one of the most anticipated new CDs of 2004!

The final recording sessions of the legendary Ray Charles, featuring 12 NEW superstar collaborations

In Stores: August 31st!

© 2004 concord records
www.concordrecords.com

www.geniuslovescompany.com
Rex Charles Lives On

New ‘Genius’ Album Continues Icon’s Legacy

BY CHRIS MORRIS

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

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

In fact, Concord GM Gene Rumsey he ideed that Charles’ final album, “Genius Loves Company,” could become the label’s all-time best-seller.

Still, Concord resisted (Continued on page 59)

Portability Carries Questions

Biz Debates Model For Subscription Services

BY BRIAN GARRITY and SCOTT BANERJEE

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

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

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

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

Music subscription services—which have yet to offer portability—are already operating with publishing rates in limbo. Further, they are causing controversy in some artist management circles regarding compensation and what constitutes a sale in the digital world.

Some services have grandfathered (Continued on page 47)
Top of the News
7 The industry develops new strategies to fight piracy after an appeals court finds Grokster and Streamcast not liable for users' copyrights infringements.
8 The OutKast organization pushes EMI to cancel reggae artist Beenie Man's contract because of his alleged homophobic lyrics.

Music
14 Higher Ground: Brothers Todd and Troy Collins continue working together on their new venture, Beatmart Recordings.
15 Legal Matters: Artists can now sell live concert CDs hours after a performance, but copyright law may present stumbling blocks.
16 Jazz Notes: A group improv by 22 trumpeters launches the second annual Festival of New Trumpet Music.
17 Touring: Major renovations and special events with artists like Aretha Franklin mark the 75th anniversary of the newly renovated Greek Theatre.
19 R&B: Such newcomers as Game and Guerilla Black are rekindling the West Coast hip-hop scene.
23 Latin Notes: Billboard makes its annual predictions of Latin Grammy Award winners.
26 Beat Box: The 11th annual Billboard Dance Music Summit seals Giorgio Moroder and Paul Van Dyk as participants.
28 Country: The Del McCoury Band earns 12 nods for the 15th annual International Bluegrass Music Awards.
38 Studio Monitor: Students can earn college credit through berklee.com to supplement other institutions' music programs.
44 Songwriters & Publishers: Latin singer/songwriters are writing for more acts while advancing their own careers.

Retail
33 A new night, a new location and increased competition have MTV heavily promoting its Video Music Awards.
34 The Indies: 2004's NARM confab rekindles the new indie spirit.
35 Retail Track: Best Buy and Kmart test ways of improving their supply chains.

Features
18 Boxscore
31 Billboard Picks
40 Hits of the World
45 The Billboard Backbeat
45 Executive Turntable
46 Classifieds
49 Charts
49 Chart Beat
49 Market Watch
62 The Last Word

QUOTE OF THE WEEK
"The fiction that [electronic transmissions] are 'sales' is just that—it's fiction."

GARY STIFFELMAN
Page 47

Top Singles

Top Albums

Videos

Unpublished

ARTIST
TERROR SQUAD
TECHNO SPIRIT
MARTINA McBride
Tim McGraw
GHOSTFACE FEATURING MISSY ELLIOTT
NINA SKY FEATURING JABBA
GEORGE MICHAEL
MAROONS
CARLOS VIVES
ASHLEY SIMPSON
LINKIN PARK
TERROR SQUAD
TERROR SQUAD
CIARA FEATURING PETEY PABLO

TITLE
"Hot 100"
Lean Back
The Reason
This One's For The Girls
Like You Were Dying
Push
Move Yo Body
Amazing
She Will Be Loved
Come To Me
Pieces Of Me
Breaking The Habit
Lean Back
Lean Back
Goodies

PAGE
58
8
44
34
37
37
62
37
47
39
37
37
37
37
37
37
37
37

ALBUM
PABLO'S SALSA
KILL BILL VOLUME 2
KILL BILL VOLUME 2
PS2 - MADONNA NEL 2005

ARTIST
GEOFFREY SCOTT & THE FASHERS
SWITCHFOOT
FRED HAMMOND
KEVIN LYTTLE
TWELVE GIRLS BAND
TWELVE GIRLS BAND
BRATZ: STARRIN' & STYLIN'
BILLY BLANKS' TAE BO CARDIO

ARTIST
GEORGE FROST & THE FASHERS
The Beautiful Lambdown
Something' Bout Love
Kevin Lyttle
Eastern Energy
Eastern Energy
Health & Fitness Video

ARTIST
ALICIA KEY
ALICIA KEY
ALICIA KEY
ALICIA KEY
ALICIA KEY
ALICIA KEY "GROUPS"
ALICIA KEY
ALICIA KEY
ALICIA KEY
ALICIA KEY "GROBAN"
ALICIA KEY
ALICIA KEY
ALICIA KEY
ALICIA KEY

PAGE
48
47
47
47
47
47
47
47
47
47
47
47
47
47
47
47
47
47
47

ALBUM
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys
The Diary Of Alicia Keys

ARTIST
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA
ALEX GARCIA

ARTIST INDEX (SIGNIFICANT MENTIONS IN THE NEWS)
Artist
Alejandro Fernández
Alejandro Sanz
Anita Baker
Beanie Man
Casting Crowns
Ciara
Del McCoury Band
Guerilla Black
Happy Boys
HorrorPups
K-OS
Macy Gray
Missy Elliott
Mory Kante
Paul Van Dyk
Petey Pablo
Pixies
Ray Charles
Rolling Stones
Tim McGraw

Page(s)
10
23
21
20
14
56
28
19
26
45
43
13
48
41
26
56
17
3
44
8
49

Company
5.1 Entertainment Group LLC
ABKCO Music and Records Inc.
Audio Exchange International
Avex Group Holdings
Beatmart Recordings
Best Buy Co. Inc.
BHT Entertainment LLC
Clear Channel Entertainment Inc.
Columbia TriStar Home Entertainment
EMI Group PLC
Grokster Ltd.
Immediate Inc.
Kmart Corp.
MTV Networks
National Assn. of Recording Merchandisers Inc.
Oglesby Writer Management
Relentless Records
United Paramount Network

Page(s)
7
44
34
18
14
30, 60
10
15
8, 26, 39
18
35
7
15, 33
35
48
39
48
Celebrate the best in digital MUSIC, GAMING AND FILM/TV!

AWARDS
Join us as we honor the cutting-edge developments and forward thinkers shaping the future of digital entertainment.

NOW ACCEPTING SUBMISSIONS FOR THE FOLLOWING CATEGORIES:
- Music
- Games
- Film, Television & Video

For a complete list of awards categories and VIP judges, please visit our website.
Deadlines for submissions: September 15th

CONFERENCE
Billboard and Digital Media Wire bring together the visionaries, innovators, entrepreneurs and brand developers who embrace technology, look to the future and inspire creativity. Network and gain insight from the industry's best, including senior decision-makers and influential VIPs from leading entertainment and technology companies, artists, investors and media.

FOR SUBMISSIONS, REGISTRATIONS AND MORE INFORMATION
Early bird conference registration $295 by August 31st.
Awards ceremony tickets $175.
Discounts for purchasing full tables.

SPONSORSHIPS
Joseph Guerriero
646-654-4627 jguerriero@billboard.com
Tinzar Than Sherman
323-822-0936 tinzar@digitalmediawire.com

PANEL TOPICS INCLUDE:
The Future of Radio
Innovators' Roundtable: Evolving Content Strategies
The Mobile Market: Entertainment's New Frontier
Digital Rights Management
How Technology is Changing Film & TV
The Impact of Politics on Digital Entertainment
Plus many more!

For a complete list of panels and speakers, visit www.DigitalEntertainmentAwards.com

Be a part of the most exciting digital entertainment event of the year!
Grokster Ruling Fuels P2P Battle

BY BRIAN GARRY
and SUSAN BUTLER

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

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

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

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

Meanwhile, label executives and artist groups are stepping up their demand for federal anti-P2P legislation like the proposed “Induce Act.”

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

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

“Just as enforcement strategies for street piracy adapted with changing circumstances, the same goes for consumers,” a source says.

(Continued on page 59)
By Paul Sexton

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

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

EMI Music U.K. denied the claim.

But Virgin said in a statement, “The Beenie Man lyrics in question are from songs released on independent labels not affiliated with Virgin Records. We do not condone violence.”

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

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

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

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

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

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

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

In reference to Elephant Man, the MOBO statement conceded that he “had previously recorded material that could be deemed homophobic . . . nearly four years ago. Elephant Man [emphasizes] that his current material is a positive celebration of Jamaican culture and has no references to the issue in question.”

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

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

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

Billboard Music Awards

Set December Date

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

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

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

Last year’s BMIAs drew 6.6/2/10 share or 6.7 million U.S. households. That was up nearly 1 million households from the 5.9 million households who viewed the 2002 show, according to Nielsen Media Research.

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

“In our never-ending quest to reinvent ourselves, we are completely redesigning the visual presentation aspects of this year’s show,” he says, “Including literally turning the Grand Garden Arena on its side. Bruce W ceremonials will direct, and Gregg Sills will serve as supervising producer. Paul Flattery and Michael Levit are producers, and Wyleen Tap is the executive in charge of production.

As with previous years, the broadcast will be a star-studded affair with appearances by pop, dance-pop and hip-hop acts.

Among the artists expected to perform are Eminem, Kelly Clarkson and Limp Bizkit.

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

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

The service is bundled with video-on-demand and educational media services from Denver-based Clix. Students pay a $2.99 monthly subscription rate; song downloads are 99 cents each.

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

Napster has worked out a deal with Vanderbilt University to give students a discounted subscription rate of $16 for the academic year. Napster allows Vanderbilt faculty and staff to subscribe for $6.95 per month, $3 less than its normal monthly fee. The school’s students, faculty and staff also can purchase downloads for 99 cents per song or $9.95 per album.

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

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

By Scott Banerjee and Bill Holland

Washington, D.C.—The music industry is giving high marks to efforts to address illegal file-sharing on college campuses.

“Compared to the beginning of last year’s school session, there has been a noticeable drop in the university digital music landscape,” Recording Industry Assn. of America president Cary Sherman says.

Sherman also serves as co-chairman of the Joint Committee of the Higher Education and Entertainment Communities, which was formed two years ago by the RIAA and university officials, to address illegal file-sharing on campuses.

“New partnerships between legal music services and universities are beginning to proliferate, and schools are moving to get a technological handle on bandwidth-clogging file-sharing networks,” Sherman adds.

Sherman says there are programs to provide students with legitimate online services at 20 U.S. universities and colleges, with more on the way.

Committee co-chairman Graham Spanier, president of Pennsylvania State University, says the Napster service at Penn State has yielded a significant decrease in peer-to-peer file-sharing and reduced the university’s need for external bandwidth.

Spanier says that most participating schools find the cost of legitimate digital music service in an overall technology fee. Students pay no additional charge for the service unless they want to download tracks.

Anticipating back-to-school season,
Dear Ketel One Drinker
Here is the recipe for our signature cocktail:
Take one part Ketel One
Add nothing
Drink.
Fernández Opens Up To Broader Audience

BY MICHAEL PAOLETTA

Alejandro Fernández, long considered one of the signature voices of traditional naranja music, is making a bid for crossover appeal with the Sept. 7 release of his Sony Discos album “A Corazón Abierto” (With an Open Heart). Earlier this year, the Mexican singer—who was awarded El Premio de Estrella at the Billboard Latin Music Awards in May—signed with Creative Artists Agency. He has since partnered with McDonald’s and Cingular for upcoming projects.

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

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

Lead single “Me Dedicaré a Perderte,” penned by Sin Banderas’ Leonel García, is ascending the Billboard Hot Latin Tracks and Latin Pop Airplay charts. Wal-Mart’s website has been offering a download of the single since Aug. 7. “Because the music is broader sounding, we are making a bigger push throughout Latin America, Spain and North America,” Sony Music Norte president Kevin Lawrie says. “At the same time, we have very smart partnerships surrounding this release. Properly coordinating these efforts is key.”

And Fernández will do what it takes. “I could easily stay in Mexico and work all year if I wanted to,” he says. “But I’m going to invest time in the United States, Latin America and Spain.” Fernández has sold more than 10 million albums globally, Sony says. McDonald’s is the presenting sponsor and Cingular the associated sponsor for Fernández’s 15-city U.S. November/December trek, promoted by Clear Channel Entertainment.

In June, Fernández became one of the first artists McDonald’s spotlighted in its partnership with download service Sony Connect. Fernández will appear in public service announcements for Ronald McDonald House Charities, which helps families of sick children, and for McDonald’s college-scholarship program for Hispanics.

“The Hispanic community is one of our most important customer bases,” McDonald’s director of marketing Rick Morgan says. Cingular is also hoping to broaden its Hispanic reach by distributing 10,000 CD singles of “Me Dedicaré a Perderte” to customers. Cingular and McDonald’s are co-sponsoring an album release party Sept. 14 at the Hard Rock Hotel & Casino in Las Vegas.

With all the marketing and promotional efforts surrounding the release of “A Corazón Abierto,” retailers are cautiously optimistic. “Because it is a pop album, our expectations are high,” Tower Records buyer Monica Ricardez says, “especially after the sales history of ‘Me Estoy Enamorando.’”

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

U.K. Downloads Get Own Chart

BY EMMANUEL LEGRAND and LARS BRANDLE

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

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

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

“It’s got to be an encouraging move for the industry to recognize that legal downloading is starting to ramp up and that there’s starting to be a market,” says Simon Wheeler, head of new media at leading British independent record company Beggars Group.

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

EMI has created a sales position to handle online retailers and services. It is also committed to making tracks available for downloads as close as possible to their radio release dates. “I think the download chart is fantastic,” says Paul Myers, founder and CEO of London-based legal download service Wippit. “Downloads are the 45s of the next generation. And when the download data gets integrated into the singles chart, that’s when it becomes really important.”

The OCC and data compiler Millward Brown gather download information for the chart from iTunes, Napster U.K., OD2, 7 Digital Media, and others, throughout the second quarter, according to statistics from the British Phonographic Industry. Trade deliveries in the three months ended June 30 reached £20.93 million ($429 million), up from £221.88 million ($414 million) in the corresponding period last year. BPI’s annualized totals for the past 12 months reveal market growth of 3%, for a value of £1.22 billion ($2.2 billion).

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

Also searched were the offices of Label Mobile, a Tokyo-based ringtones/ tunes provider that has an estimated 80% share of the 10 billion yen ($980 million) Japanese ringtone market. At press time, no charges had been filed in connection with the raids.

THE WEEK IN BRIEF

The British recorded-music market registered a year-on-year rise in value of 4.1% during the second quarter, according to statistics from the British Phonographic Industry. Trade deliveries in the three months ended June 30 reached €230.93 million ($429 million), up from €221.88 million ($414 million) in the corresponding period last year. BPI’s annualized totals for the past 12 months reveal market growth of 3%, for a value of £1.22 billion ($2.2 billion).

LARS BRANDLE

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

Also searched were the offices of Label Mobile, a Tokyo-based ringtones/ tunes provider that has an estimated 80% share of the 10 billion yen ($980 million) Japanese ringtone market. At press time, no charges had been filed in connection with the raids.

STEVIE MCCURDY

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

CAROLYN HORWITZ

Former Rhino Records senior VP of A&R Gary Stewart has been named chief musical officer for Cupertino, Calif.-based Apple Computer, according to sources.

In the newly created position, Stewart will oversee music content on Apple’s iTunes Music Store. He starts Sept. 7 and will report to Apple VP of applications Eddie Cue. Stewart, who lives in Los Angeles, will at least initially commute to Apple’s corporate offices.

CHRIS MORRIS

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

CARLA HAY

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

U.S. District Court Judge Matthew F. Kennedy ruled Aug. 19 in a 49-page opinion that evidence may exist showing that CCE executives violated federal antitrust laws to prevent JamSports and Entertainment, a subsidiary of independent concert promoter Jam Productions of Chicago, from promoting supercross events.

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

RAY WADDELL

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

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

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

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

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

SCOTT BANERIEE

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

CARLA HAY

10 www.billboard.com • www.billboard.biz

www.americanradiohistory.com
UNITING THE DANCE MUSIC COMMUNITY FOR 11 YEARS - DON'T MISS THE MOST IMPORTANT EVENT OF THE YEAR!

CONNECT WITH MINDS IN MOTION

SEPTEMBER 20-22, 2004

JUST ANNOUNCED
GRAMMY-WINNING PRODUCER
GIORGIO MORODER
to participate on THE PIONEERS OF DANCE/ELECTRONIC MUSIC Panel

A living legend, Moroder is credited for launching the career of DONNA SUMMER. His musical stamp is felt on such classic Summer recordings as “Love to Love You Baby,” “A Love Trilogy,” “I Remember Yesterday” and “Bad Girls.” Over the years, he has worked with several artists, including BLONDIE, BERLIN and IRENE CARA.

THE BILLBOARD Q&A
Don’t miss this one-on-one interview with
INTERNATIONAL DJ & PRODUCER
PAUL VAN DYK

Join in as we examine the industry’s most timely & relevant topics, including:

ENDORSEMENTS & BRANDING
LICENSING IN FILM, TV & GAMING
REBUILDING CLUB CULTURE IN AMERICA
MARKETING & PROMOTION
DIGITAL DISTRIBUTION
PUBLISHING RIGHTS
RADIO
REMIXING
THE RECORDING ACADEMY
DISCUSSIONS WITH THE PIONEERS OF DANCE

VISIT WWW.BILLBOARDEVENTS.COM OR CALL 646.654.4660
FOR REGISTRATION, PANEL TOPICS, PARTICIPANTS, SPONSORSHIPS & MORE!

NEARBY HOTEL: THE GRAMERCY PARK HOTEL 212.475.4320 • ROOM RATE: $225 • CALL FOR AVAILABILITY

Get face to face with an international assembly of who’s who in dance & electronic music, including...

Victor Calderone, Remixer/Producer
Joi Cardwell, Artist
Bill Coleman, Peace Bisquit Productions
Lamie Copicotto, Aurelia Entertainment
Patrick Daddy, Armani Exchange
Dana Dynamite, Ben Sherman
Debra Eriksen, Oracle Entertainment
Rob Gelick, Motorola
Eddie Gordon, DJNettheMix.com
Howard Marcus, Sirius Satellite
Tom Moulton, Remixer/Producer
Kourosh Nasseri, Nasser Music Business Solutions
Seth Neiman, Music Choice
Jason Nevins, Producer/Remixer
Eddie O’Laughlin, Next Plateau Entertainment
Mike Oakes, KNRJ Phoenix
Michael Perlmutter, “Queer As Folk” Music Supervisor
Hector Rеры, SAW Recordings
Brad Roulier, Beatport.com
Gary Salzman, BIG Management
Chuck Taylor, Airplay Monitor
Gary Vance, Promo-Only
Garry Vellebi, Bug Music
Skye Walker, WKTU New York
DJ Rap, Artist
AND MANY MANY MORE!

Register Today and Save!
Looking Ahead

By Ben Bajarin (left) and Tim Bajarin

In the case of the Portable Media Player, most content will be linked to a Media Center PC. The handheld player will have a minimum 4-inch color LCD screen and the capacity to record video. Microsoft will position it as a full-blown handheld entertainment system. Sony’s PSP will be more game-centric, but it clearly could evolve to become a serious handheld entertainment platform. Price could slow broader adoption of music and video on these devices.

In the case of the Portable Media Player, most content will be linked to a Media Center PC. The handheld player will have a minimum 4-inch color LCD screen and the capacity to record video. Microsoft will position it as a full-blown handheld entertainment system. Sony’s PSP will be more game-centric, but it clearly could evolve to become a serious handheld entertainment platform. Price could slow broader adoption of music and video on these devices.
Gray, Cole Sing A Song For Advertisers

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

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

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

“We’re leveraging the full assets of Sony—from content and hardware to services—for a campaign that speaks to what the Walkman brand means today and drives people to download music, including exclusive content,” says Mark Vilen, senior VP of corporate marketing for Sony Electronics.

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

“We came up with lists and lists of songs with ‘walk’ in them,” says Josh Rabinozvit, executive music producer at Young & Rubicam.

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

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

The campaign, dubbed “New Doors Opened,” will plug two new vehicles.

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

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

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

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

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

The winning album will be announced at a multiartist concert Nov. 10 at Los Angeles’ Wiltern Theater. Other finalists include releases from Dizzee Rascal, Wilco, Franz Ferdinand, Fiery Furnaces, Dead Prez and Ghostface Killah.

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

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

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

For many years the names Todd and Troy Collins were synonymous with Gotee Records, the scrappy indie label launched in the mid-'90s by Todd Collins, Toby McKeehan and Joey Everse. Todd's production skills and creative moxie helped put the label on the map. Brother Troy's sales and marketing savvy fueled projects by such Gotee acts as Relient K, the Katinas, Jennifer Knapp and Grits.

Never ones to rest on their laurels, the Collins siblings are busy with a new venture, Beatmart Recordings. After selling his portion of Gotee (shortly before EMI Christian Music Group assumed part ownership), Todd intended to be an independent producer and develop new acts. He had carved a name for himself as a cutting-edge producer having worked with Out of Eden, de Talk, Greg Long and Audio Adrenaline, among others.

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

I started finding artists that I thought really deserved a shot in the market. So I thought: 'Rather than pawn them off on other labels, why don't I develop them?' I know how to do this label thing with a few of the right people around me. Let's do another label." Troy remained at Gotee for two years after Todd left and became senior director of retail, marketing and sales for Gotee and the EMI CMG-owned Forefront label. As Beatmart's production and publishing arms gained momentum and a new label seemed inevitable, Troy was faced with another proposition. Manager Steve Thomas approached him about becoming involved in a new rock label.

One interesting aspect of the project is that it offers record buyers a chance to be on the next installment of "Best of the Submissions." When the CD is placed in a computer, the listener is taken to a Web site—which can be unlocked only with the CD—where they can post their own material or vote for their favorite. At the end of the year, the monthly winners will compete, and the three with the most votes will be featured on next year’s compilation.

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

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

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

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

The project includes a new concept video for "American Dream," a track off the band's 2003 debut CD, as well as interviews with the band, lead vocalist/principal songwriter Mark Hall's testimony and commentary on the group's songs. Casting Crowns hits the road this fall on Steven Curtis Chapman's All Things New tour. In other news, Rocketown artist Shaun Groves has accepted a part-time position at the People's Church in Franklin, Tenn., as a co-minister for young adults in partnership with his brother-in-law Brian Seay.

www.billboard.com • www.billboard.biz
BILLBOARD SEPTEMBER 4, 2004
Copyright Hurdles Exist For New Live-CD Biz

Recent technology allows companies such as Immediate (DiscLive) and Clear Channel Entertainment to sell concertgoers a recording of the show they just saw as they exit the venue. However, offering live concert CDs to fans immediately afterward may result in some artists performing only preapproved set lists or employing live recording editors. Guitarists who love to rip through their version of a Jimi Hendrix song, rappers who sample hit songs, artists who jam through a medley of old favorites or acts that alter lyrics substantially could end up facing copyright infringement claims.

To offer CDs legitimately after a show immediately concludes, many parties must give permission in advance, including the performing artist, the record label that controls rights in sound recordings, the venue owner and the music publishers that control rights in the songs recorded. Artists who embrace this technology might perform songs they have not written. For live performances, the songwriters and music publishers of these cover songs earn performance royalties through performing rights organizations (ASCAP, BMI or SESAC in the United States) that grant licenses to venue owners for the entire catalog of songs the organizations control. Recording live performances of these songs, however, adds another layer of technicalities. Copyright law requires companies that record the performance of a song—and then create and distribute CDs to the public—to obtain mechanical licenses from the music publishers of every song before recording. Performing and recording songs controlled by the more than 27,000 publishers represented by the Harry Fox Agency shouldn’t pose a problem if the songs were previously recorded and released commercially in the United States.

