" in 1978. The lubricious top five R&B hits "Mary Jane" and "Bustin' Out" quickly followed.

James hit the apex of his career in 1981, when his album "Street Songs" went to No. 1 on the *Billboard* R&B chart and No. 3 on the pop chart. That collection spawned the No. 1 R&B single "Give It to Me Baby."

But its successor "Super Freak" enjoyed a longer life: A distinctive sample from the song powered M.C. Hammer's breakthrough 1990 smash "U Can't Touch This." The track's influence transcended its chart peak, at No. 3.

James found success at Motown through the '80s, producing chart hits for the Temptations, Teena Marie, Eddie Murphy and the Mary Jane Girls, and scoring his own R&B chart-toppers like "Cold Blooded" (1983) and "Loosey's Rap" (1988).

James' life and career went into a nose dive in the early '90s. In 1991 and 1992, he was arrested for assaults on two women; one victim claimed that James and his girlfriend had imprisoned her in his home and burned her with a crack pipe.

During his trial, James admitted he was addicted to cocaine. In 1993, he was sentenced to five years and four months in jail. He was released in 1996.

James toured behind his 1997 album "Player's Way" until he suffered a stroke during a performance in 1998 in Denver.

James recently re-entered the limelight on a national tour with Teena Marie. He told *Billboard* in July, "Touring with Teena was fantastic. It felt like yesterday... The audience was singing along [so much], I don't have to sing anymore."

James also said that he planned to release a 30-song double-CD on his Ma Records label and that he was negotiating a deal for a book about his life. The status of those projects is unknown following his death.

But James additionally revealed in July that he was planning to retire from the music business "to do something more spiritual."

James is survived by three children and two grandchildren. Funeral services were held Aug. 12 at Forest Lawn Memorial Park in Hollywood.

Music Row is hardly new. Garth Brooks and Alan Jackson got passed on many times before finding multi-platinum success.

But the number of artists coming to town with dreams of stardom appears to grow every year, while the number of those artists who actually get signed is shrinking.

While some artists share Cotter's view that the Nashville A&R system is overlooking talented acts, others say they needed the time in Nashville to meet the right collaborators and hone their skills.

"It's not just getting discovered," says Capitol artist Bentley, "it's being discovered by the right people at the right time."

For their part, A&R executives dispute the notion that the country talent scouting system isn't working. They maintain that finding the right artists at the right stage of development is all a matter of timing.

"Even if you have all the talent and the look and the right team, if you get a record deal the minute you move to town it may be a disservice to you because you haven't gained the experience and the exposure," Universal Music Group Nashville VP of A&R Allison Jones says. "Everybody has their place and their time."

Furthermore, executives say the financial investment their labels put into acts makes it vital that they pick only the best prospects for commercial and artistic success.

"The cost of launching new artists on the marketing side has so rocketed that every time I look at an act I'm committing a million dollars," says Doug Howard, senior VP of A&R at Lyric Street Records. "So now it has to be [about] more than a gut belief."

## LONG HARD ROAD

Cotter moved to Nashville a decade ago and says every label in town shot him down five times before "Nashville Star" came along. In the '90s, he had development deals with RCA and Mercury and a production deal with EMI. All ultimately went nowhere.

In a May interview, he told *Billboard* that Nashville A&R executives "need to do their jobs. There are a lot of people in town so scared that they're going to lose their job that they're afraid to sign anything."

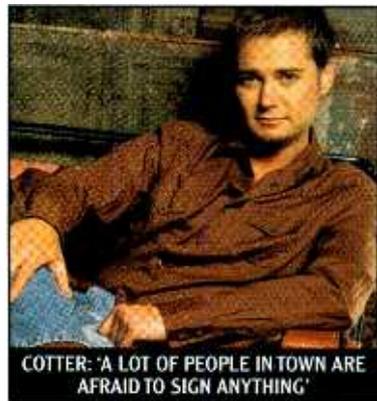
In a new interview, Cotter says, "The problem is, it's such a big business that [labels] don't have to look for talent, talent is at their door. Why do you need a talent scout? You need an image scout. All you have to do is look at the talent getting signed, and you see talent has nothing to do with it."

