

\$6.99 (U.S.), \$8.99 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

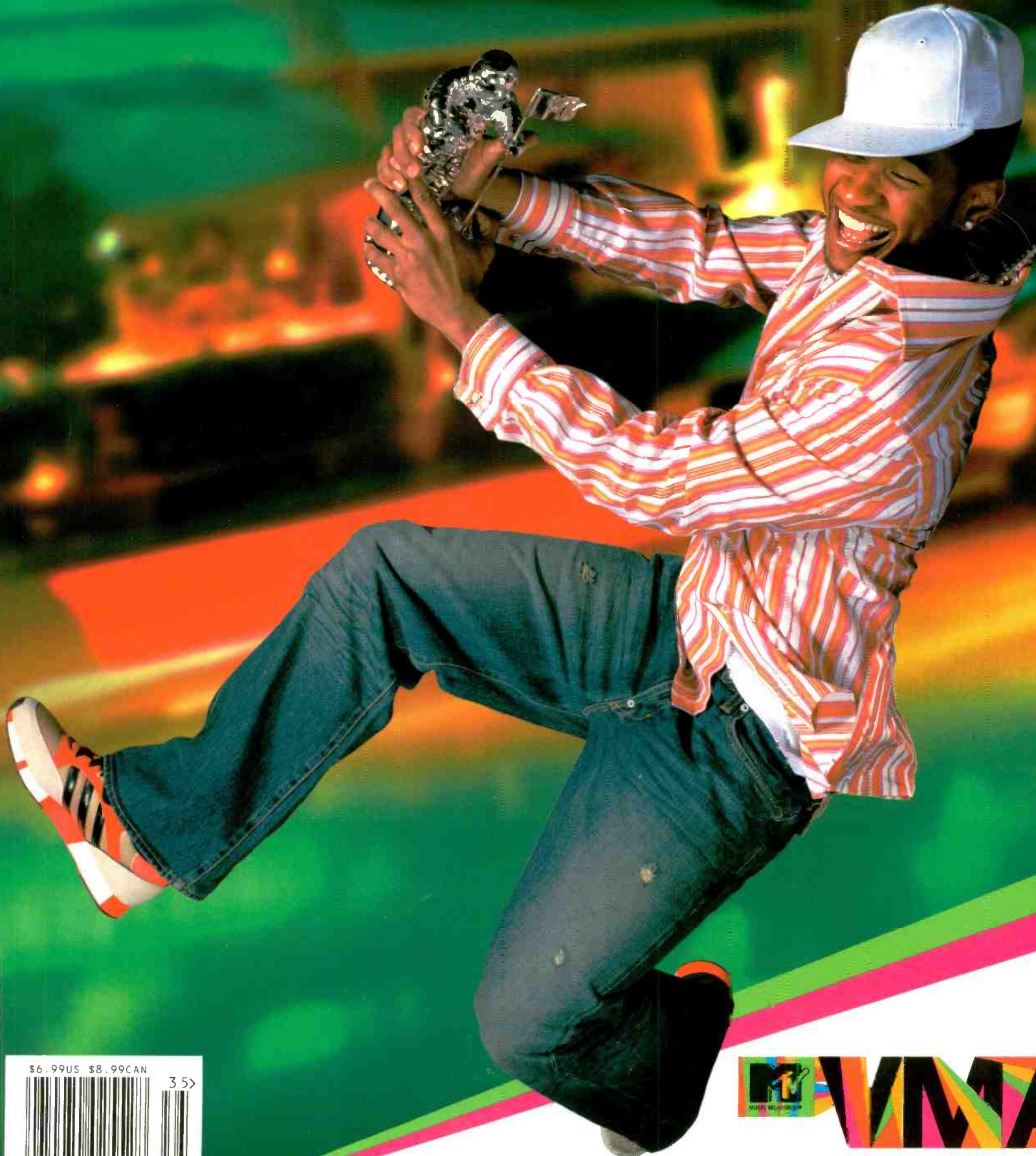
# Billboard

\*\*\*\*\* 3-DIGIT 908



BL240804 APROG A04 30101  
MONTY GREENLY  
371C ELM AVE # A  
LONG BEACH CA 90807-3402

THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • AUGUST 28, 2004



•usher

\$6.99US \$8.99CAN 3 5 >

0 74470 02552 8

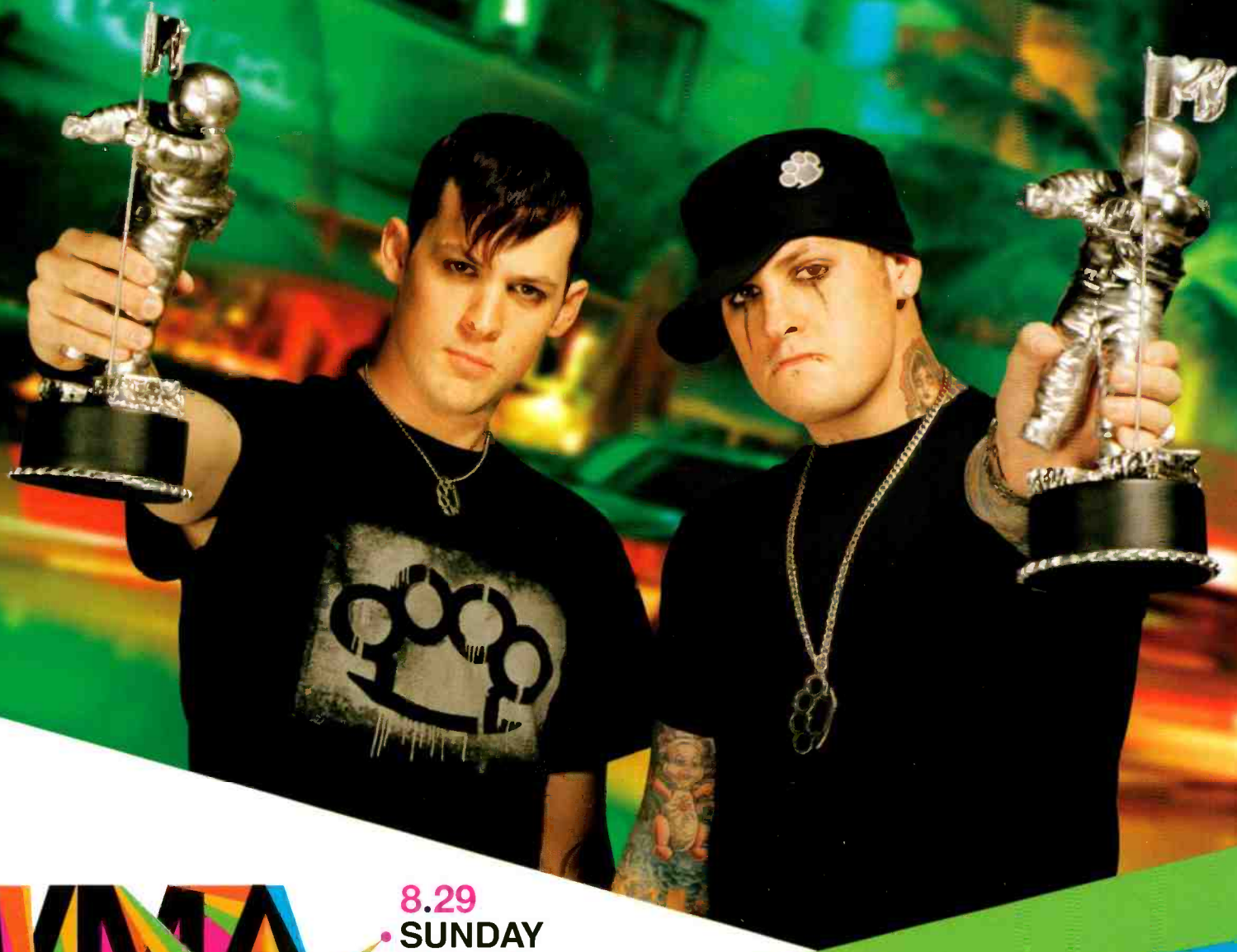
**VMA**  
VIDEO MUSIC AWARDS LIVE

8.29  
• SUNDAY  
8pm/7c

only on mtv /  
mtv.com

ADVERTISEMENT

•good charlotte



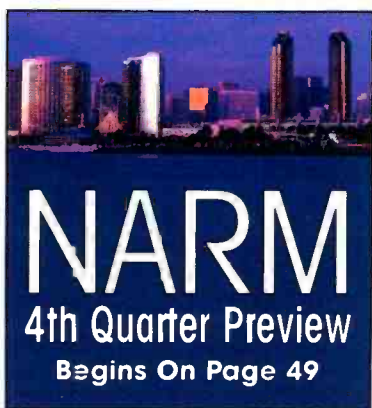
VIDEO MUSIC AWARDS LIVE

only on mtv /  
mtv.com

8.29  
• SUNDAY  
8pm/7c

•jennifer lopez





**NARM**  
4th Quarter Preview  
Begins On Page 49

# Billboard

\$6.99 (U.S.), \$8.99 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

www.billboard.com

THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • AUGUST 28, 2004

## HOT SPOTS



### 9 The Age of Analog

Michael Feinstein is among those concerned with preserving masters stored on the analog format.



### 36 A Bubbly Hit

Cris Morena creates a music album from Argentina soap opera 'Floricienta' and turns it into a double-platinum seller.



### 80 A Universal Perspective

Universal Music Group chairman/CEO Doug Morris discusses the company's operations in The Last Word.

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

## McGraw Tugs Heartstrings

Poignant New Album Also Has Its Humor

BY DEBORAH EVANS PRICE

NASHVILLE—Tim McGraw describes his ninth Curb album, "Live Like You Were Dying," as a "tapestry of life."

Indeed, the project is deeply woven with themes that reflect some of life's brightest and darkest threads.

"You can listen to this record, jump into it and kind of flow downstream with it. It kind of wraps you up a little bit," says McGraw, who recorded the album shortly after losing his father, baseball legend Tug McGraw, to cancer.

"It was probably therapeutic," he says of working on the Aug. 24 release. "Dad died the

(Continued on page 77)



GOLDSTUCK: CDs STILL IN COMMAND

## Retail Outlook Brighter At This Year's NARM

BY ED CHRISTMAN and BRIAN GARRITY

NEW YORK—When the National Assn. of Recording Merchandisers held its last convention in March 2003, the music account base limped into Orlando, Fla., in tatters. It was in the midst of a two-year downturn that saw more than 1,000

music specialty stores close, two one-stops shutter and four chains file for Chapter 11 bankruptcy protection.

On the eve of this year's NARM (Aug. 21-24 in San Diego), a different story emerges. Look at the market capitalizations of four publicly traded long-term music industry accounts: Trans World

(Continued on page 77)

## When Hockey Strikes

Venues Look For Stoppage Solutions

BY RAY WADDELL

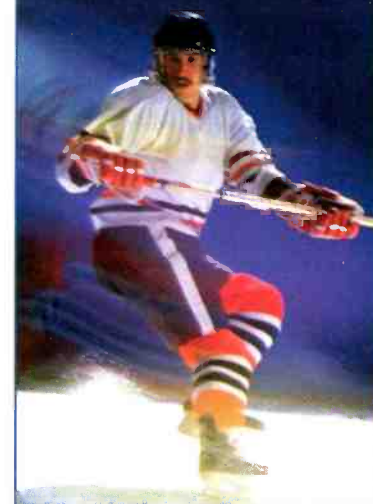
With a work stoppage for the National Hockey League looking more likely with each passing day, NHL arenas face the prospect of some dark days beginning next month.

That is never good news for facilities that thrive on event volume.

"To an arena operator, dark days are the enemy," says Bob Williams, president of Philips Arena in Atlanta, home of the NHL's Thrashers.

"But, unfortunately, if there

(Continued on page 63)



# INTERPOLANTICS

EARLY ADDS FOR "SLOW HANDS"

WXRK • KROQ • KITS • WHFS • WNNX • WFNX • KBZT • KNDD • KNRK • WBTZ

APPEARING ON THE TONIGHT SHOW WITH JAY LENO 10/1 • U.S. TOUR 10/11 - 11/12

MATADORRECORDS.COM INTERPOLNY.COM

STREET DATE 9/28

DISTRIBUTED BY ADA



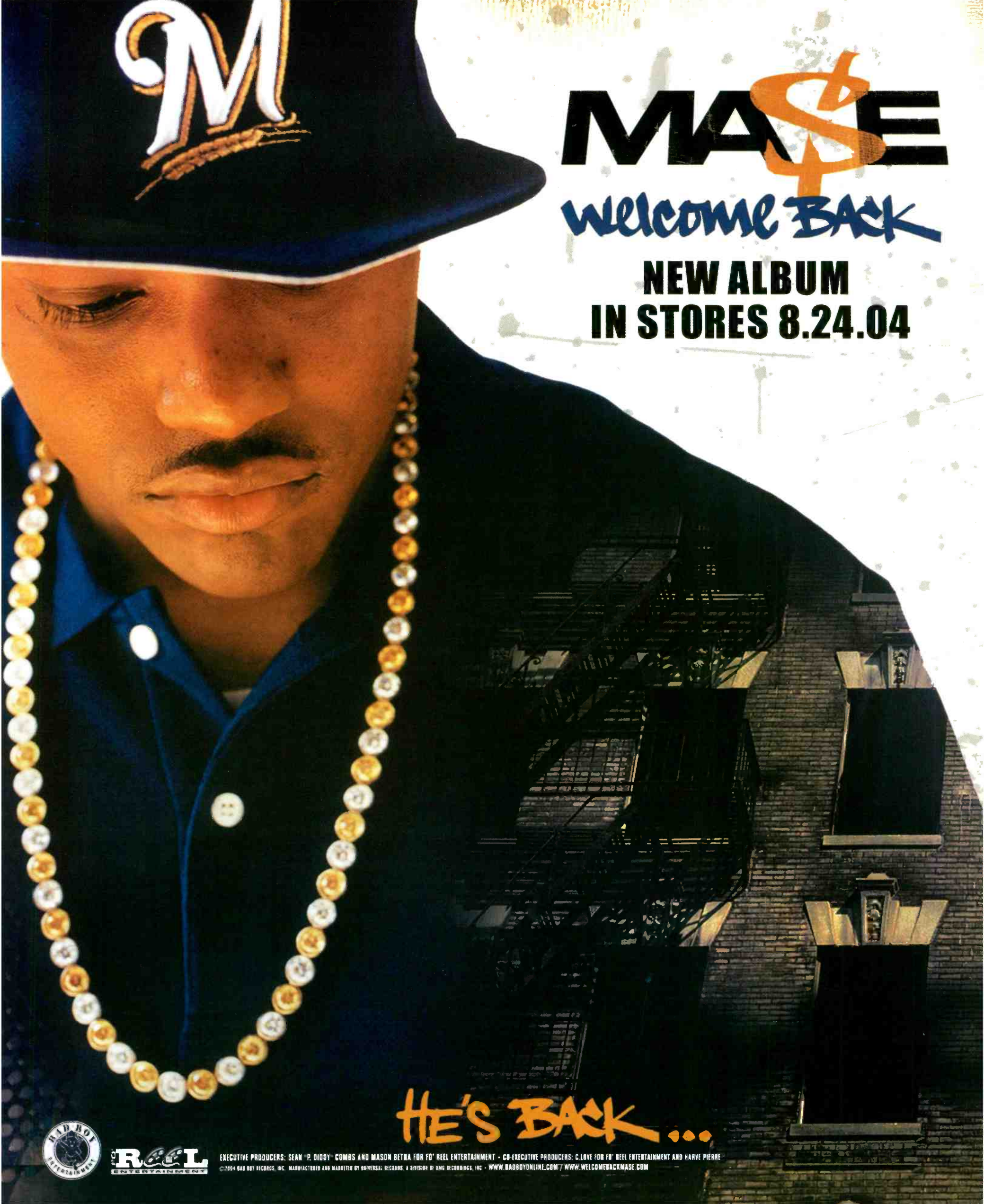
ADVERTISEMENT



# MASE

welcome BACK

**NEW ALBUM  
IN STORES 8.24.04**



HE'S BACK ...



EXECUTIVE PRODUCERS: SEAN "P. DIDDY" COMBS AND MASON BETNA FOR FO' REEL ENTERTAINMENT - CO-EXECUTIVE PRODUCERS: C.LOVE FOR FO' REEL ENTERTAINMENT AND HARVE PIERRE  
©2004 BAD BOY RECORDS, INC. MANUFACTURED AND MARKETED BY UNIVERSAL RECORDS, A DIVISION OF RMC RECORDINGS, INC. WWW.BAABOYONLINE.COM WWW.WELCOMEBACKMASE.COM

**Top Albums**

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ASHLEE SIMPSON	Autobiography	60
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	44
BLUES		
GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock	78
CHRISTIAN		
SWITCHFOOT	The Beautiful Letdown	73
COUNTRY		
JIMMY BUFFETT	License To Chill	81
ELECTRONIC		
SCISSOR SISTERS	Scissor Sisters	43
GOSPEL		
FRED HAMMOND	Somethin' Bout Love	72
HEATSEEKERS		
FINGER ELEVEN	Finger Eleven	71
INDEPENDENT		
TAKING BACK SUNDAY	Where You Want To Be	71
INTERNET		
KIDZ BOP KIDS	Kidz Bop 6	78
POP CATALOG		
THE NOTORIOUS B.I.G.	Ready To Die	71
LATIN		
BRONCO: EL GIGANTE DE AMERICA	Sin Rienda	77
R&B/HIP-HOP		
SHYNE	Godfather Buried Alive	33
REGGAE		
KEVIN LYTTLE	Kevin Lyttle	72
SOUNDTRACK		
The Princess Diaries 2: Royal Engagement		70
WORLD MUSIC		
THE IRISH TENORS	Heritage	78

**Top Singles**

ARTIST	TITLE	PAGE
HOT 100		
TERROR SQUAD	Lean Back	76
ADULT TOP 40		
HOOBASTANK	The Reason	74
ADULT CONTEMPORARY		
MARTINA McBRIDE	This One's For The Girls	74
COUNTRY		
TIM MCGRAW	Live Like You Were Dying	44
DANCE/CLUB PLAY		
ANGIE STONE	I Wanna Thank Ya	40
DANCE/RADIO AIRPLAY		
KEVIN LYTTLE FEATURING SPRAGGA BENZ	Turn Me On	40
DANCE/SINGLES SALES		
GEORGE MICHAEL	Amazing	40
HOT DIGITAL TRACKS		
MAROONS	She Will Be Loved	73
HOT LATIN TRACKS		
CARLOS VIVES	Como Tu	78
MAINSTREAM TOP 40		
ASHLEE SIMPSON	Pieces Of Me	74
MODERN ROCK		
LINKIN PARK	Breaking The Habit	74
HOT R&B/HIP-HOP		
TERROR SQUAD	Lean Back	35
RAP TRACKS		
TERROR SQUAD	Lean Back	32
RHYTHMIC AIRPLAY		
TERROR SQUAD	Lean Back	14

**Videos**

TITLE	PAGE
VHS SALES	
HIDALGO	54
DVD SALES	
13 GOING ON 30 (SPECIAL EDITION)	14
HEALTH & FITNESS	
BILLY BLANKS' TAE-BO CARDIO	21
KID VIDEO	
BRATZ: STARRIN & STYLIN	51
MUSIC VIDEO SALES	
HILARY DUFF THE CONCERT: THE GIRL CAN ROCK	13
RECREATIONAL SPORTS	
WWE: HARD KNOCKS—THE CHRIS BENOIT STORY	51
VIDEO RENTALS	
13 GOING ON 30	14
VIDEO GAME RENTALS	
PS2 - SPIDERMAN 2	54

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

ARTIST	ALBUM
CLASSICAL	
YO-YO MA	Vivaldi's Cello
CLASSICAL CROSSOVER	
JOSH GROBAN	Closer
JAZZ	
DIANA KRALL	The Girl In The Other Room
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 6
NEW AGE	
JIM BRICKMAN	Greatest Hits

**Top of the News**

**9** The Vermont festival that Phish organized for its farewell concert was a rain-soaked affair.

**10** Radio stations carefully weigh how they present the politically charged Vote for Change tour to listeners.

**Music**

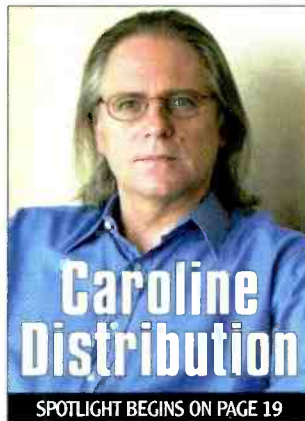
**15** **The Beat:** Leeza Gibbons creates a compilation to benefit two charities dedicated to helping those afflicted with memory diseases.