Still, the companies recording the concerts must locate the current publishers or copyright owners and obtain compulsory mechanical licenses before the recording occurs directly from the publishers or by following federal copyright law requirements. More serious problems arise when an inspiration or a fan’s request to play a cover prompts an artist to spontaneously perform a song that wasn’t licensed before the show. While companies may try to obtain mechanical licenses after the CDs were distributed, such action is risky. Music publishers do not have to grant the licenses after the recording has taken place. For those songs already licensed, other hurdles arise if the artist’s performance substantially changes the original version by adding or removing lyrics, amending the melody, combining parts of the song with others to form a medley or sampling a portion of a song. In such cases, the publisher may refuse to license the track. Compulsory mechanical licenses under copyright law, as well as HFA licenses under the new program, do not permit these changes without specific permission and approval from the music publisher before releasing the recording. Without a license for the change, recording and distributing CDs constitute copyright infringement.

As a rule, some publishing companies do not grant permission for songs altered in any way. “We don’t license Hendrix songs for samples, and we don’t grant mechanical licenses for any substantial changes to his songs unless we approve that version before release of the recording,” says a representative for Experience Hendrix, which controls songs written by the artist. “We believe it’s important to protect the integrity of his songs, and we’ve rejected many requests.” Experience Hendrix is not represented by HFA.

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

And Athens danced...
Buma/Stemra congratulates DJ Tiësto on his golden Olympic performance

Buma/Stemra is the organisation which promotes the interests of composers, songwriters and music publishers in the Netherlands.

www.bumastemra.nl
Festival Trumpets Versatility Of A Horn

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

Curated by trumpeters Dave Douglas, Roy Campbell and Jon Nelson, FONT presented 34 shows at four venues, including the 14th Street Y and Maker. Bands led by trumpeters included Wadada Leo Smith, Russ Johnson, Ingrid Jensen, Jeremy Pelt and the legendary Bill Dixon, producer of New York's October Revolution in Jazz in 1984 and professor of music at Vermont's Bennington College. On Aug. 31, in his first appearance in the city since 1984, he will perform the festival finale at the Baha's Center.

New York-based FONT co-founder Douglas says he and Campbell cooked up the festival last year to encourage trumpet esprit de corps. "Guitarists hang out, drummers hang out, but trumpeters rarely have the opportunity unless they're in a big band," he explains. "Most trumpet organizations focus on gear and chops, but we wanted to highlight the creativity, facial of the instrument and help people take risks and forge new paths in their music."

The festival launch made for compelling music as Douglas, Campbell, Nelson and others including Graham Haynes and slide trumpeter Steven Bernstein followed Morris' lead on his impromptu "Conduction #142." I give a series of signs and gestures and the trumpeters interpret and translate," says Morris, who leads conducted improvisation adventures around the world. "I try to steer musicians away from being too sedated and stylistic and encourage them to take chances and be inventive."

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

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

In the liner notes of his tribute to the piano colossus, the New York-based Stetch explains, "I've always been drawn to Thelonious Monk's perfect short-story-like tunes. In a conversation I had with him last year, Stetch said, "[Monk's] style was so distinct, but his pieces have plenty of room to take them in your own direction."

Stetch does just that on "Exponentially Monk" by playfully splashing colors and weaving textures throughout his 13-song set. He pays homage to the original tunes but spins them into exciting and surprising directions.

Most Monk tributes smooth over his angular vision and forgo his sense of humor. Because Stetch pays attention to both attributes, his CD stands as an exemplary rendering of Monk's music.

With his sextet, Abou-Khalil crafts a spirited collection of tunes steeped in Makam (Middle Eastern and Arabic) influences and spiced with traditional Italian/Sardinian, klezmer and Roma flavors. Unusual instrumentation includes oud, tuba, accordion, clarinet and frame drums. Sardinian vocalist Cavino Murgia plays scat in a tone like a Tuvan throat singer.

The music not only swings but slips; the beat bounces and spirals. Remarkably, this is the 13th album by Abou-Khalil, a rare jazz talent virtually unknown in the United States.

SYNERGY NEWS: On Sept. 7, Denver-based Synergy Music will release three new albums. Trombonist Alex Heiliger makes his debut on "Green Light" with his sextet featuring pianist Art Lande. The pianist is co-leader with reeds player and Oregon co-founder Paul McCandless on their CD "Shapeshifter," a quartet date with bassist Peter Bushay and drummer Alan Hall. The label also delivers two-CD set "Syncope Energies," comprising tunes from its latest releases as well as numbers by such back catalog acts as Mary Ann Moore, Convergence and the Russian Dragon Band.

Synergy Distribution introduces British jazz label Dune Records to the United States Sept. 7. Founded by bassist Gary Crosby, the launch features two releases. Mercury Music Prize-winning alto saxophonist/rapper Cleo Higgins' debut is "Conversations With the Unseen." And Crosby's swing and groove Jazz Jamaica All Stars ska-jazz disc "Massive" features King and guest sax player Andy Sheppard.

VP RECORDS IMPORT + EXPORT

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

VP RECORDS

IN STORES NOW!!

www.billboard.com • www.billboard.biz
The Greek Gets a Face-Lift

BY JILL KIPINS

LOS ANGELES—The Greek Theatre is celebrating its anniversary in style. In anticipation of its 75th concert season, the 6,162-seat outdoor amphitheater underwent an $8 million renovation project, including a new JBL sound system and upgrades to the original facade.

The Greek—which has been managed, operated and promoted by the Nederlander organization for almost 30 years and is owned by the City of Los Angeles—has also lined up special events, such as the first Los Angeles concerts by Aretha Franklin in 21 years. The Greek has continued to stand out among other Los Angeles venues during a storied history because of its intimate, outdoor setting, which has drawn a varied group of musical acts and concertgoers.

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

SPECIAL ENVIRONMENT

Artists and concertgoers come to the Greek year after year because of its location in Los Angeles’ tree-filled Griffith Park.

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

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

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

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

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

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

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

Rock act The Who holds the record for the venue’s highest-grossing one-night event, which was set Sept. 17, 2002, when the band raked in $75,000.

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

RENOVATION REWARDS

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

Mike Garcia, the Grecian GM, says the changes help augment the venue’s “customer-oriented” management style.

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

The venue’s renovations were completed in mid-December.

Rod Essig, a Nashville-based agent at Creative Artists Agency, says, “The Greek is one of the best showcases for an act. They now have a kick-azz sound system. The renovations to the backstage and VIP areas are also really positive. My acts are always treated with respect and given what they need.”

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

JOINT BENEFITS

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

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

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

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

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

Pixies Prevail In Slow Touring Season

BY JONATHAN COHEN

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

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

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

“I’m very pleased,” he says matter-of-factly. “We are back. We are soaking it all up. We’re just kind of observing this experience that’s happening.”

Black and his bandmates may be exceeding modestly, but fans certainly have not been shy about gobbling up tickets for the Pixies’ first major road trip in 12 years. The 50-plus-date trek kicks off Sept. 4 in Bend, Ore., and finishes with an unprecedented six-night run at New York’s Hammerstein Ballroom in mid-December that is already sold out. Tickets range from $30 to $45 in most markets.

“It’s a wonderful validation of quality that wasn’t recognized when the band was [previously] active,” says Marc Geiger, the Pixies’ longtime booking agent at William Morris. “This is a summer-doldrums concert season, and they are a shining star.”

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

“It’s held lightly smaller audiences,” Black admits. “Playing to 50,000 people is interesting, but after about 10,000 people they all just kind of fade into some other visual field.”

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

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

“I think it confirms what a lot of music fans figured out for themselves—they are the architects of what we’d call contemporary pop music.”

TARGET: ‘EDUCATED CONSUMERS’

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

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

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

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

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

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

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

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

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

BILBOARD SEPTEMBER 4, 2004 www.billboard.com • www.billboard.biz 17
Murphy’s New Law: Bands, Brands, Fans

When it comes to creative marketing, Brian Murphy is fearless. As president of marketing/event production firm Fearless Entertainment, Murphy oversells such events as Nokis Presents Hard Rock Live, a 20-date concert series filmed at Hard Rock Live Orlando (Fla.). Fearless also produced the Ford Cruisin’ Legends Charity concert, part of a weeklong event celebrating music and Ford automotive milestones in Birmingham, Mich.

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

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

“Our slogan is ‘bands, brands and fans,’ and bringing them all together,” he says.

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

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

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

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

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

“Our slogan is ‘bands, brands and fans,’ and bringing them all together,” he says.

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

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

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

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

When it comes to creative marketing, Brian Murphy is fearless. As president of marketing/event production firm Fearless Entertainment, Murphy oversells such events as Nokis Presents Hard Rock Live, a 20-date concert series filmed at Hard Rock Live Orlando (Fla.). Fearless also produced the Ford Cruisin’ Legends Charity concert, part of a weeklong event celebrating music and Ford automotive milestones in Birmingham, Mich.

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

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

“Our slogan is ‘bands, brands and fans,’ and bringing them all together,” he says.

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

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

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

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

When it comes to creative marketing, Brian Murphy is fearless. As president of marketing/event production firm Fearless Entertainment, Murphy oversells such events as Nokis Presents Hard Rock Live, a 20-date concert series filmed at Hard Rock Live Orlando (Fla.). Fearless also produced the Ford Cruisin’ Legends Charity concert, part of a weeklong event celebrating music and Ford automotive milestones in Birmingham, Mich.

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

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

“Our slogan is ‘bands, brands and fans,’ and bringing them all together,” he says.

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

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

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

Today, 35% of its spending is in that “other” category, and most of that is [on] live events like Grammy initiatives, the Tribeca Film Festival, the Sting concerts and these sorts of things,” Murphy says. “And he said that trend will continue.”
West Coast Hip-Hop Bounces Back

BY GAIL MITCHELL

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

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

Among the latter is the hotly anticipated release by Dr. Dre protégé Game, who hails from Compton, a city neighboring Los Angeles. The 21-year-old’s G-Uncture bow is slated for Oct. 28.

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

As further proof the West Coast scene is thriving, 213—comprising Snoop Dogg, Nate Dogg and Warren G—debuts at No. 1 this issue on the Top R&B/Hip-Hop Albums chart and at No. 4 on The Billboard 200 with “The Hard Way” (TVT). “There’s a vibe you can feel in the city right now,” Black says. “There’s a sense of urgency: everyone is on fire: Compton, Watts . . . Everybody is linking up. The West Coast is back.”

Billed by many as the West Coast version of the Notorious B.I.G., Black debuts Sept. 28 with “Guerilla City.” His current single, “Compton,” features Beanie Man. It stands at No. 39 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart.

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

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

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

“It used to be that different cliques didn’t fuck with other cliques. That tone is changing. We’re all working together,” says artist/producer Damion Young, aka Damizzza.

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

Young says he is partnering with fellow producers Mike City (Yolanda Adams, Carl Thomas) and up-and-comer L.T. Hutton on various projects. “We’re swapping beats,” he says. “Why not work as a collective? We’re all working for the same thing: building a West Coast coalition.”

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

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

(Continued on page 20)

Warner Bros. Gets Shot Of ‘Crunk-n-B’

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

Nia’s first single is “I Got It,” set to the track “Knuck If You Buck” by fellow Crunk Inc./WB act Crime Mob. Nia wrote the song with Atlanta songwriter Kiessa Miles, whose credits include newcomer Clara and Mario Winans. Nia comprises rappers Dana Love and Rashida Porche and singers Tuere Smith and Aisha Porche. (The Porches are twins.)

The group’s first CD, “I’m Not the One,” was released in 2002 on Atlanta indie Koya Records. Among possible producers for the upcoming project are Lil Jon, Emperors Searcyy and Beats by the Pound. Managed by Akina Love, Nia expects to release the album by year’s end.

VIRGIN RECRUIT: The latest addition to the Virgin Records roster is R&B/pop quartet N2U. The signing is in partnership with Chris Stokes’ the Ultimate Group Entertainment. Stokes, as most know, is the guiding force behind B2K, Immorality (formerly Immature) and Marques Houston. N2U’s members—Don Lee, Asia, Chris Buck and Mark Richard—are range in age from 19 to 25. The group’s self-titled debut is slated for Nov. 2. “Issues” is the title of the first single.


LaBelle RINGING: Jeryl Busby, president of Def Soul Classics, believes there’s no reason why Patti LaBelle’s duet with Ronald Isley, “Gotta Go Solo,” should not give her another No. 1 adult AC hit and a top 15 on the main-stream side.

“It’s two classic artists together,” Busby says, citing LaBelle’s 1986 No. 1 crossover, “On My Own.”

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

“Gotta Go Solo” bowed at No. 74 on the Hot R&B/Hip-Hop Singles & Tracks chart in the Aug. 28 issue. Troy Taylor produced the song.

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

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

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

FESTIVITIES: LL Cool J, OutKast’s Big Boi, Kem, Mos Def, Anthony Hamilton and Sleepy Brown are among the headliners at the inaugural Soulfest Atlanta 2004. The event will take place Sept. 4-5 at the Green Lot at Turner Field. In addition to R&B/rap legends Maze featuring Frankie Beverly, Chaka Khan and Doug E. Fresh, a special gospel session will include Kierra Sheard and Kurt Carr.

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

Continued from page 19

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

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

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

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

**ON THE RISE**

Los Angeles’ up-and-coming hip-hop contingent includes the aforementioned Conway, who created a stir earlier this year with the single “Nutcracker.” Baby Ree’s Butch Cassidy appears on Conway’s debut album, “How the West Was Won,” which is slated for release later this year.

Other acts to keep an eye on are Sly Boogy, Technine (part of the Dynamic Certified clique) and the previously mentioned Adams, plus unsigned vets Ramm and Knoc-tural, who are each developing projects.

Albums by 21st and Westside Connection (which released the Hood Bangin’/Capitol set “Terrorist Threats” in 2000) are “great for the West Coast.” Young continues. “The problem with record labels and West Coast rap has been they don’t understand it or know how to work it. Westside Connection was worked right.”

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

Still other Los Angeles rap acts are launching their own labels. WC operates Swing Records. There’s also Jack C.-owned Ball’R Records, whose roster includes former Death Row act the Relatives.

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

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

---

**Music**

**R&B/Hip-Hop**

**Indices**

<table>
<thead>
<tr>
<th>Index</th>
<th>Number</th>
<th>Artwork</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>124</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>122</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>119</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>118</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>116</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>115</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>113</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>112</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>111</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>109</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>106</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>105</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>104</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>103</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>102</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>95</td>
<td></td>
</tr>
</tbody>
</table>

**HitPredictor**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Nudy</td>
<td>Cardi B</td>
<td>RCA</td>
</tr>
<tr>
<td>Don Toliver</td>
<td>Dua Lip</td>
<td>RCA</td>
</tr>
<tr>
<td>Lizzo</td>
<td>Mood Money</td>
<td>Capitol</td>
</tr>
<tr>
<td>DaBaby</td>
<td>Blackstar</td>
<td>Capitol</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>Sunrise</td>
<td>Republic</td>
</tr>
<tr>
<td>SZA</td>
<td>Turn Up the Night</td>
<td>Epic</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Beautiful</td>
<td>Epic</td>
</tr>
<tr>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Normani</td>
<td>Wildside</td>
<td>Republic</td>
</tr>
</tbody>
</table>

**Relevant**

**REMIXES WITH CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyga</td>
<td>What They Want</td>
<td>Wiz Khalifa</td>
</tr>
<tr>
<td>Migos</td>
<td>Walk on Water</td>
<td>DJ Khaled</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
<td>Cash Money</td>
</tr>
<tr>
<td>Cardi B</td>
<td>Bodak Yellow</td>
<td>Atlantic</td>
</tr>
<tr>
<td>J. Cole</td>
<td>KOD</td>
<td>Dreamville</td>
</tr>
</tbody>
</table>

**Monitor**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Nudy</td>
<td>Cardi B</td>
</tr>
<tr>
<td>Don Toliver</td>
<td>Dua Lip</td>
</tr>
<tr>
<td>Lizzo</td>
<td>Mood Money</td>
</tr>
<tr>
<td>DaBaby</td>
<td>Blackstar</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>Sunrise</td>
</tr>
<tr>
<td>SZA</td>
<td>Turn Up the Night</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Beautiful</td>
</tr>
<tr>
<td>The Weeknd</td>
<td>Blinding Lights</td>
</tr>
<tr>
<td>Normani</td>
<td>Wildside</td>
</tr>
</tbody>
</table>

**REMIXES WITH CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyga</td>
<td>What They Want</td>
<td>Wiz Khalifa</td>
</tr>
<tr>
<td>Migos</td>
<td>Walk on Water</td>
<td>DJ Khaled</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
<td>Cash Money</td>
</tr>
<tr>
<td>Cardi B</td>
<td>Bodak Yellow</td>
<td>Atlantic</td>
</tr>
<tr>
<td>J. Cole</td>
<td>KOD</td>
<td>Dreamville</td>
</tr>
</tbody>
</table>

**Hip-Hop/Mixtape**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Nudy</td>
<td>Cardi B</td>
</tr>
<tr>
<td>Don Toliver</td>
<td>Dua Lip</td>
</tr>
<tr>
<td>Lizzo</td>
<td>Mood Money</td>
</tr>
<tr>
<td>DaBaby</td>
<td>Blackstar</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>Sunrise</td>
</tr>
<tr>
<td>SZA</td>
<td>Turn Up the Night</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Beautiful</td>
</tr>
<tr>
<td>The Weeknd</td>
<td>Blinding Lights</td>
</tr>
<tr>
<td>Normani</td>
<td>Wildside</td>
</tr>
</tbody>
</table>

**REMIXES WITH CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyga</td>
<td>What They Want</td>
<td>Wiz Khalifa</td>
</tr>
<tr>
<td>Migos</td>
<td>Walk on Water</td>
<td>DJ Khaled</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
<td>Cash Money</td>
</tr>
<tr>
<td>Cardi B</td>
<td>Bodak Yellow</td>
<td>Atlantic</td>
</tr>
<tr>
<td>J. Cole</td>
<td>KOD</td>
<td>Dreamville</td>
</tr>
</tbody>
</table>

**Monitor**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Nudy</td>
<td>Cardi B</td>
</tr>
<tr>
<td>Don Toliver</td>
<td>Dua Lip</td>
</tr>
<tr>
<td>Lizzo</td>
<td>Mood Money</td>
</tr>
<tr>
<td>DaBaby</td>
<td>Blackstar</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>Sunrise</td>
</tr>
<tr>
<td>SZA</td>
<td>Turn Up the Night</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Beautiful</td>
</tr>
<tr>
<td>The Weeknd</td>
<td>Blinding Lights</td>
</tr>
<tr>
<td>Normani</td>
<td>Wildside</td>
</tr>
</tbody>
</table>

**REMIXES WITH CALLOUT POTENTIAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyga</td>
<td>What They Want</td>
<td>Wiz Khalifa</td>
</tr>
<tr>
<td>Migos</td>
<td>Walk on Water</td>
<td>DJ Khaled</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
<td>Cash Money</td>
</tr>
<tr>
<td>Cardi B</td>
<td>Bodak Yellow</td>
<td>Atlantic</td>
</tr>
<tr>
<td>J. Cole</td>
<td>KOD</td>
<td>Dreamville</td>
</tr>
</tbody>
</table>
Capone Puts Brazil Atop Latin Grammy Noms

By Tom Gomes

SAO PAULO, Brazil—Two months ago, few people outside Brazil knew Tom Capone's name. But with five nominations for the fifth annual Latin Grammy Awards, the multitalented producer is not only the most nominated individual this year but also the most nominated Brazilian ever.

He garnered nods for the Sept. 1 ceremonies for album of the year and best engineered album for “Maria Rita”; producer of the year; and two nominations for record of the year, for Maria Rita's “A Festa” and Shank's “Dois Rios.”

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

But Capone is not just a producer and an engineer, he is also a musician and the director of A&R for Warner Music Brazil.

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

But he says that since producing Shank’s “Cosmotron,” he has worked exclusively with Warner artists.

Capone got into music playing the guitar and producing for a band called Peter Perfeito in the 1980s. He later opened his own studio and began producing full time.

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

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

Most recently, Capone produced three tracks for Spanish-language trio Bacilos (which has one Brazilian member) for its new album, due Sept. 20.

Despite the impressive lineup of productions, the project that has thrust Capone's name into international consciousness is “Maria Rita,” the self-titled debut album by the daughter of the late Elis Regina. Released in 2003 on Warner, it became Brazil's fifth top-selling title of the year. It has sold 420,000 copies, according to the label.

“The main thing is Maria Rita's voice,” Capone says. “And we also have her totally intuitive and yet precise perception of the arrangements. Great parts of the repertoire, as well as the jazz trio ensemble [acoustic bass, piano and drums], were taken from her live concerts. Co-producer Álvaro Alencar and I just worked as engineers.”

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

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

And The Winner Is . . .

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

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

Record of the Year: Should Win: “La Lágrimas Negras” by Bebo Valdés and Diego “El Cigala” exemplifies what can be achieved when music is allowed to shine in a pure, undiluted manner. A triumph in a time of skepticism.

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

Best New Artist: Should Win: Alvide, for bringing in the new, urban/regional movement to the fore, or Obie Bermúdez, for positioning himself as a strong pop artist with a songwriter's credibility.

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

Best Female Pop Vocal Album: Should Win: Rosario's “De Mil Colores” and Paulina Rubio’s “Pau-Latina” are energetic, sparkling and different albums that put new punch into female pop.

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

Best Male Pop Vocal Album: Should Win: How do you choose among three giants—Luis Miguel (“33”), Ricky Martin (“Almas Del Silencio”) and Alejandro Sanz (“No Es Lo Mismo”)—and well-regarded newcomers Obie Bermúdez (“Confesiones”) and David Bisbal (“Bulería?”)? There is plenty of commercial success here, but the best crafted and among these is “No Es Lo Mismo.”

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

Best Salsa Album: Should Win: I'm not a fan of posthumous awards, but Celia Cruz's “Regalo del Alma” touched my heart like few albums have. I'm for Celia even though Victor Mansell's “Travesía,” which features an eclectic mix of styles, may be his best album yet.

Will Win: Hard to imagine that it will be anyone other than Cuz, who has decided to finally move on after her death. In that case, Los Van Van may get the nod for the historic recording “Live at the Miami Arena.”

Best Alternative Music Album: Should Win: “Cuatro Caminos” is undoubtedly Café Tacuba's best album in years. Ozomatli is a contender, but since “Coming Up” is an EP, the impact isn't the same. Honorable mention goes to Babasónico's surprising “Infame.”

Will Win: Café Tacuba has the international scope.

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

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

Best Norteño Album: Should Win: Weighing Primavera's “Decide Tu.” But Los Tigres Del Norte went the extra mile with “Pacto de Sangre,” an album that entertains and advocates and does it well across the board.

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

Album of the Year: Should Win: “No Es Lo Mismo,” which features a man who has always been a top artist in the genre.

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

Song of the Year: Should Win: “Andar Conmigo,” performed by Julieta Venegas and co-written by Venegas and Coti Sorokin, is lovely and unpretentious—a rare combination. Café Tacuba's “Eres,” written by Emmanuel delReal, is an uncharacteristic, lushly romantic track and the best cut on the album. Both are personal favorites.