But, echoing Howard's comments, Cotter does understand why labels have

to be choosy. "Now it takes 2 to 3 million dollars just to get something off the ground."

While labels that passed on instant superstar Wilson may regret it now, Cotter says, "people still credit Buddy's success to television and they're going to credit mine to the same thing. Nobody in this business is ever going to admit they're wrong. I still think there are a lot of people in this town that are overlooked."

Jewell agrees with Cotter. Both spent many years in Nashville making a living as demo singers, as did Sony



COTTER: 'A LOT OF PEOPLE IN TOWN ARE AFRAID TO SIGN ANYTHING'

labelmate Wilson.

"A lot of us got told, 'You don't look like a star,'" Jewell says. "Especially from the early '90s through the end of that decade, you had to fit a certain mold. You had to be 20-something and weigh 150 pounds soaking wet, and it didn't matter how good the music was... Honestly, if I hadn't won 'Nashville Star' I wouldn't have a record deal."

"My contention all along was there was an enormous demographic of country music that was being overlooked," continues Jewell, whose debut Sony album has been certified gold. "I don't hold any hard feelings. I just didn't agree with them when they said, 'We can't sign you because you're over 30.'"

Noting that Nashville tends to operate with a "cookie cutter" mentality, where an artist who succeeds will spawn a half dozen similar signings, Jewell says he hopes that might prove true in his case. "If that's really the way they think, maybe a year from now there will be a bunch of 40-year-olds walking around with record deals."

Clay Hunnicutt, operations manager for Clear Channel Radio's Nashville cluster, including country WSIX, agrees with Jewell about the copycat factor. "At radio we feel like it runs in trends," he says. "When you see someone like Gretchen Wilson explode like she has, we're going to see 45 more Gretchen Wilsons. Ultimately, one or two labels see something work and then the other three or four try to find the same magic."

Hunnicutt also believes it has gotten even tougher for aspiring artists to land deals in the past few years. "The competition has gotten even stiffer," he says. "Do I think there are people being missed? Yes, that's

unavoidable. But there is incredible talent [being signed]."

Not every artist who has had an experience similar to Cotter's and Jewell's thinks it is indicative of a larger A&R problem.

Proctor was twice passed on by RCA Label Group before the company finally signed her to its BNA imprint in 2002.

"There were a lot of ups and downs and roller coaster rides for me emotionally," she says of that period. "You come to town to be an artist," but after so much rejection "there came a time after about six years of being here that I thought maybe I'd just concentrate on my songwriting."

In doing so, however, Proctor says she inadvertently stumbled on her sound, which ultimately led to her deal.

Bentley moved to Nashville 10 years ago. He interned at the Country Music Assn., worked in the tape library at now-defunct cable network TNN and performed as much as he could at local clubs, all while trying to land a record deal.

Yet he doesn't believe Nashville has an A&R problem. Like Proctor, he says he needed the time to find himself musically. When he moved to town, he says, "I had a lot of work to do. I came here quiet and meek and as a student of music."

"The more work you can get done outside of getting a record deal, the more you bring to the table once you get discovered," he says. "It's all about working with the right people. If Gretchen [Wilson] had been discovered three years ago, you wouldn't have had [her breakthrough single] 'Redneck Woman.'"