**17** **Movies & Music:** Hip-hop's influence was felt at the Urban-world Film Festival in New York.

**18** **Classical Score:** London Symphony Orchestra director Clive Gillinson will move stateside for his new post at Carnegie Hall.

**30** **Touring:** Travel agents who specialize in concert tours handle plenty of logistical challenges.

**32** **R&B:** Hitco Music Publishing christens its L.A. office and



SPOTLIGHT BEGINS ON PAGE 19

welcomes new VP/GM Shawn "Tubby" Holiday.

**34** **Beats & Rhymes:** Hip-hop duo Foreign Exchange collaborates on an album without the pair ever meeting face to face.

**36** **Latin Notas:** Melina León takes a pop turn on her new album, "Melina."

**39** **Beat Box:** Faultline's overlooked set "Your Love Means Everything" gets another chance from EMI/Capitol.

**42** **Country:** Malibu Storm's self-titled debut includes a twangy twist on Def Leppard's hit "Photograph."

**59** **Studio Monitor:** A fire during a Black Eyed Peas recording session at Glenwood



MELINA LEÓN

Place Studios damages instruments and other equipment.

**59** **Words & Music:** The ASCAP Foundation develops programs to preserve the works of Irving Caesar.

**Retail**

**47** Rock act Breaking Benjamin contributes 11 tracks to upcoming videogame "TRON 2.0: Killer App."

**48** **The Indies:** The evolving marketplace leads Navarre to revamp its sales staff.

**52** **Retail Track:** One of the topics expected to dominate the NARM convention is merchants asking for increased price cuts on product.

**53** **Home Video:** Merchants use horror-themed DVDs to usher in the Q4 sales surge.

**Global**

**55** Canadian indie company MapleCore serves as a fast-growing haven for domestic acts.

**57** **Global Pulse:** Personal drama fuels the Libertines' sophomore record.

**Programming**

**65** **Tuned In: Radio:** Emmis Communications settles its indecency fines with the FCC and agrees to institute a plan to prevent future violations.

**Features**

- 31** Boxscore
- 45** Billboard Picks
- 56** Hits of the World
- 60** The Billboard BackBeat
- 60** Executive Turntable
- 62** Classifieds
- 67** Charts
- 67** Chart Beat
- 67** Market Watch
- 80** The Last Word



15

LEEZA GIBBONS

**QUOTE OF THE WEEK**

6 If [Bruce Springsteen] wants to piss off half his fan base, he can do that . . . But we have to answer to Arbitron every three months.

TONY TILFORD, PD at WTUE DAYTON, OHIO  
Page 79



MALIBU STORM

**ARTIST & COMPANY INDEX**  
(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
Andrea Echeverri	39	Atlantic Records	32, 80
Black Eyed Peas	59	Avid Technologies Inc.	10
Breaking Benjamin	47	Buena Vista Games Inc.	47
Bruce Springsteen	10	Delanuca Records	39
Dashboard Confessional	15	Emmis Communications Corp.	65
Faultline	39	Entertainment Travel	30
Foreign Exchange	34	Free Record Shop Holding	55
Kieran McGee	60	Glenwood Place Studios	59
Libertines	57	Great Northeast Productions	9
Linkin Park	10, 67, 74	Hitco Music Publishing	32
Malibu Storm	42	Hollywood Records	47
Melina León	36	Irving Caesar Music Corp.	59
Patti LaBelle	67	MapleCore Ltd.	55
Phish	9	M-Audio	10
Rachel Proctor	42	National Assn. of Recording Merchandisers Inc.	5, 48, 52, 67
Ron Isley	67	Navarre Entertainment Media	48, 63
Tim McGraw	5	Paramount Home Entertainment Inc.	53
Twista	10, 32	RealNetworks Inc.	10
		Trans World Entertainment Corp.	5, 47
		Vagrant Records Inc.	15

DON'T MISS THE INAUGURAL...

SEND AWARD SUBMISSIONS TODAY!

# Billboard 2004 DIGITAL ENTERTAINMENT Conference & Awards

UCLA Tom Bradley International Center & Covel Center • November 4-5, 2004 • Los Angeles

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**

## FOR SUBMISSIONS, REGISTRATIONS AND MORE INFORMATION

Visit [www.DigitalEntertainmentAwards.com](http://www.DigitalEntertainmentAwards.com) or call 323-822-0936.

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](mailto:jguerriero@billboard.com)

**Tinzar Than Sherman**

323-822-0936 [tinzar@digitalmediawire.com](mailto:tinzar@digitalmediawire.com)

## 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.

### FEATURED SPEAKERS



Jeffrey Pollack  
NASCAR



Robert Tercek  
(M)FORMA Group



Ralph Simon  
Mobile Entertainment Forum



Jay Cohen  
Ubisoft



Julia Miller  
Microsoft



Ted Cohen  
EMI Recorded Music

### 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](http://www.DigitalEntertainmentAwards.com)



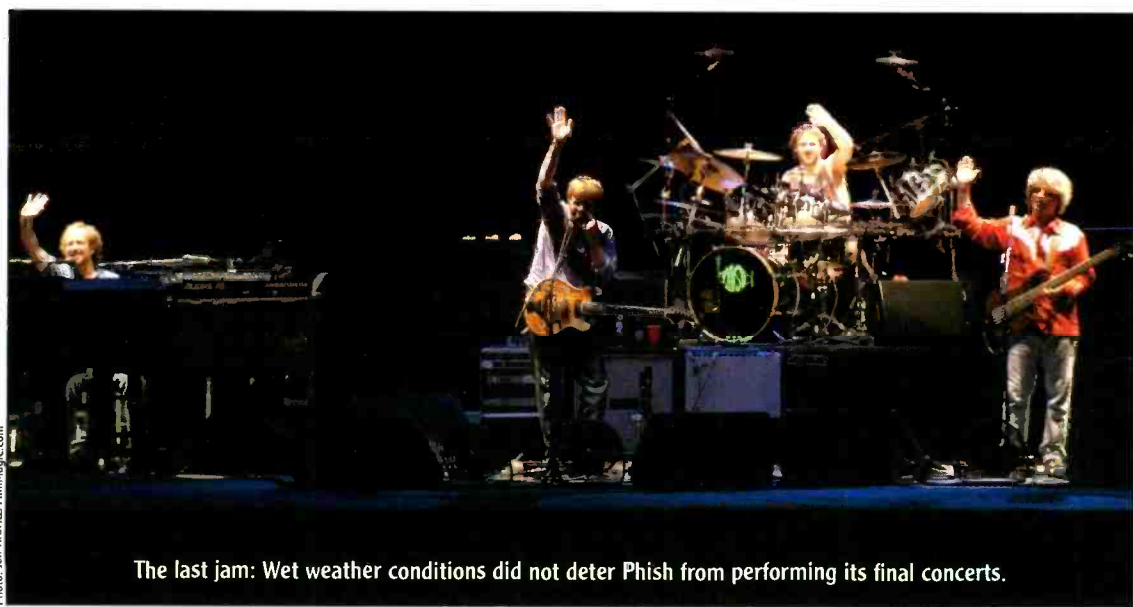
Be a part of the most exciting digital entertainment event of the year!

Bruce is coming to town, but some rock stations won't be plugging the show



EC president José Manuel Barroso has a busy agenda for Europe's arts industries

TOP OF THE NEWS



The last jam: Wet weather conditions did not deter Phish from performing its final concerts.

## Weather Mucks Up Phish Farewell

BY RAY WADDELL

Muddy and memorable, Phish closed the door on one of the more remarkable chapters in live rock'n'roll history at the band's Coventry festival Aug. 14-15 in Coventry, Vermont.

Torrential rains on the days before the performances turned areas designated for camping and parking into mud bogs so severe that tractors were used to pull out cars that had gotten stuck in the mire. Thousands of fans were turned away and hundreds of others walked up to 20 miles to reach the swamp-like concert site.

"We're still sorting it out, but we estimate about 65,000 people were here on the grounds," says Dave Werlin, president of Great Northeast Productions, promoter for Coventry and all previous Phish festivals.

"We're trying to understand how many people we'll have to offer refunds to," Werlin tells *Billboard*.

"When people normally come in [to a Phish festival], they present their ticket, it's torn and they get a wristband, but this was far from normal," Werlin says. "Peo-

ple came walking in from every direction. Most . . . found their way to the box office and exchanged their ticket for a wristband and then somehow found their way back to the stage."

Clearly, though, many Phish-heads entered without their tickets ever being torn. And then there were those who never made it in at all, who will receive refunds.

Instructions for how fans will be reimbursed were posted Aug. 17 on the Phish Web site. The scenario has fans mailing untorn tickets to a post office box for a credit card refund. Werlin did not expect many fans who actually attended the concert to try and get a refund.

(Continued on page 30)



Great Northeast Productions estimates that 65,000 Phish-heads attended the Coventry festival.

## Analog: A Race Against Time

Tapes Used For Masters Not Built To Last

Last issue, senior writer Bill Holland began a five-year update on the state of the music industry's vaults. He found that all companies face new challenges in preserving digital-era recordings that were captured on equipment and in formats that are now obsolete. This issue, he revisits the problems still encountered with analog tape.

The problem with analog tape preservation is simple: The music is embedded on a ferric oxide layer stripped onto plastic tape.

Unfortunately, such tapes were not built to last.

Nearly 1 million analog studio tapes from the '70s and '80s, both masters and session reels, are now in perilous condition because, as engineers discovered to their horror nearly a decade ago, they were manufactured with a flawed

binder that absorbs moisture over time.

Problem tapes include Ampex 406 and 456 and Scotch 3M 206/207 and 250/251. Several Agfa formulations also show the symptoms. None of those tapes are still manufactured.

If the tape is played without treatment, the sticky binder, taking bits of the oxide "playing" surface with it, pulls away from the tape.

The binder residue also clogs the machine's transport system. The friction caused as a tape is played can stop a machine in its tracks.

And it can destroy a master recording.

These analog tape assets, which represent some of the most lucrative catalog for companies to exploit, cannot be played without destroying the music (Continued on page 78)



FEINSTEIN: CONCERNED ABOUT PRESERVATION

## Subs May Best Downloads

BY SCOTT BANERJEE and BRIAN GARRITY

Subscription services once again are the hot business model in digital music circles.

After spending the past year taking a back seat to download sales, subscriptions are seeing renewed interest, thanks to digital retailers' growing dissatisfaction with the margins on 99 cent transactions. Also powering this interest is the promise of making subscription music portable via Microsoft's forthcoming Janus digital rights management technology.

Currently, music purchased via a subscription service can only be played on a computer. The market for such services is roughly 1 million customers, according to industry experts.

However, industry research firm Jupiter Research expects that to

change soon. It forecasts digital subscription revenue will grow from the current \$113 million to more than \$700 million, and outpace download sales within four years.

Likewise, digital music companies MusicMatch, MusicNet, Napster and Rhapsody all maintain that subscription revenue will ultimately outpace download revenue.

Not long ago, many of the same companies weren't so sure. This time last year, subscription specialists were rushing to roll out à la carte download offerings as a hedge against Apple Computer's successful iTunes Music Store.

Today, the honeymoon on downloads is over for just about every digital music seller other than Apple.

Lacking a compelling portable-player solution to drive download sales (Continued on page 79)



Photo: Kevin Mazur/WireImage.com

Such artists as Bruce Springsteen hope the Vote for Change tour will help remove President Bush from office.

## Vote Tour Not Easy For Radio

*Stations Strive For Neutral Presentation*

BY BRAM TEITELMAN

Unprecedented and decidedly partisan, this October's Vote for Change tour has been in the spotlight since it was announced earlier this month. Featuring Bruce Springsteen, Pearl Jam, R.E.M., Dave Matthews Band and many others, the event will visit nine "swing states" in an effort to unseat President Bush. And that's a problem for rock radio stations looking to tie in to the concert.

The tour, which is promoted by and benefits the organization America Coming Together, will be held in conjunction with liberal political organization MoveOnPAC.

The lineup of acts participating in the tour alone makes it an event that any rock station would want to be involved with. Yet by aligning themselves with a tour that has such a partisan bent, stations run the risk of alienating a large part

of their audience.

"It's really tricky," classic rock WMGK Philadelphia PD Cruze says. "Despite Bush campaigning as a uniter, the reality is that the country is more politically split down the middle than I've ever seen in my lifetime."

Cruze says his research shows that same split among his classic rock listeners. But that audience holds many acts that are on the bill—Springsteen, Pearl Jam, R.E.M., John Fogerty—in high regard.

"This is a hugely important show," Cruze continues, "yet the politics are very out front, and it's extremely partisan. The tough thing is to put aside personal feelings . . . and try to present this as neutrally as possible."

Cruze says that to some in his audience, just promoting the concert is construed as taking a side. "It's extremely difficult."

*(Continued on page 79)*



BRONFMAN: \$225M IN COST SAVINGS

## WMG Profits In First Half

BY BRIAN GARRITY

NEW YORK—Warner Music Group reports improved financial results in the wake of a massive restructuring. The company's overall profitability increased for the second quarter and first half, ended May 31, in the midst of ongoing efforts to turn around its struggling recorded-music business.

WMG says it swung to a first-half profit of \$21 million between January and June 2004, reversing a \$36 million loss in the same period a year ago.

First-half revenue came in flat at \$1.5 billion, because of struggling recorded-music sales. Recorded-music revenue declined 3% during this period, to \$1.22 billion.

First-half highlights include releases from Josh Groban, Twista, Alanis Morissette, Eric Clapton, Jet and the Darkness. However, WMG says it had more multiplatinum and platinum albums a year ago, including Linkin Park's "Meteora," Madonna's "American Life" and Kid Rock's "Cocky."

Recorded-music declines were partially offset by a 16% increase in music publishing revenue, to \$286 million.

### SECOND-QUARTER RESULTS

WMG posted similar results for the second quarter, ended May 31. However, revenue declines were sharper.

The company reports operating income profit of \$16 million for the quarter, compared with a pro forma loss of \$3 million during the same period a year ago.

Overall second-quarter revenue declined 10%, to \$717 million.

Recorded-music revenue declined 14%, to \$591 million. WMG attributes the drop to the merger of the Atlantic and Elektra labels, which reduced the artist roster and delayed releases.

*(Continued on page 79)*

## Real Cuts Cost Of Downloads To Promote Harmony Technology

BY SCOTT BANERJEE

SAN FRANCISCO—RealNetworks, which sells digital music through its RealPlayer download store and the Rhapsody subscription service, has embarked on an aggressive price-slashing and marketing campaign in an effort to gain market share in the ultra-competitive online music space.

The Seattle-based technology company cut download prices from 99 cents to 49 cents on its RealPlayer Music Store Aug. 17. The move came just days after it announced it would offer a free two-week trial to Rhapsody that coincides with the Olympic Games.

Real's sales pricing could create a short-term cost for its shareholders. Following the announcement, the company said the reduced pricing could increase its expected third-quarter loss of 3 cents to 4 cents per share to as much as 5 cents per share.

Real is plugging the promotions through a national print, radio and online advertising campaign dubbed "Freedom of Choice."

### ENCOURAGING INTEROPERABILITY

The move highlights the rollout of Harmony, the technology that makes tracks from the RealPlayer Music Store compatible with Apple Computer's iPod and more than 100 other portable music players.

Previously, the Real download store was not useable with either the iPod or any Windows Media-compatible devices

because of competing digital rights management standards from Apple and Microsoft. Harmony technology is embedded in the updated RealPlayer 10.5 music management software, which is now available for free download.

The 49 cent price, which will continue through Labor Day and applies to the store's 630,000 tracks, is the lowest ever offered by a major download store. Most others, including

Apple's iTunes, Napster, Sony Connect and MusicMatch, sell their downloads for 99 cents. Walmart.com prices tracks at 88 cents. Additionally, Real's album downloads will be sale-priced at around \$4.99 during the promotion.

Over the long term, the price slashing and Harmony rollout is widely regarded as a means to tackle iTunes, which by some estimates controls 70% of the digital download market.

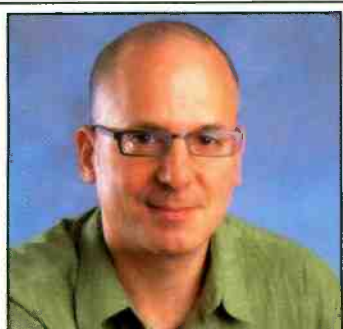
However, Forrester Research analyst Josh Bernoff pegs the long-term chances of converting iTunes users over to Real as "small." He says most digital music users will eventually "pick one service, stick with it and manage their music in one place."

In July, Apple voiced its opposition to

Harmony, dubbing RealNetworks' actions "hacker tactics."

More than just a means for recruiting download users, Michael Gartenberg, analyst with Jupiter Research, says the price break also functions as a carrot to lure digital music users into Real's multimedia environment. Real's space includes on-demand Internet radio, on-demand video and a

*(Continued on page 78)*



LEBOLT: DEAL WILL COURT 'ENTRY-LEVEL CUSTOMERS'

## Avid Takes M-Audio Home

BY CHRISTOPHER WALSH

Avid Technology has entered a definitive agreement to acquire Midiman. The company, which conducts business as M-Audio, manufactures digital audio and MIDI equipment.