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

Latin Notes

By Leila Cobo

Lagrimas Negras

Forbes

September 4, 2004
over the previous week, regardless

- GREATEST GAINER

- TROPICAL AIRPLAY

- REGIONAL MEXICAN AIRPLAY

- LATIN POP AIRPLAY

- LATIN HOT TRACKS™

- Billboard Hot Latin Tracks™

- AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

- LATIN AIRPLAY

- BILLBOARD SEPTEMBER 4, 2004
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Weeks</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week Ago</th>
<th>Last Month</th>
<th>9/15/04 Peak</th>
<th>9/21/04 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grupo Climax</td>
<td>Zaa Zaa</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bronco</td>
<td>El Gigante de America</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>David</td>
<td>Conmigo</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Los Hermanos del Norte</td>
<td>En Vivo Desde Chicago</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Pamplona de Jesús</td>
<td>Actualidad</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Los Temerarios</td>
<td>Muy Temerarios</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Diamantes de Colección</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Diamantes de Colección</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Movimiento De Hip Hop En Español</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Pembarelo</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Coyote y su Banda Tierra Santa</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Paso Durangense</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Secuestro de El General</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Secuestro de El General</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Secuestro de El General</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>El Secuestro de El General</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week Ago</th>
<th>Last Month</th>
<th>9/15/04 Peak</th>
<th>9/21/04 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>Los Sencillos Del Año Y Sus Videos</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Los Sencillos Del Año Y Sus Videos</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Los Sencillos Del Año Y Sus Videos</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Los Sencillos Del Año Y Sus Videos</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Latin Pop Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week Ago</th>
<th>Last Month</th>
<th>9/15/04 Peak</th>
<th>9/21/04 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marc Anthony</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kumbia</td>
<td>Mi Amor</td>
<td>Sony Discos</td>
<td>13</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kumbia</td>
<td>Mi Amor</td>
<td>Sony Discos</td>
<td>13</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kumbia</td>
<td>Mi Amor</td>
<td>Sony Discos</td>
<td>13</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kumbia</td>
<td>Mi Amor</td>
<td>Sony Discos</td>
<td>13</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Regional Mexican Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Week Ago</th>
<th>Last Month</th>
<th>9/15/04 Peak</th>
<th>9/21/04 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>En Vivo Desde Chicago</td>
<td>Sony Discos</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
BY MICHAEL PAOLETTA

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

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

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

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

Indeed, major-label dance compilations in the United States have been missing in action since the dawn of the new millennium. But that’s about to change with the Oct. 5 release of Virgin's “Virgin Records Dance Hits,” which will be beat-mixed by DJ/producer Jason Nevin.

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

Indeed. But according to Johnny DeMairo, senior director of A&R at Atlantic Records, it all comes down to money. “Majors must get behind the project with a good retail program,” he says. “But that’s not always easy to do when you’re dealing with other releases that are considered to be a higher priority.”

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

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

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

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

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

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

To spread the word about “Virgin Records Dance Hits,” the label is setting up initiatives with gyms and fitness centers, the gay community and retailers. There are also plans for Nevin to embark on a DJ tour in support of the collection.

At the center of this project was Salzman, who helped with the tracklisting and the licensing of non-EMI titles. “EMI has the product and we have the relationships with the other labels,” Salzman says. “We also have our ears to the street. We know what music is happening in the clubs.”

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

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

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

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

With the 11th annual Billboard Dance Music Summit right around the corner (Sept. 20-22 at the Union Square Ballroom in New York), we are incredibly happy to announce that legendary producer Giorgio Moroder is confirmed for the Pioneers of Dance/Electronic Music Panel, while top international DJ/producer Paul Van Dyk is confirmed for The Billboard Q&A.

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

Moroder, who hails from Ortsieci, Italy, and resides in Los Angeles, was one of the aural architects of disco music. His solo albums (“Knights in White Satin,” “From Here to Eternity,” “E-MC”) remain templates for today’s electronic artists and producers.

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

Moroder, along with Pete Bellotte, helmed numerous Summer classics, including “Love to Love You Baby,” “Try Me, I Know We Can Make It,” “Summer Fever,” “MacArthur Park,” “Last Dance,” “Hot Stuff” and “I Feel Love.”

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

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

Along the way, he collaborated with other artists. They include Madison Kane, the Three Degrees, Sparks and Philip Oakey.

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

Altogether, Moroder owns three Grammys, three Oscars and four Golden Globe Awards. And then there is Van Dyk, whose own productions have surely been influenced by Moroder.

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


Van Dyk also rocked the stages at the Ultra Music Fest in Miami and the Coachella Valley Music & Arts Festival in Indio, Calif. He begins a 19-date Rock the

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

CHAPTER SURFING: The fifth season of Showtime’s “Queer As Folk” series begins shooting in late September for episodes that will air next spring.

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

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

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

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

Ready for a reality TV show about Las Vegas’ Ice Meta Club? If so, prepare yourself for the Oct. 12 premiere of “The Club” on Spike TV. Auditions were recently held for dancers and DJs.

International DJ/producer Paul Oakenfold is confirmed to appear on the show.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOT DANCE SINGLES SALES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td>Aaliyah</td>
<td>14</td>
</tr>
<tr>
<td><em>14 Weeks At Number 1</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>AMAZING (FEATURING 45 X</strong></td>
<td>**14</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>PLAY IT LOW (DANCE</strong></td>
<td>**10</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>LEFT OUTSIDE ALONE (J.</strong></td>
<td>**18</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>TALK ABOUT LOVE (MIX/MIX</strong></td>
<td>**22</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>SCANDALOUS (REMIX</strong></td>
<td>**10</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>THE DISTRICT SLEEPS TONIGHT</strong></td>
<td>**9</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>ME AGAINST THE MUSIC</strong></td>
<td>**7</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>STEPPIN' OUT</strong></td>
<td>**9</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>HOLE IN THE HEAD (A. V</strong></td>
<td>**15</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>LOVE FOR POTION</strong></td>
<td>**12</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>ALL NITE DON'T STOP (S.</strong></td>
<td>**11</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>8TH WORLD WONDER (THE</strong></td>
<td>**8</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>CUT TO THE CHASE (REMIX</strong></td>
<td>**18</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>3-11</strong></td>
<td>**14</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>LOVE COMES AGAIN</strong></td>
<td>**16</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>SYMPATHY FOR THE DEVIL (</strong></td>
<td>**17</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>PARTY CRASHERS</strong></td>
<td>**20</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>LOVE save MY LOVE</strong></td>
<td>**21</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>FREEDOM</strong></td>
<td>**18</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>COOL CRUSH</strong></td>
<td>**19</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>OUTRAGEOUS</strong></td>
<td>**2</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>WE'VE BEEN LOVE (REMIX)</strong></td>
<td>**3</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>4TH PLACE WINNER (REMIX)</strong></td>
<td>**4</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>THE DISTRICT SLEEPS TONIGHT</strong></td>
<td>**5</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>ME AGAINST THE MUSIC</strong></td>
<td>**6</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>STEPPIN' OUT</strong></td>
<td>**7</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>HOLE IN THE HEAD (A. V</strong></td>
<td>**8</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>LOVE FOR POTION</strong></td>
<td>**9</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td><strong>ALL NITE DON'T STOP (S.</strong></td>
<td>**11</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td><strong>8TH WORLD WONDER (THE</strong></td>
<td>**12</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td><strong>CUT TO THE CHASE (REMIX</strong></td>
<td>**15</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td><strong>3-11</strong></td>
<td>**18</td>
</tr>
</tbody>
</table>

**NOTE:** Chart positions are approximate and subject to change based on sales data.
Managing Songwriters
A New Tune In Nashville

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

A more common practice in other music centers, the idea of a management company for songwriters is a relatively new concept in Nashville. And despite a solid roster of clients, Oglesby still sometimes has to explain to the industry just what it is he does. "There’s an education process to what I’m doing," he says. "In an environment that’s changing so rapidly, this management company offers writers some creative consistency. Our goal is just to help them and visualize their dreams."

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

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

He eventually partnered with Pete Evans of Native Management, a division of Simon Fuller’s 19 Management. Writer Management is a joint venture with Native 19.

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

Still, publishers are busy people, typically with a full slate of writers. Having a destination rep like Oglesby “is good for writers in that they have a good, cohesive team behind them,” he says, especially at a time when music publishing companies shrink and merge as the industry continues to consolidate. “If a writer starts at one publishing company and moves to another, the one common denominator is me.”

Craig Wiseman was the first A-list songwriter signed to the new company. (Writer Management shares Music Row office space with Wiseman’s Big Loud Shirt Music.) Other clients are Barry Dean, Dennis Matulsky and Steve McEvan.

Among the services Oglesby provides is setting up co-writing sessions and pitching songs to labels and producers. He also works with the London office to pitch each other’s songs in their respective marketplaces. "It gives writers a lot of flexibility," he says of the deal. “And with my connection to Native/19, it gives my small, little office a worldwide reach.”

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

Oglesby says his goal for the company is simply to “find writers that I believe in and that believe in me and work together with them to take their careers to the next level. "I absolutely love songwriter managers," he adds. “The music business is always going to change, but there’s always going to be the music, and writers bring us that."

BILLYBRAIN: September 4, 2004
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>WEEKS AT NUMBER 1</th>
<th>PLATINUM</th>
<th>LABEL/RECORD LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIG &amp; RICH</td>
<td>Horse Of A Different Color</td>
<td>1</td>
<td>Platinum</td>
<td>R RECORDS</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>License To Chill</td>
<td>1</td>
<td>3x Platinum</td>
<td>MCA</td>
</tr>
<tr>
<td>GRETCHEN WILSON</td>
<td>Here For The Party</td>
<td>2</td>
<td>Gold</td>
<td>Columbia</td>
</tr>
<tr>
<td>BRAD PAISLEY</td>
<td>Mud On The Tires</td>
<td>3</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>When The Sun Goes Down</td>
<td>5</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>TERRY CLARK</td>
<td>Greatest Hits 1996-2000</td>
<td>6</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>TRAVIS TRITT</td>
<td>My Lonely Road</td>
<td>9</td>
<td>Gold</td>
<td>RCA</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Golden Road</td>
<td>9</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>Wynonna</td>
<td>What The World Needs Now Is Love</td>
<td>10</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>Shock On A Hall</td>
<td>12</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>JULIE EVANS</td>
<td>Restless</td>
<td>14</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II</td>
<td>13</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>ANDY GRIGGS</td>
<td>You're The Thing</td>
<td>16</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td></td>
<td>16</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>JULIE ROBERTS</td>
<td>Where I Belong</td>
<td>18</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>Blue Collar Comedy Tour: The Movie</td>
<td>19</td>
<td>Gold</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>MARTINA MCBRIDE</td>
<td></td>
<td>19</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>DWIGHT YOAKAM</td>
<td>The Very Best Of Dwight Yoakam</td>
<td>22</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>DIERKS BENTLEY</td>
<td></td>
<td>23</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td></td>
<td>25</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>JOSH GRACIA</td>
<td></td>
<td>20</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Revolution</td>
<td>23</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>RON WHITE</td>
<td></td>
<td>27</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>LONESTAR</td>
<td></td>
<td>29</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>MARTI FINE</td>
<td></td>
<td>29</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>THE NOTORIOUS BERRY BOMBS</td>
<td></td>
<td>31</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td></td>
<td>30</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>SHERIDY</td>
<td></td>
<td>30</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td></td>
<td>31</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>JEFF FOXWORTHY</td>
<td></td>
<td>32</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>ALISON KRAUS &amp; UNION STATION</td>
<td></td>
<td>32</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>TINA McGRAW</td>
<td></td>
<td>33</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td></td>
<td>34</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>BRAD COTTER</td>
<td></td>
<td>35</td>
<td>Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>LONESTAR</td>
<td></td>
<td>37</td>
<td>Gold</td>
<td>MCA</td>
</tr>
</tbody>
</table>

**Platinum** indicates certification with Gold or Diamond status.
## Billboard Hot Country Singles & Tracks

### September 4, 2004

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Last Week</th>
<th>2 Weeks Ago</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Producer (Songwriter)</th>
<th>Weeks at Number 1</th>
<th>Label</th>
<th>Number 1 Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>11</td>
<td>Live Like You Were Dying</td>
<td>Tim McGraw &amp; Faith Hill</td>
<td>36</td>
<td>1</td>
<td>7</td>
<td>Arista/Curb</td>
<td>8/21/04</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>14</td>
<td>I Go Back</td>
<td>Kenny Chesney</td>
<td>32</td>
<td>2</td>
<td>28</td>
<td>RCA/Curb</td>
<td>8/14/04</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>12</td>
<td>Days Go By</td>
<td>Keith Urban</td>
<td>34</td>
<td>3</td>
<td>38</td>
<td>Capitol</td>
<td>8/7/04</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>15</td>
<td>Whiskey Lullaby</td>
<td>Brad Paisley featuring Alana Kraus &amp; Mark Collie</td>
<td>35</td>
<td>4</td>
<td>40</td>
<td>MCA Nashville/ASCAP</td>
<td>7/10/04</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>16</td>
<td>She Thinks She Needs Me</td>
<td>Andy Griggs</td>
<td>36</td>
<td>5</td>
<td>39</td>
<td>EMI Nashville</td>
<td>7/24/04</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>10</td>
<td>Blondes Have More Fun</td>
<td>Terri Clark</td>
<td>37</td>
<td>6</td>
<td>41</td>
<td>MCA Nashville</td>
<td>7/24/04</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>13</td>
<td>I Want To Live</td>
<td>Josh Gracin</td>
<td>38</td>
<td>7</td>
<td>42</td>
<td>Epic/Madacy</td>
<td>7/17/04</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>11</td>
<td>A Gypsy Girl Loves An Englishman</td>
<td>Alan Jackson</td>
<td>39</td>
<td>8</td>
<td>45</td>
<td>Arista/Nashville</td>
<td>7/17/04</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>17</td>
<td>Kids In The Bucket</td>
<td>Gary Evans</td>
<td>40</td>
<td>9</td>
<td>47</td>
<td>Capitol</td>
<td>6/26/04</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>20</td>
<td>We Can't Fix The World</td>
<td>Gretchen Wilson &amp; Big &amp; Rich</td>
<td>40</td>
<td>10</td>
<td>49</td>
<td>Warner Bros/Atlantic</td>
<td>6/26/04</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>18</td>
<td>I Hate Everything</td>
<td>George Strait</td>
<td>41</td>
<td>11</td>
<td>44</td>
<td>MCA Nashville</td>
<td>6/26/04</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>13</td>
<td>Stay In Mexico</td>
<td>Toby Keith</td>
<td>42</td>
<td>12</td>
<td>45</td>
<td>EMI Nashville</td>
<td>6/26/04</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>14</td>
<td>Feelin' It</td>
<td>Randy Feltus</td>
<td>43</td>
<td>13</td>
<td>47</td>
<td>Universal</td>
<td>6/26/04</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>19</td>
<td>That's What It All About</td>
<td>Brooks &amp; Dunn</td>
<td>44</td>
<td>14</td>
<td>47</td>
<td>Arista Nashville</td>
<td>6/26/04</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>21</td>
<td>If Nobody Believed In You</td>
<td>Joe Nichols</td>
<td>45</td>
<td>15</td>
<td>56</td>
<td>Universal South</td>
<td>6/26/04</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>22</td>
<td>In A Real Love</td>
<td>Phil Vassar</td>
<td>46</td>
<td>16</td>
<td>55</td>
<td>Sony</td>
<td>6/26/04</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>23</td>
<td>Rough &amp; Ready</td>
<td>Tracy Atkins</td>
<td>47</td>
<td>17</td>
<td>48</td>
<td>Capitol</td>
<td>6/26/04</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>24</td>
<td>Breakdown Here</td>
<td>Julie Roberts</td>
<td>48</td>
<td>18</td>
<td>51</td>
<td>J Records</td>
<td>6/26/04</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>25</td>
<td>You Are</td>
<td>Jimmy Wayne</td>
<td>49</td>
<td>19</td>
<td>50</td>
<td>Gaither Music Group</td>
<td>6/26/04</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>26</td>
<td>How Am I Doin'</td>
<td>Dicks Bentley</td>
<td>50</td>
<td>20</td>
<td>52</td>
<td>MCA Nashville</td>
<td>6/26/04</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>27</td>
<td>Nothing But The Radio</td>
<td>Gary Allan</td>
<td>51</td>
<td>21</td>
<td>53</td>
<td>RCA/Curb</td>
<td>6/26/04</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>28</td>
<td>Mr. Mom</td>
<td>LeAnn Rimes</td>
<td>52</td>
<td>22</td>
<td>58</td>
<td>J Records</td>
<td>6/26/04</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>29</td>
<td>Come Home Soon</td>
<td>SheDaisy</td>
<td>53</td>
<td>23</td>
<td>56</td>
<td>Epic</td>
<td>6/26/04</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>30</td>
<td>Hey Good Lookin'</td>
<td>Jimmy Buffet with Clint Black, Kenny Chesney, Alan Jackson &amp; Toby Keith</td>
<td>54</td>
<td>24</td>
<td>59</td>
<td>Capitol</td>
<td>6/26/04</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>31</td>
<td>That's The Coolest</td>
<td>Blue County</td>
<td>55</td>
<td>25</td>
<td>54</td>
<td>Arista</td>
<td>6/26/04</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>32</td>
<td>You Do Your Thing</td>
<td>Montgomery Gentry</td>
<td>56</td>
<td>26</td>
<td>52</td>
<td>A&amp;M</td>
<td>6/26/04</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>33</td>
<td>Look At Me</td>
<td>Craig Morgan</td>
<td>57</td>
<td>27</td>
<td>55</td>
<td>RCA/Curb</td>
<td>6/26/04</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>34</td>
<td>Awful Beautiful Life</td>
<td>Daryl Worley</td>
<td>58</td>
<td>28</td>
<td>44</td>
<td>RCA/Curb</td>
<td>6/26/04</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>35</td>
<td>Some Beach</td>
<td>Blake Shelton</td>
<td>59</td>
<td>29</td>
<td>43</td>
<td>EMI Nashville</td>
<td>6/26/04</td>
</tr>
</tbody>
</table>

### Billboard Hot Country Singles Sales

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Last Week</th>
<th>2 Weeks Ago</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>IMPSR &amp; NUMBER DISTRIBUTION LABEL</th>
<th>Weeks at Number 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>12</td>
<td>Alison Krauss &amp; Union Station</td>
<td>Alison Krauss</td>
<td>11</td>
<td>Nielsen SoundScan</td>
<td>8/28/04</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>13</td>
<td>Old Crow Medicine Show</td>
<td>Old Crow Medicine Show</td>
<td>13</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>16</td>
<td>Steve Ivey</td>
<td>Steve Ivey</td>
<td>15</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>14</td>
<td>Jerry Garcia &amp; David Grisman</td>
<td>Jerry Garcia &amp; David Grisman</td>
<td>14</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>15</td>
<td>Rhonda Vincent</td>
<td>Rhonda Vincent</td>
<td>15</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>17</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>17</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>18</td>
<td>Bruce Robison &amp; Robert Hickey</td>
<td>Bruce Robison &amp; Robert Hickey</td>
<td>18</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>19</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>19</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>20</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>20</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>21</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>21</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>22</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>22</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>23</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>23</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>24</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>24</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>25</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>25</td>
<td>Nielsen SoundScan</td>
<td>8/21/04</td>
</tr>
</tbody>
</table>

---

*Articles, In-Store Promotions, and Distributing Labels by Nielsen SoundScan.*

---

**Note:** Billboard is a weekly music industry publication. The Hot Country Singles & Tracks chart is based on sales of physical singles and downloads. The Hot Country Singles Sales chart is based on sales of physical albums and downloads. The charts are compiled by Nielsen SoundScan, a division of Nielsen, and are distributed by Billboard. The charts are updated weekly and are available online at www.billboard.com. For more information, please visit www.billboard.com or contact Billboard's customer service at 1-888-BILLBOARD. Billboard is a trademark of Gannett Satellite Information Services, Inc.
LYFE JENNINGS
Lyfe 268-192
PRODUCERS: various
Columbia/Sony Urban Music 90946
RELEASE DATE: Aug. 17
Some musicians are able to take their experiences—good, bad or otherwise—and craft emotional songs that everyone can relate to. That’s what newcomer Lyfe Jennings attempts to do on his debut here. The Toledo, Ohio native shares his experiences as a hustler and a convicted felon—the album title refers to his inmate number—over smooth R&B tracks. Lead single “Must Be Nice” works well as a midtempo showcase for his throaty tenor voice and solid crooning abilities. That exposure should bode well for the future.

PRODUCERS: Ian Moore
Wind-up act sold 300,000-plus copies of their self-titled debut.
Still, audiences are likely more familiar with Stones singer Paul McCartney, because of his guest spot on Evans’ breakthrough hit, “Bring Me to Life.” That exposure should lead more people to give “Potter’s Field” a chance, along with some other tracks. Evans is a sophomore slump; songs like first single “Far Away” and the lifting “Phenom” find the rock foursome striving to write weighty music with earworm lyrics to match. But elusive element that gives a group its distinct musical identity is missing. The rat-a-tat intro to “Three Leaf Loser,” along with its quirky cadences, offers a positive hint to what may lie around the next creative corner. —CLT

IAN MOORE
Luminaria
PRODUCERS: Ian Moore, Screen Door Music
DATE: Sept. 2003
RELEASE DATE: Aug. 24
The burden of the contemporary singer/songwriter is in formulating a sound that is completely unique, yet not too far off the mark. With “Luminaria,” Ian Moore accomplishes just that. Lyrically, the album is filled with shadowy, deep imagery, like a mysterious black-and-white photograph. From opening track “What I’ve Done,” Moore puts the listener in the passenger seat right beside him, and he drives down real-life roads. He doesn’t fly with angels. He dances with devils. Instrumentally, the record is equally intelligent—filled with dark subtleties, recalling a time when the Beatles experimented with the moodier side of pop. Moore’s low, melodic voice is the perfect accompaniment to the musical conundrum he has created. —MDS

TIM MCGRAW
Live Like You Were Dying
PRODUCERS: Tim McGraw, Byron Gallimore, Dannen Smith
Curb 78588
RELEASE DATE: Aug. 24
Tim McGraw and his road band returned to uptown New York to record this very confident studio album, his eighth. “How Bad Do You Want It?” is raw, swampy, blue rock, while “Back When” is swampy nostalgia. “My Old Friend” and “Blank Sheet of Paper” are gently loping midtempo tracks that McGraw completely owns. Several songs, including the chart-topping powerful title cut, are quite personal and perfectly suited to McGraw’s vocal style. Always a risk-taker, he remains fearless in his choice of material, evident here in sweeping, observant fare like “Drugs or Jesus” and the ultimately redemptive “Kills Myself.” McGraw avoids slickness on perceptive cuts like “Everybody Hates Me” and the backwoods funk of the witty “Do You Want Fries With That?” With this 16-track set, McGraw continues to top himself. —RH

YOUNG BUCK
Straight Outta Cashville
PRODUCERS: various
G-Unit/Interscope 80002972
RELEASE DATE: Aug. 24
Following the success of 50 Cent, Lloyd Banks and their collective G-Unit efforts, it’s not surprising that anticipation is high for the debut from G-Unit member Young Buck. A native of Nashville, Buck combines his gritty Southern rap style with the raw core beats to a set that will please G-Unit fans. Lead single “Let Me In” is already a club and radio favorite, thanks to its catchy hook and guitar licks. “Prices on My Head” bounces with a hypnotic bass and the artist, Banks and D-Tay verse about living a life of infamy. Buck is equally impressive when he holds his own alongside fellow Dirty South MCs Lil Flip and David Banner (“Welcome to the South”). Other highlights include “Bang Bang” (which samples Nancy Sinatra) and the orchestral “Bona Fide Hustler.” Buck may not be as charismatic or as lyrically compelling as his cohorts, but he still makes a strong impression. —MDS

R. KELLY
Happy People/Save Me
PRODUCERS: R. Kelly
Jive/R.G.E. 80356
RELEASE DATE: Aug. 24
Channeling another creative yet conflicted soul—Marvin Gaye—R. Kelly’s latest project displays the sexual and spiritual dichotomy that makes him tick musically. “Happy People” is the party-jam half of this double-A. Aduing as “The Music Weatherman,” Kelly eases into the feel-good mood with such finger-popping charmers as “Weatherman” and “Love Street.” Some selections are derivative of earlier hit “Step in the Name of Love.” But Kelly has an unpredictable appeal that is able to mix retro sonics with tasty dollops of contemporary seasoning. The real ear-opener is the project’s inspirational second half. Here, soul-baring lyrics really hit home, especially in light of Kelly’s legal entanglements. However, try listening to “How Do You Manage” or the Stevie Wonder-hued “Diary of Me” without making an emotional investment. There’s no doubt that Kelly continues scoring musical streaks continues. —GM

R&B/HIP-HOP

PITBULL
M.I.A.M.I.
PRODUCERS: various
TNT 2550
RELEASE DATE: Aug. 24
2004 hasn’t been the biggest year for hip-hop newcomers, but Pitbull is poised to change that. The Miami native of Cuban descent combines elements of reggaetón, R&B, crunk and Miami bass on his debut set, “M.I.A.M.I.” (Money Is a Major Issue). Produced by labelmate Lil Jon and the Diaz Brothers, lead single “Culo” employs the ever-popular Coolio rhythm, which has resulted in one spicy, hot hit. The Miami Mix of the single, which features Mr. Vegas, is included here. “Dammnit Man” (with guest Piccalo) is a similarly infectious affair with an unforgettable hook. Other highlights are

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

NORTHERN STATE
All City
PRODUCERS: various
Columbia 90947
RELEASE DATE: Aug. 17
Northern State offers another dose of old-school hip hop and R&B to its major-label debut. This time out, the female trio—Sprout, Spro & Hesta Prynn—exhorts the low-fi simplicity of its indie debut, “Dying in Stereo,” for a more produced affair. “Girl for All Seasons,” helmed by Muggs of Cypress Hill, is a girl-power tome with a rock guitar bite. On “Siren Song,” the group teams with soul rocker Martin Luther and producer.hm?*uestlove. Accompanying her wonderul melodies and catchy anthemic hooks.