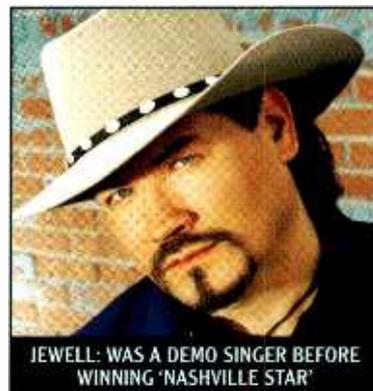
Still, Bentley admits the process can be frustrating. "I was languishing and I'd see other people getting record deals, but that forced me to keep play-

ing [clubs on Nashville's] Lower Broadway and keep developing my sound. So by the time somebody from Capitol [heard me], I already had my sound focused and had a confidence."

"The reason you get a deal is because you have something unique to begin with," he continues. "People who get there too quickly trust the record label too much to tell them what to sing and how to dress."

## DEFENDING THEIR CHOICES

For their part, Nashville A&R executives say their jobs haven't gotten any



JEWELL: WAS A DEMO SINGER BEFORE WINNING 'NASHVILLE STAR'

easier and they defend the tough choices they have to make.

Take the now double-platinum-selling Wilson, for example. "Everybody knew Gretchen was an amazing talent," Universal's Jones says, yet she needed time "to develop as an artist. In her years here she met the right people, developed her songwriting, [and the result was] an incredible first single."

As executive VP of A&R at Sony Music Nashville, Mark Wright is the person who ultimately signed Wilson and Cotter. Wright admits he once passed on Cotter when he held a similar position at MCA Nashville.

## Allies

Continued from page 8

strengthening its regional Mexican roster and presence, they were the result of unique opportunities.

"This is the kind of opportunity that comes around every once in a while, where you have a very strong executive who has an aggressive strategy as far as developing new talent," says Kevin Lawrie, president of Sony Music Norte, referring to Trujillo. "We're very pleased to be associated with Miguel Trujillo and Servando Cano and family in our search for quality talent in the [regional Mexican] genre."

Earlier this summer, Sony signed a distribution deal with SGZ, the label formed by former Warner Music Latina president George Zamora and producer Sergio George. The Mexa deal, however,



TRUJILLO: LAUNCHED MEXA MUSIC LABEL

is more involved due to the licensing option and the fact that Sony will use Trujillo as a consultant.

And the Serca deal came through Trujillo, who is marketing and promoting that label's product in the United States.

Four acts are currently signed to Serca Music, including Los Herederos de Nuevo Leon, a group created by the sons of members of Los Invasores de

He agrees with Jones that the timing may not have been right for either artist before now. "Gretchen's had some opportunities but the stars weren't aligned," he says. "It's still a matter of timing. It's [about] when you're presented to the marketplace and what the marketplace is like."

For example, he says, four years ago when female country acts were having hits with what Wright calls "pop fluff," Wilson's more hardcore sound may very well have fallen flat.

"There's [also] an issue of readiness," Wright continues. "A lot of people have been signed before they were ready. We have to be realistic that they only get one chance to make a first impression."

But Wright admits the A&R process may have been on "autopilot" for too many years while country was hot in the early and mid-'90s. "It's real easy to repeat yourself when you believe it's working," he says. "It takes a few years for people to wake up and realize it's not working and we have to do things differently. That's happening now."

Howard puts the country talent pool—and the daunting odds—into perspective.

"We've been open seven years, and I know we've averaged 1,000 [artist] pitches a year," he says. That means Lyric Street has reviewed 7,000 demos, but the label has an average roster size of fewer than 10 acts at any one time. Howard plans to sign just one new act this year. The same is true at most other Nashville labels.

"That's the issue," Howard says. "There's going to be a lot of good, talented people who aren't going to have an opportunity."

"I have a responsibility to everyone on staff here," Howard adds. "You can't sign everything. What you can do is focus on the acts you do sign."

Nuevo León. Among the other acts is Pancho, El Rey de la Cumbia Nortena. Pancho is the former lead singer of still-active act Los Tigrillos.

Serca Music acts are also signed to management with Serca. But the label will function independently from the management branch of the company. Representaciones Artísticas Serca, for example, will continue to handle acts like Intocable and Duelo, which are signed to other labels.