Under the agreement, M-Audio will become a unit of Avid's Digi-design division, which manufactures and markets the Pro Tools digital

*(Continued on page 16)*



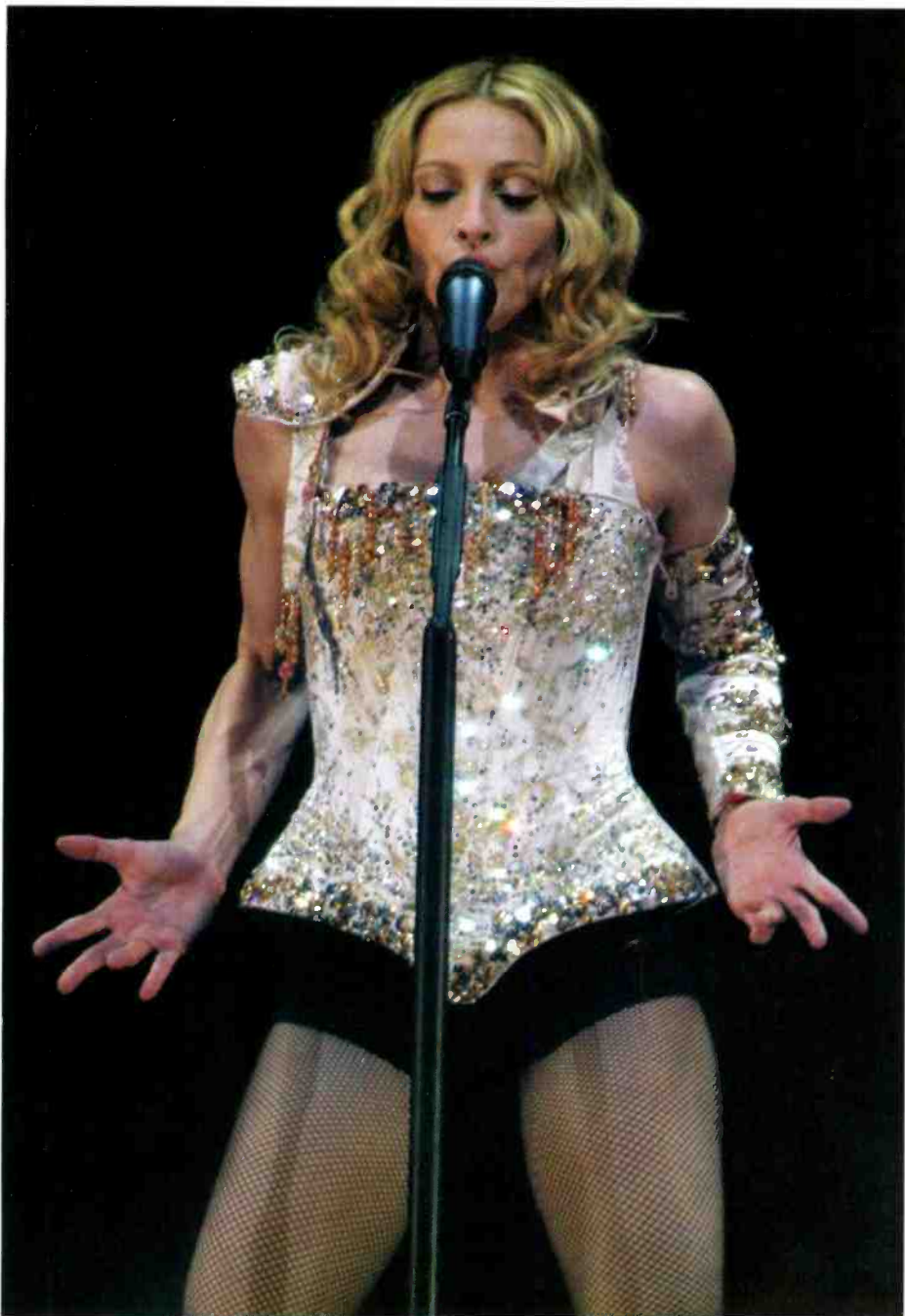
GLASER: REAL CEO WANTED FAIRPLAY



# MADONNA

## **“POSTS” BIG NUMBERS**

# AT THE GARDEN!



Madonna has re-invented the definition of “smash hit” with her acclaimed “Re-Invention Tour”!

- All six performances completely sold out!
- Attended by 88,625 cheering fans!
- A whopping \$12,674,925 in gross receipts!

*RCE and MSG would like to thank Caresse Henry, Arthur Fogel, Gerry Barad, Tres Thomas, Chris Lamb & Everyone at Clear Channel Touring ...and, of course, Madonna!*

## European Biz Hopeful Of Change At EC

BY EMMANUEL LEGRAND

LONDON—The music industry has high expectations for the new European Commission, which comes into power this fall.

José Manuel Barroso of Portugal, the EC's president designate, on Aug. 12 unveiled the names of the 24 nominated commissioners. Barroso has said that reform will be a central focus of his five-year term.

The new EC will take office Nov. 1 after the European Parliament approves its makeup. Commissioners are also appointed to five-year terms.

The EC has a busy agenda for the creative industries with rulings required on a range of legislative, taxation and protection issues.

"There are many heavyweight people on the commission, [including] a lot of former prime ministers or finance ministers," says Brussels-based Philippe Kern, founder and managing director of KEA-Kern European Affairs and secretary-general of European independent labels body Impala.

From a political and economic perspective, Kern says the EC looks "very liberal, and we'll see what it bodes for the music sector."

### COMPETITION ISSUES

The EC is the central executive structure of the European Union. It proposes legislation, coordinates EU policies and manages a yearly budget of 100 billion euros (\$123 billion).

Since the EU was enlarged from 15 countries to 25 in May, the EC has consisted of one representative, including the president, appointed by each of the 25 member states.

Several of the new commissioners will be directly involved in issues of interest to the music industry. They include the new

competition commissioner, Neelie Kroes of the Netherlands, who brings to the post a reputation as a free-market proponent.

The previous competition commissioner, Mario Monti of Italy, ruled twice on proposed mergers between major record companies during his tenure. The attempt at an EMI-Warner merger in 2001 faced strong opposition from the commission,



BARROSO: SEEKING CONVERGENCE

but this year Monti approved the union of Sony Music and BMG.

Kroes' department will also rule on any proposed music mergers, should they materialize.

Impala's Kern says he does not anticipate major policy changes in the area of competition. The outgoing competition regulators "very much had an open-market philosophy," he says.

Former education and culture commissioner Viviane Reding of Luxembourg will head the new information society and media department. Media was previously under the umbrella of education and culture.

"It is an interesting situation," Kern says. He suggests that by

restructuring various departments Barroso has "tried to build a convergence between the telecoms and the audiovisual sector."

However, he warns, "in simple economic terms, we have the risk of seeing the audiovisual sector marginalized. A key question will be—is [Reding] going to go take the side of the content or the conduit?"

The EC is expected to review the levels of criminal sanctions against pirates. Reding will be an integral contact for the industry, as she will oversee all Internet-related issues.

The new commissioner for education and culture is Jan Figel of Slovakia.

His department has developed a relationship with the music community during the past five years. Among its initiatives was the creation of the Border Breakers Awards, which recognize EU artists who sell outside their countries of origin. The awards debuted in January at the Midem trade show.

The commission does not yet have a specific action plan for music similar to the MEDIA plan for the audiovisual sector. MEDIA is a five-year, multimillion-euro initiative funded by the EC to support the film and TV industries in Europe.

Several organizations, notably Brussels-based lobbying body the European Music Office, have been pressing the EC in recent years to grant the music sector a larger allocation of EU funding.

"We are keenly following the changes in Brussels," EMO secretary-general Jean-François Michel says. Noting that the EC in 2005 will set out new cultural programs for the next five years, he

(Continued on page 79)

## NEWSLINE

THE WEEK IN BRIEF

**Grokster and StreamCast**, distributors of peer-to-peer file-sharing software, are not contributorily or vicariously liable for users' copyright infringements, the federal Ninth Circuit Court of Appeals held Aug. 19.

Rejecting an appeal by film and music copyright owners, the court affirmed the U.S. District Court's granting of partial summary judgments in April 2003.

The Recording Industry Assn of America, the National Music Publishers' Assn. and the Motion Picture Assn. of America originally filed the suit in 2001. Unlike Napster's first incarnation, which had a centralized index of files, Grokster and StreamCast use "decentralized" P2P models.

RIAA chairman/CEO Mitch Bainwol said, "This decision does nothing to absolve these businesses from their responsibility . . . to address the rampant illegal use of their networks. We will continue to pursue legislative solutions and legal actions to address the ongoing illegal activity facilitated by Grokster and other P2P services."

StreamCast CEO Michael Weiss said, "This is a win for our fellow P2P developers and a victory for American innovation."

The decision is limited to specific software in use at the time of the District Court's decision. The copyright owners also seek relief based on different versions of the software. The case was remanded to the District Court to resolve the remaining issues.

SUSAN BUTLER and BILL HOLLAND

**BMI announced** Aug. 17 that its fiscal 2004 revenue rose 6.8% from the previous year to \$673 million, a record for the New York-based performing-rights organization.

BMI also reported that royalties generated for its songwriter, composer and music publisher members increased 7.5%, to a record \$573 million during the fiscal year, ended June 30.

International revenue rose 35% (aided by favorable exchange rates) to \$186 million. New-media revenue increased 70%, partly because of licensing deals with more than 100 new mobile content companies.

CAROLYN HORWITZ

**Navarre Entertainment Media** senior VP/GM Steve Pritchitt exited the company Aug. 20, sources tell *Billboard*. Pritchitt had headed New Hope, Minn.-based Navarre's music distribution operations since April 2001, when he succeeded Jim Chiado. He joined the company in early 2000.

Pritchitt's departure from the company came little more than a week after Navarre announced a series of wide-ranging changes in its sales staff. A Navarre representative declined to comment.

CHRIS MORRIS

**Fat Possum Records** and owner Matthew Johnson have sued former joint-venture partner Epitaph Records for a to-be-determined amount, alleging that Epitaph hatched "a malicious plot . . . to financially destroy" the company.

The suit, filed Aug. 17 in California Superior Court in Los Angeles, alleges that Oxford, Miss.-based Fat Possum—home of R.L. Burnside and Junior Kimbrough—was funded at a loss by Los Angeles-based Epitaph under the terms of a July 1997 agreement. The action maintains that in October 2003, as Fat Possum appeared to be moving into profitability, Epitaph told the blues label it would no longer fund operations or pay Johnson's salary.

The suit alleges that under financial duress, Johnson agreed to buy back Epitaph's interest in Fat Possum for an unstated price and that he was forced to add \$50,000 to the redemption price and give up distribution rights to albums by Solomon Burke and the Black Keys.

Doug Mark, Epitaph's attorney, says he has not seen the filing. But he adds, "Why would my client put a company out of business? It is impossible to comprehend . . . Epitaph's reputation for integrity speaks for itself."

CHRIS MORRIS

**Spring Hill Music Group** president Scott Chancey resigned Aug. 17.

Chancey joined the Nashville-based label in 1996 as VP of sales for the Spring Hill Record division and was named president of SHMG in 1997. Following Chancey's departure, CFO David Robinson was appointed CFO/COO. SHMG includes the Spring Hill label, whose roster includes Southern gospel/inspirational acts the Oak Ridge Boys and the Martins.

DEBORAH EVANS PRICE

**Sony BMG COO Michael Smellie** sent a memo Aug. 17 offering either early retirement or a voluntary severance program for all eligible employees who choose to leave the company. More than 2,000 members of Sony BMG's international staff are expected to be cut.

"We have designed these programs to offer you an opportunity to separate from Sony BMG with a favorable exit package that would not otherwise be available to you," Smellie wrote.

Sony BMG reps declined to comment further.

TAMARA CONNIFF

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

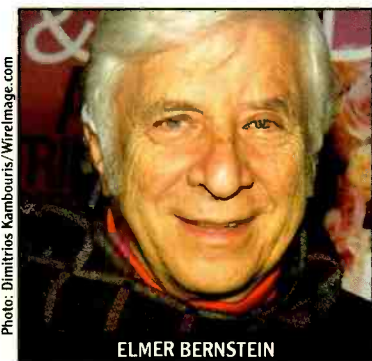
## Composer Bernstein Dies

BY CARLA HAY

Award-winning composer Elmer Bernstein died in his sleep Aug. 18 at his home in Ojai, Calif. He was 82.

Bernstein's prolific career included composing the scores to the classic films "The Magnificent Seven," "The Ten Commandments," "To Kill a Mockingbird," "The Great Escape," "The Man With the Golden Arm" and "True Grit."

Some of his more recent film credits included "Far From Heaven," "A River Runs Through It," "The Age of Innocence," "My Left Foot," "Devil in a Blue Dress" and "Wild Wild West."



ELMER BERNSTEIN

He received 14 Academy Award nominations throughout his career,

and Bernstein won the best original score Oscar for the 1967 film "Thoroughly Modern Millie." His Grammy Award recognition included nominations for composing the scores to "Ghostbusters" and "The Age of Innocence."

Bernstein won an Emmy Award for composing the score to the 1963 TV documentary "The Making of the President: 1960."

Born April 4, 1922, in New York, Bernstein was educated at Walden School and New York University. He studied piano under Aaron Copland.

(Continued on page 79)

**ADWEEK MAGAZINES &**  
**Billboard** present

# inside THE MUSIC UPFRONT

**Television has its Upfront.  
Now music does too...**

**Music strikes at the hearts and minds of a very desirable audience with significant disposable income.** In 2003, CD sales were \$11.9 billion and concert ticket sales topped \$2.8 billion.

The first annual Inside the **Music Upfront** aims to show marketers how to reach these consumers by speaking the language of music. **Adweek Magazines** and **Billboard** in conjunction with **Alliance** and **Blue Flame Marketing + Advertising**, present this forum for senior-level marketing, agency and media executives to explore how they can harmonize and strategize with the music industry.

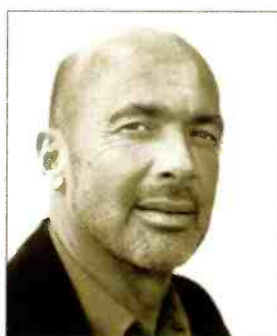
**This one-day conference program will include:**

- Major Labels' presentation of upcoming initiatives and programs with marketing/sponsorship opportunities.
- Presentations by brand leaders currently working with major labels
- Breakfast, lunch, cocktails and a special surprise performance by a top recording artist

**Scheduled presenters include:**



**Sean Combs**  
CEO, Bad Boy  
Entertainment



**H. Mitchell Kanner**  
Partner,  
The Firm



**Anne Martin**  
VP, Global  
Cosmetics and  
Marketing,  
P & G Cosmetics

**Join us on September 14th at Carolines on Broadway 8:30 am - 5:00 p.m.**

**Cost: \$495**

**Register by August 27th for only \$395!**

**WHO SHOULD ATTEND?**

**Senior-level advertising agency management, brand managers,  
Record label executives, Senior creative directors, media buying professionals.**

For more information, visit [www.insidethemusicupfront.com](http://www.insidethemusicupfront.com)  
or call 888-536-8536

in association with



ALLIANCE



## Wall Street Remains Uncertain About The Music Biz

# A Bear Market For Music

During the past month, my friends at *Billboard* have been asking me to pen a guest column about Wall Street's view of the music industry. Little did they know that by the time this article is published, I will have resigned from covering the music business (and other assorted industries) and moved on to analyzing the advertising agency sector and U.S. media conglomerates.

If the past six years in the music industry are a harbinger of the future, I pity the employees and investors in my new sectors.

When I began my career at Sanford C. Bernstein in the winter of 1998, I was assigned to cover two European media companies, EMI and PolyGram, in order to shed more light on the operational problems at Time Warner's Warner Music.

Looking back to 1998, I feel a nostalgia not unlike that my father expressed about Ebbets Field and Jackie Robinson, Duke Snider and Gil Hodges.

Yes, kids, there was once a music company called PolyGram and another called Time Warner (before it became AOL Time Warner, before it switched back to Time Warner).

Since 1998, we have seen six majors become four. We've seen the then-leading U.S. music company taken private by the former head of the then-smallest global company. We've seen the birth and death and rebirth of Napster, the rise of something called peer-to-peer piracy and the advent of portable music for phones and hard-drive devices.

As a proxy for the entire industry, EMI has seen its shares fall by more than 50% during this time, compared with a more modest 15% drop for the broader stock market. Yet, while these results speak about the problems we have endured (i.e., the decline in world volumes, the loss of pricing power, the growth in other media options), they fail to tell us about the future.

It would be fairly easy for an exiting analyst to paint a starkly polemic view of the world that he is about to leave. But I just can't bring myself to do that. Clearly, the industry's future looks better than it did in 2001, but I do not think the outlook is rosier than it was in 1998.

On the bright side, consumer demand is probably at an all-time high, given the hours fans spend searching online for legal and illegal digital music and the improving sales trends since late 2003.

As we say in the market, when people are digging for gold, we want to be the ones selling the shovels. Clearly, the music industry is in the "shovel" phase, as everyone from Apple Computer to Microsoft to Nokia to Vodafone becomes a new distribution point and consumer product companies from McDonald's to Pepsi look to piggyback on digital music.

Thus, the industry is seeing dual-product

revenue streams similar to the early days of the Walkman (which built cassette demand) and the CD player (which built CD demand).

These early product phases sustained demand for existing formats while tapping new demand for emerging ones. Yet, I believe this digital growth curve will look more like the short-duration Walkman phase than the decade-long CD phase.

Why?

Because I do not see digital downloads as a replacement cycle. Digital distribution is an alternative distribution path, not an alternative format. Most CD owners can and will transfer their CD collections into a digital format. In contrast, the CD was a revolution

**Taking Issue**  
By Michael Nathanson



from vinyl in quality, durability, portability and convenience.

Yes, a new legitimate distribution path will create an easier method for music fans to consume music. But this new model will likely not have material profit impacts in the near term. Digital downloads will not replace physical retail sales.

While Apple's iPod and its iTunes store have received an enormous amount of press, it is important to put the business in perspective. By our count, the average iPod owner purchased around 11 to 12 songs in the last quarter—roughly equivalent to a full album. This rate looks equal to the run rate of the previous three quarters, so it is safe to assume

*'Looking back to 1998, I feel a nostalgia not unlike that my father expressed about Ebbets Field and Jackie Robinson.'*

that the average iPod user buys around four albums per year via digital downloads.

If iPod users triple by year's end to exceed 10 million and double the year after to 20 million—7% of the U.S. population—and the early album purchase dynamics hold, we are talking about a run rate of 80 million incremental albums by the end of 2005.

The Recording Industry Assn. of America estimates that more than 745 million album

units were shipped in 2003; thus, an increase of 80 million units will boost unit demand by more than 10% before pricing and cannibalism are factored in.

Yet pricing is, and will continue to be, under pressure. While we all tout Nielsen SoundScan sales data and RIAA shipment numbers, no one has been able to pinpoint the most important statistic: the year-over-year changes in industry revenue.

Starting with Universal's courageous decision last fall to cut prices, wholesale price points have been falling. But the industry price patterns are not publicly available.

We have long argued that the digital-downloading model will unleash an unbundling force in the industry, allowing consumers once again to purchase singles. Remember when the industry used to sell CD singles but found the model to be unprofitable and cannibalistic? A consumer's ability to cherry-pick the best singles in digital format rather than purchase an album will cause pain for physical sales of bundled CDs.

Pricing pressure will also accelerate because the retail base has shifted dramatically from the independent and music-focused shopkeeper toward mass discounters. The importance of Wal-Mart and Best Buy within the industry's retail client base will limit industry pricing power while hurting the industry's better retail partners.

Lastly, music is but one form of entertainment. Fortunately and unfortunately, it has been the first business to experience the joys and pains of our nation's shift into the "digital home." In the coming years, we expect to see shifting pricing and demand trends for video and other consumer products that will impact the relative consumer value proposal of music. What Apple has done for audio, it or someone else will do for video. In addition, personal video recorders will allow couch potatoes to create video playlists that will take time away from audio consumption.

As I constantly remind myself, there is a difference between industries we enjoy working in and industries we want to invest in. No doubt the men and women who read this magazine religiously have made a tremendous impact on our lives—more so than folks who write research reports for a living. As a longtime music fan, I am thankful to the executives and companies that have brought these songs into my life. However, as an investor, I would still just assume to sit this dance out.