WORLD

ROSAR PASSOS
American Classics
PRODUCER: Jorge Calandrelli, Steven Epstein
Sony Special 92068
RELEASE DATE: Aug. 24
Fans of Yo-Yo Ma’s Obragido Brazil recordings have already been introduced to Brazil’s diverse musical range. Now, she makes her Sony Classical debut with a tribute to Brazilian legend and fellow Bahia native João Gilberto. Accompanying her on a wonderful cadre of colleagues that includes iconic 97-year-old French singer Henri Salvador, clarinetist泉lloquín-Díaz, and guitarist Christian Michel (who has performed with himself. Passos revisits several classic tunes from Gilberto’s own 1977 “Amoroso” album, as well as such intercontinental favorites as “Besame Mucho,” Charles Tenet’s “Que Reste-T-Il de Nos Amours” (with Salvador) and Gerbi Savini classic “E2/Otherworld.” Passos sings with a disarmingly girlish tone but is a true bossa nova pro, with a veteran’s sense of phrasing. She has immense warmth and sweetness, and slipping this memorable disc into the stereo feels like inviting an old friend to come in and stay awhile. —AT

VARIOUS ARTISTS
Putumayo World Music
PRODUCERS: various
Putumayo 227
RELEASE DATE: Aug. 24
This streetwise compilation will provide an update for fans of world dance and electronic. The tracks highlight artists from Mali, France, Turkey, Cuba, Lebanon, South Africa, Germany, Algeria/France and Congo/Belgium. The common denominator is soulful bass, but stylistically the compilation amounts to a very hip odyssey through numerous regional.

CONTRIBUTORS

INDEX TO ADVERTISERS

Music

Billboard Pick

Music

www.billboard.com • www.billboard.biz

31

www.americanradiohistory.com
and ethnic musical sensibilities. Check out Isa Bagayogo’s fusion of Malian roots and dance electronic on “Nogo,” a moving track that also imparts an ecological message. Mawonde’s “KaKwa” is another impressive record that will surely be a hit in Malawi.

**BPM**

- **EDWIN STUART**
- **BPM 103**

**JWM**

- **JON FURNISS**
- **BPM 106**

**EMERGENCY**

- **BPM 108**

**REVIEWS**

- **JAYDE BROOKS**
- **BPM 109**

**LONGER**

- **BPM 110**

**SHORTER**

- **BPM 111**

**SINGLES**

- **Edited by Michael Paolotta**

**MODERN ROCK**

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

After Chicago trio Chevelle’s sophomore album “Insignificance” (2004), they went platinum on the strength of three strong singles, the bar was set high for its follow-up. “This Kind of Thinking Could Do Us In.” The first taste, “Vitamin R,” rises to the occasion, as evidenced by its rapid ascent at modern and active rock. The upbeat tempiempo rock track recalls the Chicago brothers’ breakout hit, “The Red,” in phrasing and dynamics. The lyrics deal with Ritalin “vitamin in question,” and a friend of the band who abused it. Most stations that had success with Chevelle need to find “Vitamin R” an easy pill to swallow.—BT

**R&B/HIP-HOP**

- **OUTKAST** Prototype (4:25)
- **TYPE:** Album cut
- **PRODUCERS:** A. Benjamin
- **WRITERS:** Coach Carter, André 3000
- **PUBLISHERS:** Gnat Booty/Chrysalis Music (ASCAP)
- **Label:** Arista 184701 (CD promo)

The “Prototype” single is an astound- ingly experimental and potent first track of a new album from both members of OutKast. The majority of the music is made up of a rock guitar riff, with the verses being delivered through rapping. The beat is catchy and the lyrics are thought provoking, making this a must-listen track for all music lovers.—KA

**DVD**

- **Tom Dowd & the Language of Music**
- **Title:** Palm 3077
- **Release Date:** Aug. 24

You may think it doesn’t take a rocket scientist to be a recording engineer, but Tom Dowd was a kind of rocket scientist: a nuclear physicist who, while still in college, was part of the Manhattan Project that developed the atomic bomb. After the war, his knowledge of nuclear physics was so advanced that it was pointless for him to return to school. Science was lost to music’s gain. Directed by David Benjamin, this film shows Dowd’s impact on the music industry. Dowd also had the warmth, empathy and taste to get the best performances out of moutral talents, from John Coltrane and Eric Clapton to the Allman Brothers and Aretha Franklin. His Atlantic Records colleagues—Amet Ertegun, Arif Mardin and Jerry Wexler—are among those who testify to Dowd’s abundant gifts. The archival material is illuminating and it is an easy fascinating watch. The stories that have been told in this film—Dowd’s own story—are entertaining and will be enjoyed by music lovers for years to come.—RH

**ESSENTIAL REVIEWS**

- **DURAN DURAN** (Reach Up for the Sunrise) (3:23)
- **PRODUCERS:** Duran Duran, Don Gilmore
- **WRITER:** Duran Duran
- **PUBLISHER:** Copyright Control
- **Epic 56912 (CD promo)**

Nearly 20 years after disbanding, their original five, Duran Duran, have reunited for an Oct. 12 album release (“Astronaut”), with this single providing a sneak peak. It’s the group’s first offering from its legendary lineup since 1985’s No. 1 Billboard Hot 100 single “A View to a Kill.” “Sunrise” is a blast of fresh air. The uptempo dance rock track has all the elements of Duran Duran—vocals, synthesizers and a rock solid groove.—GM

- **GOAPELE** Catch 22 (3:43)
- **PRODUCERS:** Nathan Greenberg, Goapele, Theo Rodrigues
- **WRITERS:** G. Mehlabian, S. Ramsay, N. Greenberg
- **PUBLISHERS:** LIFE Is What We Music (ASCAP); Sha-Sun (ASCAP); Nate Greenberg Music (ASCAP)

Syzkra Records/Columbia/CFO42 (CD single)

Earlier this year, Goapele inked a joint-venture deal between her label, Slyskra Records, and Columbia/ Sony Urban Music, which paved the way for a rerelease of her fine 2002 album, “Catch 22.” With “Catch 22,” Goapele has matured and the lyrics offer up more interesting subject matter than the album did. The mellow, catchy “It Wasn’t Me” is a great example of Goapele’s growth as an artist.—LM

**DANCE**

- **DJ JACKIE CHRISTIE FEATURING DISCO DEMON Beautiful Day (3:49)
- **PRODUCERS:** DJ Jackie Christie, Shane X. Conry
- **WRITERS:** R. Laurent, S. Conry, J. Christie, S. Brody
- **PUBLISHERS:** U joea, Shane X. Conry, Christie Love (ASCAP); Motéma Music (BMI)

“Beautiful Day” is the lead single from Jackie Christie’s album, “Made 4 U,” due Sept. 21. For this first glimpse into the set, the New York-based Christie has concocted an uplifting club track. It is the type of feel-good jam that deserves peak hour play. That said, more restraint in the production department (the too-fast-“footloose” feel is misplaced) and a finer, more focused soundscape would have made for an even better track. Still, “Beautiful Day” shows much promise for a DJ/produc- er making the transition to full- on artist. For smoother house sounds, European producer out of Switter Soul comes to the rescue with Japan’s Fishy Sounds concocting a mix that will please fans of Sandy B’s “Make the World Go Round.” Distributed by Radikal Records.—MP
Every once in a while someone comes into your life and changes it profoundly simply by being who they are. Our friend, colleague and family member Marc Birger was such a person.

We love him and he will never leave our hearts.
MTV, Sponsors Plan Potent VMA Push

BY BRIAN GARRITY

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

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

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

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

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

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

MTV hopes to counter the added competition with an extensive mix of on-air promotion, special events and advertising buys. The network also is working with 20-plus radio stations, targeting select retail partners like Virgin Megastores and teaming with a range of sponsors, including the Gap and Saturn, to help drive awareness for the show.

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

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

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

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

“I don’t look at the down tweak last year as much as this year’s challenge of getting people to a new night,” Exarhos says. “Our hope is that our audience is going to be interested in the show more than anything else that is happening that night.”

(Continued on page 35)

Artists Test Do-It-Yourself Digital Distribution

BY SCOTT BANERJEE

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

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

“At this point in the development of online music and digital distribution,” Gartner G2 analyst Mike McGuire says, “the cost for anyone to distribute content is so low, there’s a diversion from the artist-distributor-producer relationship that we’ve seen in the past. The digital transition is allowing artists to experiment with different business models, and they aren’t beholden to working with labels with big physical distribution mechanisms through big retailers.”

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

Major labels selling tracks on an established download service often pay an artist based on his or her album royalty rate, typically 15% of the wholesale price. Others give artists the singles royalty rate, which averages 12% of the wholesale price (Billboard, July 12, 2003). Though most independent labels pay more, these splits are derived from pre-digital-era distribution models.

Netburn flies under the motto “Burn Music. Not Artists.” The service is most effective for artists who already have highly trafficked Web sites. (Continued on page 35)
Festive Mood Prevails At NARM

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

At the World Center Marriott last year, attendees gazed glassy-eyed at a big-screen TV in the lobby bar as the nation inched closer to war. They bemoaned the dismal state of the business, and some deplored as the ASSN. for Independent Music breathed its last gasp. Disney World it was not—especially for the indies.

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

From our point of view, the ‘04 con-fab benefited from the impressive attempts of NARM acting president Jim Donio and his staff to heighten the profile of the independent side in the wake of AFIM’s dissolution in April.

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

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

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

While one might have expected indie attendance to ebb without a dedicated organization on hand in San Diego, the opposite appeared to be the case. Few distributors were unrepresented, high-profile labels were out in force and some fresh faces were on hand among the grizzled veterans.

Venturing off-campus in the evening, one could hear such indie acts as David J, Dave Alvin, the Supersuckers and Interpol at indie-label events staged in venues ranging from downtown San Diego clubs to local indie store N-Theory Records to a yacht cruising the city’s shoreline. The nighttime musical events at the Marriott climaxed with a heavily attended Aug. 23 independent showcase.

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

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

Browne emphasized that the Independent Music Issue Forum committee—which also includes Yep Roc/Redeye partner Glenn Dicker, Alternative Distribution Alliance president Andy Allen and this writer—would like to hear from the community in the convention’s aftermath. “Our job is to keep the lines of communication open to as many indies as we can,” he said.

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

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

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

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

The second test saw the major-label distributors co-managing their product with Best Buy, using Vision Information Services to track inventory. Sources indicate that Best Buy is close to signing a deal with VIS.

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

If Best Buy closes a deal with VIS, all the majors must either have or be able to supply their ready product to Best Buy stores.

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

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

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

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

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

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

Handleman, Kmart and AEC executives were unavailable for comment.

The irony in all this is that at this year's NARM convention, Handleman won the large wholesaler of the year award for the third time in a row.

SPEAKING OF IRONIES: Tower Records scooped up NARM's retailer of the year award in the same year the chain declared Chapter 11. The mainstream press may have written off Tower as the poster child for record stores “done in” by digital distribution, but members of the music industry knew otherwise.

First off, the Chapter 11 filing was only a technicality to force all bondholders to convert to an equity stake in the West Sacramento, Calif.-based chain. To the surprise of no one in the business—and largely unheralded by that same mainstream press—Tower emerged from Chapter 11 in 35 days, with the bondholders collectively owning 85% of the company and founder Russ Solomon and family owning the remainder.

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

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

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

Digital

Continued from page 33

existing promotional Web sites or e-commerce platforms. The software allows artists to upload their music to Wraptor's site and set the number of times fans can sample full-length tracks before purchasing them. Visitors sample music by launching the wraptor.com Web-based media player, which also acts as a place for artists to post photos, lyrics, biographies and tour dates. Wraptor recently signed a deal with wantickets.com that allows artists to promote and sell tickets from the media player.

MTV

Continued from page 33

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

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

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

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

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

MTV is also throwing a special outdoor party in Coconut Grove, Fla., just south of Miami, in conjunction with the downtown VIP parties. Additional MTV is hosting a series of “block parties” that will feature performances and appearances by a range of hip-hop and R&B acts.

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

**BY JILL KIPNIS**

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

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

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

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

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

“We hope to have more successes like ‘Chap- pelle.’ That’s the best thing going for this category right now,” says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music.

“By and large, comedy programs are relatively inexpensive to produce. If the comedy is good, there should be something there that appeals to the mass market.”

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

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

Under the terms of the deal, which the companies signed in July, Fox will take over distribution of UrbanWorks’ Platinum Comedy Series titles from Ventura. This move should provide a broader reach for the titles.

Additionally, Fox and UrbanWorks will co-produce future Platinum Comedy titles, which are expected to feature Chappelle, DL Hugh- ley, Mo’Nique and Paul Rodriguez.

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

The reality is that there has always been suc- cess attached to comedy projects.”

“We have more more successes like ‘Chap- pelle.’ That’s the best thing going for this category right now,” says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music.

“By and large, comedy programs are relatively inexpensive to produce. If the comedy is good, there should be something there that appeals to the mass market.”

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

Buzz For Moore DVD Is Bipartisan

Just how many consumers will want to purchase Michael Moore’s “Fahrenheit 9/11” on DVD?

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

Columbia TriStar Home Entertain- ment releases the title Oct. 5.

“I don’t think it will be divided along politi- cal lines. It will be appealing outside of that,” predicts Brian Lucas, spokesman for Minneapolis-based Best Buy. “Our core audi- ence likes documentaries and movies that generate a lot of buzz.”

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

However, based on domestic box- office performance, retailers predict the title will not sell as well as mainstream theatrical releases like DreamWorks Home Entertainment’s “Shrek 2” (Nov. 5). “Fahrenheit 9/11” has earned more than $115 million, according to Columbia TriStar, com- pared with more than $435 million for “Shrek 2,” according to DreamWorks.

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

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

The launch of its online service since spring.

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

Columbia TriStar has signed a distribution deal with Cloud Ten’s Christian-themed catalog. Titles will include the popular “Let’s Leave” series.

**NEWS CLIPS:** Online rental service Netflix will now offer a slate of independent and foreign films previously available only to subscribers of Film Movement, a New York- based DVD of the month club that sends movies to its members the day of the U.S. theatrical release for a monthly fee of $10.95. Most of the films have won awards at festivals but did not secure theatrical or video distribution through a major U.S. studio.

**Distribution Video & Audio presi- dent Ryan Kugler has launched First National Pictures, a line of value- priced children’s and family DVDs. DVA will be the exclusive distribu- tor of the titles. The first release, due Nov. 19, will be “Scoop and Doozie: Vol. 1,” a title from the award-winning Canadian children’s TV series.

**FNP** will release up to three titles per month, each carrying a suggested retail price of $5.99.
PAD Enters Distribution Biz With AXI

BY CHRISTOPHER WALSH

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

AXI will distribute the products of European- and U.S.-based manufacturers equipment is not readily available to dealers in the United States. The company launch, held at the International Music Products Assn.'s summer trade show, featured the U.S. introduction of German manufacturer WR Audio's ID Controller, a software controller optimized for use with Steinberg's Nuendo digital audio workstation platform. The ID Controller is gaining visibility at a time when manufacturers Solid State Logic and Digidesign have introduced new DAW interface products—the AWS 900 Analog Workstation System and ICON console, respectively.

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

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

Malekpour says, "We felt like we needed something different. The ID Controller looked like a cool piece that would allow us to sell systems around Nuendo. We've been selling Nuendo and really like it; the control surface allows a level of professionalism to the software that, without it, didn't have it. The idea is a very powerful console-like system that feels and acts just like a console and has a lot more control and feedback than most other surfaces."

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

"They were excited about it because of our console knowledge, background and service capability," Malekpour says. "Steinberg is distributing this product themselves in other parts of the world, but here in the U.S. it didn't have the technical resources, in terms of people and hardware backgrounds. PAD's experience is really strong there."

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

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

From Berklee, An Education Without The Classrooms

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

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

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

Students can take individual courses to complement degree programs at other institutions. However, online credits are not transferable to Berklee College of Music, which offers independent undergraduate degree and diploma programs requiring residency on-campus.

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

With the establishment of berkleemusic.com, the Berklee experience became more accessible to an international student body; to date, students from 50 countries have participated.

The intuitive and comprehensive layout of the Web site's instruction, which includes more than 50,000 Quicktime movies and MP3 samples, allows an easy path to long-distance learning.

"You can't get any better than Berklee," says Chris Stone, founder of Record Plant Studios and the World Studio Group and a lecturing faculty member at University of Southern California's music industry department. Stone has worked as a consultant in the development and evolution of berkleemusic.com. "It's the best way that I can think of for a working musician to improve himself. These days, the technology is changing every six months and they need the continuing upgrade. This new program, particularly, gives them the skills to deliver the music."

Berkleemusic.com also operates the Berklee/Billboard Career Center, a job-search site accessible at billboard.com.
Japanese Industry Awaits Avex Fallout
Label Group, Artists Carry On After Yoda Departure

BY PETER SERAFIN

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

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

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

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

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

BOARDROOM DISAGREEMENTS

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

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

The board backed Yoda's resolution in a 6-1 vote. However, Matsuura—described by insiders as a close ally of Chiba's—then introduced a second resolution demanding that Yoda step down due to "a difference of opinion in management direction." Matsuura's motion was defeated 5-2. He and Chiba resigned the next day.

The company issued a press release Aug. 1 announcing the resignations. But when the news came out, several priority Avex acts, including J-pop acts Ayumi Hamasaki, Exile and Kumi Koda, publicly declared their support for Matsuura.

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

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

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

The boardroom dispute and the artists' reaction prompted fears that the label could lose some of its most important acts. Those fears had an immediate impact on Avex's stock price: By close of trading Aug. 2, its shares had dropped 16% on the Tokyo Stock Exchange.

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

Avex also announced Kobayashi's elevation to president and confirmed that Yoda had stepped down as chairman/CEO. Hamasaki subsequently told the press that since Matsuura had been reinstated, she would stay with Avex.

At an Aug. 3 press conference, Yoda said, "From now on, I'd like Matsuura, Kobayashi and Chiba to establish their own management system."

He added, "I would be lying if I said the reaction of some of our artists and the drop in share value didn't have anything to do with this decision."

DYNAMIC STYLE

Avex launched in 1988 as an importer of overseas product, especially Euro-dance tracks. It was also the Japanese licensee of Virgin Records until Zomba opened its Tokyo office in 2000. With a strong local roster, Avex grew quickly, becoming one of Japan's biggest music business success stories.

Entrepreneur Yoda was tapped to head Avex (Continued on page 43)

Relentless Lives Up To Its Name

BY PAUL SEXTON

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

The label, founded by Shabs Jhabaputra and Paul Franklin in 1999, had been fully owned by British dance specialist Ministry of Sound. Within two years of its launch, Relentless enjoyed substantial sales success with the Artful Dodger, featuring a then-unknown Craig David; DJ Pied Piper & the Master of Ceremonies; rap posse So Solid Crew; and a young Daniel Bedingfield. But in February 2003, with the dance market severely contracting, MoS decided to shut Relentless down.

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

"Ministry made a decision [that] we didn't agree with," says Shabs, who goes by his first name. "It was tough times for all concerned, but we had to move on. EMI was very supportive, especially [U.K. and Ireland chairman/CEO] Tony Wadsworth and [Virgin U.K. managing director] Philippe Ascoli. The essence of the label is the same. EMI (Continued on page 43)
### Japan

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>MAROONS</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>TSUYOSHI DUMOTO</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>PORNOM GYIZAFI</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>TSUYOSHI DUMOTO</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>HITOMI YAMADA</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>VARIOUS ARTISTS</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>THE PRODIGY</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
<tr>
<td>NEW</td>
<td>HY</td>
<td>SING HUGO JAMES (JAPAN)</td>
</tr>
</tbody>
</table>

****

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>HITS OF THE WORLD</th>
<th>JAPAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>MAROONS</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>AVIR LAVINAGE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>USHER</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>GARY BEALS</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>SONGS</th>
<th>FRANCE</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>EXPO 2000</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DOROTHEA ZARCONE</td>
<td>SING CHRISTINE</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>YANNICK NOAH</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>ZACK</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LIONEL RITCHIE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>I BELIEVE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LET'S GET IT STARTED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>DREAMS</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SEAN LEAVER</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>DAVE LEE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>GIVE PEACE &amp; CHANCE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTHING</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
</tbody>
</table>

### Italy

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>I BELIEVE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>LET'S GET IT STARTED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>DREAMS</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SEAN LEAVER</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>DAVE LEE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>GIVE PEACE &amp; CHANCE</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTHING</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>EVERYTIME</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>DIRAS QUE ESTOY LOCO</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>MIS ADORABLES VECINOS</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
<tr>
<td>NEW</td>
<td>SICK AND TIRED</td>
<td>SING DOUGLAS ISLAND</td>
</tr>
</tbody>
</table>

### Switzerland

<table>
<thead>
<tr>
<th>SONGS</th>
<th>ITALY</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
<tr>
<td>NEW</td>
<td>DRAGOSTEA DIN TEI</td>
<td>SING CHRISTINE</td>
</tr>
</tbody>
</table>

**Hits of the World is compiled at Billboard/London.**

NEW = New Entry  RE = Re-Entry
In the late 1980s, Mory Kanté scored one of the biggest international hits in the history of African music with the disco-driven “Yeke Yeke.” The song reached the U.K. top 40 fewer than three times on PolyGram’s London and fiC labels. Now, the Guinean-born singer has returned to his traditional roots with an acoustic album, “Sobu,” due the week of Sept. 27 on World Music Network/Reverb plates internationa-1 and on Rykodisc in the United States.

Kante’s vocals on “Sobu” are backed by traditional African instruments, led by his own kora (harp) playing. He is following a trend that has seen fellow West African artists Salif Keita and Youssou N’Dour turn away from Afro-pop styles and record traditional-based acoustic albums.

“It was time,” says Kanté, who has lived in Paris since the mid-80s. “I felt a mission to give the traditional instruments a place in the scheme of contemporary pop music.”