According to Servando Cano Jr., Serca will price its product competitively to "get closer to the buyer."

On its end, Mexa's roster will include established and new acts. A release schedule will be set within the next month and first releases will be out before the end of the year, according to Trujillo.

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# 'Whatever Is On The Show Reflects The Eclectic Nature Of My Taste'

BY CHRIS MORRIS

From studios in the basement of the Santa Monica College cafeteria, Nic Harcourt of KCRW Los Angeles programs one of the most influential radio stations in the nation.

During Harcourt's six-year tenure as music director and air personality, the NPR outlet has broken a host of left-of-center acts. What's more, its impact has reached beyond the Los Angeles market.

Harcourt's refined ear for freewheeling new talent has led to "Sounds Eclectic," a nationally syndicated version of his daily show, "Morning Becomes Eclectic"; an ongoing series of Sounds Eclectic CDs from the Palm Pictures label, featuring live performances culled from Harcourt's shows; sponsored concerts that stretch into markets as far away as New York; and a strong Internet presence at kcrw.com.

Ken Levitan, manager/co-president of Vector Records in Nashville, has seen the label's artists Damien Rice and Simple Kid catch fire as a result of Harcourt's on-air patronage.

"He was unbelievably supportive and gave [them] instant credibility," Levitan says. "He's a real artist-oriented person. He understands the nature of a true artist, and people listen. People know about his passion."

**Q:** The "Morning Becomes Eclectic" rubric existed before you arrived at KCRW. What does "eclectic" mean to you?

**A:** Basically, it's the music that I like. At the end of the day, if you're going to do a free-form radio show, you've got to like what you're playing.

Whatever makes it onto the show reflects the eclectic nature of my taste. The thrust of the show is music that is being made today, and trying to be ahead of the curve.

**Q:** Do you let your staff determine their own notions of "eclectic"?

**A:** All the people who are here on the air put together their own shows, and it reflects their knowledge and the music that they love. No one is told what to play. Everything that's in the library is up for grabs.

**Q:** Who do you think your audience is, musically and demographically?

**A:** We skew pretty young for NPR [and] for public radio in general. Our largest group is really 33-44. Our next largest group is 20-32.

They're people who want to hear a different perspective. [Our] audience is attracted to something that is a little bit different that they're not going to hear anywhere else, or maybe they're going to hear it here first.

**Q:** What goes into making the decision to program something? What are you looking for musically?

**A:** It's subjective. In the same way I think it is with most people—it either gets their attention or it doesn't. I have to respond to it.

Most of the time, what I listen for is something that just stands out to me—somebody's voice, [or if] it's instrumental, just a sound that I haven't heard before, or lyrics that speak to me or something that's making me want to tap my feet.

**Q:** Are there any commercial successes that have made you especially proud?

**A:** I will give you a bunch of names that we were really early on, and in most cases we were first on. We were most definitely the first station in the world to play Dido—her management will tell you that. They gave us four tracks before the album was released, and we played that. We were among the first, if not the first, to play Coldplay, Norah Jones, Sigur Rós, Damien Rice, David Gray.



Photo: Marc Goldstein

## The Last Word



### A Q&A With Nic Harcourt

#### Nic Harcourt: Career Highlights

1990: Joins WDST-FM in Woodstock, N.Y., as news director; later becomes music director and host of drive-time show "Nic in the Morning."  
 April 1998: Moves to KCRW Los Angeles as music director; also hosts weekday 9 a.m.-noon show "Morning Becomes Eclectic."  
 April 2001: Palm Pictures releases the first "Sounds Eclectic" album, featuring live performances from Harcourt's radio show by Beck, Badly Drawn Boy, David Gray, Travis and others.  
 October 2001: KCRW's Unsigned Indies free concert (later renamed Next Up!) debuts at the Getty Center in Los Angeles; more than 5,000 show up to hear Steve Reynolds, Abba Roland, George Sarah and Ramsay Midwood.  
 November 2001: KCRW presents its first Los Angeles holiday concert, A Sounds Eclectic Evening, at the Wiltern Theatre; the show spotlights such talents as Norah Jones, Zero 7, Damien Rice and Beth Orton.  
 October 2004: Palm Pictures will issue the third "Sounds Eclectic" album.