*Before joining Sanford C. Bernstein as a research analyst, Michael Nathanson was director of TV development for People magazine and business manager for Time Inc. Ventures Television.*

# Billboard

Information Group

Executive Editor: KEN SCHLAGER

## BUREAU

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

## EDITORIAL

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

## GLOBAL

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

## CHARTS

**Director of Charts/Senior Analyst: GEOFF MAYFIELD (L.A.)**  
**Chart Managers:** Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCroce (Kid Audio, Blues, Nashville), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard 100, Top 40 Tracks), Paul Pommert (Hits of the World, London)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitouls  
**Archive Research:** 646-654-4633

## RESEARCH SERVICES

Associate Publisher: MICHAEL ELLIS

## INTEGRATED SALES, EVENTS & BRAND MARKETING

**Vice President, Integrated Sales: JOSEPH GUERRIERO**  
**Associate Publisher/International: GENE SMITH**  
**Advertising Directors Europe/UK:** Frederic Fenucci +44 (0) 207-420-6075  
**Asia-Pacific/Australia:** Linda Matich 612-9440-7777; Fax: 612-9440-7788  
**Japan:** Aki Kaneko 323-525-2299 **Latin America/Miami:** Marcia Olival 305-864-7578; Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret 323-782-6250  
**Caribbean:** Betty Ward 954-929-5120; **Nashville:** Cynthia Mellow 615-293-6786 (Touring)  
**Advertising Directors New York:** Johanna Johnson 646-654-4707, Peter Weinstein 646-654-4710  
**National Consumer:** Suzanne Lang 646-654-4699; L.A.: Aki Kaneko 323-525-2299  
**Nashville:** Lee Ann Photoglo 615-321-4294  
**Classified/Directories:** Jeff Sennette 646-654-4697  
**Advertising Coordinators:** Mima Gomez 646-654-4695  
**Sales & Telemarketing Assistant:** Adam Gross 646-654-4691  
**Executive Director, Conferences & Special Events: MICHELE JACANGELO**  
**Special Events Coordinator:** Kelly Peppers **Special Events Associate:** Margaret O'Shea  
**Director, Integrated Marketing & Business Development: NATHAN MISNER 646-654-4618**  
**Art Director, Marketing & Sales: Melissa Subatch**  
**Promotion Manager:** Mary Ann Kim 646-654-4644  
**Brand Development Manager:** Joseph Knaut 646-654-4634  
**Marketing & Events Associate:** Rosa Jaquez 646-654-4660

## LICENSING & REPRINTS

**Vice President, Licensing & Events: HOWARD APPELBAUM**  
**Sponsorship/Business Development Manager:** Cebile Marquez  
**Marketing/Promotions Manager, Licensing & Events:** Barbara Grieninger 646-654-4675  
**Manager, Licensing, Sales & Reprints:** Angelina Briesheuvel 646-654-4677

## CIRCULATION

**Circulation Director: MARIANN MOERY**  
**Associate Circulation Director:** Linda Lam **Circulation Manager (Group):** Michele Larsen  
**Assistant Circulation Managers:** Marlene Hazzard **International Circulation Marketing Director:** Ben Eva (London) **International Subscriptions Marketing Manager:** Karen Griffith (London) **International Circulation Marketing:** Paul Bridgen (London)  
**Subscriptions:** 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

## PRODUCTION

**Production Director: TERENCE C. SANDERS**  
**Advertising Production Director:** Lydia Mikulko  
**Assistant Advertising Production Manager:** Chris Dexter  
**Editorial Production Supervisor/OPS Administrator:** Anthony T. Stallings  
**Special Production Technician:** Marc Giannetto **Systems/Technology Supervisor:** Barry Bislin  
**Senior Composition Technician:** Susan Chicola **Composition Technician:** Rodger Leonard  
**Advertising Graphic Artist:** Ray Carlson  
**Directories Production Manager:** Len Durham (Nashville)

## ADMINISTRATION

**Vice President/General Manager: P. ANDREW BILBAO**  
**Distribution Director:** Lou Bradford  
**Billing:** Lissette Vargas Credit: Shawn Norton  
**Assistant to the Publisher:** Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN

Does something make you jump and shout? Write a letter to the Editor! Mail to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

Carnegie Hall taps Clive Gillinson as its new executive and artistic director



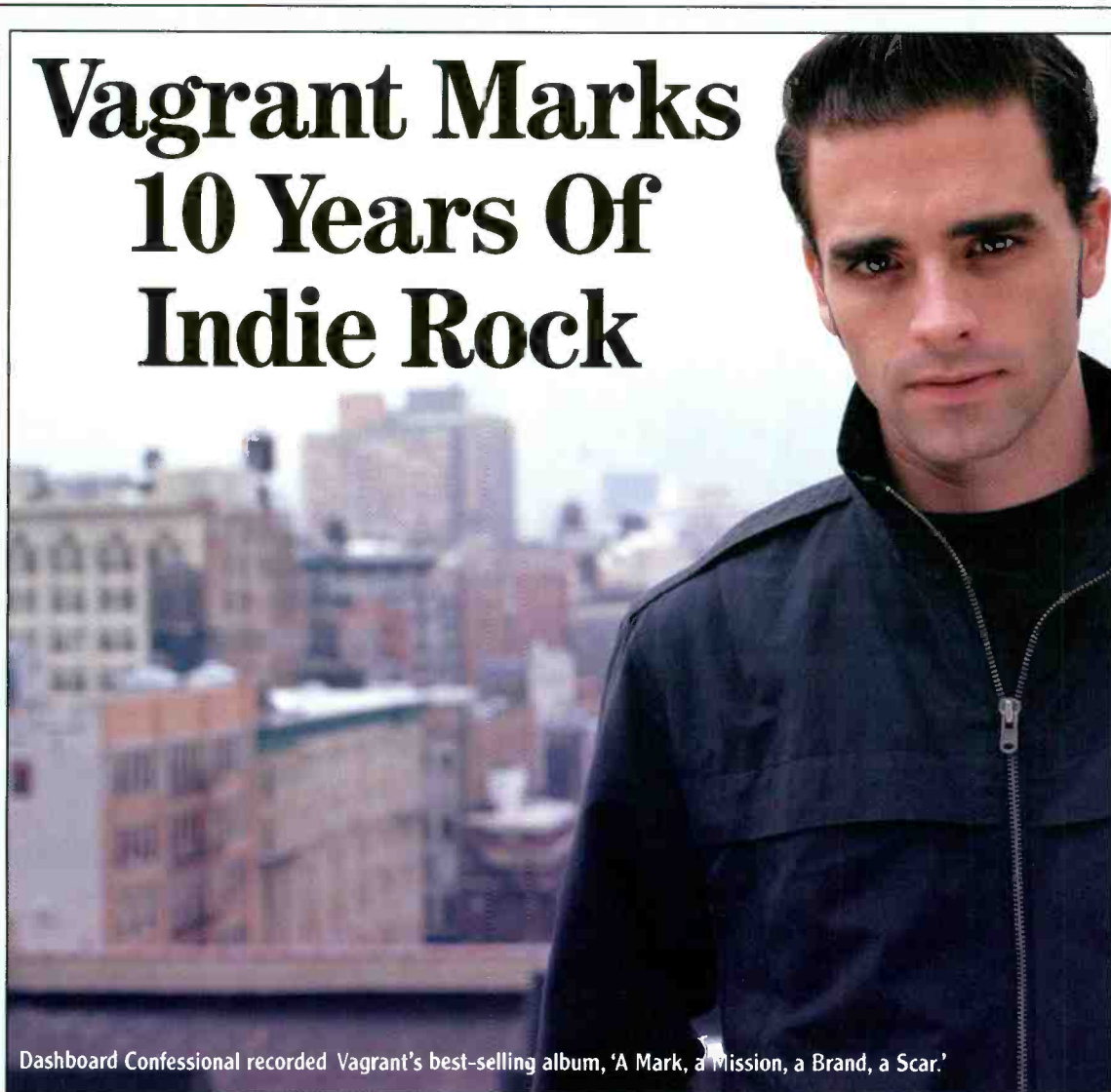
# MUSIC



Wendy Riggs takes the managing director reins at Atlanta's Galleria PAC

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

## Vagrant Marks 10 Years Of Indie Rock



Dashboard Confessional recorded Vagrant's best-selling album, 'A Mark, a Mission, a Brand, a Scar.'

BY CHRIS MORRIS

LOS ANGELES—"We always joke it took us 10 years to be an overnight sensation," Vagrant Records founder/partner Rich Egan says with a laugh.

The climb has been a steep one, but today Vagrant, which is marking its 10th anniversary this year, is home to such successful acts as Dashboard Confessional, Saves the Day and Alkaline Trio.

In January, Vagrant will wrap its four-year P&D relationship withTVT and move to Universal for distribution.

Terry Currier, who operates two Music Millennium stores in Portland, Ore., views Vagrant as one of the top indie-rock labels around.

"For the last four or five years, they've been on an upward swing," Currier

says. "They have a golden touch. They seem to have the right A&R, and they're able to bring a lot of things home. They have a lot of street savvy."

"It's one of those labels you can depend on, that you'll get some sales off of—even their new artists."

Actually, it has been more than a decade since Lcs

Angeles-based Vagrant began its rise to the top of the indie-rock heap.

In 1991, Egan, then a freshman at Loyola Marymount College in Los Angeles, started the label out of his bedroom, releasing a couple of seven-inch singles.

However, Vagrant dates itself back to 1994, when Egan's partner Jon Cohen, a high-school friend, joined the company.

Vagrant's rise truly began in the late '90s, and it came in a series of important incremental steps.

Cohen says, "We cruised along, [after] I was there, for another four or five years until we really got on people's radars."

Some crucial momentum for the company was supplied by Egan's sidestep into management in the mid-'90s.

Egan recalls, "I was waiting tables and doing the label. I needed a little more adult job to impress my soon-to-be wife. So I interviewed for a job with [managers] Gary Borman and Steve Moir, and, miraculously, they hired me. I started working on the day-to-day [duties] for Pond and Face to Face."

(Continued on page 16)



Alkaline Trio, a Vagrant mainstay, signed on five years ago.

## Gibbons CD Fights To Save Memories

Painful life experiences often force us to become experts in areas we wish we knew nothing about.

Such is the case with entertainment reporter/personality **Leeza Gibbons**, who found herself researching memory diseases after her grandmother and mother were diagnosed with Alzheimer's disease.

What she found was the tremendous need for a consistent model for caregivers and the newly diagnosed. To help fill the void, in 2002 she founded the **Leeza Gibbons Memory Foundation**, which supports the day-to-day needs of caregivers and people with memory diseases.

To raise funds for the foundation and the **Alzheimer's Foundation of America**, she is releasing "Leeza Gibbons Presents Reflections" Sept. 14.

The set is a collection of previously released songs from some of today's top hitmakers, including **Sarah McLachlan** ("I Will Remember You"), **Madonna** ("I'll Remember"), **Rod Stewart** ("Have I Told You Lately"), **Barry Manilow** ("Memory") and **Josh Groban** ("To Where You Are").

WEA-distributed **Top Sail Productions** is releasing the CD and will donate 100% of its profits to the two charities. The set retails for \$12.98.

Gibbons created the fundraising disc because of her ties to the music community and because, she says, her research taught her that "the ability to understand music is one of the last senses to go. My mother is still alive. She doesn't speak, she's just sitting there, but one of the last things we were able to do together was listen to music."

The CD works on two levels: People can enjoy it simply for the music, or those who want to know more can play the disc in a DVD player to find out about the foundation and Gibbons' story.

"Having the enhanced video was huge," Gibbons says. "It allows us to recruit new people into our spiritual street team. It links people directly to the Web site and allows us to give people the warning signs of memory disease."

Gibbons' foundation funds the development of **Leeza's Places**, community support centers for those with memory diseases, their loved ones and caregivers. Gibbons' ambitious goal is to establish a facility in every county—yes, county—in the United States. Centers have already opened in Florida and New York.

The Beat™



By Melinda Newman  
mnewman@billboard.com



"We created a business model that's very doable," she says. "We can open one for \$150,000 because our strategic partnerships [within each community] and other nonprofits allow us to move quickly. This is not a disease that will wait."



GIBBONS: ALZHEIMER'S WAITS FOR NO ONE

In addition to promoting the disc—which she hopes is the first in a series—on her daily syndicated radio show, "Hollywood Confidential," Gibbons will also pitch directly to retailers. She will host an awards dinner at the **National Assn. of Record Merchandisers** convention Aug. 24 in San Diego.

"You bet I'm going to the retailers and asking for better shelf position and for everything they can do to help," she says.

(Continued on page 18)

## Vagrant

Continued from page 15

It wasn't until 1997 that the company issued its first big title: "Before You Were Punk," a compilation of '80s covers by such acts as Blink-182, Face to Face, Guttermouth and Unwritten Law. That album was succeeded the

following year with a by-product of Egan's management relationship with Face to Face. The Vagrant album "Face to Face Live" sold 75,000 copies on release, according to Egan.

"They were on A&M, but I was managing them, so it was easy," he says. "That was really our first real, legitimate, good-selling release."

### TAKING NOTICE

The major breakthrough for Vagrant

came in 1999, when the Get Up Kids' "Something to Write Home About" quickly sold more than 100,000 units, according to Egan.

But Egan says the group's importance extended beyond its ability to garner rapid sales.

Egan says, "The Get Up Kids were the head of the indie-rock class at that point. So when they signed to Vagrant, which was largely unknown [then], it made all these other bands look to us."

Saves the Day, Dashboard Confessional and Alkaline Trio—all of which proved to be mainstays of the label—soon joined the roster.

Vagrant went on to develop a powerful brand among indie rockers with package tours in 2000 and 2001.

"It was one of those cases of one plus one equals three," Egan says of the 2001 tour, "because when we put [the acts] all together, we were able to do more of an event. It was like a collective presentation of the label, city by city. I think we did 49 dates, and it was about 99% sold out... It just clicked for everybody at that point. Because all the bands were at a certain point on the rise."

The majors began to take notice of Vagrant, and in 2002 Interscope acquired a minority interest in the label.

Egan says, "We thought we needed a next kind of level in order to superserve what the bands wanted. I think bringing Interscope in was the move that made us all—the label and the bands—feel comfortable, rather than the bands wanting out to move out to a major, or a major swooping in and not really knowing what to do."

The Interscope buy-in included a provision for Vagrant to move over to Universal for distribution at the conclusion of the label's contract withTVT.

The shift comes at a potentially propitious time, since Universal recently announced its formation of an indie arm, Fontana Distribution.

At this point, it is uncertain if all of Vagrant's product will move through Universal Music & Video Distribution, or if some of it will be shifted by Fontana. But Cohen easily envisions a relationship with the new indie firm.

"I'd imagine they would look to a certain extent to how we sell records,"

Cohen says. "I think they're going to make a strong play for us going through [Fontana], which could be good... We know they have the upper echelon of sales covered. We're not concerned about that."

A two-tiered distribution approach could work well for Vagrant, for Egan says that its established acts sell between 100,000 and 300,000 units, while its developing acts usually bow in the 20,000- to 60,000-unit range. The label's best seller, Dashboard Confessional's "A Mark, a Mission, a Brand, a Scar," has sold more than 691,000 units, according to Nielsen SoundScan.

Based in the world of melodic punk,

Vagrant has sought to broaden its offerings. Two years ago the label signed punk elder Paul Westerberg, and last year it released an album by New York metal act From Autumn to Ashes. New signing Senses Fail will release an album and begin a tour next month.

Ben Perri, From Autumn to Ashes' vocalist, believes the relationship with the well-branded label has broadened the band's reach.

"They've gotten us a wider range of fans," Perri says. "With the Vagrant tour we did last year, we opened up a whole new world of fans to play our music to. Instead of just the heavy-music crowd, we actually have the poppier side now also."



SENSES FAIL: NEW VAGRANT ACT WITH TOUR AND ALBUM COMING NEXT MONTH



FROM AUTUMN TO ASHES: VAGRANT 'OPENED UP A WHOLE NEW WORLD OF FANS'

## Avid

Continued from page 10

audio workstation platform and its hardware interface products.

Tewksbury, Mass.-based Avid will pay approximately \$80 million in cash, issue approximately 2 million shares of common stock and assume all outstanding M-Audio stock options.

M-Audio will market its line of computer audio peripherals, keyboard controllers and control surfaces, microphones, loudspeakers, PCI sound cards and distributed software and proprietary sound libraries alongside Digidesign's DAW products for the professional and home/hobbyist markets.

Founded in 1988 and privately held, M-Audio has a reputation for offering high-quality devices at entry-level cost, particularly its USB and FireWire audio interface and keyboard products. The Irwindale, Calif.-based company has grown rapidly during the past four years, corresponding with a dramatic rise in DAW-based personal recording studios.

Daly City, Calif.-based Digidesign has established its Pro Tools

platform as the standard in non-linear recording and editing for the professional and—more recently—home recording markets. Its Mbox and 002 interfaces (listing at \$495 and \$2,495, respectively) are extremely popular in home and personal studios.

With the acquisition, Avid formalizes the grouping of Digidesign and M-Audio products already found in countless recording environments, particularly at the low end of the audio recording spectrum.

"This is an addition that allows us to go down-market from where we were," says Dave Lebolt, Digidesign GM and Avid VP. "We're going to allow more entry-level customers into our world."

Lebolt adds that Avid and Digidesign will be hands off with regard to M-Audio's ongoing product development.

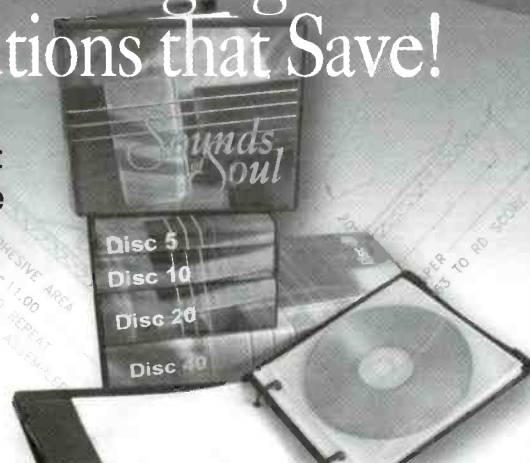
"It's logical to look at putting the [products] together at the trade shows," he explains, "but it may not be practical this year... But it's worth mentioning that when this transaction is concluded, the two audio groups will pretty much act autonomously for the foreseeable future, because we need them to be able to concentrate on what they do and not change the magic. We plan very much on letting M-Audio be themselves."

## Premium Packaging that offers Solutions that Save!

- Less Weight Per Unit
- Less Space Per Case
- End User Friendly

### UniKeep™ Disc Wallets

- Disc 5
- Disc 10
- Disc 20
- Disc 40



Complete your project with our automated assembly and fulfillment!

For samples, contact us at:

Corporate Headquarters  
614.529.2100 | 800.992.8262  
sales@univenture.com

Western North America  
775.858.7007 | 800.390.1883  
sales@univenture.com

Europe  
353.1.862.0919  
sales@univenture-europe.com

www.univenture.com

**Univenture**  
MEDIA PACKAGING  
inventing & manufacturing

Disc packaging

Information packaging

Custom packaging

Engineering services

# Urbanworld Film Fest Has Musical Bent

Hip-hop had a strong presence at the Urbanworld Film Festival, held Aug. 4-8 in New York. The eighth annual event, which celebrates the movie industry from the perspective of people of color, featured several participants from the music industry.

"The Convergence of Film and Music" was a lively session that included such panelists as rapper/record producer/film composer **RZA** of **Wu-Tang Clan** fame, **Music World/Sanctuary Urban Records Group**



president **Mathew Knowles**, **Creative Artists Agency** agent **Andrea Nelson Meigs** and **Strange Fruit Films** co-founder and producer **Nia Hill**.

The panel was moderated by film producer **Loretha Jones**, whose credits include "The Fighting Temptations" and "Martin Lawrence Live: Runteldat."

**RZA**, who wrote music for "Kill Bill Vol. 1," said he had the rare privilege of being a composer who got to visit the film's set during shooting. "I spent about 35 days on the set. I really wanted to be like a student and learn as much as I could. When you're acting you tend to be pigeonholed into doing that one thing [in the film]. When you compose music, you can learn about editing and directing."

When it comes to musical artists who want to cross over into acting, **Meigs** (who represents such entertainers as **Will Smith** and **Beyoncé**) commented, "A lot of people in the music industry may not want to play a music person in the movies. My biggest challenge is to find roles for them where they can expand their acting abilities and be taken seriously as actors. You have to be open-minded, even in terms of race and gender roles."

**Knowles**, the manager of daugh-

ter **Beyoncé** and **Destiny's Child**, said that his strategy in breaking artists into films is to have them initially take supporting roles instead of rushing them into top-billing status.

"With **Beyoncé** and 'The Pink Panther,' we did the movie for a dual reason: She didn't have to carry the weight of the movie [as the star], and there was the timing aspect. The film is positioned to be out next year, so we won't go two years without seeing a **Beyoncé** movie." The artist has appeared in "The Fighting Temptations" and "Austin Powers in Goldmember."

**RZA** had this advice for anyone in the music industry who wants to work in movies: "Take your talent and don't be stuck in one bracket."

The festival also screened several music-themed films.