NIGEL WILLIAMSON

RETURN OF THE PRODIGY: Electropunk act the Prodigy has finally followed up 1997’s U.S. and U.K. chart-topping album “The Fat of the Land.” “Always Outnumbered, Never Outgunned,” a virtual solo project for band founder Liam Howlett, was released Aug. 24 internationally on XL Recordings. Howlett says he wrote the album on a laptop in Essex, England, and it was mixed in London, then mastered in New York. Explaining the lengthy time between albums, he says, “I had to find a place I could be happy in—usually my bedroom, usually about midnight, with a couple of glasses of wine and James Bond on the DVD, until I was writing for the fun of writing again.”

Guest vocalists include Juliette Lewis, Princess Superstar and Liam Gallagher.

CHRISTOPHER BARRETT


The release, her third full-length, followed a string of club dates in the New York area during June and July. “Not Going Anywhere” includes four songs that originally appeared in French on Ann’s 2002 sophomore set, “La Disparition” (EMI France).

She says she wrote the songs in English, “‘That was their natural version,’” she explains. “I recorded them in English for my own pleasure. They weren’t going to be released, but I’m happy they have [been].”

Ann was born in Israel and spent her childhood in the Netherlands. Her family moved to Paris when she was 11. She has penned hits for octo- genarian French crooner Henri Salvador and contemporary acts Vincent Delerm, Coralie Clément and Bang Gang.

JAMES MARTIN

MANAGING NICELY: John Hughes is best-known as the manager of the Corrs. But his album “Wild Ocean,” due Oct. 11 in the United Kingdom and Ireland via Warner Music sub si- diary 14 Floor Records, is no mere vanity project.

Hughes was a musician for more than two decades before he entered the management business. In the early 1980s, he was half of Irish synth-pop duo Minor Detail, which was signed to PolyGram in the United States. The main instrument that “Wild Ocean” includes guest appearances by the Corrs, the Chieftains and a number of other leading Irish musicians, as well as a 60-piece orchestra and choir.

“It has taken five years to make because I was rather busy,” Hughes says. “But I had to do it. I thought I was free of music. I’d established an identity as a manager. But the music kept coming back.”

Details are in progress to release the album in other territories.

MAGALI WILD

Global Pulse
Nigel Williamson, Editor
williamson@billboard.com
Aussies Plan Strong Presence for SXSW 2005

BY CHRISTIE ELIEZER

SYDNEY—After six acts scored label and management deals following showcasing appearances at this year’s South by Southwest Music Festival in Austin, Australia’s government and music industry plan to step up their profile at SXSW 2005.

“SXSW opened our eyes to the possibilities,” says John Odgers, an arts, culture and entertainment industry specialist for the Australian government’s export development arm, Austrade. “The festival showcased Australia’s pop and rock scene to the world, but SXSW is about more than music. It is an entry point into the US for learning about culture, coming together as a community and presenting new artists.”

David Peacock, manager of Shock Records, believes that the SXSW platform is the best way to give the world a taste of Australian music. “It is something that we have always aspired to do. SXSW is a perfect gateway for Australian artists to break into the world.”

In the past, Australian acts have been showcased at SXSW with mixed results. “When I first went 10 years ago, it was a bit of a struggle,” says John O’Donnell, managing director of Sydney-based Peacock, Tripp, Group. “But this year we want to make a bigger impact with a bigger budget.”

Austrade funded Australia’s appearance at SXSW. The government’s export development arm will give financial support to acts looking to break into the US market.

“SXSW is a key market for us,” says Austrade’s Senior Economist for Trade Marketing, Eliodoro Gomes. “We have invested heavily in the past and we want to see increased activity from our music industry.”

“SXSW is the place to be,” adds Brian Moreton, managing director of the Sydney-based management and booking agency, Jet Management. “It is a great platform for new acts to showcase their music to the world.”

Another observer notes that Yoda’s influence in English and experience gained while living in the United States greatly raised the international profile of domestic Japanese pop.

Austrade says it expects to see three new acts each year from 2005. “We have already identified two new acts for 2005,” says Odgers. “We are looking to expand our reach to new acts and develop new markets.”

The Australian government has also announced plans to increase its funding to SXSW by $50,000-$60,000. “This is a significant increase in funding,” says O’Donnell. “We want to see increased activity from our music industry.”

Four months after the company was founded, it has achieved a reputation throughout the industry for its smart, aggressive style. Observers cite the combination of Yoda’s business acumen and Matsuura’s creative insight as the basis for the company’s rapid success.

Another source noted that Yoda’s influence in English and experience gained while living in the United States greatly raised the international profile of domestic Japanese pop.

Austrade says it expects to see three new acts each year from 2005. “We have already identified two new acts for 2005,” says Odgers. “We are looking to expand our reach to new acts and develop new markets.”

The Australian government has also announced plans to increase its funding to SXSW by $50,000-$60,000. “This is a significant increase in funding,” says O’Donnell. “We want to see increased activity from our music industry.”

Four months after the company was founded, it has achieved a reputation throughout the industry for its smart, aggressive style. Observers cite the combination of Yoda’s business acumen and Matsuura’s creative insight as the basis for the company’s rapid success.

Another source noted that Yoda’s influence in English and experience gained while living in the United States greatly raised the international profile of domestic Japanese pop.
K-OS Starts 'Rebellion'

Toronto MC Wages War Against Stereotypes With Sophomore Set

BY LARRY LEBLANC

TORONTO—The sophomore album by Canadian rapper K-OS, "Joyful Rebellion," backs up his belief that music can fight stereotypes of black culture.

Toronto-based K-OS (whose real name is Kevin Breton) has a clear vision of how he wants to be perceived: as a black man with a positive message.

"We are not just victims of society," he says. "We are not just pimps or ex-cons. The weight of stereotyping is a heavy weight and needs to be revoked against.

The mostly self-produced and self-written "Joyful Rebellion" came out Aug. 24 on EMI Music Canada. It will come out Sept. 21 in the United States on Astralwerks.

"The idea behind rebellion has always been a tragic one," K-OS says of the album’s title. "I want to associate happiness with being rebellious. That's a revolutionary idea in itself.

"Joyful Rebellion" is a finely crafted work stamped with rap, funk, rock and reggae sounds. K-OS (the name stands for Knowledge of Self) is musically ambitious, but it is his implied concepts and spiritual lyrics that mark him as a visionary.

"K-OS is a poet, a tremendous song-writer and a wonderful singer," EMI Music Canada president Deane Cameron says. "He wants to be part of that movement changing urban music and hip-hop. He has a tremendous commitment to that culture.

Kevin Kwan, GM of Astralwerks in New York, adds, "Kevin is an artist who is doing something that goes against the grain where mainstream hip-hop is, but in fact, he's being true to himself in a spiritual way.

K-OS holds blistering views on the state of the genre, criticizing what he calls its assembly-line recording and glorification of violence and misogyny. He believes artists and labels have to consider how hip-hop's negative side may be affecting impressionable kids.

"I'm hard pressed to find positive images of blacks on television today," he says. "Kids watch TV and appropriate themselves to images our culture is creating. When daughters and sons have no fathers, they find them. Jay-Z becomes their father, or 50 Cent."

K-OS denounces rappers' obsession with money and fame on the track "EMCEE Murdah" and celebrates hip-hop's early days in "B-Boy Stance."

"In the Man I Used to Be," he shows compassion for Michael Jackson, noting that even the most successful artists can be unprepared to deal with fame. The rollicking "Crabbuckit" recalls the '40s jump-style recordings of Louie Jordan and his Tynan Foot.

"The album is far beyond what we expected," EMI Music Canada VP of A&R and talent acquisition Tim Tombrey says. "When 'Crabbuckit' and 'The Man I Used to Be' came in, we knew Kevin had delivered us singles. Then the rest of the record came in, and it was like, Oh my God."

The Canadian and U.S. labels led with a 12-inch release of "B-Boy Stance" in June, servicing it to K-OS solid urban base. The video has been a staple at MuchMusic in Canada and has been added to VH1 and MTVU in the United States.

EMI Music Canada followed up with "Crabbuckit," which was No. 10 on the Nielsen Broadcast Data Systems top 40 chart and No. 45 on its Hot AC chart for the week ended Aug. 16. Meanwhile, Virgin America has serviced "The Love Song" to U.S. radio urban.

Craig Halfen, senior music programmer at MuchMusic, says "Joyful Rebellion" is "not what you expect from a hip-hop album. It is full of great songs. It's incredible that 'Crabbuckit' is registering so well.

K-OS was raised in rural Ontario and Trinidad. He jokes that he was the only black kid in Whitby, Ontario, in the 70s. For years, he hated being different, but later came to appreciate his uniqueness.

"With friends, I was forced to listen to Brit bands like Echo & the Bunnymen, Depeche Mode and the Clash," he recalls. "At home, I listened to my parents' records, including Bob Marley. I came to realize it wasn't too far from the Clash to Bob Marley. I figured I could maintain my own culture and find things I liked elsewhere."

Relentless

Continued from page 39

and Virgin let us make creative decisions, and there's a good infrastructure and a dream that we can plug into if we need to, which we didn't really have at Ministry."

Ascoli says he is "reel-ul Happy" with Relentless. "I looked at what they did with No Line on the Moon, which was brilliant. I think maybe they needed to work with a structure that could provide better international and album [support], and that's what we do."

Ascoli adds that when he started at Virgin in March 2002, "we saw a big gap with Virgin in the urban market. Relentless is part of the new Virgin, and their team and mine work totally together."

One of Relentless' major stars is English soul discovery Joss Stone (who is signed through EMI's S-Curve in the United States). Virgin puts U.K. sales of her debut album, "The Soul Sessions," close to 700,000 units. Follow-up "Mind, Body & Soul" is due in late September.

Another Relentless act, hip-hop duo 3 of a Kind, hit No. 1 on the Official U.K. Charts Co. singles sales chart in early August with "Baby Cakes."

Napster U.K. programming director Jeff Smith says the label has definitely turned a corner.

"After the highs of So Solid Crew, Relentless stunted a bit with [group member-turned-soloist] Romeo. But they've really come back in style with the Joss Stone joint venture with EMI and their recent No. 1 with "Baby Cakes."

Shabs keeps his ear to the street and certainly knows where things are going. I expect them to thrive over the next few years."

The label is anticipating another hit with the Pirates' "You Should Really Know," an "answer" single to Mario Winans' "I Don't Wanna Know."

The Pirates track features Naiai Best, erstwhile British soul star Shola Ama and, like Winans' song, a sanctioned Enya sample.

Such tracks, secured in the face of what Shabs describes as "flaccid" competition, are "very important for EMI's compilation business."

"The singles we've signed hopefully work," Shabs adds, "so that we're not spending a lot of money to get rejected from artist projects that can deliver."

One of Relentless' latest signings is veteran British reggae artist Maxi Priest, whose album "Rise to the Occasion" is due Sept. 13 in the United Kingdom.

"Maxi has a great sales history, and we saw reggae as a powerful selling area," Shabs says. "The audience is clearly there, so for us it's a good commercial and music decision, and Virgin has his catalog."

Other recent signings include British-asian prospect Jay Sean, who hit the U.K. top 10 in early July with the single " Eyes on You," and Scottish singer/songwriter T. K. Tunstall, who debuts Sept. 27 with the EP "False Alarm" on Relentless' Stimulus imprint.

A GIFT OF STONE

Relentless almost secured Stone's signature when she was 14 and came to MO! London office to perform for chairman James Patumo. When Stone chose EMI instead, she wrote to Shabs expressing hope that they could work together in the future.

"I gave [Relentless] this present," Joss, Virgin's Ascoli says. "It was part of my promise when they came to Virgin, and they've done brilliantly with her; they've opened her to a different U.K. audience."

The Relentless staff of five is based in Virgin's West London office. The label still operates its independent offshoot Outcaste, whose roster includes such British-asian acts as Nitin Sawhney and Badmarsh & Shri.

Shabs would like Relentless to become an international brand but shows characteristic pragmatism about its chances.

"The [EMI] affiliates are going to do what's right in their territory, and if the Virgin brand in France [for example] is the one to sell it, then they've got to do what they do."

Shabs expresses cautious satisfaction that Relentless is surviving amid what he calls "very difficult trading conditions. The cost of doing business and getting on is up. The orders are still there, but they're harder and harder to get. No one's going to get it all right. You just have to cut the margin of error."
Top Latin Writers Filling Demand For Fresh Songs

BY LEILA COBO

Prominent Latin singer/songwriters are increasingly writing material for other acts even as they further their successful solo careers.

Alejandro Sanz, Franco de Vita, Juanes and Ricardo Arjona all wrote tracks for Ricky Martin's latest album, "Almas del Silencio." Marco Antonio Solís penned a track for Paulina Rubio's "Pau-Latina," and de Vita wrote Chayanne's "Y Tu Te Vas" and Martin's "Tal Vez.

The cross-pollination is an example of songwriters' increasing willingness to have their music performed by other acts and of the continued blurring of genres in Latin music.

"I think there's a more open mentality as far as these people assuming two positions: They're composers, and they're singers," Grammy Award-winning songwriter/producer Kike Santander says. "It's part of this process of more alliances and different collaborations. And business-wise, it's a decision that makes a lot of sense."

With the decline in record sales, publishing has acquired growing importance in the past few years, and more artists are taking a stab at songwriting. Likewise, Latin labels are pursuing artists who not only sing but write.

"Labels are betting on songwriters," de Vita says. "And I'm glad. Nothing against interpreters. In fact, I owe a lot to them. But labels had forgotten about the songwriters."

De Vita is probably the most visible singer/songwriter on the charts. "Y Tu Te Vas" and "Tal Vez" won the Billboard Hot Latin Tracks Award in 2002 and 2003, respectively.

Now, two tracks from de Vita's current album, "Stop" (Sony Discos), are in the top 20 of the Billboard Hot Latin Tracks chart. "Tu De Que Vas" is No. 18 after 19 weeks on the chart, having peaked at No. 3 on Hot Latin Tracks and at No. 1 on Latin Pop Airplay. Current single "Si La Vez" jumped from No. 24 to No. 16 in the Aug. 28 issue and logs its sixth week on the chart this issue at No. 16.

While some Latin singer/songwriters are breaking with tradition and writing for others, artists who tend to write highly personal songs and perform their own material rarely write for others. For example, Juan Gabriel, whose songs have been covered by dozens of artists, writes only for himself and only performs songs he has written.

HANDCRAFTED TUNES

"Before, if someone requested songs from me, I would see what I already had and send it over," de Vita says. But lately, he says, with requests for his material rising, he has found himself tailoring songs for each act.

"It gets harder because you have to surpass, or at least equal, the expectations of the previous song," he says.

More importantly, writing a good song is simply difficult and time-consuming.

"Those people who say they have dozens of songs written at any time, [that's] great, but I don't know how they do it," de Vita adds.

Thinks (singer/songwriters) were always willing to write for others, but it was a matter of time and opportunity," says Iván Álvarez, senior VP of Latin America for Universal Music Publishing. "People are paying a lot more attention to the songs."

"It has always happened," agrees Eddie Fernández, VP at Sony/ATV Music Publishing U.S. Latin and Latin America. "But, of course, it is made more obvious when a mega-star like Ricky Martin picks up a song. Composers always write many songs, and some may not be exactly right for them. I always think a singer-songwriter is a songwriter first and a singer second."

This is the case with artists like Jorge Villamizar of Bacilos, who was originally signed as a songwriter before gaining fame as a performer.

And singer/songwriter Saavedra, who just released her self-titled debut album, also made a name for herself while writing for others.

"I've always had this dichotomy of whether I write as a craft for others or if others sing what I've written because it suits them," Saavedra says. "And we've agreed that I write what I feel and they choose what they want. I can't really write on command."

When all is said and done, de Vita says, it is always about the song.

"An artist is simply the face that sings the song," he says. "But in the end, if the song doesn't work, it doesn't matter what face you put to it."
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Silverline Records in Los Angeles names Phil Blume VP of sales and marketing. He was VP of sales and distribution at Priority Records.

EMI Music Marketing in Los Angeles appoints Jennifer Ballantyne director of media and marketing. She was director of publicity at MCA Records.

Razor & Tie Records in New York appoints Tony Bruno senior director of sales. He was senior VP of marketing at Wind-up Records.

DISTRIBUTION: Koch Entertainment Distribution in Port Washington, N.Y., names Jim Nothwehr regional sales manager for video. He was director of national accounts at Anchor Bay Entertainment.

MICRO-MARKETS: Delmarva Broadcasting in Delaware appoints Ron Roecker PD. He was VP of sales and marketing at Infinity Broadcasting.

EDI TORS: Anchor Bay Entertainment appoints Jennifer Thompson executive VP of sales and marketing. She was director of sales for national accounts.

Sally Seraphim to VP of sales. McGregor was VP of operations and Seraphim was director of national accounts.

DIGITAL ENTERTAINMENT: Sony Pictures Digital Media Software and Services in Madison, Wis., promotes Brad Reineke to senior VP of sales and marketing and Dave Chaimson to VP of marketing. Reineke was senior VP and Chaimson was director of marketing at Sony-owned Sonic Foundry.

Entertainment software developer Eidos in San Francisco promotes Kevin Weston to senior VP of finance and product operations. He was VP of finance.

Xepa Digital in Iron Mountain, Pa., names Pat Shevlin director of video engineering. He was director of technical support/worldwide engineering at Technicolor.

Sounds 24-7 in New Orleans names C.A. Francois president and Sam Rodenberger director of special markets. Francois was an independent businessman and Rodenberger was president at Sounds 24-7.

Related Fields: The National Academy of Recording Arts and Sciences in Santa Monica, Calif., promotes Ron Roecker to VP of communications. He was senior director of communications.

MPL Media in Nashville appoints David Deeb director of sales and marketing. He was marketing director at Music City Digital.

Pantene Divas: The fourth annual Pantene Pro-Voice concert took place Aug. 5 at New York's Hammerstein Ballroom. The show was the culmination of the Pantene Pro-Voice music competition, a national contest for unsigned young female artists. As part of the grand prize, 21-year-old singer/songwriter Marie Digby performed her winning song, "Miss Invisible." Pictured, from left, are concert headliners Ashanti, Paulina Rubio, Fefe Dobson and Skye Sweetnam. (Photo: Theo Wargo/WireImage.com)

Praise For Polito: Billboard associate publisher/international Gene Smith left, congratulates Polito Vega at an Aug. 7 tribute concert commemorating Vega's 45 years in radio. Vega is a DJ on WSIR (97.9 FM) New York and is considered one of the most influential people in the Latin music industry. The concert—which took place at the Continental Airlines Arena in East Rutherford, N.J.—featured appearances by the Latin All Stars, Ray Barretto, Richie Ray, Oscar D'Leon and Roy Ruiz. (Photo: Alan Holst Photography)

Diplomatic Mission: Australian singer Shannon Noll performed at the Australian Consulate in New York July 28. The chart-topping Noll has sold more than 500,000 albums in his native country, according to his label, BMG Australia. Pictured, from left, are Noll, BMG Worldwide executive VP/chief marketing officer Tim Prescott, Miss Universe 2004 Jennifer Hawkins, Australian consul general Ken Allen and Worldwide Entertainment Group chairman/CEO Dave Lory.

Now, Hear This ... HorrorPops: Artists To Watch

HorrorPops cover a lot of territory on their Hellicat/Epitaph Records debut album, "Hell, Yeah!," with songs referencing psychobilly, ska, power pop and punk. But that just gives the labels’ marketing teams more target audiences to mine. The result is "one of the fastest-selling records we ever had," says Chris LaSalle, who runs operations at Hellicat, a joint venture between Rancid lead singer Tim Armstrong and Epitaph. Since its Feb. 10 release, "Hell, Yeah!" has sold 22,000 copies in the United States, according to Nielsen SoundScan. LaSalle says HorrorPops appeal to "the greasers, the punk rockers, the rockabilly people, the new wave kids. They also tie in with the audience for Morrissey and the Smiths." As part of the HorrorPops marketing campaign, Hellicat/Epitaph has released a special picture disc (sold through retailer Hot Topic) and a video for "Mistake." Hailing from Copenhagen, HorrorPops consists of lead singer/bassist Patricia, lead guitarist Nekroman, drummer Niedermeyer, guitarist Karsten and backing vocalists/go-go dancers Mille and Kamilla. The band is currently touring Europe.

ED CHRISTMAN
HELP WANTED

DIRECTION OF INTERNATIONAL SALES AND MARKETING

Victory Records (Chicago) seeks the right individual to coordinate all international sales and marketing activities. This includes the creation, implementation and overseeing of sales and marketing plans, relationship maintenance with our international distribution partners and daily contact with our London promo office. Candidate must have a true grasp of the international music market along with past sales experience and desire to travel.

SEND RESUME along with salary history AND REFERENCES to: fax: 312.873.3889

HELP WANTED

BAND LEADER/MUSICIAN seeks representative to promote, market and sell in Bedford Hills, N.Y. office. Must be energetic & experienced in MS Office. Email résumé to gerard@1800gcsings.com.

PUBLICATIONS

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS

ONLY $15.95 – includes shipping ($18.95 overseas)

Includes: • City by city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS-Exclusive: Do It Yourself! The Lowdown on Digital Recording • And much more!

ORDER BY PHONE: 800-745-8922
OR ORDER ONLINE: www.orderbillboard.com

BUSINESS OPPORTUNITIES

UNIQUE ENTERTAINMENT IS OUR BUSINESS

??? ARE YOU MISSING OUT ON SALES ???

Trading Card and Role Playing Games are the easiest way to grow your business.

Minimal Counter Space • High Sell Through

* Magic the Gathering * MLB Showdown

* Magic * Neopets * Duel Masters

Visit our website @ www.unicodist.com * Free freight on any internet orders for in stock merchandise placed through our website (Exclusions apply)

NOTICES/ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS

MOVE LUXURY REAL ESTATE TO THE STARS

REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager 661-270-0798 • Fax: 323-525-2395 Billboard@musician.org 1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard a force in the music/entertainment industry for over 100 years

REAL ESTATE

ISLAND PARADISE

Florida West Coast – Anna Maria Island
Artist designed, artisan built home. Dock on the Island Waterway, 2 minute walk to Gulf Beach.

Unique custom home. Hand carved teak kitchen cabinets. All doors from India. Indonesian courtyard. Waterfall pool. Skyway to self-contained guest quarters.

$2,950,000

HANLY & ASSOCIATES REALTY

877.589.7979
hanlyhomes.com - hahanly@aol.com

AWARD WINNING DESIGN

w/Mix Magazine Awarded Recording Studio (equip’d /negotiable)


$3,200,000 - including designer furnishings

Stephen Yenzer/ Coldwell Banker

305-322-8770
stephen.yenzer@coldwellbanker.com

http://tour334.com/CBF/7190510

RAPPERS/HIP HOP

LIVE IN LUXURY

While Your Crib Makes You Money!

Penthouse of space to live in and have your own Recording Studio in this 10,000 sq. ft. mansion, in the heart of music mecca.

1111-

www.melodylandanch.com

PROFESSIONAL SERVICES

1,000 CDs in full-color jackets for just $990!

Call today for your free catalog!

1-800-468-9353
www.discmakers.com/bb

DISCMAKERS

STORt SUPPLIES

PLASTIC DIVIDER CARDS

BLANK OR PRINTED

800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED
short-term deals that allow for access to subscription content. However, most labels and companies are now only willing to change any other services for portable subscription repertoire once Microsoft's Janus digital rights management technology debuts later this year. Janus will allow consumers to move subscription content off their computers and onto portable devices.

Only a handful of Microsoft-compatible subscription services—Napster, MusicNow, MusicNet and MusicMatch—are positioned to take advantage of the new technology.

Napster figures to be among the first out of the gate with Janus support, sources say. The forthcoming music service is now in beta and is expected to offer subscriptions at launch.

Early pricing models that have been submitted to digital services suggest the going rate will be double the fee for subscription content that is locked to the computer.

The digital services envision a price point of roughly $15 per month for a portable subscription offering—up from the $10 per month consumers pay on average for “tethered” subscriptions.