**Q:** Is there anyone that you're disappointed hasn't made the big time, or even the medium time?

**A:** Two come to mind. We played Pete Yorn really early. He did pretty well but didn't quite get over that hump, and I was con-

vinced that he was going to be a big star—and who knows, he might be with the next [album]. The other was this band from Scotland, Travis, who I was convinced was going to explode—and they did everywhere else in the world except for America.

**Q:** Your programming is not without its detractors. Some say you play too much electronic music, that you play too many singer/songwriters, that the rock you play doesn't have an edge. What do you say in response?

**A:** We get criticized across the board. That's fine. I don't fret about that stuff at all. We hear it, we listen to it, but as long as it's scattered across the spectrum, we don't worry about it. The success of the music programming and the success of the various shows speaks for itself.

**Q:** The format has built a strong following for a noncommercial outlet. Do you think you're serving an audience that isn't being served by commercial radio?

**A:** Essentially, yes, that's what it comes down to.

**Q:** Do you think that will ever change, or do you think you're going to be an island?

**A:** There are people who take elements of what we do—we know for a fact that [Los Angeles rock station] KROQ listens to "Morning Becomes Eclectic" and grabs artists from there; we know that there's a whole bunch of people listening to the station for ideas.

The thing that public radio will always have that commercial radio doesn't have is we don't stop for seven or 10 minutes of pounding you to go buy something, whether it's Budweiser or a new car.

**Q:** What about the future? Do you see the still-developing universe of satellite radio as something that will nurture programming like yours or compete with it? Is commercial radio beyond the point where it can truly address its audience?

**A:** Satellite radio is something that can present some competition, and when they figure out how to put the Internet in your car—which they will—then obviously people are going to have so much more choice.

I think that as long as corporations own hundreds or thousands of stations, and as long as the music industry is owned by multinational corporations, you're stuck with what you've got. Now, will that change? Who knows?

**Q:** KCRW is a branded franchise now. Are there any worlds left to conquer?

**A:** As things start to unfold, you see other things. But we're very limited in what we can do, by personnel, to be honest with you. It's a matter of what can you do relatively easily that doesn't cost a lot of money.

There's a club in London, and it's one of those places that will hold showcases. It holds 150 people. And there are artists who we support here, like Gary Jules or Alexi Murdoch, who go over there and do their first showcases at this club. I'm thinking, "Why not [sponsor shows there]?" We'll see what happens.

**Q:** You've worked on music for advertising and film, and now you've moved into TV music supervision with the ABC show "Life As We Know It." What has been your approach in working on the series' sound?

**A:** The show is basically a story about the teenage guys, 16-year-old guys, who are trying to figure out what it's all about. I thought, "This is kind of interesting," and they also told me that they wanted cool music on the show. I liked [having] the opportunity to help spread the word on the music that I like, on another stage, I guess.