**QD3 Entertainment's** fascinating "Letter to the President" is a documentary about hip-hop's involvement in politics. But it is an uneven, often

unfocused film that suffers from trying to tackle too many other issues, such as racial profiling and drug trafficking.

Directed by **Thomas Gibson**, "Letter to the President" also has a heavy-handed anti-Republican bias, which may disappoint viewers looking for

tion vs. **Cypress Hill**, **D12** vs. **Royce Da 5' 9"** and **KRS-One** vs. **Nelly**. One memorable moment involves **K-Solo** taking a lie detector test in an attempt to prove his side of the story in his dispute with **DMX** over who wrote the lyrics to "Spellbound."

**Peter Spiner**, who directed and co-wrote both "Beef" movies, has an engaging storytelling style, showing how many of hip-hop's feuds start as petty arguments but then are often blown up to absurd proportions because of egos and money. **Image Entertainment** will release "Beef II" Aug. 31 on VHS/DVD.

We also liked "Afro Punk" (directed by **James Spooner**), a documentary about African-American punk music fans. Although a low-budget film, it has its merits and should be commended for spotlighting a subculture that the mainstream media ignores.

**D12 MOVIES:** Members of **D12** are reportedly working on two movies: horror flick "Devil's Night" and dramatic film "Runyon Cash." Both productions, which are in development, will be produced by **D12** managers **Jeremy Geffen** and **Max Gousse**.

**D12** frontman **Eminem** will not be involved in these projects.

## Movies & Music

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



more objectivity in a documentary.

Another **QD3 Entertainment** film told a better story: "Beef II," the sequel to last year's "Beef" documentary about feuds between hip-hop stars. "Beef II" focuses on how these conflicts are commercialized on songs and bootleg recordings.

Highly entertaining and informative, "Beef II" spotlights several notorious hip-hop rivalries, including **LL Cool J** vs. **Canibus**, **Westside Connec-**

Photo: Dimitrios Kambouris/WireImage.com

RZA: WROTE MUSIC FOR 'KILL BILL VOL. 1'

**FastForward™**  
**FINANCING**  
A Division of Stone Street Capital, Inc.

Turn Your  
**Royalties**  
Into **Gold**

Get up-front cash for your royalty stream while retaining ownership of your copyright. **Fast Forward Financing™** is an innovative royalty finance program designed specifically for the music community.

- Access to funds on a non-recourse basis
- Retain copyright ownership
- No restriction to the use of funds
- Customized terms to meet individual needs

**StoneStreet**  
Capital

For more information call  
**1-866-FAST-FWD (1-866-327-8393)**  
[www.fastforwardfinancing.com](http://www.fastforwardfinancing.com)

Stone Street Capital, Inc., 7316 Wisconsin Avenue, Fifth Floor, Bethesda, MD 20814

# Sell More of What Sells!



## RETAIL & MARKETING

Billboard.biz's Retail & Marketing channel gives all the players in the distribution chain the news, competitive analysis and sales data to sell more music, games, videos and DVDs. Plus get news, research and insight from Billboard's retail expert, Ed Christman.

We won't stock your shelves, but we'll do the heavy lifting.

# Billboard.BIZ™

TO SUBSCRIBE, VISIT [WWW.BILLBOARD.BIZ/SUBSCRIPTIONS](http://WWW.BILLBOARD.BIZ/SUBSCRIPTIONS)

Visit us at booth #307 at NARM  
August 22-24 in San Diego

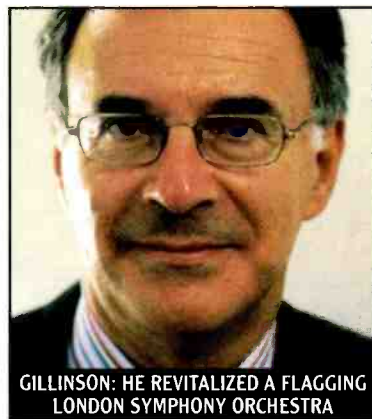
# Music

## New Carnegie Chief Aims For 'The Extraordinary'

Carnegie Hall has a new executive and artistic director: **Clive Gillinson**, former managing director of the **London Symphony Orchestra**. A cellist who played in the LSO for 14 years before ascending to the board of the musician-owned orchestra, Gillinson succeeds the late **Robert Harth**, who passed away in January.

Gillinson takes up his New York position full time in July 2005; the transitional year will allow him to see the LSO through its centenary celebrations this season.

Gillinson comes to Carnegie with an impressive artistic, managerial and financial track record. He famously rescued the LSO from the edge of bankruptcy, and through a series of artistic initiatives, he transformed the orchestra from a band of musicians with flagging morale into a model world-class ensemble.



GILLINSON: HE REVITALIZED A FLAGGING LONDON SYMPHONY ORCHESTRA

Under his watch, the LSO launched its lauded record label, **LSO Live**; created an annual LSO residency in New York; and co-founded the Pacific Music Festival in Sapporo, Japan. Gillinson also raised

\$30 million to launch LSO Discovery, a successful education and outreach program.

Gillinson, who has lectured at the **London School of Business**, notes

began last year, when the major awards categories shrank from 15 to six in addition to special awards for lifetime achievement and artist of the year.

Gramophone editor-in-chief **James Jolly** announced recently that the annual awards concert and ceremony, held at the Barbican Centre in London, has been canceled. Instead, the funding for the event will go toward a new press and marketing campaign that will feature six celebrities from TV, film, theater and the arts. Each of these people will then be assigned one of the six winning discs to root for as record of the year.

Jolly describes the new setup as "a high-exposure press and retail campaign for the month of September. On Sept. 2, we'll announce the six short-listed albums as well as the celebrity advocates. The record of the year winner, along with the special award winners, will be announced Oct. 1."

The marketing campaign will primarily focus on U.K. retailers, but Jolly says the magazine is discussing plans with major U.S. chains as well.

The celebrity-plugging formula draws its inspiration from **BBC 2** program "The Big Read," which boosted book sales in the United Kingdom, as well as successful book clubs on such TV shows as "Britain's Richard and Judy" and "The Oprah Winfrey Show."

Jolly notes that the magazine will spend about as much money on this new program as it did on previous years' ceremonies. Saying that he hopes the change will bring classical music to new audiences, Jolly avers that this shift actually brings the awards closer to the spirit and mission of his magazine.

"The gala concerts were a great deal of fun to put together, but they were really rather indulgent," Jolly says. "After all, we're a publication dedicated to recorded music, not live performances."

## Classical Score™

By Anastasia Tsioulcas  
atsioulcas@billboard.com



that his philosophy starts from a single premise.

"One of the core things is to lead with vision," Gillinson stresses, "not to make decisions grounded only in the practical or in terms of already available resources. Start with the extraordinary, then figure out how to make it happen."

Gillinson says most of Carnegie's programming is already set through the 2005-06 season, so 2006-07 will be the first full season to feel his imprimatur. "Maybe there's still some room to amplify certain ideas in 2005-06," he says.

Looking forward, he adds, "Every single event needs to be special... so if someone comes just to one event, it will still be an exceptional experience.

"It's not a matter of coming in and saying, 'Here's what we must do immediately,'" Gillinson muses. "One must say first, 'I'm going to immerse myself in what's already going on, understand the existing strengths and be part of the organization first.' Carnegie has had so many great achievements, and it's an unbelievable thing to be a part of."

**CELEBS TAKE ON CLASSICAL MUSIC:** The Gramophone Awards are continuing an image transformation that

## The Beat

Continued from page 15

**BE WELL:** Dan Fogelberg, whose music almost singlehandedly got us through our teen angst years, has been diagnosed with advanced prostate cancer. He has canceled his fall acoustic tour to undergo treatment. His management had no comment at press time.

**SPEAK OUT:** Paul Simon, Mos Def, Patti Smith, Philip Glass and

Nanci Griffith are among the artists who will participate in the **American Civil Liberties Union** Freedom Concert Oct. 4.

The show, which takes place at Lincoln Center's Avery Fisher Hall in New York, will also feature a number of actors, including **Sean Penn**, **Robin Williams**, **Maggie Gyllenhaal** and **Jake Gyllenhaal**, performing spoken word pieces from Supreme Court decisions during the last 50 years in which the ACLU played a part.

The evening will include a special tribute to **Lenny Bruce**, produced by **Hal Willner**. Glass will

serve as the event's producer.

**STUFF:** Former **Capitol Records** senior VP **Larry Jacobson** and **Robert "Berko" Webber**, previously an A&R exec at **Maverick Records**, have formed **World Audience**. The management company's roster includes **Hot Water Music**, **Avenged Sevenfold**, **Moments in Grace** and producer **Mudrock**.

**Elton John**, **Destiny's Child**, **Toby Keith**, **Mary J. Blige** and **Lenny Kravitz** are slated to perform on the **National Football League's** "Opening Kickoff" TV special that airs Sept. 9 on ABC.



# Spotlight

## Happy Birthday, Caroline!

### Indie Distributor Celebrates 21 Years On The Musical Edge

BY CHRIS MORRIS

Turning 21 is a landmark, whether you're a person or a company. Caroline Distribution GM Rick Williams sees significance in his firm's 21st anniversary.

"We really genuinely have grown up," Williams says, "and we are capable of handling artists and labels at any level and taking people as far as a label can go. We can sell to any form of retail. We can take a



Radio 4

record to its limit."

Fourth-quarter priorities for Caroline include albums on distributed labels by acts including Radio, Clinic, Shadow Fall, RJD2 and Ms. Thing.

Caroline today boasts 110 employees, offices on the East and West Coasts and a 48,000-square-foot warehouse in Memphis.

But the company was always a little ahead of the curve. Many 21-year-olds are just moving into their own apartments. But Caroline had its own apartment at its inception in 1983.

It was Richard Branson's apartment, actually.

Branson, founder of Virgin Records, created Caroline as an import and distribution firm, and set up his U.S. shop in his own place on Perry Street in New York.

Ashley Warren, today product/international manager at Caroline sister label Astralwerks, joined Caroline about six months after its inception, and he recalls the company's humble beginnings.

"It was originally located in Branson's townhouse in the West Village," Warren says. "It was a three- or four-floor townhouse. To give you an idea of how small the operation was, we only filled up one of those floors. The warehouse was in sort of a living-room area, and the phones were in another sort of anteroom or living-room area. It was basically a two-room operation—three if you count the toilet.

"Between the buyers and the people on the phones, there were seven or eight employees, and we had a staff of three or four warehouse pickers," Warren adds. "Of course, if the picking got too far behind, everybody got off the phones."

#### EARLY DAYS

In its earliest incarnation, Caroline was a key importer of rock from overseas. It had early success bringing in records by such rising English acts as Duran Duran, the Human League and Culture Club. Within a couple of years, Caroline moved its warehouse near New York's Chinatown to accommodate its growing business.

"Most of the groundbreaking acts around that time, in the '80s, were from the U.K.," Warren says. "Then that whole U.S. independent explosion started happening. We started drifting



Shadows Fall



Clinic

more into domestic product."

Among the earliest U.S. indie labels handled by Caroline were Southern California hardcore punk stalwart SST Records; Dead Kennedys vocalist Jello Biafra's San Francisco-based Alternative Tentacles; Touch & Go in Chicago; and Restless Records in Los Angeles.

"We would handle a lot of one-off labels, bands bringing their singles in to sell," Warren says. "There was a lot of punk rock stuff back then."

By the late '80s, the winds of change were beginning to blow in the import business. A furor over parallel importing led Caroline to focus on its distribution activities. In 1988, Williams—who had spent four years with Jem Records, Caroline's arch-competitor in the import business—came on board to establish Caroline's West Coast branch office.

From the late '80s into the '90s, Caroline enhanced its reputation as a high-profile distributor of independent rock music. Beyond helping to break a number of enduring acts—including Nirvana, Green Day, the Offspring and Soundgarden—Caroline sparked the

careers of a couple of bands on its like-named sister label, the Smashing Pumpkins and Hole.

In 1992, Branson sold Virgin Music Group to EMI Music. Within a couple of years, the Caroline Records label took on the rubric of Caroline's dance-oriented imprint Astralwerks.

#### FATBOY SLIM'S BREAKTHROUGH

Caroline's key role in breaking such Astralwerks acts as Fatboy Slim and the Chemical Brothers during the '90s served as a template for the distributor and its parent moving forward, according to Ivan Gavin, COO of EMI Music North America.

"Fatboy Slim is probably the best case of an Astralwerks-Caroline combination, where it came out of independent distribution," Gavin says. "There have been numerous acts that have come out of independent distribution that have gone on to sell millions of records through the mainstream. That is one of our key areas of focus going forward. We're very much in touch with what's going on in the

independent distribution world—call it the 'farm team,' if you would like."

Gavin adds, "Our major labels do sign acts and use the Astralwerks system and the Caroline system as a



RJD2

developmental ground for some of their artists that may not be quite ready to go the full mainstream route. It's an extremely useful tool because, in today's mainstream record business, the cost of entry, from a marketing and promotion point of view, is very prohibitive if your artists aren't ready for that breakthrough today. We find it very useful and quite economical."

While Caroline VP of label relations Michael Bull notes that the company is still true to its rock roots, with 50%-60% of its distributed labels in that genre, he adds that the company has diversified in the decade he's been with it.

"Things were much more punk rock-oriented back then, as far as the indies go," Bull says.

"It was punk and metal. There wasn't a whole lot of dance music, as far as I was aware of, that was really being distributed.

"With the rise of  
(Continued on page 24)



Ms. Thing

## GM Williams: Caroline More Creative Than Ever

BY CHRIS MORRIS

Rick Williams has been GM of Caroline Distribution since 1998. He joined the company in 1988 and opened its West Coast branch. In 1994 he was promoted to VP of sales, and he relocated to New York in 1996. Williams previously worked at indie distributors Jem Records, Pickwick and M.S. Distributing.

As Caroline marks its 21st anniversary, Williams reflected on the company's growth and future plans.

**The music business has changed extensively during the last five years. How has that evolution affected Caroline?**

I guess you could say we've had to grow up. We've had to become a great deal more organized, we've improved our systems. We've had to create a broader reach of retail.

Five years ago, we weren't selling to people like Target or getting our product to places like Wal-Mart. Now it's commonplace for us to do so.

In 1999 we were just getting into the hip-hop scene, and that has grown considerably for us. It's now approximately 18% of our business. And we don't carry quite as many labels as we did then; we've cut back about 10 percent in that time period, probably. We have about 85 vendors.

Generally, we've just become a lot more creative in the way we approach things.

**Given the state of retail, didn't you have to develop some different strategies?**

We have had to work with customers in the way we market products and customize programs. The types of accounts we try to sell to are now broader, and we've had to become more creative in that area as well.

**Do you have any staff that deals specifically with alternative markets for your product?**

I've created a position that has a dual duty, the East Coast marketing manager [Marc Weitz, director of strategic marketing and sales]. Obviously he's a marketing manager, but he also deals with our ventures into lifestyle markets. For instance, he just recently set up a program we're doing with [clothing chain] Urban Outfitters. We are reaching out in that regard.

**On the independent side, we have seen a lot of continuing consolidation, though things have seemed to settled down a bit. How have you reacted to that consolidation and to an intensified level of competition?**

We try to work as closely as possible with our labels. We make sure that we're on a sound footing with our customers—that everybody is on the same page [and] we

have product that is viable in the marketplace.

It has become extremely competitive out there. People are certainly looking at our labels, approaching them to see if they would like to see if the grass is greener.

**Are your labels satisfied and staying put, generally speaking?**

Generally speaking, we are able to hold on to labels and have long relationships with our largest labels, with most of our labels.

We still look at startup-label situations. People come to us with not a lot in the beginning, and part of what we do is help build them up. That, I think, is something that we still do more of than other people do.

### Caroline Distribution: Fact File

**Founded:** 1988  
**Headquarters:** New York  
**GM:** Rick Williams  
**Employees:** 110  
**Web site:** [carolinedist.com](http://carolinedist.com)

**With the announcement of the Sony-BMG merger, we're seeing ongoing consolidation on the major-label level. Does this represent an area of opportunity for an independent company?**

With the consolidation of the majors, there are artists who no longer fall into the rosters at [those] labels, so it is harder to get signed by or to stay with a major.

There are artists out there that perhaps may have been on a major, but now the opportunity exists for them to be on an independent. That is where the opportunity is.

**Increasingly, major-owned independents are being looked at as an enclave for artist development. Caroline has historically taken that role. How is the company working with the EMI labels and EMI Music Marketing to platform new acts?**

Certainly, as far as the EMI labels are concerned, our major doorway is Astralwerks. They will sign artists who, it's hoped, eventually will have an attraction for one of the EMI major labels. On the EMM side, the opportunity exists for labels that we deal with, if the situation is appropriate for them, to have upstreaming ability.

**What are some of the biggest recent successes that have been a product of the relationship between Caroline and Astralwerks?**

The biggest one is Air. I think the band has finally matured. Their album "Walkie Talkie" has done fantastically well so far, and we hope to continue it. There is a band

called Radio 4 that there is considerable hope for.

There is a band from Australia called the Sleepy Jackson. It could quite possibly be the hardest-working band in the world. They almost had to be pushed onto the airplane to get them back to Australia. I think they will have a new album out next year, and, all being well, that will click.

It's worth mentioning that Mute is now our sister company. Now we have two labels at our sister company. Mute came to us with an absolutely fantastic catalog and recently had success with Paul Van Dyk and Goldfrapp.

**Among Caroline's distributed labels, who scored the biggest hits for you recently?**

Century Media is right up there; bands like Lacuna Coil, Shadows Fall and God Forbid have done fantastically well. Shadows Fall have an album coming out in September; we're looking to ship about 120,000 of that.

Nuclear Blast has done fantastically well with artists like Dimmu Borgir. Ultra/Sequence has done fantastically well with the branding of the Ultra Dance and Ultra Trance series. They have an album coming out in a few weeks for an artist called Ms. Thing, who's been dubbed the female Sean Paul. I think there's some real potential there. She's a Sequence act.

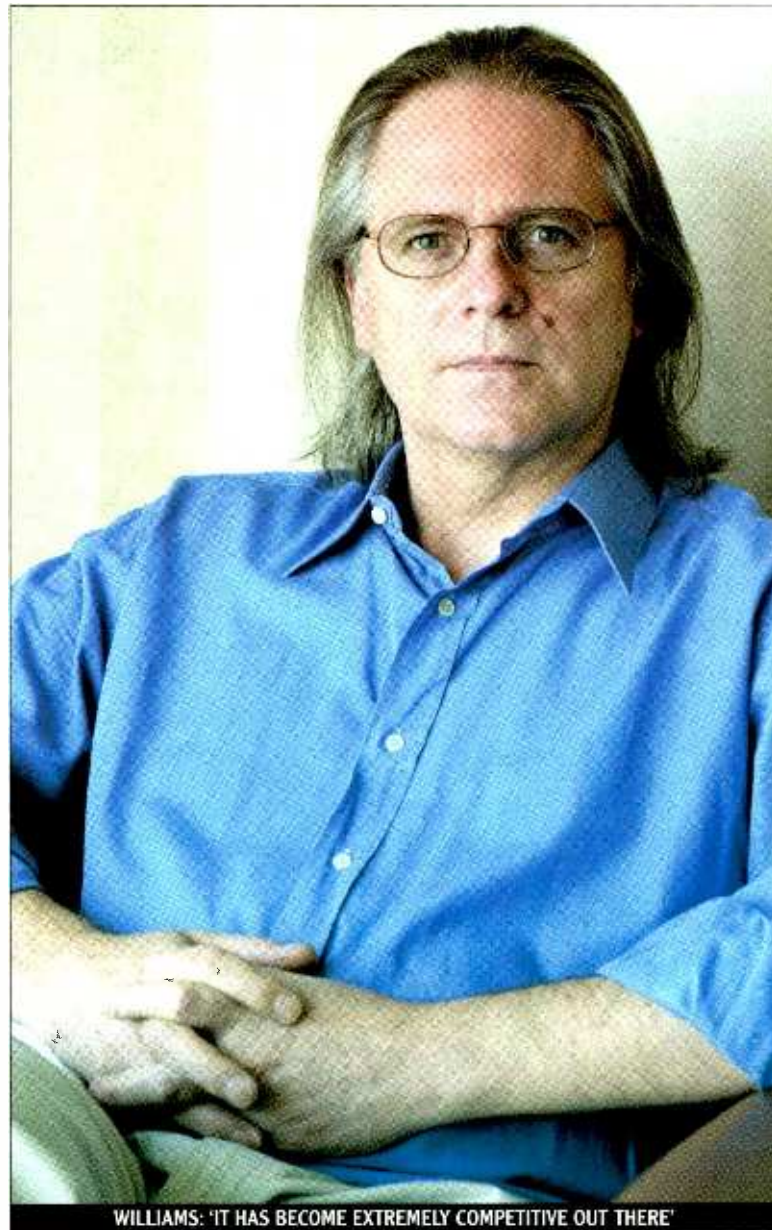
Then we have labels like Definitive Jux that have done really well. The hip-hop labels like Stones Throw are performing very well. There are some other labels that are up-and-comers—456 Entertainment, for instance, which is a label that was started by Jonathan Rifkind and Carson Daly, has fantastic potential. There are great ears over there, and the experience they have in the company will pay off pretty soon.