The services are looking for portability to drive consumer adoption of the fledgling subscription business, but a demand for label rates will not be expected to offer subscriptions at launch.

Subscriptions—while a smaller business than à la carte downloads—are the most profitable segment of the digital music business for service providers.

Napster says it is achieving close to 40% gross margins for tethered, on-demand subscription content vs. a 10% gross margin for à la carte downloads. Other services confirm similar margins.

A demand for label rates that would significantly cut those margins. That is a huge concern for pure-play music services that do not use digital music to drive purchases of related devices, as Apple does with its iPod.

**IMPACT OF NEW RATES**

Typically, subscription services pay labels the greater of three different calculations: 1 cent per song, a percentage of revenue or a share of a minimum fee ranging from $2.50 to $4 monthly per subscriber. (The minimum fees are divided among the labels based on share of usage.)

With portable subscriptions, sources say the labels are seeking upwards of 2 cents every time a portable song is played. They also want the minimum fee increased to upwards of $5 per month per subscriber.

Service operators are worried that those rates will affect their ability to offer promotional discounts and will erode profits if users listen to too much music.

For example, at a 2 cents-per-play rate, a portable service charging $15 per month would lose money on customers listening to more than 750 songs during the course of 30 days.

“Usage is crazy,” says one source. “One source acknowledges. “You could end up with a scenario where you pay out more in royalties than you collect in revenue.”

However, MusicMatch CEO Dennis Mudd says subscription companies are capable of working with the labels to develop a model that maximizes revenue for all parties.

“We’ll be able to find the right price point one way or the other,” he says. “Our guess is that the right price point is $15 or less, but we have the capability to test that elasticity, so we’ll be able to prove it.”

The labels say that they are not opposed to subscription portability.

They simply want a business model that compensates them for usage rights that closely mimic full ownership.

“We support Janus, but the economics need to be right,” Ted Cohen, senior VP of digital distribution and the labels for EMI, said in a recent interview.

A top technology executive at a rival major is more direct: “It is possible that portability could become the thing that makes these services a lot more interesting to consumers. So you’re going to have to price that with respect to the subscription for digital downloads and other forms of acquiring music that are on a purchase-ownership basis.”

Many label executives are quietly expressing concern that portable subscriptions have the potential to cannibalize their most valuable CD buyers.

The label technology executive explains, “There’s the old 80-20 logic that 20% of your customers buy 80% of your product. This type of service may appeal to a small part of the market, but that small part of the market are heavy music purchasers who generate a lot of revenue.”

They do not consider existing tethered subscription services—which offer unlimited access to hundreds of thousands of songs—as that kind of threat.

Instead they view those services primarily as high-powered sampling vehicles akin to radio.

Labels also are less concerned about à la carte downloads, because the economics of that business largely mirror the model for physical sales.

Looking at the revenue split on a typical 99 cent download sale, the label grosses 47 cents per track, the service provider gets 34 cents per track and the artist takes 10 cents. The publisher/record company's cut is 8 cents. (This scenario assumes a wholesale price of 65 cents per track and an album royalty rate for the artist, without any deductions applied. In some cases the artist’s rate is significantly lower.)

The split is not as simple for subscription services—even before factors in portability.

Still up in the air for existing services is how much money is owed to the publishers and how subscription revenue is classified when paid to the artist.

On the publishing front, digital music services for subscription streams are already paying performance royalties to the performing rights societies. However, no publishing performance rate has been set for subscription streams.

Nor is there an agreement yet on a mechanical rate for on-demand streams.

Sources say some subscription services that are not paying publishing royalties to BMG and the other labels are setting aside roughly 10% of revenue for publishing.

**LINGERING ISSUES**

Among the issues still to be resolved are the extent to which operators of subscription businesses are on the hook for performance and reproduction royalties on subscription downloads and on-demand streams.

Currently, subscription services are cleared for publishing mechanical rights under temporary agreements that require annual advances of less than $1 million per $10 million in paid subscriptions.

Agents and other acknowledgement that a mechanical license is required for on-demand streaming.

The concession on mechanicals is based on the need for digital services to maintain a connection with an on-demand stream.

But the HFA agreements do not spell out the mechanical rate.

Another lingering point of contention is how artists are compensated under subscription models. What they receive hinges on whether a subscription is considered to be a license or a sale under an artist's contract.

If a subscription is viewed as a license, the label and artist typically split subscription revenue evenly.

If a subscription is seen as a sale, the label pays according to the artist's album royalty rate—typically between 15% and 24% of the wholesale or retail price, depending on the deal.

While many artist attorneys maintain there is no actual "sale" in a subscription, labels are increasingly designing all digital transactions as sales and paying on the album rate.

"It's a touchy subject for the artists and labels alike," says attorney Whitney Broussard, a partner in New York firm Selverne, Mandelbaum & Mintz. "It's a bit of a stretch to call a subscription a 'sale', but the labels are viewing these as replacements for record sales.

The majority of new standard artist contracts now classify an electronic transmission as a sale.

Older contracts remain open to interpretation. Acts with deals that date back more than two or three years are sometimes able to collect under the license rate.

Broussard adds, 'Where you don't have it so clear is when you are looking at key catalog artists who when they did their contracts they had no concept of this at all.'

Gary Stiffelman, a partner with Ziff-Davis, Brittingham, Branca, Fisher, Gilbert-Lurie & Stiffelman, says the labels' designation of all digital transmissions as sales likely will become fodder for future litigation from artists.

"I suspect in the next 12 to 18 months you'll see some lawsuits about this," he says. "How the record companies choose to account isn't necessarily what the contracts provide. The fiction that these are 'sales' is just that — it's fiction.'

Cadena feels Marie has attracted some new fans with her first album in 10 years, the Cash Money Classics/Universal set "La Dona." It has sold a respectable 331,000 copies, according to Nielsen SoundScan.

"We've had a huge impact on the mainstream R&B "it's still not embracing it. I see people at Teen's shows in their 50s and 60s down into their late teens. But we're still fighting that 'we don't play old-school mentality.'

Predicting that Baker's album will do well, DC, PD of adult R&B WQOK Nashville, counters that his station's format is the new mainstream.

"We don't need to know their roles and play their positions," he says. "You'll rarely hear Luther Vandross played between Kanye West and Ludacris on an [R&B/hip-hop] station. That's not the climate in today's radio world. And it does an artist a disservice to put them in that position."

He also debunked the perception that adult R&B doesn't sell albums. "Look at the success of Teenie Marie, Prince. These are good music albums fueled almost solely by [adult R&B] airplay."

Fellow R&B singer Deborah Cox says hearing Baker's record is "refreshing in this track-driven, everything-sounds-the-same hip-hop era."

As is the 46-year-old Baker, "I'm energized," she says. "Blue Note's focus is creativity, which is ideal. I get to do what I love. And I'm grateful that my fans have always gotten me."
Missy Takes Acts On Road To Stardom

So what can viewers expect? Madonna, Busta Rhymes and Jermaine Dupri make guest appearances and give advice to contestants. In addition, Elliott went on to high school in Portsmouth, Va., where the contestants perform one in a series of challenges. At a Television Critics Assn. panel July 20 in Los Angeles, Elliott said in that particular challenge the contestants performed on the stage where Elliott had her first talent show. Elliott added, “My road to stardom was a whole different ball game. I didn’t have money and cars to be able to take us around town. These kids had it hard, but it could get harder than what you see on the show. I don’t think the challenges [on the show] were hard to do.”

The Grammy Award-winning Elliott said she knows her show will draw inevitable comparisons to “American Idol.” “I’m a watcher of ‘American Idol.’ But this is a whole different type of show from that. You get a chance to see what it takes to be an artist and not just someone getting onstage and performing,” Elliott said that people who tried out thinking they were the next Clay Aiken or Diana DeGarmo were told “they were auditioning for the worst show. What I was specifically looking for was, of course, someone with talent. And it just so happens that they have to be the best singer or the best MC. It has to be something about them, like character, where they have a way of [making] a believer out of you.”

Elliott said that ultimately the show is all about being real. “When you see Missy Elliott, don’t look at Missy Elliott as the superstar on TV. Look at me as a human being. I cry, I laugh, I like to go to amusement parks. And that’s what I want people to see.”

IN BRIEF: Showtime will premiere the documentary “Beautiful Dreamer: Brian Wilson and the Story of Smile” Oct. 5. Brandy is involved in the cable network talks with the Fox network. Touchstone TV and Storyline Entertainment to star in and co-executive produce a sitcom. MTV2’s biweekly series “Video Mods,” which combines music videos and videogames, will debut Sept. 18.
Weak Week; Relief In Sight

Even with new albums by rap supergroup 213 and Ashlee Simpson buddy Ryan Cabrera entering The Billboard 200's top 10, overall album sales are down from the comparable week of the prior year for the first time in 11 weeks. But there is no call for panic.

This dip is a temporary aberration, and besides, a fat Aug. 24 album slate—led by country star Tim McGraw and a whole lot of hip-hop—will tilt the pendulum in this year's favor when next issue's charts arrive (see A Look Ahead, page 8).

The last down week, for the stanza that ended June 13, was actually a calendar quirk, as Father's Day arrived one week earlier in 2003 than it did this year (Over the Counter, Billboard, July 3).

You actually need to walk back 18 weeks, to the frame that ended April 25, to find the last occasion when a same-week dip could be attributed to product flow. In that instance, album sales from the comparable week of 2003 stood 1.5% ahead of this year's, even though the 17th week of 2004 had a stronger top 10.

This time, the drop from the comparable 2003 week is a lot less mysterious. In last year's Sept. 6 issue, The Billboard 200 had five new entries in the top 10, with the Neptunes starting at No. 1 with 249,000 copies, a larger figure than we find anywhere on this issue's chart.

With 207,500 for the week, "Now 16" replaces Simpson's "Autobiography" at No. 1 (the former is down 16% from the prior week, while Simpson drops 38% to 164,000). Those titles are the only ones to exceed 100,000 copies on the big list, compared with four one year ago.

By Geoff Mayfield

WALKING DOWN A COUNTRY ROAD: Although country album sales are up over the prior week, the arrival of Tim McGraw's "Live Like You Were Dying" will mark only the second time in 2003 that a country set has been No. 1 on The Billboard 200.

Thus far, Nashville's lone claim to that flag was placed by Kenny Chesney, whose "When the Sun Goes Down" mounted first-week sales of 550,500 copies when it entered atop the big chart in the Feb. 21 issue. That marked the singer's career-best Nielsen SoundScan frame.

There were only two weeks in 2003—one by Dixie Chicks' "Home" and another by Alan Jackson's "Greatest Hits Vol. II and Some Other Stuff"—when a country album led The Billboard 200. However, smart money says that with several of Chesney's hottest names waiting in the wings, there is a good chance that Chesney and McGraw will have company on this year's honor roll before it's time to sing "Auld Lang Syne." (Continued on page 52)

Market Watch

A Weekly National Music Sales Report

Credit: Tim McGraw, "Live Like You Were Dying" (Curb) No. 1 on Hot Country Singles & Tracks for the seventh week, making it the longest-running chart-topper of his career and thus his most successful track in terms of chart performance. Two of McGraw's 20 No. 1 hits had six-week reigns: "It's Your Love"—recorded with his wife, Faith Hill, in 1997—and "Just to See You Smile" in 1998.

"Live Like You Were Dying" is the longest-running No. 1 song of 2004 so far on the country chart. The last song to rule for seven weeks was Chesney's "There Goes My Life," which advanced to pole position the week of Dec. 20, 2003.

There were three songs that held the top spot for seven weeks or more in 2003. Before Chesney's "Life," Daryle Singletary led the list for seven weeks with "Have You Forgotten?"

Later in the year, Alan Jackson and Jimmy Buffett's pairing on "It's Five O'Clock Somewhere" became the year's longest-running No. 1, with eight weeks at the head of the class.

KNOX THREE TIMES: In 1986, a song called "Rocky Top" by the Osborne Brothers went to No. 35 on Hot Country Singles & Tracks. Since it was adopted as the fight song for the University of Tennessee football team, the beginning of pigskin season usually spurs sales of the single, especially in Knoxville, home of UT.

"Rocky Top '96" peaked at No. 5 on Hot Country Singles Sales in 1996. This issue, the original "Rocky Top" re-enters the country sales chart at No. 6. That gives the song a chart span of 36 years and seven months. The Osborne Brothers have an even longer chart span of 46 years, five months and two weeks, counting back to the March 24, 1958, debut of "Once More," recorded with Red Allen.

Chart Beat

By Fred Bronson

STILL A BELIEVER: "American Idol" winner Fantasia is No. 1 for the ninth consecutive week on Hot 100 Singles Sales with "I Believe" (J). That ties Clay Aiken's "Solitaire" as the second-longest-running chart topper by an "Idol" finalist. The only "Idol"-related single to have a longer run at No. 1 is Aiken's "This Is the Night," which remained at the summit for 11 weeks.

KNOX THREE TIMES: In 1986, a song called "Rocky Top" by the Osborne Brothers went to No. 35 on Hot Country Singles & Tracks. Since it was adopted as the fight song for the University of Tennessee football team, the beginning of pigskin season usually spurs sales of the single, especially in Knoxville, home of UT.

"Rocky Top '96" peaked at No. 5 on Hot Country Singles Sales in 1996. This issue, the original "Rocky Top" re-enters the country sales chart at No. 6. That gives the song a chart span of 36 years and seven months. The Osborne Brothers have an even longer chart span of 46 years, five months and two weeks, counting back to the March 24, 1958, debut of "Once More," recorded with Red Allen.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Weeks on Top</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td><strong>NEW YORK CITY 2004</strong></td>
<td>HVAC/DCD/Custom Made</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>TRAVIS TRITT</td>
<td><strong>My Honky Tonk History</strong></td>
<td>EMI/BL/EMI</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>JOSH GROBAN</td>
<td><strong>A Cinderella Story</strong></td>
<td>Reprise/Warner Bros.</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>THE CARTER EAGLE</td>
<td><strong>Take Me Away</strong></td>
<td>RuffHouse/Def Jam</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>MAROONS</td>
<td><strong>1.22.03 Acoustic (EP)</strong></td>
<td>Atlantic/RCA</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>SHINEDOWN</td>
<td><strong>Leave A Whisper</strong></td>
<td>Roadrunner</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>NORTHERN BLAST</td>
<td><strong>Feels Like Home</strong></td>
<td>Roadrunner</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td><strong>Future Soundtrack For America</strong></td>
<td>Hollywood</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>SLY AND ROGER</td>
<td><strong>Vol. 3: (The Subliminal Verses)</strong></td>
<td>Epic</td>
<td>19</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>TERRI CARTER</td>
<td><strong>The Tipping Point</strong></td>
<td>Epic</td>
<td>20</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>TWELVE LIES RUSH</td>
<td><strong>Eastern Energy</strong></td>
<td>Roadrunner</td>
<td>21</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>GUNS N' ROSES</td>
<td><strong>De-Lovely</strong></td>
<td>Geffen</td>
<td>22</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>KEITH URBAN</td>
<td><strong>Golden Road</strong></td>
<td>Capitol</td>
<td>23</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>JON WINBACH</td>
<td><strong>Join The Great</strong></td>
<td>Roadrunner</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>SOUNDTRACK</td>
<td><strong>The King Of Crunch &amp; BME Recordings Present</strong></td>
<td>Roadrunner</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>LLOYD BANKS</td>
<td><strong>Southside</strong></td>
<td>Def Jam</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>VARIOUS ARTISTS</td>
<td><strong>Greatest Hits '93 - '03</strong></td>
<td>Jive</td>
<td>27</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>JAY-Z</td>
<td><strong>Come' On Strong</strong></td>
<td>Roc-A-Fella</td>
<td>28</td>
<td>6</td>
</tr>
<tr>
<td>19</td>
<td>SOUNDTRACK</td>
<td><strong>Comin' From Where I'm From</strong></td>
<td>Shady/Legends</td>
<td>29</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>ANTHONY HAMILTON</td>
<td><strong>Back To The Future</strong></td>
<td>Epic</td>
<td>30</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>THE ROOTS</td>
<td><strong>Ignorance Is Bliss</strong></td>
<td>Priority</td>
<td>31</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>WYNONNA</td>
<td><strong>What The World Needs Now Is Love</strong></td>
<td>Epic</td>
<td>32</td>
<td>6</td>
</tr>
<tr>
<td>23</td>
<td>THIAGO A Ye</td>
<td><strong>Three Days Grace</strong></td>
<td>Reprise/Warner Bros.</td>
<td>33</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>TOBY KEITH</td>
<td><strong>Rock'n'Roll Live</strong></td>
<td>EMI</td>
<td>34</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>VARIOUS ARTISTS</td>
<td><strong>The Guitarist - Chuck Berry, Vol. 2</strong></td>
<td>Epic</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>BEYONCE Knowles</td>
<td><strong>Dangerously In Love</strong></td>
<td>Columbia</td>
<td>36</td>
<td>6</td>
</tr>
<tr>
<td>27</td>
<td>JAY-Z</td>
<td><strong>dangerously in love</strong></td>
<td>Roc-A-Fella</td>
<td>37</td>
<td>6</td>
</tr>
<tr>
<td>28</td>
<td>EMINEM</td>
<td><strong>The Marshall Mathers LP</strong></td>
<td>Interscope</td>
<td>38</td>
<td>6</td>
</tr>
<tr>
<td>29</td>
<td>JOSHUA KOSHLAND</td>
<td><strong>Kiss Of Death</strong></td>
<td>New West</td>
<td>39</td>
<td>6</td>
</tr>
<tr>
<td>30</td>
<td>THE KILLERS</td>
<td><strong>Sam's Town</strong></td>
<td>Island/Interscope</td>
<td>40</td>
<td>6</td>
</tr>
<tr>
<td>31</td>
<td>ALICIA KEYS</td>
<td><strong>The Diary Of Alicia Keys</strong></td>
<td>Jive</td>
<td>41</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>SHERYL CROW</td>
<td><strong>My Favorite Things</strong></td>
<td>A&amp;M</td>
<td>42</td>
<td>6</td>
</tr>
<tr>
<td>33</td>
<td>JADA PINKETT SMITH</td>
<td><strong>The Very Best Of Sheryl Crow</strong></td>
<td>A&amp;M</td>
<td>43</td>
<td>6</td>
</tr>
<tr>
<td>34</td>
<td>CHRISTINA MILIAN</td>
<td><strong>It's About Time</strong></td>
<td>Epic</td>
<td>44</td>
<td>6</td>
</tr>
<tr>
<td>35</td>
<td>HILARY DUFF</td>
<td><strong>Metamorphosis</strong></td>
<td>Reprise/Warner Bros.</td>
<td>45</td>
<td>6</td>
</tr>
<tr>
<td>36</td>
<td>SPoekBOY</td>
<td><strong>The Love Below</strong></td>
<td>Jive</td>
<td>46</td>
<td>6</td>
</tr>
<tr>
<td>37</td>
<td>ALAN JACKSON</td>
<td><strong>Greatest Hits Volume II</strong></td>
<td>Reprise/Warner Bros.</td>
<td>47</td>
<td>6</td>
</tr>
<tr>
<td>38</td>
<td>KANE RODGERS</td>
<td><strong>Greatest Hits 1994 - 2004</strong></td>
<td>Atlantic</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>39</td>
<td>PETEY PABLO</td>
<td><strong>Still Writing In My Diary: 2nd Entry</strong></td>
<td>Atlantic</td>
<td>49</td>
<td>6</td>
</tr>
<tr>
<td>40</td>
<td>JT KRAFT</td>
<td><strong>Listen</strong></td>
<td>Atlantic</td>
<td>50</td>
<td>6</td>
</tr>
<tr>
<td>41</td>
<td>SQUEEZE</td>
<td><strong>Great Jericho</strong></td>
<td>Atlantic</td>
<td>51</td>
<td>6</td>
</tr>
<tr>
<td>42</td>
<td>EDDIE EAGLE</td>
<td><strong>The Snow Party</strong></td>
<td>Warner Bros.</td>
<td>52</td>
<td>6</td>
</tr>
<tr>
<td>43</td>
<td>DA BEAT DREADS</td>
<td><strong>I Got The Mick</strong></td>
<td>Sundance</td>
<td>53</td>
<td>6</td>
</tr>
<tr>
<td>44</td>
<td>FRANK FAT BARTON</td>
<td><strong>There's No Place Like Home</strong></td>
<td>Atlantic</td>
<td>54</td>
<td>6</td>
</tr>
<tr>
<td>45</td>
<td>ROBERTS &amp; BARTON</td>
<td><strong>Kidz Bop 5</strong></td>
<td>Kidz Bop</td>
<td>55</td>
<td>6</td>
</tr>
<tr>
<td>46</td>
<td>THE ROOTS</td>
<td><strong>Ignorance Is Bliss</strong></td>
<td>Priority</td>
<td>56</td>
<td>6</td>
</tr>
<tr>
<td>47</td>
<td>JASON ALDEAN</td>
<td><strong>Hillbilly Heaven</strong></td>
<td>Atlantic</td>
<td>57</td>
<td>6</td>
</tr>
<tr>
<td>48</td>
<td>CHRISTINA MILIAN</td>
<td><strong>It's About Time</strong></td>
<td>Epic</td>
<td>58</td>
<td>6</td>
</tr>
<tr>
<td>49</td>
<td>VARIOUS ARTISTS</td>
<td><strong>Greatest Hits 1994 - 2004</strong></td>
<td>Atlantic</td>
<td>59</td>
<td>6</td>
</tr>
<tr>
<td>50</td>
<td>PETEY PABLO</td>
<td><strong>Still Writing In My Diary: 2nd Entry</strong></td>
<td>Atlantic</td>
<td>60</td>
<td>6</td>
</tr>
<tr>
<td>WEEKS AWAY</td>
<td>ARTIST</td>
<td>SONG</td>
<td>WEEK</td>
<td>LAST WEEK</td>
<td>PEAK</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>------</td>
<td>------</td>
<td>-----------</td>
<td>------</td>
</tr>
<tr>
<td>1</td>
<td>JOE NICHOLS</td>
<td>Universal South/Columbia</td>
<td>143</td>
<td>143</td>
<td>143</td>
</tr>
<tr>
<td>2</td>
<td>KINGS OF CRUNK</td>
<td></td>
<td>156</td>
<td>156</td>
<td>156</td>
</tr>
<tr>
<td>3</td>
<td>ZA ZA</td>
<td></td>
<td>152</td>
<td>152</td>
<td>152</td>
</tr>
<tr>
<td>4</td>
<td>SAMMY HAGAR</td>
<td>Essential Red Collection</td>
<td>75</td>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td>5</td>
<td>BONEY JAMES</td>
<td>Warner Bros</td>
<td>66</td>
<td>66</td>
<td>66</td>
</tr>
<tr>
<td>6</td>
<td>DRUNK IN PUBLIC</td>
<td></td>
<td>83</td>
<td>83</td>
<td>83</td>
</tr>
<tr>
<td>7</td>
<td>YU-GI-OH! THE MOVIE</td>
<td></td>
<td>156</td>
<td>156</td>
<td>156</td>
</tr>
<tr>
<td>8</td>
<td>WILCO</td>
<td></td>
<td>88</td>
<td>88</td>
<td>88</td>
</tr>
<tr>
<td>9</td>
<td>A GHOST IS Born</td>
<td></td>
<td>88</td>
<td>88</td>
<td>88</td>
</tr>
<tr>
<td>10</td>
<td>3 DOORS DOWN</td>
<td>Away From The Sun</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>AUDIOSLAVE</td>
<td>Audioslave</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>12</td>
<td>LIONEL RICHIE</td>
<td>The Definitive Collection</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>13</td>
<td>MORE ADVENTurous</td>
<td></td>
<td>161</td>
<td>161</td>
<td>161</td>
</tr>
<tr>
<td>14</td>
<td>BONZ</td>
<td>Classified</td>
<td>76</td>
<td>76</td>
<td>76</td>
</tr>
<tr>
<td>15</td>
<td>ELMONT JOHN</td>
<td>Greatest Hits 1970-2012</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>16</td>
<td>JIMMY BUFFETT</td>
<td>Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>LED ZEPPELIN</td>
<td>Early Days &amp; Latter Days: The Best Of Led Zeppelin Volume One And Two</td>
<td>114</td>
<td>114</td>
<td>114</td>
</tr>
<tr>
<td>18</td>
<td>BRONCO: EL GIGANTE DE AMERICA</td>
<td>Sin Rendir</td>
<td>142</td>
<td>142</td>
<td>142</td>
</tr>
<tr>
<td>19</td>
<td>GEORGE MICHAEL</td>
<td>Patience</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>MUSE</td>
<td>Absolution</td>
<td>107</td>
<td>107</td>
<td>107</td>
</tr>
<tr>
<td>21</td>
<td>HEAD AUTOMATIC</td>
<td>Decadence</td>
<td>169</td>
<td>169</td>
<td>169</td>
</tr>
<tr>
<td>22</td>
<td>LONESART</td>
<td>Let's Be Us Again</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>23</td>
<td>TEENA MARIE</td>
<td>Dona 6a</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>THE NOTORIOUS CHERRY BOMBS</td>
<td>The Notorious Cherry Bombs</td>
<td>135</td>
<td>135</td>
<td>135</td>
</tr>
<tr>
<td>25</td>
<td>THE POSTAL SERVICE</td>
<td>Give Up</td>
<td>149</td>
<td>149</td>
<td>149</td>
</tr>
<tr>
<td>26</td>
<td>SHANA TAYLOR</td>
<td>Up!</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>SWEET SWEET RIGHT HERE</td>
<td>Jelena</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>28</td>
<td>JOHN MAYER</td>
<td>Heaven's</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>COUNTING CROWS</td>
<td>Films About Ghosts: The Best Of...</td>
<td>32</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>30</td>
<td>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</td>
<td>Das Grandes</td>
<td>125</td>
<td>125</td>
<td>125</td>
</tr>
<tr>
<td>31</td>
<td>JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
<td>102</td>
<td>102</td>
<td>102</td>
</tr>
<tr>
<td>32</td>
<td>RANDY TRAVIS</td>
<td>The Very Best Of Randy Travis</td>
<td>80</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>33</td>
<td>STEVIE WONDER</td>
<td>Songs In The Key Of Life: The Definitive Collection</td>
<td>35</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>34</td>
<td>J-KNOW</td>
<td>Hood Hop</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>35</td>
<td>NINA SKY</td>
<td>Have Your Loved Ones Spayed Or Neutered</td>
<td>47</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>36</td>
<td>JEFF FOXXWORTH</td>
<td>Mariah Carey Presents: Hizzonation Part 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>T.L.</td>
<td>Have Your Loved Ones Spayed Or Neutered</td>
<td>47</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>38</td>
<td>BACK TO BASICS</td>
<td>Mariah Carey Presents: Hizzonation Part 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>BILLY JOE ARMSTRONG</td>
<td>Mariah Carey Presents: Hizzonation Part 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>SUGARCULT</td>
<td>Palm Trees And Power Lines</td>
<td>46</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>41</td>
<td>SOME KIND OF MONSTER (EP) (Soundtrack)</td>
<td></td>
<td>37</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>42</td>
<td>SEVENTY TWO AND SORRY</td>
<td></td>
<td>39</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>43</td>
<td>LIFE FOR REAL</td>
<td></td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>44</td>
<td>COMA</td>
<td></td>
<td>187</td>
<td>187</td>
<td>187</td>
</tr>
<tr>
<td>45</td>
<td>CAMEO</td>
<td></td>
<td>187</td>
<td>187</td>
<td>187</td>
</tr>
<tr>
<td>46</td>
<td>DEAN MARTIN</td>
<td></td>
<td>187</td>
<td>187</td>
<td>187</td>
</tr>
</tbody>
</table>
The Billboard 200 A-Z (Listed by Artists)