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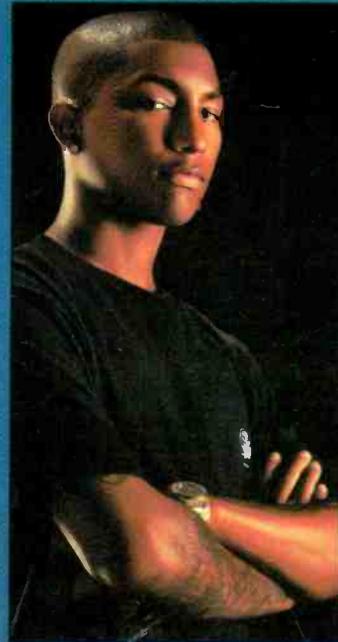
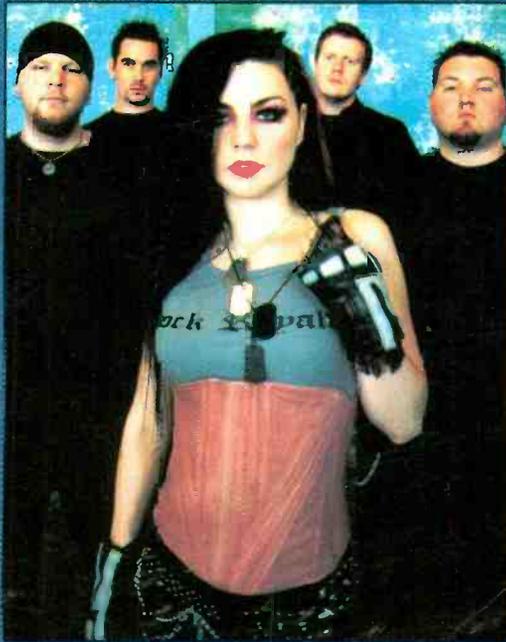
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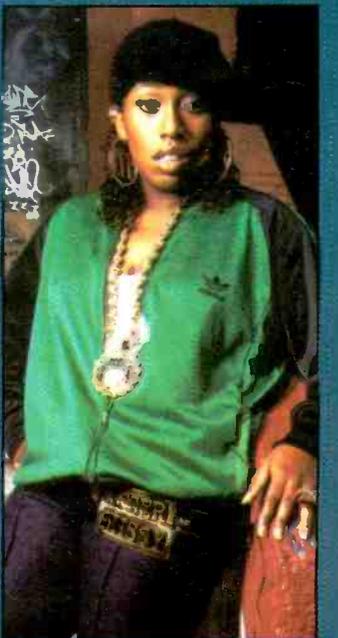
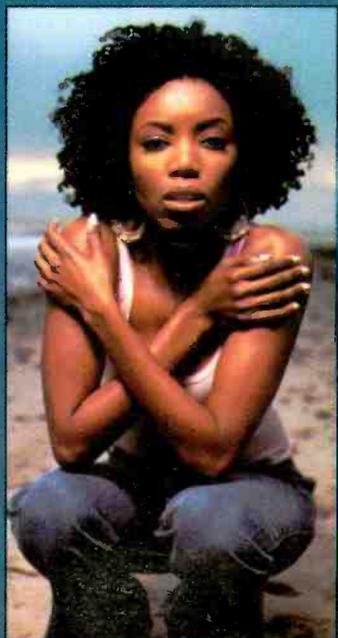
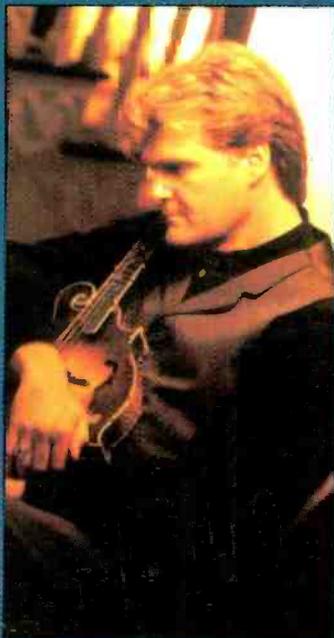
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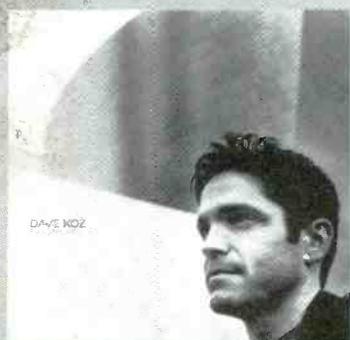
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