Domino is another up-and-coming new label. They have a new Clinic album coming that we're really looking forward to, and of course they just had [European success with] Franz Ferdinand.

**It seems to me that Caroline's offerings are pretty well balanced. You've tried to go for a spread of genres, correct?**

Yes. There are some genres we don't get into. We don't get into country. We don't really do jazz. Although there has occasionally been a jazz record, we don't have a jazz label. We don't do classical. We don't do pure pop.

**The Web music business has developed explosively during the last year with the advent of iTunes, and independent distributors have taken a variety of approaches to**



WILLIAMS: 'IT HAS BECOME EXTREMELY COMPETITIVE OUT THERE'

# caroline DISTRIBUTION

**address that marketplace. What's Caroline's plan for selling music on the Internet?**

We are going to partner with EMI. They obviously already have systems set up. They are already dealing with many of the iTunes of the world, and we are going to lock into their systems. Our labels will be able to take advantage of those situations that have already been negotiated by EMI, and we will be taking advantage of already existing relationships that EMI has with these people. We're hoping to roll it out by mid-to late summer.

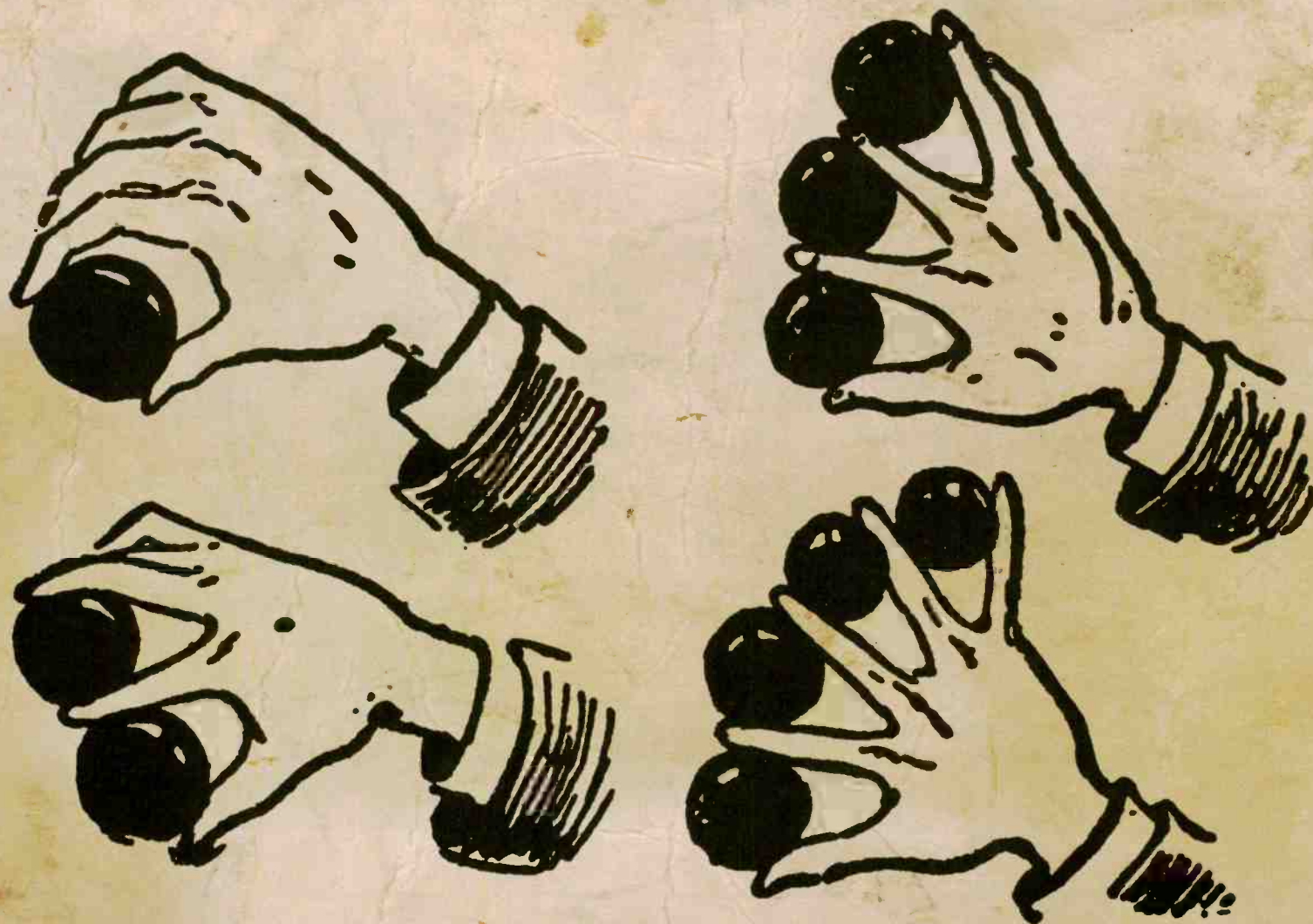
**Specialty retail has still been getting bounced around, and it seems**

**like the turmoil is never-ending. How long do you think brick-and-mortar will remain your main focus, and how great a role do you think downloading will play in your business in the future?**

I can't imagine a time in my lifetime when traditional retail is not still the main focus, or at least a main focus, of the business.

The biggest problem is to get the new generation, which is not quite as used to going to a record store, back into finding that to be an enjoyable experience. Independent retail especially is involving themselves in local communities, working with radio stations, work-

(Continued on page 28)



# BALLS OUT NO TRICKS

**caroline**  
**DISTRIBUTION**

The foremost distributor of independent labels in the U.S.  
...for over 21 years and counting

Caroline Distribution • [www.carolinedist.com](http://www.carolinedist.com)  
104 W. 29th St. 4th Floor, New York, NY 10001 - (212) 886-7500

## Label, Retail Relationships Key To Caroline's Success

BY TRUDI ROSENBLUM

Ask labels why they chose Caroline Distribution as their business partner, and the same answers keep coming up.

Caroline is renowned for experienced, knowledgeable staff who are passionate about the music. The company has an unerring sense of which markets and retail outlets will maximize sales. They offer creative ideas for marketing and promotion. And they boast a solid relationship with independent music stores.

"When you talk about Caroline, you're talking about a very intelligent and musically savvy bunch of people," says Patrick Moxey, president of Ultra Records, which signed with Caroline six years ago. "They analyze the feedback from chains to see what programs are working for which genres of music. If something needs to be addressed, or a hole needs to be filled, they're very quick to respond.

"If there's a certain product that you want to get into Target or Andersen or some of the biggest top-end accounts, they'll really work with you to get it in there," Moxey adds. "When we get them tour dates,

they're quick to focus on the tour markets for print advertising and in-stores. They're the best independent distributor in the U.S."

Errol Kolosine, GM of Astralwerks Records, credits Caroline for the success of the Chemical Brothers' "Dig Your Own Hole," which has nearly reached platinum sales, and Air's "Moon Safari," which is close to gold.

### HEARTS AND MINDS

"When it comes to developing artists, the people at Caroline have an understanding and an ear to the ground that is the best in the business," Kolosine says. "Their relationship with the indie coalition is extraordinary; their ability to get into the hearts and minds of tastemakers is phenomenal."

Caroline's creative marketing strategies have included creating the first branded music compilation for retail clothing chain Urban Outfitters. Titled "Like What Ya Heard? Now Buy This!," the CD features music from the chain's in-store playlist. With tracks by such artists as Les Savy Fav, Mice Parade, Thievery Corporation and Madvillain, the CD has been sold at Urban Outfitters' 58 stores for the

past several months. Caroline is currently working on a second Urban Outfitters compilation, which is set for a December release.

When the band Stuck Mojo, on Century Media Records, featured professional wrestler Diamond Dallas Page in its video "Rising," Caroline leveraged the connection by getting the video on a cable wrestling show.

Since the band is from Atlanta, Caroline marketed the title heavily in the Southeast. Caroline also got the CD into Kmart and Wal-Mart—the first time Century Media had product with those retailers. The title has sold 50,000 units, according to Nielsen SoundScan.

Brian Sharp, VP of sales and distribution for Century Media, notes that Caroline also was instrumental in getting "The Art of Balance" by Shadows Fall into Target.

"We'd never had an album at Target before," Sharp says. "But we really wanted to get Shadows Fall into Target's launch.com program, where you get the artist's video featured on launch.com, and it's tied in with end-caps at Target. Caroline actively went

(Continued on page 28)



BULL: 'FLEXIB\_E WITH OUR IDEAS'

**CONGRATULATIONS TO EVERYONE AT CAROLINE DISTRIBUTION!**



**HAPPY 21<sup>st</sup> FROM SYSTEM RECORDINGS**



system  
RECORDINGS

www.systemrecordings.com



# ASTRALWERKS SALUTES CAROLINE DISTRIBUTION

CUTTING EDGE MUSIC: PAST, PRESENT, & FUTURE



**HOLE**  
1991



**BEN FOLDS FIVE**  
1995



**MISFITS**  
1996



**THE CHEMICAL BROTHERS**  
1997



**FATBOY SLIM**  
1997



**AIR**  
1998



**BETA BAND**  
1998



**SONDRE LERCHE**  
2004



**THE CONCRETES**  
2004



**KINGS OF CONVENIENCE**  
2004



**RADIO 4**  
2004



**VHS OR BETA**  
2004



**AIR**  
2004



**BETA BAND**  
2004



ART & DESIGN BY: JOSHUA GRAVER



The Caroline team includes, front row from left: Sean Gibbons, East Coast sales manager; Natalie Chavez, West Coast sales manager; Isa Shulman, West Coast marketing manager; Mercedes Ramos, finance director; Kenny Butler, distribution center manager. Back row from left: Niall Rafferty, finance analyst; Ken Kamber, IT manager; Rick Williams, GM; Michael Bull, VP of label relations; Marc Weitz, strategic sales and marketing manager; and Michael Toppe, national director of sales and marketing.

## Birthday

Continued from page 19

Astralwerks in the early '90s, our focus changed a little bit, and we made a concerted effort to try to get some repertoire that would complement the Astralwerks stuff that was coming through, and give us enough stuff to service the hardcore dance indie accounts."

Today, dance-oriented Ultra is among the distributor's biggest labels. It also handles Warp, Ninja Tune, System, Subliminal, Ghostly and Mute, the EMI label with a balanced repertoire of rock and dance acts.

"Now we've got hip-hop, which we never used to deal with at all on any kind of basis," Bull says. "For the last six or seven years, we've been slowly adding to the roster. We brought a few labels on that were very successful for us."

But rock remains Caroline's bread and butter. Los Angeles-based Century Media, with its imprints Nuclear Blast, Olympic, Abacus, and Liquor and Poker, is one of the company's top three lines. Bull also cites Nitro, Fueled By Ramen, Bridge Nine and Arts & Crafts as linchpin rock labels.

U.K.-based label Domino supplied  
(Continued on page 28)

**CONGRATULATIONS!!!!**

**CAROLINE DISTRIBUTION**

**21**

**FROM YOUR FRIENDS AT,**

**PRESTONE PRINTING CO., INC**  
45 Main Street, Suite 305  
Brooklyn, NY 11201  
tel 718.246.7730 | toll free 888.577.7377  
www.prestoneprinting.com

*Congratulations*

**caroline**  
DISTRIBUTION

*on your*  
**21st**  
*Anniversary!*

**AD** ARROW  
Distributing Company

**ATM**  
DISTRIBUTING

**hearst**  
College Magazine Group

Partnering with Caroline for 21 years  
to provide marketing and sales  
to independent retailers and  
the college market.

11012 Aurora Hudson Rd., Streetsboro, Ohio 44241  
330-528-0410

Rick Williams  
presents

# Ultra. Caroline 04

The Ultimate Distributor  
Of Independent Music  
And The Best Independent  
Dance Label.

Featuring  
Michael Bull  
Michael Toppe  
Marc Weitz  
Sean Gibbons  
Natalie Chavez  
Isa Shulman  
David Pak  
Sue Pieschalski  
Kalina Bitter  
plus thanks to the rest  
of the Caroline staff!

Patrick Moxey  
& Ultra Records  
congratulate the  
entire Caroline  
staff on your


**21st**  
birthday!

**ultra**  
RECORDS



[www.ultrarecords.com](http://www.ultrarecords.com)

CONGRATULATIONS!  
on your 21st!


**caroline**  
**DISTRIBUTION**




from your friends at **NEWBURY COMICS!**


**A WILHELM SCREAM**  
*MUTE PRINT*  
CD OUT NOW  
[WWW.AWILHELMSCREAM.COM](http://WWW.AWILHELMSCREAM.COM)



**DONT LOOK DOWN**  
*THE FEAR IN LOVE*  
CD OUT 9.21.04  
[WWW.THEFEARINLOVE.COM](http://WWW.THEFEARINLOVE.COM)



**THE START**  
*INITIATION*  
CD OUT 8.24.04  
[WWW.THISISTHESTART.COM](http://WWW.THISISTHESTART.COM)



**THANK YOU CAROLINE DISTRIBUTION!**  
NOW SELL THESE ALBUMS TO HELP PAY FOR THIS AD!

# Caroline's Albums To Watch

**RADIO 4**  
**Astralwerks**  
Named after a Public Image Ltd. song, Radio 4 combines the angry rock sound and social commentary of late-'70s punk bands with techno keyboards and futuristic dance beats. The band's third album, "Stealing of a Nation," is due Sept. 7.

"They're carrying the banner of bands like the Clash and Gang of Four, where music can be sociological and political, but also catchy and great musically," Astralwerks GM Errol Kolosine says.

The band will tour extensively, and single "Absolute Affirmation" will be launched at college radio, noncommercial radio and modern rock stations.

"We're also doing aggressive pricing: The album will come out at an artist-development price of \$13.98, which after co-oping means a retail price of \$9.98 to \$10.98," Kolosine says.

**SHADOWS FALL**  
**Century Media**  
Thrash metal quintet Shadows Fall hit the 100,000-unit mark with its third album, "The Art of Balance," according to Nielsen SoundScan.

Shadows Fall spent the summer touring, first in Europe as part of the New Wave of American Heavy Metal tour and then in the United States on its own headlining trek, dubbed the Strhess tour. The band's new album, "The War Within," is slated for release Sept. 21.

"This is the biggest campaign we've ever undergone," Century Media VP of sales and distribution Brian Sharp says. "We're asking Caroline to ship 120,000 records on street date."

**RJD2**  
**Definitive Jux**  
RJD2 made his name as a producer/remixer for such acts as Mos Def, Massive Attack, Polyphonic Spree and Cannibal Ox and is half of the duo Soul Position.

His instrumental debut solo album, "Deadringer," featured a variety of musical styles and a sense of song structure that earned him comparisons to Booker T. & the MG's and Quincy Jones. Definitive Jux released his latest album, "RJD2," in May.

"He transcends the usual DJ experience," Definitive Jux co-president Amaechi Uzoigwe says. "There's so much room for an artist like RJ to grow and become a force in his own right."

**MS. THING**  
**Sequence**  
Ms. Thing was discovered in Jamaica by producer Dave Kelly and gained local fame with hits "Get That Money" and "Regular." She also appeared on Beenie Man's Jamaican No. 1 single and video "Dude." Her debut album, "Miss Jamaica," was released Aug. 10.

"We're focusing on the accounts that do best with reggae—Best Buy, Trans World," Sequence/Ultra Records president Patrick Moxey says. "We're going to make sure she's also set up with 'If you like Sean Paul, try this' displays and promotions."

**CLINIC**  
**Domino**  
British garage-rock quartet Clinic earned a Grammy Award nomination for best alternative album with its second set, 2002's "Walking With Thee." Onstage, the band performs in scrubs and surgical masks.

Domino Recording released its new album, "Winchester Cathedral," Aug. 24 in the States. It features an eclectic mix of sounds: punk rhythms, frenzied marimba, a klezmer waltz, an arabesque with melodica and hints of girl groups, jazz and psychedelia.

"Clinic is the perfect example of a record that Caroline can help us get out to the marketplace," Domino label manager Kris Chen says.

**M83**  
**Mute**  
French act M83 comprises Anthony Gonzalez with Nicolas Fromageau. Often compared to My Bloody Valentine, M83's soaring electronic music features multiple fuzzy synthesizers and massive chord progressions, creating a "wall of sound" that builds and swells. The act's self-titled debut was released in France on the Goom label.

M83's second album, "Dead Cities, Red Seas & Lost Ghosts," was released as an import in the United States last year and sold several thousand copies. Mute released the album domestically July 27 and included a bonus disc, with a list price of \$16.98 for the two-disc set.

M83 will tour the States and Canada in September as a four-piece band. "We aim to create a following for M83 ensuing in the legacy of other notable international acts, such as Sigur Rós, Air and Goldfrapp," says Jeanne Klafin, director of marketing, video and club promotion for Mute.

TRUDI ROSENBLUM



**The Century Family**

**DRIVING CAROLINE REPS TO DRINK SINCE 1997...**



LACUNA COIL • COMALES



GOD FORBID • GONE FOREVER



DIMMU BORGIR • DEATH CULT ARMAGEDDON



THE HAUNTED • REVOLVER

**COMING 10/19**



INCANTATION • DECIMATE CRISTENEOM

**COMING 10/19**



THE HELLCOPTERS • BY THE GRACE OF GOD



CALIBAN • THE OPPOSITE FROM WITHIN

**COMING 10/5**



DIECAST • TEARING DOWN YOUR BLUE SKIES

**COMING 10/19**

**...AT LEAST YOU'RE LEGAL NOW!!! HAPPY 21<sup>ST</sup> BIRTHDAY!**



NUCLEAR BLAST



PROUDLY DISTRIBUTED BY

**caroline DISTRIBUTION**

WWW.CENTURYMEDIA.COM

WWW.NUCLEARBLASTUSA.COM

WWW.ABACUSRECORDINGS.COM

WWW.OLYMPICRECORDINGS.COM

WWW.LIQUORANDPOKER.COM

WWW.CAROLINEDIST.COM

**INTRODUCING CENTURY MEDIA'S LATEST SIGNING...**



**QUORUM**

**FEATURING THE ONE AND ONLY RICK WILLIAMS!!!**

Who loves ya' Rick?!



**SHADOWS FALL**

The War Within • In Stores 9/21/2004

"On this album, SHADOWS FALL ride the lightning to greatness." - REVOLVER

• JUST GOT DONE HEADLINING THE STRESS TOUR • TOURING AGAIN 9/16-10/02

8:2 HEAD BANGERS BALL

CO-HOSTING THE SHOW THE WEEKEND PRIOR TO THE RELEASE

**Music CHOICE**  
MUSICCHOICE.COM/METAL

"DECLASSIFIED" 1-HOUR SPECIAL AIRING WEEK PRIOR AND WEEK OF STREET DATE



WWW.SHADOWSFALL.COM  
WWW.CENTURYMEDIA.COM

## Birthday

Continued from page 24

Caroline with one of its major hits this year: Scottish band Franz Ferdinand's self-titled debut, which Epic quickly picked up after the album's independent launch.