Over The Counter

Continued from page 49

Aiming to reach stores during the next four months are releases by Jackson, Faith Hill, Toby Keith, George Strait and Shania Twain. In 2004, when Buffett released "Bigger & Rich" replace Jimmy Buffett at No. 1 on Top Country Albums.

Since 1991, when Billboard first adopted SoundScan numbers, 1992 was the year when country titles had the most weeks at No. 1. The Billboard 200. Three albums by two artists had a monopoly in which the genre led the list for 34 weeks. Knocking down that historic run were two Garth Brooks sets, "Ropin' the Wind" and "The Chase," and Billy Ray Cyrus' "Some Gave All." The latter still holds the SoundScan-era record for the most consecutive weeks at No. 1, with 17.

Meanwhile, just in time to beat McGraw's next chart bow, Gretchen Wilson's "Bigger & Rich" replace Jimmy Buffett at No. 1 on Top Country Albums.

The changing of the guard is a matter of who lost the least, as the duo had a 4% slide from the prior week, while Buffett's erosion was 18%. With 63,000 sold, Big & Rich's "Horseride of a Color" leads Buffett's "License to Chill" by less than 800 units.

Considering that the project was released more than two years ago, the rise to No. 6 by "Songs About Jane" is heady stuff. It's a feat a week that would have noticed even if Clive Davis had not mentioned the band during his Aug. 22 keynote at the National Assn. of Recording Merchandisers convention. The album's third hit, "She Will Be Loved," continues to drive this train, grabbing an audience of 62 million listener impressions on 222 stations monitored by Nielsen Broadcast Data Systems during the tracking week, up 6.5 million over the prior stanza. It bullets 15-13 on the pan-genre Hot 100 Airplay list and is No. 1 at 13 different radio stations.

The clip for the song is hot, too, fetching 34 plays at MTV and another 10 at Fuse. A repeat performance on "Saturday Night Live" fell into the mix.

In its 67th chart week, the band's set gallops 12-6 with a 10.5%, the album's seventh straight climb. The band's second EP, "122.03 Acoustic," also rises 57-54, despite a 2% decline.

In the MEANWHILE: What do Shyne and 213 have in common? Not a lot of radio play, but the former is dealing with legal trouble as well.

Shyne's "Jimmy Choo" had only reached No. 62 on Hot R&B/Hip-Hop Airplay last week when the junior rapper's latest album cracked into The Billboard 200 at No. 3 with 157,500 sold.

A week later, 213 enters at No. 4 with an opener of 95,000, which looks low when considering the star appeal of members Snoop Dogg, Warren G and Nate Dogg. The trio's latest radio hit has risen no higher than No. 65 during four weeks on Hot R&B/Hip-Hop Airplay.

There is no exposure problem for rookie Ryan Cabrera, former boy-band of chart-topper Ashlee Simpson. Canton and then featured a featured player on MTV's "The Ashlee Simpson Show." He is charming radio, too, with lead track "On the Way Down," which rises to No. 16 on Mainstream Top 40.

This multimedia play brings his rookie album a No. 8 debut on The Billboard 200 (66,500 copies).
<table>
<thead>
<tr>
<th>ARTIST/IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong> FINGER ELEVEN</td>
<td>Finger Eleven</td>
</tr>
<tr>
<td><strong>#2</strong> SCISSOR SISTERS</td>
<td>Scissor Sisters</td>
</tr>
<tr>
<td><strong>#3</strong> KEANE</td>
<td>Hopes And Fears</td>
</tr>
<tr>
<td><strong>#4</strong> CROSSFIRE</td>
<td>Final Straw</td>
</tr>
<tr>
<td><strong>#5</strong> GRUPO CLIMAX</td>
<td>Za Za Za</td>
</tr>
<tr>
<td><strong>#6</strong> BRONCO: EL GIANTAN DE AMERICA</td>
<td>Sin Rienda</td>
</tr>
<tr>
<td><strong>#7</strong> MUSE</td>
<td>Absolution</td>
</tr>
<tr>
<td><strong>#8</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#9</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#10</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#11</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#12</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#13</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#14</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#15</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#16</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#17</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#18</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td><strong>#19</strong> LUCAS BEL</td>
<td>The Very Best Of Ray Charles</td>
</tr>
<tr>
<td><strong>#20</strong> BILLIE JOE ARMSTRONG</td>
<td>When This I Tell You</td>
</tr>
<tr>
<td><strong>#21</strong> JOSIE MARIE</td>
<td>The Only Way To Love</td>
</tr>
<tr>
<td><strong>#22</strong> RYAN YELLOWSTONE</td>
<td>Bad Memories</td>
</tr>
<tr>
<td><strong>#23</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#24</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#25</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
<tr>
<td><strong>#26</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#27</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#28</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
<tr>
<td><strong>#29</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#30</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#31</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
<tr>
<td><strong>#32</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#33</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#34</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
<tr>
<td><strong>#35</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#36</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#37</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
<tr>
<td><strong>#38</strong> BILLI BERRY</td>
<td>A Million Miles</td>
</tr>
<tr>
<td><strong>#39</strong> JASON MORGAN</td>
<td>No Story</td>
</tr>
<tr>
<td><strong>#40</strong> RICKY FANTIE</td>
<td>The Red Thread</td>
</tr>
</tbody>
</table>

**Greatest S-**

<table>
<thead>
<tr>
<th>ARTIST/IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong> FINGER ELEVEN</td>
<td>Finger Eleven</td>
</tr>
<tr>
<td><strong>#2</strong> SCISSOR SISTERS</td>
<td>Scissor Sisters</td>
</tr>
<tr>
<td><strong>#3</strong> KEANE</td>
<td>Hopes And Fears</td>
</tr>
<tr>
<td><strong>#4</strong> CROSSFIRE</td>
<td>Final Straw</td>
</tr>
<tr>
<td><strong>#5</strong> GRUPO CLIMAX</td>
<td>Za Za Za</td>
</tr>
<tr>
<td><strong>#6</strong> BRONCO: EL GIANTAN DE AMERICA</td>
<td>Sin Rienda</td>
</tr>
<tr>
<td><strong>#7</strong> MUSE</td>
<td>Absolution</td>
</tr>
<tr>
<td><strong>#8</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#9</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#10</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#11</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#12</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#13</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#14</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#15</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#16</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#17</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#18</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td><strong>#19</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#20</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#21</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#22</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#23</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#24</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#25</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#26</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#27</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#28</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#29</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td><strong>#30</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#31</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#32</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#33</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#34</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#35</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#36</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#37</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#38</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#39</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#40</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
</tbody>
</table>

**Greatest I-**

<table>
<thead>
<tr>
<th>ARTIST/IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong> FINGER ELEVEN</td>
<td>Finger Eleven</td>
</tr>
<tr>
<td><strong>#2</strong> SCISSOR SISTERS</td>
<td>Scissor Sisters</td>
</tr>
<tr>
<td><strong>#3</strong> KEANE</td>
<td>Hopes And Fears</td>
</tr>
<tr>
<td><strong>#4</strong> CROSSFIRE</td>
<td>Final Straw</td>
</tr>
<tr>
<td><strong>#5</strong> GRUPO CLIMAX</td>
<td>Za Za Za</td>
</tr>
<tr>
<td><strong>#6</strong> BRONCO: EL GIANTAN DE AMERICA</td>
<td>Sin Rienda</td>
</tr>
<tr>
<td><strong>#7</strong> MUSE</td>
<td>Absolution</td>
</tr>
<tr>
<td><strong>#8</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#9</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#10</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#11</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#12</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#13</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#14</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#15</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#16</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#17</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#18</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td><strong>#19</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#20</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#21</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#22</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#23</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#24</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#25</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#26</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#27</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#28</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#29</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td><strong>#30</strong> THE WALTOS MAGIC</td>
<td>The Notorious Cherry Bomb</td>
</tr>
<tr>
<td><strong>#31</strong> THE POSTAL SERVICE</td>
<td>Give Up</td>
</tr>
<tr>
<td><strong>#32</strong> JEREMY CAMP</td>
<td>Carried Me: The Worship Project</td>
</tr>
<tr>
<td><strong>#33</strong> LACUNA COIL</td>
<td>Comalesce</td>
</tr>
<tr>
<td><strong>#34</strong> JAMIE MCDERMOTT</td>
<td>Street Signs</td>
</tr>
<tr>
<td><strong>#35</strong> BILLY WYCK OF THE UNDERGROUND</td>
<td>La Trajectoria</td>
</tr>
<tr>
<td><strong>#36</strong> DAMIEN LECHNER</td>
<td>They’re Only Reaching For Safety</td>
</tr>
<tr>
<td><strong>#37</strong> DAVE HAYNES</td>
<td>Finally Woken</td>
</tr>
<tr>
<td><strong>#38</strong> LACUNA COIL</td>
<td>Unsentenced</td>
</tr>
<tr>
<td><strong>#39</strong> KID ROCK</td>
<td>Cocky</td>
</tr>
<tr>
<td><strong>#40</strong> FRANK SERAFINI</td>
<td>Decadence</td>
</tr>
<tr>
<td>Artist</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>The Girl In The Other Room</td>
</tr>
<tr>
<td>HARRY CONNICK, JR.</td>
<td>Only You</td>
</tr>
<tr>
<td>AL JARREAU</td>
<td>Accentuate The Positive</td>
</tr>
<tr>
<td>RENEE OLSTEAD</td>
<td>Live In Paris</td>
</tr>
<tr>
<td>DR. JOHN</td>
<td>N'Awlinz, Dis Dat Or D'Udda</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>Ultra Lounge: Cocktails With Cole Porter</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Very Best Of Cole Porter</td>
</tr>
<tr>
<td>FARLEY BENNETT &amp; K.D. LANG</td>
<td>A Wonderful World</td>
</tr>
<tr>
<td>HENRY &amp; MONICA MANCINI</td>
<td>Ultimate Mancini</td>
</tr>
<tr>
<td>KARRIN ALLISON</td>
<td>Wild For You</td>
</tr>
<tr>
<td>ELIANE ELIAS</td>
<td>Dreamer</td>
</tr>
<tr>
<td>PETER CINCIOTTI</td>
<td>Peter Cincotti</td>
</tr>
<tr>
<td>QUINCY JONES &amp; BILL COSBY</td>
<td>The Original Jam Sessions 1969</td>
</tr>
<tr>
<td>STEVE TYRELL</td>
<td>This Guy's In Love</td>
</tr>
<tr>
<td>JACKIE ALLEN</td>
<td>Love Is Blue</td>
</tr>
<tr>
<td>JOHN PIZZARELLI</td>
<td>Bess Nova</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Happy Birthday Newport! 50 Swinging Years</td>
</tr>
<tr>
<td>NAT KING COLE</td>
<td>Love Songs</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Jazz For Kids: Sing, Clap, Wiggle &amp; Shake</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Definitive American Songbook A - Vol. 1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Definitive American Songbook B - Vol. 2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Hasilne Beaching Presents Unwrapped Vol. 3</td>
</tr>
<tr>
<td>INGRIDIGNITO</td>
<td>Adventures In The Black Sunshine</td>
</tr>
<tr>
<td>GEORGE BENSON</td>
<td>Irreplaceable</td>
</tr>
<tr>
<td>MATT DUKST</td>
<td>Two Shots</td>
</tr>
<tr>
<td>REGINA BELLE</td>
<td>Lazy Afternoon</td>
</tr>
<tr>
<td>DAVE KOZ</td>
<td>Journey</td>
</tr>
<tr>
<td>EVERETTE HARP</td>
<td>A Thousand Kisses Deep</td>
</tr>
<tr>
<td>GERALD ALBRIGHT</td>
<td>Kicking It Up</td>
</tr>
<tr>
<td>MARCUS JOHNSON</td>
<td>Just Doing What I Do</td>
</tr>
<tr>
<td>SPIRO KYRA</td>
<td>The Deep End</td>
</tr>
<tr>
<td>KIM WATERS</td>
<td>In The Name Of Love</td>
</tr>
<tr>
<td>KATIE MELUA</td>
<td>Call Off The Search</td>
</tr>
<tr>
<td>CHRIS BOTTI</td>
<td>The Last Waltz</td>
</tr>
<tr>
<td>THE BENETT/FREEMAN PROJECT</td>
<td>The Benett/Freeman Project 2</td>
</tr>
<tr>
<td>PETER WHITE</td>
<td>Confidential</td>
</tr>
<tr>
<td>WILL DOWNING</td>
<td>Emotions</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>THUG (The House Of Urban Grooves): Jazz</td>
</tr>
<tr>
<td>PRAFUL</td>
<td>One Day Deep</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOSH GROBAN</td>
<td>Closer</td>
<td>41</td>
<td>Concord</td>
</tr>
<tr>
<td>HAYLEY WESTENRA</td>
<td>Pure</td>
<td>24</td>
<td>Concord</td>
</tr>
<tr>
<td>THE IRISH TENORS</td>
<td>We Three Kings</td>
<td>10</td>
<td>Concord</td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>Josh Groban In Concert</td>
<td>19</td>
<td>Concord</td>
</tr>
<tr>
<td>SARA BRIGHTMAN</td>
<td>Harem</td>
<td>41</td>
<td>Concord</td>
</tr>
<tr>
<td>BOND</td>
<td>Bond: Remixed</td>
<td>35</td>
<td>Concord</td>
</tr>
<tr>
<td>ANDRE RIEU</td>
<td>All The Movies</td>
<td>14</td>
<td>Concord</td>
</tr>
<tr>
<td>AMICI FOREVER</td>
<td>The Opera Band</td>
<td>23</td>
<td>Concord</td>
</tr>
<tr>
<td>YO-YO MA</td>
<td>Obregado Brazil</td>
<td>22</td>
<td>Concord</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td>Prelude: The Best Of Charlotte Church</td>
<td>13</td>
<td>Concord</td>
</tr>
<tr>
<td>SISSEL</td>
<td>My Heart</td>
<td>36</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Harmony: Official Olympic Games Classical Album Of 2004 Athens</td>
<td>12</td>
<td>Concord</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIM BRICKMAN</td>
<td>Greatest Hits</td>
<td>18</td>
<td>Concord</td>
</tr>
<tr>
<td>YANNI</td>
<td>Ultimate Yanni</td>
<td>27</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Relaxation: A Windham Hill Collection</td>
<td>11</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Peaceful Moods</td>
<td>8</td>
<td>Concord</td>
</tr>
<tr>
<td>ARMIN</td>
<td>Treasures</td>
<td>1</td>
<td>Concord</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER/C.W. MCCALL</td>
<td>American Spirit</td>
<td>20</td>
<td>Concord</td>
</tr>
<tr>
<td>TIM JANIS</td>
<td>Across Two Oceans</td>
<td>32</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Pure Moods: Celestial Celebration</td>
<td>25</td>
<td>Concord</td>
</tr>
<tr>
<td>THE HEALING GARDEN COLLECTION</td>
<td>The Healing Garden Collection</td>
<td>2</td>
<td>Concord</td>
</tr>
<tr>
<td>YANNI</td>
<td>Ethnicity</td>
<td>1</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Wellness Music: Body &amp; Soul</td>
<td>2</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Elements: Beyond The Reef</td>
<td>2</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Elements: Quiet</td>
<td>2</td>
<td>Concord</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Wellness Music: Quiet</td>
<td>2</td>
<td>Concord</td>
</tr>
</tbody>
</table>
Rhythmic Installs Revolving Door Atop Chart

“Goodies” by Ciara Featuring Petey Pablo takes over the top spot on the Rhythmic Top 40 chart. That ends the one-week run by Terror Squad’s “Lean Back,” which was preceded by the single-week No. 1 by SunShine from Lil’ Flip Featuring Lea. Counting the final week at No. 1 on Hot R&B/Hip-Hop Singles & Tracks, coming in at No. 41 with “My Boo.”

The only title to debut higher was also by Usher, when “Burn” bowed at No. 35 in May. Between them, Usher and Keys have written the No. 1 crown on the chart for 27 of the 36 weeks this year.

Initially surfacing on the Net months ago as a bootleg with co-velocals by Beyoncé, “Boo” was re-cut with “Keys” voice. Although not included on either artist’s latest albums, Usher’s “Confessions” is slated to be repackaged and rereleased Oct. 5 with “Boo” and other new tracks.

The L WORDS: Kimberley Locke’s “8th World Wonder” and “Heaven” by Los Lonely Boys make their way into the top 10 of the Adult Contemporary chart, becoming the first debut acts to hit that portion of the chart this year. “Wonder” climbed 12-10 in its 21st week, becoming one of the longest climber to reach the top 10 in the chart’s history. Only Norah Jones’ “Don’t Know Why” (32 weeks) and Train’s “Drop of Jupiter (Tell Me)” (49) took longer.

By contrast, “Heaven” jumps 14-9 in its 11th week, which is quick by AC chart standards. The last artist to take a debut single into the top 10 faster was Kelly Clarkson, who reached the top 10 in four weeks with “A Moment Like This” in November 2002.

DIGITAL COUNTER: Sales of digital tracks increase by 14% to a new one-week high of 2.9 million paid downloads. Leading the charge on the Hot Digital Tracks chart for a fourth straight week is Maroon 5’s “She Will Be Loved” with 16,000 downloads.

Debuting on the chart at No. 25 is Britney Spears’ “(I Just Begged) Having Fun.” The cut, an outtake from the “In the Zone” sessions, has yet to be released in the United States. In Europe, the song was included on a bonus CD that came with the “In the Zone” DVD.

A digital version of the track was available in the United States exclusively through Apple’s iTunes Connect download stores and is now also offered through iTunes.

FOR THE RECORD: Contrary to an item in last issue’s column, Green Day and U2, like Linkin Park and Hot Red Chili Peppers, have each placed at least three No. 1 songs from the same album on the Modern Rock chart.

Additional reporting by Keith Caulfield in Los Angeles.
Charles

Continued from page 3

suggestions that it move up the release date to take advantage of the artist’s passing. “We wanted to treat this with the utmost respect,” Ramsey says. “While we wanted it to be commercially successful, we agreed unanimously that we were not going to exploit anything that happened along the way.”

So Concord stuck to its original Aug. 31 release date. The label is shipping 1 million units—700,000 domestically, with the rest going to international territories.

“We’ve spent millions of dollars in marketing and advertising,” Ramsey says. “The $300,000 we’re doing for television [advertising] initially is a drop in the bucket compared to what we’re going to be doing through the holidays.”

The project, distributed under Concord’s new deal with Universal Music & Video Distribution, comprises duets by Charles and a host of luminaries from a cross-section of musical genres.

Concord executive VP Senior VP of A&R Joel Lipman and Dave Matthews Band’s Phile Ramone. Burks says the idea of cutting a duet set arose after Charles signed up for a Concord album last year.

“Here’s a guy who had an amazingly far-reaching and galvanizing influence on American popular music,” Burks says. “He’s influenced so many vocalists in so many different genres…That segued into, ‘Wow, he’s a natural for a duet set.’

He adds, “Some of [the duet partners] were really important to Ray, because they were some of the best friends that he had in life—B.B. King and Willie Nelson and Gladys Knight fell into that category. Then there are artists on the other end of the spectrum, like Norah Jones. That came about because I was reading one of her articles early on in her career, and she cited Ray as a major influence.”

Other singers appearing on the set include James Taylor, Diana Krall, Elton John, Natalie Cole, Bonnie Raitt, Michael McDonald, Johnny Mathis and Van Morrison.

Keyboardist Billy Preston, who first performed with Charles as a teenager, plays on three of the duets. He says that although the singer/pianist was in failing health during some of the sessions, he stayed on top of the music.

“Ray was very weak at the time,” Preston recalls, “but he would come back and listen to the track and see if he liked the idea. If it was not what he would make adjustment

to the track as he wished. He was very much actively involved.”

King, one of Charles’ closest friends, says the musician remained as exacting and good-humored in the studio as he was when the two cut their first session together in 1988.