While Caroline, like every other national distributor, has its roster of exclusive labels, it remains true to its indie-rock roots on a business level.

National director of sales & marketing Michael Toppe says, "One of the areas that does set us apart in many respects is that we do have nonexclusive labels, and we subdistribute for other companies such as Revolver and Mordam, who don't

have penetration into the chains."

Caroline employs a staff of 15 regional salespeople, who service chain and independent accounts. But, like many on the indie front, the company is exploring marketing opportunities at nontraditional locales.

"That's definitely been one of the focuses since I've been involved on the marketing side—to try and venture into as many of those fields as we can accommodate," Toppe says. "We've generated several hybrid positions over the course of the last few years to achieve that.

### NONTRADITIONAL RETAIL

"We've tested some programs with places like [clothing chain] Urban Outfitters and nontraditional retail, and we have a deepened relationship with NPR [National Public Radio] and some of

the affiliates such as KCRW. We did something in the last year with the Landmark Theatres chain, licensing a track to a sampler and doing in-theater play between films."

Just as Caroline has broadened its label offerings beyond rock over the years, the company, in tandem with EMI, is moving beyond brick-and-mortar and delivering its labels' music into the digital sphere.

Gavin says, "We believe, through the use of EMI, Caroline can be of great assistance to the independent labels by actually getting them piggy-backed onto some of the deals that we've cut with some of the major e-tailers. That way, they will be guaranteed attention and they will get coverage on all the e-tailers' sites. We're going to do this on a label-blind basis, so that everybody

who's going through the EMI system, whether it be our own repertoire or third-party distributed labels, whether it be through EMM or Caroline, will get a great platform to have their repertoire in the digital format."

As a veteran of Caroline and Astralwerks, Warren notes that the company's robust growth through more than two decades is the prod-

uct of its ability to sail with the current of the times.

"The music industry is a fashion industry," he says. "You see labels go in and out of style, music go in and out of style. The important part of Caroline's success is that it's always been able to leap on the trends as they were starting to occur, and they were always on top of whatever kind of change that consumers were buying."

## Williams

Continued from page 20

ing with clubs, reaching out to people. The indie stores are not just expecting consumers to come to them, and I think that's a fantastic way of doing it.

Online music is going to grow, and I think, now that it has begun to become meaningful, it will certainly take hold, and it will become over the next few years an extremely important part of the overall music business.

It's an opportunity that everyone has to take advantage of. Everyone was really concerned about it, but the main problem was piracy and illegal downloading. Now that is beginning to come under control, and the real sale of music digitally is starting to become a focus for people, and consumers are genuinely interested in purchasing it. You can't ignore it.

### What do you think are Caroline's greatest strengths?

Well, I think perseverance has to be right up there. You need to keep flogging away every day. We have a staff who are genuinely music people, and we have a fantastic roster of labels.

### In a climate of ongoing change, what are the challenges you face?

It is an uphill battle, no doubt about it. It is imperative that we keep up with technology. One of the most difficult things to do is to manage the flow of information. Just the speed and the volume of it all is at times overwhelming. Of course managing the needs of our customers is a priority. Those, I think, are the biggest challenges.

### Every company has, for lack of a better term, a character. How would you define Caroline's character?

We're all about music. It completely permeates our culture. I think that everybody gets a tremendous kick out of bringing new music to the world.

## Success

Continued from page 22

after it to get our band on it."

The album has sold 100,000 units, according to Nielsen SoundScan. Another Century Media act, Lacuna Coil, has also hit the 100,000 mark with its album "Comalies."

Kris Chen, label manager of Domino Recording, which has been with Caroline for three years, credits the company with the success of Franz Ferdinand's self-titled debut album.

Caroline VP of label relations Michael Bull "was very keen and aware of their potential from the beginning," Chen says. "They wouldn't be where they are today if it wasn't for Caroline really pushing them into all the indie stores and convincing retailers that this was a product they had to pay attention to. If they hadn't done that, we wouldn't have seen those sales and results." Franz Ferdinand sold 70,000 units on Domino before moving to Sony.

This summer, Caroline teamed with label Definitive Jux and Virgin Megastore Union Square in New York for a promotion called "Independent's Week—A Celebration of

Independent Hip-Hop." The event, which ran July 6-8, featured a panel discussion, a producers' workshop and in-store performances from Aesop Rock, Rob Sonic, Hangar 18, SA Smash and C-Rayz Walz.

In another promotion, at indie store Amoeba in Hollywood, the first 100 customers to buy Probot's self-titled debut album on Southern Ward Records received an invitation to attend the album listening party that evening with Dave Grohl, Lemmy from Motorhead and other artists. Caroline also had an online contest for the Motorhead T-shirt that Dave Grohl wore in Probot's "Shake Your Blood" video.

Bull sums up Caroline's strengths: "We have a strong mix of labels that are cutting edge. We're flexible with our deals. We work with labels for a plan that makes sense for them. We have the largest indie store base of any independent distributor.

"We have our own warehouse, not tied in with any major-label warehouse, so we can control our shipping," Bull adds. "We have a family atmosphere that makes people feel welcome. Labels like our sales and marketing staff, because everyone is a big music fan first and foremost. They like the records they're selling, and it comes through when talking to customers."

Happy 21<sup>st</sup> Anniversary  
Caroline  
Distribution  
from your friends at



277 Park Avenue, 30th Floor • New York, NY 10172 • (212) 371-1500

A business of

**INTERNATIONAL PAPER**

# Congratulations to Caroline Distribution on 21 years.

Many thanks for all your hard work!

- Your friends at Mute

Anita Lane • Cabaret Voltaire • Can • Client • Cristian Vogel • Diamanda Galás • Einstürzende Neubauten • Erasure  
Goldfrapp • Komputer • Laibach • Laurent Garnier • Liars • Luke Slater • M83 • Mando Diao • Mr. Oizo • NON • The Normal  
Pan sonic • Paul van Dyk • Pink Grease • Pole • Prodigy • Recoil • Richie Hawtin/Plastikman • Schneider TM  
S.I. Futures/Si Begg • Soul Center • Speedy J • Suicide • T. Raumschmiere • Throbbing Gristle • The Warlocks

Mute Corporation 140 West 22nd Street, Suite 10A, New York, NY 10011  
www.mute.com

★ NOTE TO SELF: Design Caroline 21st Anniversary Ad  
for Billboard Magazine.

IDEAS:

① ~~Thanks for all the laughs!~~

② ~~Thanks for the putting money in our pocket \$!~~

③ ~~Thanks for the NOT BEING CRIMINALS.~~

④ ~~Thanks for keeping us in gold fronts.~~

⑤ Thanks for all the **HARDWORK** and  
**CONGRATULATIONS ON 21 YEARS**  
givin' suckers like us a shot!

  
DEFINITIVEJUX.NET

  
NATURE SOUNDS  
NATURE-SOUNDS.NET



NINJATUNE.NET



STONESTHROW.COM

## Travel Agents: Tours Hold Unique Challenges

BY RAY WADDELL

The world has no shortage of travel agents, but relatively few specialize in the business of concert tour travel. And those who work with the touring industry require skills that far exceed just getting artists and crew from point A to point B.

About a half dozen agencies handle 80% of all touring acts, estimates Nick Gold, president of Nashville-based Entertainment Travel. Among the major players in North America are Preferred Travel, Entertainment Travel, Tzell Travel, Pro Travel, Altour and Linden Travel.

With such a high level of specialization, business is good for those that can pull it off, even when the touring scene hits a bit of a slump as it has for amphitheater acts this summer.

"I'm not complaining," Gold says. "You have to have your wits about you. Every tour is different, every band's needs are different." According to Gold, that diversity keeps the job interesting.

Nancy Rosenblatt, president of Preferred Travel in Mountaintop, Pa., says her company is also very busy.

"Knock on wood, business is really, really good," she says. "We do not solicit; all of our business comes from word-of-mouth."

Aside from national and international travel agencies, several independents also work the touring industry.

"It's all about knowing the market, the venues, your bands and the specifics of touring," says Janet Crowley, an independent travel agent specializing in the concert business. "You just need to understand the logical process that the touring business dictates."

"I don't know cruises or vacations in the Bahamas, so I would turn that over to someone else," Crowley says. "I've put my knowledge and expertise into this market, and I know how a tour [should] function so everything goes well."

### NOVEL KIND OF TRAVEL BIZ

Rosenblatt says a major component of a touring travel agency is flexibility.

"I deal with booking agents, tour managers, production managers and artists," she says. "The most important difference between what we do and regular travel agents is we're on call 24 hours a day. We have to be ready for anything and everything."

Another difference is knowing which hotels are "artist-friendly," according to Gold. That can entail everything from having a place to

park tour buses to being located near the venue where the act is playing.

"The biggest complaint I get is when someone is put a half-hour from the gig and when they get to the gig, there's a hotel next door."

Being artist-friendly today is also more likely to mean high-speed Internet access than tolerance of TVs being



GOLD: BOOKING HOTELS IS THE LEAST OF A CONCERT TRAVEL AGENT'S DUTIES

thrown into swimming pools.

"You sit down with the tour manager and discuss all the needs," Rosenblatt says. "Some people want to be near malls, some need a gym, some need to be able to bring their dog."

While Crowley has certain hotels

she works with regularly, she says, "There's never one hotel in a given city that I send all my bands to. You change hotels based on the needs of the bands."

Meanwhile, Rosenblatt says she and her staff deal almost exclusively with on-site hotel staff, not national sales people. "If there's a problem, I want a one-on-one situation," she says.

But finding the necessary information in a given market is not limited to hotels.

"We need to know about access to various vendors, limousines, high-end rental cars, private jets and vacation places that are not run-of-the-mill," Gold says. "That's the kind of knowledge needed for the entertainment industry."

Crowley adds, "It's all about asking the right questions. Never assume anything."

Knowledge of how a tour works is also mandatory.

"We get the itinerary from the tour manager or the booking agency, and from that we extract the information we need," Gold notes. "Jumps are very important because drive time will have an impact on whether a band will take the full complement of rooms vs. a cleanup room."

According to Gold, production

crews tend to only get a room on off days, while the driver always gets one to sleep in. "It's a fairly standard crew travel pattern," he says.

Another necessity of a tour travel agency is keeping travel data out of the wrong hands, for obvious reasons. Such information tends to be guarded at a level that rivals national security standards.

"I would say that our industry is on par with lawyers and insurance companies in terms of confidentiality," Gold says. "If someone's wife calls me and says she's lost her husband, if I'm not convinced she is who she says she is, that information does not leave our office."

Creating trusting, long-term artist-agent relationships is also important. Crowley jumped into the touring agency business right out of high school and 30-plus years later she still deals with several of the same clients.

"I'm small, so I have to offer a lot of service," she says. She adds that the touring side of the business has not really changed from her perspective, but the travel side has become more difficult.

"Whether you're booking 10 rooms or 50 rooms, it's the same amount of work," she says. "I find myself working a lot harder these days."

## Phish

Continued from page 9

"We believe in the basic decency of Phish fans and think that will be a non-issue," Werlin says. "But we're still trying to get our hands around how many refunds there will be. Several thousand, anyway."

Werlin stresses that it was not the band, management or producers who made the decision to turn fans away, but rather Vermont state police.

"To us this was a frustrating decision because it was not our call," Werlin says. "It was not our desire to do things this way, but it became a public safety issue."

Werlin says that on Aug. 12, the Thursday night prior to the festival, state police were ready to shut down the event completely because of safety concerns.

"At that point we already had 25,000 people on the property, the production was ready and the band was coming in," Werlin says. "Rescheduling was not an option for logistical reasons. So police were willing to compromise and let the people already off the exits come in and shut out the rest. Clearly, to play the show for those people already here was the best option."

But those Phish-heads left on the highway were not ready to give up.

Many abandoned their vehicles and set off on foot.

"They had been sitting there, some of them, for 30 to 40 hours, and they weren't going anywhere," Werlin says. "This was one of the most important moments of their lives. So when [police] closed the road, they walked in, some 15 to 18 miles."

### MONEY-MAKING FESTIVALS

Coventry will end up grossing about \$10 million, exceeding the \$8.25 million from the band's It festival last year in Limestone, Maine. And Werlin has no regrets about the band's final performance.

"We were blessed with clear skies on Saturday and decent weather on Sunday," he says. "The band played incredibly well, production was great, the sound was great and there was a real emotional interaction with the fans."

Phish's fests were all big moneymakers, including the Clifford Ball in 1996 (\$3.3 million), the Great Went in 1997 (\$4.2 million) and Lemonwheel in 1998 (\$4 million). The band's millennium show at the Big Cypress Seminole Indian Reservation in Florida grossed \$11.6 million.

Coventry had the chance to be the most lucrative Phish festival of all. "This had the potential to be the highest-grossing event of the summer," Werlin says. He adds that, once the rains came, no expense was spared in dealing with the weather.

"We built over seven miles of roads, and then when it rained we had to go back and maintain those roads," he says. "We spent \$200,000 on bark mulch, gravel and wood chips alone."

Producers put down hundreds of military-style mabe mats (designed

to move heavy equipment through mud) and thousands of sheets of plywood: "Anything and everything to address the rain," Werlin says. All of which wreaked havoc on the Coventry production budget.

"Over budget? What budget?" Werlin asks.

### THE LEGACY

Now Phish's reign atop the jam-band scene is over. Since 1989, the act has racked up a total of \$175,541,923 in concert grosses, with 5,842,798 tickets sold to 475 shows reported to Billboard Boxscore.

The final run this summer grossed slightly less than \$10 million, not counting Coventry, and it could have been more.

True to form, rather than raise ticket prices under a "farewell tour" banner, Phish kept costs in the \$40 range when it likely could have

charged three times that amount, with a big corporate sponsor on board to boot.

"Phish really stayed the course in keeping to their core values, which is to have a real pure artistic vision and reject the commercialism the industry has so much been drawn to," says Werlin, who has worked with the band since 1991.

"At the same time, they kept building their audience, which shows there's a real hunger out there for pure enjoyment of the music without all the commercial trappings so ubiquitous in our business," Werlin adds. "Their legacy in large part will be just that. It has been an incredible ride and a privilege to work with such artists."

Phish was managed by John Paluska at Dionysian Productions and booked by Chip Hooper at Monterey Peninsula Artists for most of its career.

In an earlier interview, Paluska told *Billboard* he was unsure what life post-Phish would hold for him and the Dionysian staff, but he felt confident the band's place in rock history was secure.

"What they'll most be remembered for is their skill at live performance and connecting with their audience," Paluska said.

"They created their own distinct style of improvisation, a little different from anybody else. I imagine that will be one of the saddest things for them to let go."