King says, “The first time I recorded with him, he wanted me to do ‘Save the Bones for Henry Jones.’ Ray wanted to change it; he didn’t want to do it the way it was written… I couldn’t ever get it right. And he said to me, ‘God damn, Brother B. I thought you was a musician!’”

Sessions for “Genius Loves Company” took place at Charles’ Los Angeles studio and at the Eastwood Scoring Stage on the Warner Bros. lot in Burbank, Calif. “They lasted throughout the spring. The first track out was ‘Sinner’s Prayer,’ featuring King and Preston.”

Burk laughs and says, “I walked in and looked around and I went, ‘OK, it’s not the message.” “As it is, the arena acts are sold out, and we believe all tickets will be gone by Labor Day,” Light says. “We’re opening up the back of houses now, going to 360 degrees.”

RIAA begins Oct. 1 at various sites in Pennsylvania. Many of the artists will hit the stage for a grand finale Oct. 10 in Miami, with Pearl Jam, Springsteen and the E Street Band, B.B. King, Dave Matthews Band, John Fogerty, Bright Eyes, Dixie Chicks, Taylor, Ben Harper, Jurassic 5, My Morning Jacket and Death Cab for Cutie on the bill.

vote Tour

Continued from page 7

the Chicks and James Taylor did 80% to 90% business on the burst and are now mostly clean, Pearl Jam blew out and Bonnie and Jackson did well,” Light says. “We’re pleasantly surprised.”

Light says that he and the other organizers were a little nervous, taking into consideration that a sizeable portion of potential fans might support the artists but

Petrone

Continued from page 10

eyes and retailers—during the launch of the DVD format in the States in 1997. He served as chairman of the nonprofit consortium, which is credited with the rapid consumer adoption of the format.

The Los Angeles-based organization was rechartered as the DVD Entertainment Group in January 2000 to incorporate the new DVD-Audio format. Last year, with Petrone still serving as chairman, the organization was rechartered again as the Digital Entertainment Group to reflect its goal of promoting other emerging digital formats.

Petrone was a 30-year veteran in the music industry. He headed the team that introduced the CD in the United States for PolyGram in 1982.

He also created the Compact Disc Group of America with 40 consumer electronics manufacturers and record companies. The group’s goal was to increase consumer awareness of the new CD format.

Petrone was acting as executive VP of Philips Electronics Corporate Alliance Group at the time of his death.

He is survived by his wife, Marilyn; his mother, Mary; a brother, Frank; a sister, Anne; and a nephew, Peter.

A memorial service was held Aug. 26 in Los Angeles. In lieu of flowers, the family asks that donations be made to the T2 Martell Foundation.

Grokster

Continued from page 7

Grokster’s piracy online,” RIAA president Cary Sherman said in a statement. “We are adjusting and expanding our efforts to target illegal file sharing on additional platforms like eDonkey and others.”

RIA general counsel Steve Marks cautions that the ruling does not clear the users of P2P networks to engage in copyright infringement.

The underlying activity of uploading and downloading illegal and direct infringement, and we will continue enforcement against individual users,” he says.

Additionally, Marks says the RIAA is stepping up its efforts to educate parents and policymakers alike about the dangers of P2P and its impact on the music business.

Implications of the Grokster ruling figure to be at the top of the agenda at the next meeting in Washington, D.C., of sponsors of the Industry Protection Act, a bill that is expected to happen imminently.

The bill, S. 2560, would enable artists and labels to sue P2P networks that profit by “inducing” consumers to use a particular file-sharing service protected copyright rights.

INDUCE ACT GAINING SUPPORT

While members of the electronics and Internet communities oppose the bill, saying it would snare innocent parties and stifle innovation, sentiment for the Induce Act is clearly building among copyright owners.

Consumer CEO of independent publisher Windswept Pacific, says that while the Grokster decision is clearly a setback for the industry, it could “serve as an impetus to pass the legislation.”

Not all artist representatives share the same enthusiasm. Attorney Ken Hertz, a partner with Goldring, Herta & Lichtenstein, says that attempting to thwart P2P technology will only ultimately help encourage its proliferation.

“The decision is going to force record companies to consider that an arrow is gone from their quiver in their attempt to fight a battle they can’t win,” he says.

Where the court fight with P2P operators goes from here is up in the air.

“We’re disappointed, but we’re evaluating our options,” Marks says.

“The ruling potentially casts a long shadow over the recording industry’s future” and “leaves the decentralized” P2P networks in court.

RIA lawyers say that not only is the decision precedent-setting, it promotes file trading by supporting the argument that there are substantial non-infringing uses of P2P technology.

Carey Ramos, an attorney for many of the music publisher plaintiffs, says a petition will be filed with the U.S. Supreme Court. But still to be decided is whether they will first seek reconsideration by the Ninth Circuit Court. That decision will be made in the next few weeks.

“It’s a matter of timing,” he says. Ramos says that seeking reconsideration from the Ninth Circuit Court would likely delay the case. If there is hope of having the case heard by the Supreme Court this term, a petition needs to be filed by October.

There is no precedent for the Supreme Court to hear the case if the plaintiffs try to fast-track the issue. However, Ramos believes it is a strong candidate for Supreme Court consideration because of the high profile nature of the case and the conflicting decisions in the seventh and ninth circuits.

Meanwhile, Matthew Nego, general counsel for StreamCast, says that the company will have to weigh whether to file for a motion to dismiss or to file for a partial summary judgment on the infringing nature of other versions of its software. Still to be decided is how much control StreamCast had while it was using other P2P technology.

The Ninth Circuit ruling applied specifically to Grokster’s use of the FastTrack P2P technology and StreamCast’s use of a variation of the Grokster P2P technology.

Will the Supreme Court consider a Grokster appeal? Read more in Entertainment Law Weekly, to be posted Aug. 31 at billboard.biz.

DOJ

Continued from page 7

not a target for prosecution. Brad Buckley, executive VP of anti-piracy for the Recording Indus-

try Assn. of America, said in a state-
ment that the raids are “another sign that the federal government places a high priority on enforcement of our intellectual property laws.”

“The import of [Ashcroft’s] announ-

ce is unmistakable—those who have been engaged in copyright infringement without permission will be held accountable. The consequences may not be simply a civil lawsuit, but criminal prosecu-

tions and jail time.”

The warrants in the sweep sought evidence about the operators of five hubs of the “Underground Network,” an organization of about 4,700 users who, DOJ prosecutors charge, repeatedly violated federal copyright laws by swapping material online.

Arrests are expected following examination of the evidence, investigators say. The maximum penalty for copyright infringement under the new law is a fine of $250,000 and a five-year prison sentence.

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz
Indie Retailers Find ‘Superior’ Not So Super

BY ED CHRISTMAN

SAN DIEGO—The renewed surge in what independent retailers call “superior” versions of albums was hotly debated at the National Assn. of Records Merchandisers’ convention for the second time in three years.

In the weeks before the Aug. 21-24 confab at the Marriott Hotel here, Victory Records issued Ayrey’s album “The Curse” with a bonus track on the version sold at Best Buy. And Hollywood Records gave the Minneapolis-based retailer bonus videos to package with Queen’s “We Will Rock You” compilation, which came out Aug. 17.

Best Buy also has become increasingly aggressive about placing exclusive window displays for product in advance of street dates. This holiday season, the retailer has exclusive rights to a four-disc DVD set from Elton John, starting Nov. 9 (Billboard, July 24). Last year, it had similar DVD exclusives from the Rolling Stones and John Mellencamp.

Best Buy is not the only big-box store to carry exclusives. Target and Wal-Mart have received superior versions of albums by such acts as India.Arie and Aerosmith. Retailers also face competition from online digital download stores that distribute exclusive tracks.

By the end of the NARM convention, the Music Monitor Network, which represents roughly 70 independent stores, announced that if labels allowed selective street-date violations or offered some record stores “lesser-quality” versions of a title, MMP members would pull advertising on the title and eliminate promotional support like position, discount pricing or point-of-purchase materials.

Further, MMP stated, “If the practice persists, we will eliminate support of all product by the label...including established acts as well as future developing artists.”

Two other indie retail groups, the 28-unit Alliance of Independent Media Stores and the Coalition of Independent Music Stores, are said to be considering similar policies.

At the 2002 NARM convention, CIMS and MMP issued policy statements on the topic, and NARM itself weighed in on the issue. However, these moves appeared to slow the practice for only a short while.

MMP’s revamped policy is far stronger than the one it issued in 2002. If the independent stop supporting developing artists from labels that issue retailer exclusives, the impact could be significant, according to label executives.

Victory and Hollywood say they will no longer engage in the practice. However, Hollywood will issue one more superior product to follow through on a deal it made before the conventions last year and again raised objections.

John Timmons, owner of Ear X-tacy in Louisville, Ky., and a member of CIMS, says superior versions of albums “suck.”

Timmons acknowledges the talk of retailers punishing labels that continue to provide superior product to the big boxes. He is unsure if he will engage in the retortatory tactics, but he says he is not likely to remain open to working with such labels.

While merchants appear up in arms about superior projects, there is no consensus on exactly what constitutes a superior version. Most accounts agree that value adds and licensed product available exclusively to certain retailers are OK—within reason.

Some independent merchants say if a label feels compelled to provide a product with an exclusive, these exclusives should at least be on a separate disc. When labels add bonus tracks on the same disc as the original album, they say, consumers are likely to perceive that version as superior.

“If an account can use its marketing muscle to get a licensed piece, then that is OK and fair,” says Eric Levin, who owns indie store Criminal Records in Atlanta and heads AIMS. “If the value add is fine, too. But the exclusive, superior version of the album is what we are on the warpath about.”

On the other hand, Levin says the Best Buy/John exclusive doesn’t matter to him because John is not a big seller at his stores. Other retailers, however, are considering pulling John’s product from their shelves.

NARM Continued from page 3

were “right on” and agreed with his challenge.

Indeed, one of the focal points at NARM, which ran from Aug. 21-24, was the growth of digital download kiosks, which are expected to strengthen stores’ ability to service customers.

At least four companies offering such technology, a 20% increase over the last convention, held 18 months ago, it was the first time NARM was held in a month other than March.

INDUSTRY ON TRIAL

Davis—who made his comments as part of a keynote Q&A session conducted by Billboard director of charts/senior analyst Geoff Mayfield—told retailers: “You are now on trial. You have to hire people that love music...and will help us break our artists.”

With online competition the threat of tomorrow, Coborn's and Tjux, Davis said the way that brick-and-mortar retailers will distinguish themselves is through their staffs.

He drew a comparison to the way people dine out. “You can all eat at home. Why do you go out to eat? Because successful restaurateurs have hired articulate, good-looking waiters and waitresses.”

Davis said that brick-and-mortar retailers could learn from that example. He bemoaned the “attrition of the old Sam Goody knowledgeable sales person.”

Retail managers in people that make shopping fun, Davis said, citing Amoeba, Ear X-tacy, Newbury Comics and Waterloo as chains who embrace that approach.

Music merchandisers are generally sensitive to criticism from label executives, who they often accuse of siphoning profit margin from their stores to improve the labels’ own bottom lines.

But with U.S. album sales on the upswing and having withstood a wrenching, two-year-long consolidation that saw four chains file for Chapter 11 protection and more than 1,000 record stores close, the merchants at this year’s NARM were feeling like strong survivors and open to the Davis critique.

“If everybody walks away with the passion he was trying to transmit, we would all be better off,” said Mike Fratt, VP of purchasing at the seventh-store Froemer’s chain in Omaha, Neb. “If you want retail, I love that expression.”

Fratt says it accurately describes what happens at the big-box stores and some large music specialty chains.

“‘He was 100% right,' said Russ Solomon, chairman emeritus of West Sacramento, Calif.-based Tower Records. ‘You’ve got to have people in the stores who are involved in music. ‘I was pretty pleased myself,’ Solomon continued. ‘It’s wonderful that a guy like him understands about retail and that he cares.’

John Timmons, owner of Ear X-tacy in Louisville, Ky., said he was “blown away” when Davis named-checked his store.

Timmons agreed with Davis’ notion that intelligent and involved employees were the key to a strong retail operation. “It’s the kid behind the counter who makes the store,” he said.

John Kunz, owner of Austin-based Waterloo Records, another store Davis cited, agreed. “It’s always been about what you can do for your customers,” Kunz said. “Waterloo is a reflection of who I am, who works there and the community at large.”

If Davis’ comments at the Aug. 22 convention session were not enough, trends reported from the NPD Group, presented the following day by NPD Music president Russ Crupnick, gave several good reasons for brick-and-mortar retailers to get their act together.

According to NPD, CD stores have lost market share during the past two years, dropping from 27% to 21% of U.S. sales. During that same time the mass-merchant and electronics store segment of the retail sales has increased in market share. The former category surpassed CD stores, rising from 25% to 28%. The latter is in shrinking distance, going from 10% to 20%.

In fact, only 25% of consumers NPD polled say they make special trips to a CD store to buy music. Fifty percent responded that they don’t care where they buy music. Following the theme that Davis set in his keynote, only 14% of consumers told NPD they like their music-shopping experience.

Perhaps most disturbing was the figure that Crupnick revealed about return policies. Only 23% of respondents said they would return to a retailer where they had bought something.

VIRTUAL INVENTORY

A shelf of kiosks—including ones from Mix & Burn, Music Inventory Control System, TouchStand and Virtual Music Store—are positioned to play a role in helping merchants improve customer service.

A few retailers, like those that liked the capabilities that the machines promised to add to stores, some say that the concept still has a way to go.

While labels, technology partners and merchants are busy wrestling over what shape the business model should take for the kiosks, Newbury Comics CEO Mike Dreese said, “Let’s make the pie first instead of arguing over who gets what piece.”

Similarly, Hastings Entertainment chairman/president John Marmaduke said the business should “allow for experimentation so that we can find out the customers’ sweet spot on pricing.”

(Continued on page 61)
executives feel that DualDisc’s fusion of two ubiquitous formats on a single disc and its compatibility with virtually all players increases the likelihood of mainstream adoption.

“Certainly, one of the important things for us is backward compatibility,” says Larry Kenzwill, president of Universal Music Group eLabs, “so that the DVD side will be playable on every DVD player in the home today.”

“The world is going toward more visuals in the entertainment sector,” adds Jordan Katz, VP/GM of BMG Distribution. “People are spending more screen time, whether it’s a computer, television or videogames. It’s a natural progression for music to be visual as well.”

Retailers also welcome DualDisc. “The big news to me about DualDisc is that the majors have finally agreed, for once, on a direction for a new product,” says Steve Harkins, VP of music for video and music distributor Baker & Taylor. “That is extremely positive.”

The initial launch will contain a mixture of current and catalog titles, says John Trickett, president/CEO of 5.1 Entertainment Group.

That was something specifically requested by retail,” Trickett says. “We’re going to supply the bulk, if not all, of the initial catalog release. On Nov. 2, we’ll release 25 titles; then on Nov. 16, we have another 25 coming out. Going forward, [5.1 labels] will release between 15 and 25 per month.”

The first batch of DualDisc releases from 5.1 will include Blondie’s “The Curse of Blondie,” Blues Traveler’s “Truth Be Told,” Curtis Mayfield’s “Live at Ronnie Scott’s” and Robert Cray’s “Time Will Tell.” Trickett promises that all will be “fully loaded” with DVD content including high-resolution 5.1-channel audio mixes. Sony will offer DualDisc by David Bowie, Good Charlotte, Incubus, Yo-Yo Ma, Train, Five for Fighting and Miles Davis in its initial launch. Davis’ classic “Kind of Blue” features a documentary with contemporary interviews and previously unseen performance footage, says Tom Donnaramma, executive VP of sales at Sony Music Label Group.

“If it’s compelling content,” he says, “we found that that’s what the consumer is looking for. Something they can’t see on MTV, something they can’t find anywhere else.”

Warner Music Group will launch DualDisc with A Simple Plan’s “Still Not Getting Any . . . . . . . .” the Donnas’ “Gold Medal” and Trapt’s eponymous 2002 release.

Universal Music Group will include Snow Patrol’s “Final Straw,” Keane’s “Hopes and Fears” and a release of Nine Inch Nails’ “The Downward Spiral” in its DualDisc launch.

BMW, which test-marketed a DualDisc of Usher’s “8701,” did not reveal DualDisc titles, nor did EMI, which test-marketed Fischerspooner’s “I” and Jane’s Addiction’s “Strays.” Label representatives indicate that the DualDisc pricing is “going to be very competitive to what we have now out.”

“The customer will appreciate the price,” says NARM attendee Mike Dreese, CEO of the Newbury Comics chain. “I was afraid that the majors would kill it by adding a $14 or $15 [wholesale] cost to accounts, but it’s going to be priced pretty closely to the cost of an $18/108 [list price] CD, I’d bet.”

While album sales have rebounded and legitimate digital distribution is growing dramatically, the preceding three years saw a music industry in crisis as unit sales tumbled amid widespread file share trading and CD burning.

With DualDisc, the incorporating of a DVD to encourage CD sales can become routine. In a larger context, DualDisc can vastly redefine what constitutes an album. Throughout popular music’s history, the format on which it is delivered has defined its parameters, from the 7-inch single and the 12-inch LP to the 80-minute capacity CD.

DualDisc’s convergence of audio and video with multichannel and interactive capabilities carries an extensive array of creative choices.

“It definitely opens up a completely new creative palette in a way that’s intuitive,” says Joanne Meyer, senior VP of corporate communications at EMI Music. “The artist community is already getting excited about it for that reason.”

Chuck Comeau of A Simple Plan says, “It’s great to be a part of a new experience. We’re a visual band, and this is one more chance for our fans to get to know us.”

One head of sales at a major label said that before the convention, he agreed wholeheartedly with Quar tararo. But he said this convention really turned his head around and that the next year’s convention is “250%.”

NARM also faces a decision on whether to merge with the Video Software Dealers Assn. Feedback cards were seen throughout the convention soliciting opinions from NARM members and indicating which merger would be to supercharge the annual meeting.

Additional reporting by Chris Morris in San Diego.
‘The Academy’s Big Responsibility Is The Diffusion Of Latin Music’

BY LEILA COBO

When attorney/musician Gabriel Abaroa became the first president of the Latin Academy of Recording Arts and Sciences in March 2003, he took over an organization in transition.

Created in 1997, LARAS had been under the stewardship of Michael Greene, then-president/CEO of its big brother, the National Academy of Recording Arts and Sciences. Greene stepped down shortly before Abaroa came on board.

In the past 18 months, Abaroa has overseen much change at LARAS. The organization created a board of trustees whose members are Hispanic and/or have strong ties to the Hispanic community, launched a TV committee, hired a new staff and staged the Latin Grammy Awards in Miami for the first time.

“The word that comes to mind when describing Gabriel is ‘transparency,’” Warner Music Latin America VP of marketing Gabriela Martinez says. “He is very balanced and fair, and he has taken it upon himself to fight for the Latin music community.”

Although LARAS has made great progress, Abaroa is the first to say that the group’s work is far from done. He spoke with Billboard about LARAS’ challenges prior to the fifth annual Latin Grammys, which CBS will broadcast live Sept. 1 from the Shrine Auditorium in Los Angeles.

Q: What is LARAS’ definition of Latin music?
A: Music in Spanish or Portuguese.

Q: So, language is fundamental?
A: Yes. Although there is no language in jazz or instrumental music, we’ve strived to work with a concept of instrumental music that would fall under what’s Latin.

Q: How do we separate the two?
A: One hundred percent. When we talk about markets [there], we talk about the U.S. Hispanic market, which isn’t Latin. From the get go, they exclude everything Portuguese. They consider Mexicans, Colombians, Central Americans—all the immigrant waves that have made it to this country—as U.S. Hispanics. But we have very different behaviors, cultures, etc. . . . Among generations, it’s even more complicated. There’s a first generation that lives in Spanish. The second generation navigates both waters.

And then there’s the third generation. They have Latin blood, but their communication is primarily in English. But in the end, they have a link with their country of origin. So they don’t speak Spanish, but culturally, they still behave like Latinos.

Q: With all that in mind, who watches the Latin Grammys?
A: That’s our most interesting challenge as an organization. We air on prime time on a North American channel that is normally watched by the mainstream. Our first big challenge is reaching these people without alienating them. Our second challenge is getting Hispanics to watch [as well]. And our third challenge is how to be fair and balance a two-hour TV show where we can only give [out] 10 awards and have maybe half an hour of music. How do we include all genres, all countries and all artists and styles? It’s not easy.

We don’t measure the quality of the organization by the ratings. But if our partner CBS doesn’t see good ratings, it’s obvious we can’t think we’re going to be good business in the future. So, we talk a lot with our partner to establish that the more we have joint promotions the more people will come to the show.

Q: Univision is the country’s leading Spanish-language network, and traditionally they don’t even discuss the Latin Grammys. Have you approached them to try and change this?

A: I’ve had talks with both Univision and Telemundo saying that, at the end of the road, we’re one community and our [common] audience is one community. And the music and the artists are also one. If we all aired and promoted events like this, the only thing we would accomplish is having a bigger pie and we could all eat it, figuratively speaking. So, I’ve had conversations and there are very good points of agreement.

Q: Is there any possibility that the awards could be simulcast by CBS and a Spanish-language network?

A: That’s an interesting possibility. If someone could actually make it happen, I think it would be great. What we need to see is that there’s one voice representing the Latin music community and how the media can launch our story. We want to be heard, and we don’t want to be left in the dust.

Q: Why did you add a singer/songwriter category this year?
A: What we’ve seen in years past was that great songwriters or musical poets were practically out of the running from the onset, because they were in categories where they competed with big names that had major promotion behind them. And I think the academy’s big responsibility is to care for the promotion and diffusion of Latin music and to ensure that quality is not lost because of improper categorization of the music. The songwriter category recognizes artists of great literary and musical quality.

Q: Regional Mexican music, which is the biggest-selling genre by far in the United States, has been underrepresented in the show and in the main nominations. Why?
A: Because our show is not only for the U.S. Hispanic marketplace. If it were, we would have to make the kind of effort to reach that audience that Telefuntun and Univision did with the Billboard and Premios Lo Nuestro awards. I don’t think TV exposure should be by quotas. We strike the balance with good taste and quality. And we’re creating things step by step. Nothing is set in stone, and this organization has changed very much in a very short time.

Q: During the past two years, Latin acts have neither performed at the mainstream Grammys nor received an award on the air. Does the existence of the Latin Grammys affect those decisions?
A: I don’t think there is any agenda or policy on that matter. As a Latin, I would love to have Latinos on the American Grammys. But it’s not my job to tell them that. It’s the members’ job. Members have much more weight than they imagine.

Q: When the Latin Grammys started five years ago, some people speculated they wouldn’t last. What do you say to that?
A: Latin music doesn’t die. This is a membership organization, and as long as the quality of the membership remains high, there will be an academy and an awards show.
Meet the people that make a difference

To build business, you have to meet the right people.
And no one brings you more music business people than Midem - the world's definitive music market.

Sign-up today to meet, work and learn with 3,000 music professionals from 94 countries along with the key actors from the technology, mobile, music & images and live music sectors.

Get smart, get close and get ahead at the music market that makes a difference.

Register now to start networking

Save up to 40%* on your regular participation fee by booking right now at www.midem.com. All prices, including stands, are frozen at 2003 levels.

Alternatively, contact Paul Barbaro or Christophe Chiappa

tel: +33 [0] 1 41 90 44 60
email: info.midem@reedmidem.com

* Valid for all participant without stand bookings made before 2 November 2004
Ultra Records Presents:

Ultra Trance:04

A Double Disc Collection of the Hottest Trance Anthems from America’s Favorite Dance Brand

In stores Sept. 7th

US orders: Caroline Distribution–212.886.7500
Canadian orders: EMI Canada–905.677.5050
Export orders: Ricardo Torres-Ortiz
ricardo@ultrarecords.com

Also available from Ultra Records:

www.ultrarecords.com