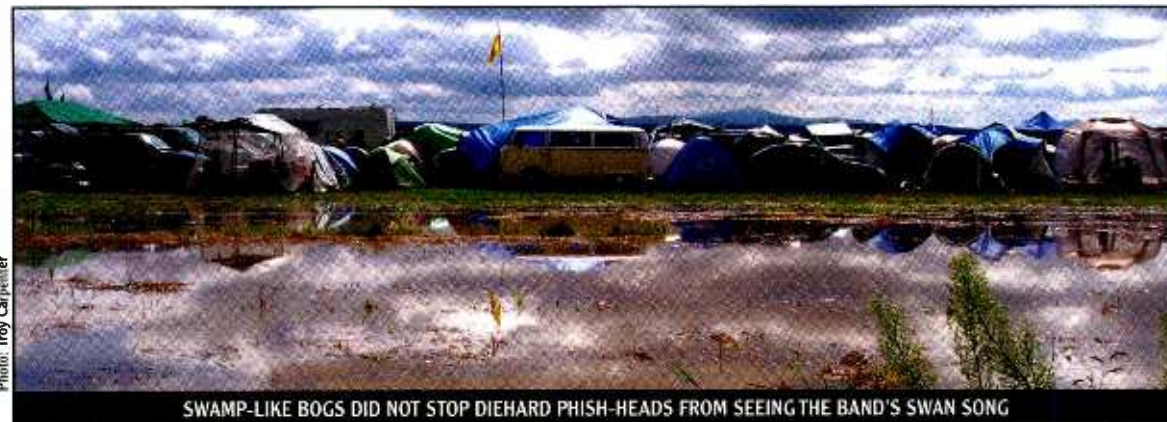


Photo: Troy Carpenter

SWAMP-LIKE BOGS DID NOT STOP DIEHARD PHISH-HEADS FROM SEEING THE BAND'S SWAN SONG

AUGUST 28  
2004

Billboard®

BOXSCORE™  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PRINCE	MCI Center, Washington, D.C. Aug. 12-14	\$3,549,885 \$78/\$49.50	54,927 three sellouts	Concerts West/AEG Live
TOBY KEITH, MONTGOMERY GENTRY, JO DEE MESSINA, GRETCHEN WILSON, SCOTTY EMERICK, DON CAMPBELL BAND	Gillette Stadium, Foxboro, Mass. July 24	\$2,850,279 \$77/\$47	39,717 41,354	New England Country Music Festival
PRINCE	Philips Arena, Atlanta Aug. 9-10	\$2,031,926 \$77/\$49.50	33,214 two sellouts	Concerts West/AEG Live
PRINCE	Toyota Center, Houston Aug. 6-7	\$1,816,214 \$75/\$49.50	31,504 two sellouts	Concerts West/AEG Live
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. July 31	\$1,634,479 \$131.75/\$15.50	45,000 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, DANIEL LANOIS	Sound Advice Amphitheatre, West Palm Beach, Fla. July 31-Aug. 1	\$1,568,574 \$53/\$35.50	36,483 38,542 two shows	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	HP Pavilion, San Jose, Calif. July 30-31	\$1,404,573 \$89.50/\$55.50	18,932 24,556 two shows	Clear Channel Entertainment
ROLLING ROCK TOWN FAIR: VELVET REVOLVER, STAINED, DISTURBED, N.E.R.D., CRYSTAL METHOD, HOOBASTANK & OTHERS	Westmoreland Fairgrounds, Latrobe, Pa. July 31	\$1,372,000 \$49	28,000 33,000	Track Entertainment
THE DEAD, WARREN HAYNES	Tweeter Center for the Performing Arts, Mansfield, Mass. July 30-31	\$1,353,648 \$50	28,477 39,800 two shows	Clear Channel Entertainment
JIMMY BUFFETT	Blossom Music Center, Cuyahoga Falls, Ohio July 1	\$1,178,345 \$100/\$95/\$85/\$36	23,500 sellout	House of Blues Concerts
VAN HALEN, SHINEDOWN	America West Arena, Phoenix Aug. 5	\$929,988 \$82.50/\$32.50	12,327 15,213	Clear Channel Entertainment
THE DEAD, WARREN HAYNES	Saratoga Performing Arts Center, Saratoga Springs, N.Y. Aug. 1	\$886,807 \$55/\$43	20,123 24,000	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Pepsi Center, Denver Aug. 1	\$858,335 \$95/\$65	10,395 17,796	Clear Channel Entertainment, KSE
OZZFEST: BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJOINT RITUAL, BLACK LABEL SOCIETY & OTHERS	Journal Pavilion, Albuquerque, N.M. Aug. 3	\$807,667 \$75/\$50	14,171 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, GUSTER	Riverbend Music Center, Cincinnati Aug. 5	\$794,966 \$53/\$35.50	19,831 20,500	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	HP Pavilion, San Jose, Calif. Aug. 10	\$753,340 \$95/\$35	8,779 12,500	Another Planet Entertainment, AEG Live
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Tweeter Center at the Waterfront, Camden, N.J. Aug. 3	\$743,405 \$49.50/\$20	18,242 25,621	Clear Channel Entertainment
ROD STEWART	Reno Hilton Amphitheatre, Reno, Nev. Aug. 8	\$706,375 \$125/\$55	8,368 sellout	Another Planet Entertainment
DAVE MATTHEWS BAND, GUSTER	Starwood Amphitheatre, Antioch, Tenn. Aug. 4	\$699,629 \$53/\$35.50	17,467 18,279	Clear Channel Entertainment
ROD STEWART	Molson Amphitheatre, Toronto July 17	\$690,397 (\$903,803 Canadian) \$87.85/\$53.09/\$27.12	11,059 sellout	House of Blues Canada
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 2	\$658,915 \$51.50	13,908 13,944	Clear Channel Entertainment
JOHN MAYER, MAROONS, DJ LOGIC	Tweeter Center, Tinley Park, Ill. Aug. 1	\$644,305 \$47.50/\$12.50	16,871 28,624	Clear Channel Entertainment
JOSH GROBAN, MINDI ABAIR	PNC Bank Arts Center, Holmdel, N.J. July 31	\$618,490 \$84.50/\$27.50	11,950 16,944	Clear Channel Entertainment
CHER, TOMMY DRAKE	Tyson Events Center, Sioux City, Iowa July 31	\$607,410 \$81.75/\$63.25	8,093 8,250	Clear Channel Entertainment, in-house
CHER, TOMMY DRAKE	Resch Center, Green Bay, Wis. Aug. 2	\$606,681 \$91.75/\$57.75	7,536 7,754	Clear Channel Entertainment
FLEETWOOD MAC	Spokane Arena, Spokane, Wash. July 3	\$598,979 \$99.50	6,643 7,656	Bravo Entertainment, House of Blues Concerts
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Verizon Wireless Music Center, Noblesville, Ind. Aug. 6	\$597,470 \$48.50/\$36.50	15,452 24,504	Clear Channel Entertainment
USHER	1st Mariner Arena, Baltimore Aug. 6	\$584,657 \$59.50/\$49.50/\$35	11,061 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
USHER	RBC Center, Raleigh, N.C. Aug. 7	\$583,238 \$55/\$39.50/\$30	13,272 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
CHER, TOMMY DRAKE	Credit Union Centre, Saskatoon, Saskatchewan July 28	\$573,634 (\$764,082 Canadian) \$67.49/\$44.97	9,090 12,908	Clear Channel Entertainment
JOHN MAYER, MAROONS, DJ LOGIC	DTE Energy Music Center, Clarkston, Mich. Aug. 6	\$572,169 \$45.50/\$32.50	15,455 sellout	Clear Channel Entertainment
HILARY DUFF, HAYLIE DUFF	Allstate Arena, Rosemont, Ill. July 30	\$566,393 \$40.50	14,270 sellout	Clear Channel Entertainment
JOSH GROBAN, MINDI ABAIR	Tweeter Center at the Waterfront, Camden, N.J. July 25	\$561,094 \$95/\$29.50	10,052 24,970	Clear Channel Entertainment
THE DEAD, WARREN HAYNES	Darien Lake Performing Arts Center, Darien Center, N.Y. Aug. 6	\$560,296 \$49/\$15	13,674 19,950	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Delta Center, Salt Lake City Aug. 3	\$556,193 \$75/\$57.50	8,990 20,169	Clear Channel Entertainment, KSE

Copyright 2004, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville.  
Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Touring Music

# Plans Taking Shape For Galleria PAC

Veteran venue professional **Wendy Riggs** is in place as managing director of the Galleria Performing Arts Center, which is set to open in March 2007 in Atlanta. Riggs, who assumed her new post since Aug. 2, comes to the \$96 million Galleria from Atlanta's venerable Fox Theatre, where she was assistant GM under **Edgar Neiss**.

The Galleria will be owned and managed by the **Cobb-Marietta Coliseum and Exhibit Hall Authority**, the same authority that runs the Cobb Galleria Centre.

And like the Centre, the Galleria will be overseen by GM **Michele Swann**.

Ground will be broken for the PAC later this year at a site about one-quarter mile from the Centre.

Facilitating the overall design of the project is Atlanta design firm **Smallwood, Reynolds, Stewart, Stewart & Associates**. Design consultants include **Theatre Projects Consultants**, **Kirkegaard Associates** and **Boner Associates**.

The main theater of the Galleria will seat 2,750, Swann tells *Billboard*.

and the **Atlanta Opera**, as well as lots of concerts and, hopefully, an ongoing Broadway series."

**FIGHT NIGHT:** It may have been a tough night last month in Louisville, Ky., for **Mike Tyson** in his heavyweight loss to British boxer **David Williams**, but the event was a boon to the city's Freedom Hall.

## On The Road™

By Ray Waddell  
rwaddell@billboard.com



According to the arena's bookings director, **Debbie Burda**, the fight, promoted by local outfit **Straight Out Promotions**, grossed \$1.5 million and drew 15,550. Burda says food and beverage sales notched a per cap of \$11.40, and merchandise sales hit \$46,000 before the purveyors ran out of product.

The presence of **Laila Ali**, daughter of Louisville native **Muhammad Ali**, on the card clearly raised interest in the event, Burda observes.

"I'd love to have another fight at Freedom Hall," she says, "especially considering the [current] dire concert season."

**NOT DEAD YET:** Like many acts this summer, **the Dead** saw a drop in ticket sales in the early going. But the band has picked up some momentum on the East Coast, after drawing 42,000-plus to four shows at Red Rocks Amphitheatre in Morrison, Colo. Maybe Deadheads aren't as quick on their feet as they once were, as the band is now averaging about 2,500 in walkups per show.

**THOSE RASCALS:** **Rascal Flatts** will begin a 28-city headlining tour Oct. 2 in Annapolis, Md., at the United States Naval Academy Alumni Hall. Support includes **Chris Cagle**, **Julie Roberts** and **Gary Allan**. **Coors Light** will sponsor the tour, and **Clear Channel Entertainment's** Nashville office will produce beginning Oct. 10.

Rascal Flatts is just wrapping a monster summer run with **Kenny Chesney** and **Uncle Kracker**. **Rob Beckham** at the **William Morris Agency** books the group.



RIGGS: NEW MANAGING DIRECTOR OF  
GALLERIA PERFORMING ARTS CENTER

"It will be drop-dead beautiful but also functional," Swann says. Other attributes include on-site parking for 1,500 cars, state-of-the-art acoustics, a 10,000-square-foot ballroom and an ornate lobby.

Riggs will be responsible for identifying, coordinating and managing all promotions and artistic programming for the facility, as well as overseeing, directing and managing all physical and operational aspects of the building.

The Galleria will be a "multipurpose road house," Swann says. "We have no resident company, but we're planning on visiting performances from the **Atlanta Ballet**

# Hitco Has Holiday In L.A. Office

BY GAIL MITCHELL

Hitco Music Publishing has appointed Shawn "Tubby" Holiday as VP/GM. The appointment also marks the opening of a Hitco office in Los Angeles.

In his new role, Holiday will report to Antonio "L.A." Reid, chairman of Island Def Jam and co-founder of Hitco. Holiday will also work with Evan Medow, CEO of Windswept Holdings, which is Reid's partner in Hitco.

Holiday succeeds Shakir Stewart, who was based in Hitco's Atlanta office. Stewart has joined Def Jam as VP of A&R.

"Shawn brings a wealth of musical taste, important relationships and extensive knowledge in music publishing," Reid said in a statement. "We are all confident that Shawn will be extremely instrumental in growing Hitco into a dominant force in the music publishing arena."

Medow says, "Shawn is one of the best young men in the urban business. He's a stand-up guy who will bring some attitude to the job."

Holiday spent the past two years as a creative manager with EMI Music Publishing. Prior to that, he worked at Bad Boy Records in promotion.



HOLIDAY: HITCO'S NEW VP/GM

Holiday began talks with Reid about the position in May. "I'm excited about joining Hitco because of its talented roster of writers and [the opportunity to] work closely with L.A. Reid," he says. "Hitco has had a good run of No. 1 records, and I want to continue to make Hitco a top home for labels and A&R."

During his tenure with EMI Music Publishing, Holiday worked with such artists as Kanye West, Fabolous, Jagged Edge and former B2K member Omarion.

Holiday will spend time in

Hitco's offices in Atlanta, New York and Los Angeles.

"The new L.A. office will give the Hitco staff better access to the film and television people, as well as [the] marketing we do here," Medow says. "The family analogy is hackneyed, but between Shawn, the New York operation and additional synergies with Windswept, we're all about growth and making everything work together."

Hitco was established eight years ago as a joint venture between Reid and Windswept. The Hitco songwriter roster includes Beyoncé, Sean Garrett and J-Que (co-writers on Usher's "Yeah!"), Tab (Mya, Tyrese), Carl-Mo (co-producer of OutKast's "The Way You Move") and Pooh-Bear (co-writer of 112's "Peaches 'N Cream").

Windswept's other joint ventures include Combustion Music Publishing and Blotter Music Publishing.



Mothership Connection 2004: Bassist and funk pioneer Bootsy Collins of Parliament/Funkadelic fame plugged into his judging skills at the recent Red Bull Flugtag competition in Cleveland. At the event, first held in Austria in 1991, teams of up to five people build and pilot human-powered aircraft over a large body of water. (*Flugtag* means "flying day" in German.) The aircraft must be less than 30 feet wide and no more than 450 pounds, including the pilot. Collins, second from left in yellow, poses with the Midpoint Mothership team, whose entry was a replica of the spacecraft that Parliament/Funkadelic used in its stage shows. (Photo: Christian Pondella/Red Bull)

# Atlantic Preps 'Joint Chiefs'

As the fourth quarter looms, look for Atlantic Records to shift into full-throttle promotion mode for several key rap projects.

The "Joint Chiefs" campaign rolls out with the Oct. 19 reissue of Twista's "Kamikaze." The original version counts 29 weeks on the *Billboard* Top R&B/Hip-Hop Albums chart and 1.6 million in sales, according to Nielsen SoundScan. The revamped "Kamikaze" will feature new tracks "So Sexy Chapter II (Like This)" and "Y'all Know Who." Reissues sold at Target stores will also contain bonus track "Freak a Leek."

Following "Kamikaze" is Fabolous' "Real Talk" (Oct. 26); Trick Daddy's long-awaited set, "Thug Matrimony" (Nov. 9); Fat Joe's solo turn, "Things of That Nature" (Nov. 16); and T.I.'s "Urban Legend" (Dec. 7).

Music Group chairman/CEO of U.S. Recorded Music. WMG is the parent company of Atlantic Records.

Looking to 2005, sources say to expect Atlantic releases from Tweet, Gerald Levert and new signee Juvenile.

**THE SKINNY ON GUY:** So what's the story behind the Guy reunion that took place in Miami Beach during the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference (*Billboard*, Aug. 21)?

It began with a track on member

Rhythm & Blues

By Gail Mitchell  
gmitchell@billboard.com



In the meantime, the threesome—which also includes Hall's brother Damion—will attend the MTV Video Music Awards Aug. 29 in Miami. The group officially marks its reunion with a Sept. 17 performance in San Jose, Calif., with Keith Sweat and Tony! Toni! Toné!

Guy will embark on an international tour in October and November. The group will then join New Edition on a 20-date stateside tour, tentatively titled Unfinished Business. According to AOI CEO Dwayne Corbitt, the label will release a new Guy album in late 2005.

**OPEN HOUSE:** Ray Charles' final studio album, "Genius Loves Company" (Concord Records/Hear Music), is due Aug. 31. And, on that day only, Charles' RPM International Studios in Los Angeles will be open to the public from 2 p.m. to 5 p.m.

RPM was declared a historical landmark in May (*billboard.biz*, May 3). Visitors will be able to tour the studios and sign a special memory scroll that will be sent to the Rock and Roll Hall of Fame in Cleveland.

In other Charles news, his autobiography, "Brother Ray," co-written with David Ritz, is due in September.

AUGUST 28 2004		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	LEAN BACK REEL/UMRG	Terror Squad
2	3	SUNSHINE SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
3	2	SLOW MOTION CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
4	5	MY PLACE DERRY/FO' REEL/UMRG	Nelly Featuring Jaheim
5	4	JESUS WALKS ROC-A-FELLA/DEF JAM/UMRG	Kanye West
6	6	WHY? RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
7	9	SO SEXY ATLANTIC	Twista Featuring R. Kelly
8	7	I LIKE THAT CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
9	10	HEADSPRUNG DEF JAM/UMRG	LL Cool J
10	8	ON FIRE G-UNIT/INTERSCOPE	Lloyd Banks
11	11	LET ME IN G-UNIT/INTERSCOPE	Young Buck
12	13	LET'S GET AWAY GRAND HUSTLE/ATLANTIC	T.I.
13	15	NO PROBLEM BME/REPRISE/WARNER BROS.	Lil Scrappy
14	12	FREEK-A-LEEK JIVE/ZOMBA	Petey Pablo
15	14	WHAT'S HAPPNIN! COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
16	16	SELFISH BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
17	NEW	BREATHE, STRETCH, SHAKE BAD BOY/FO' REEL/UMRG	Mase Featuring P. Diddy
18	22	NOLIA CLAP UTP/ATLANTIC	Juvenile, Wacko & Skip
19	20	SHAKE THAT SH** DISTURBING THE PEACE/DEF JAM SOUTH/UMRG	Shawna Featuring Ludacris
20	17	OVERNIGHT CELEBRITY ATLANTIC	Twista
21	23	CULO TVT	Pitbull Featuring Lil Jon
22	21	HOW COME SHADY/INTERSCOPE	D12
23	19	GOT IT TWISTED INFAMOUS/JIVE/ZOMBA	Mobb Deep
24	24	FREAKS UNIVERSAL/UMRG	Play-N-Skillz Featuring Krayzie Bone & Adina Howard
25	NEW	ALL FALLS DOWN ROC-A-FELLA/DEF JAM/UMRG	Kanye West Featuring Syleena Johnson

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



JOINT CHIEFS: FOURTH-QUARTER PROMOTION IS SET TO BACK THE RAP HEAVYWEIGHTS

Prior to these releases, Atlantic's rap/hip-hop stable—*soca* newcomer Rupee, Fat Joe, Trick Daddy, Fabolous, T.I. and Twista—will headline a midnight showcase on the last night of the 2004 Mixshow Power Summit (Sept. 29-Oct. 2) in San Juan, Puerto Rico. The summit's Oct. 1 keynote speaker will be Lyor Cohen, Warner

Aaron Hall's upcoming solo album, "Adults Only," on his Los Angeles-based independent label, Artists Only International (*Billboard*, May 1). Originally slated for July release, the album has been held back so Hall and Guy cohort Teddy Riley can add three Guy songs to the set. The tentative new release date is January.

AUGUST 28 2004

Billboard®

# TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NEW	WEEKS ON CHART	WEEKS ON CHART											
1	NEW		NEW	1	1	SHYNE	GANGLAND/DEF JAM 002962*/DJMGS (18.98/13.98)	1 Week At Number 1 <b>Godfather Buried Alive</b>	1	50	50	37	VARIOUS ARTISTS	VP 93302*/AG (16.98 CD)	Reggae Gold 2004	9
2	98			2	2	MOBB DEEP	INFAMOUS/JIVE 53730*/ZDMBA (12.98/18.98)	<b>GREATEST GAINER</b> Amerikaz NightMare	2	51	43	50	PATTI LABELLE	DEF SOUL CLASSICS 002433*/DJMGS (12.98 CD)	Timeless Journey	5
3	1	4	8			LLOYD BANKS	G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	52	55	43	YING YANG TWINS ●	COLLI/PARK 2480*/TVT (17.98 CD)	Me & My Brother	4
4	2	3	3			VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	2	53	53	39	JANET JACKSON ▲	VIRGIN 84404* (12.98/18.98)	Damita Jo	2
5	5	6	7			LIL WAYNE	CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	2	54	48	41	NINA SKY	NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	Nina Sky	21
6	3	5	9			JADAKISS	RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1	55	45	40	MARIO WINANS ●	BAD BOY 002392*/UMRG (8.98/12.98)	Hurt No More	1
7	7	7	22			USHER ▲	LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	56	NEW	1	JOHN P. KEE	TYSON/VERITY 58249/ZOMBA (17.98 CD) [M]	The Color Of Music	56
8	NEW		1			HOUSTON	CAPITOL 90432 (18.98 CD)	It's Already Written	8	57	NEW	1	BRAND NUBIAN	BABYGRANDE 32* (16.98 CD)	Fire In The Hole	57
9	6	2	4			B.G.	CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	2	58	47	45	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	4
10	8	10	47			ANTHONY HAMILTON ●	SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	59	46	42	JUVENILE, WACKO & SKIP	UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD)	The Beginning Of The End...	17
11	4	1	3			TERROR SQUAD	SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	1	60	54	54	LUTHER VANDROSS ▲	J 51895/RMG (12.98/18.98)	Dance With My Father	1
12	15	17	25			LIL SCRAPPY/TRILLVILLE	BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3	61	51	44	OUTKAST ▲	LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
13	14	21	7			AKON	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11	62	49	51	LUDACRIS ▲	DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGS (8.98/12.98)	Chicken*N*Beer	1
14	10	8	3			KEVIN LYTTLE	ATLANTIC 83730*/AG (8.98/13.98)	Kevin Lyttle	8	63	NEW	1	THUG LORDZ	WEST COAST MAFIA 42060/RAP-A-LOT 4 LIFE (15.98 CD) [M]	In Thugz We Trust	63
15	16	13	34			ALICIA KEYS ▲	J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	64	58	56	YOUNG BUCK & D-TAY	JOHN GALT 0010 (15.98 CD)	Da Underground Volume One	34
16	39		3			2PAC	DEATH ROW 5746*/KOCH (12.98/17.98)	Live	16	65	61	59	LIL JON & THE EAST SIDE BOYZ ▲	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
17	11		3			CRIME MOB	BME/REPRISE 48803*/WARNER BROS. (13.98 CD)	Crime Mob	11	66	NEW	1	TWINKIE CLARK	VERITY 62293/ZOMBA (17.98 CD)	Home Once Again...Live In Detroit	66
18	18	12	27			KANYE WEST ▲	ROC-A-FELLA/DEF JAM 002030*/DJMGS (8.98/12.98)	The College Dropout	1	67	69	62	50 CENT ▲	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Dr Die Tryin'	1
19	21	20	3			JUVENILE ▲	CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	4	68	56	55	WAYMAN TISDALE	RENDEZVOUS 5104 (17.98 CD) [M]	Hang Time	30
20	17	14	5			BEENIE MAN	SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	7	69	59	63	G-UNIT ▲	G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
21	13	11	5			THE ROOTS	GEFFEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	2	70	57	49	BABY BASH	DOPE HOUSE/EMPIRE MUSIC/WEA 450612/VI (18.98 CD)	Menage A Trois	33
22	12	9	4			LLOYD	THE INC./DEF JAM 002409*/DJMGS (13.98 CD)	Southside	3	71	78	76	BIG ADVICE	ELECTRIC MONKEY 1009 (16.98 CD)	Love Shines	71
23	NEW		1			TEEDRA MOSES	TVT 2450 (11.98 CD) [M]	Complex Simplicity	23	72	52	52	DEL	B SMOOTH/MBC 54635/LIGHTYEAR (13.98 CD)	Go All Night	52
24	9		2			BONEY JAMES	WARNER BROS. 48786 (18.98 CD)	Pure	9	73	76	72	STEVIE WONDER	MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28
25	22	19	13			D12	SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	74	68	67	AMEL LARRIEUX	BLISSLIFE 00001 (16.98 CD)	Bravebird	28
26	19	22	6			BRANDY ●	ATLANTIC 83633*/AG (12.98/18.98)	Afrosdiciac	4	75	72	68	R. KELLY ▲	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
27	NEW		1			MYSTIKAL	JIVE 53708/ZOMBA (18.98 CD)	Prince Of The South... The Hits	27	76	83	92	THEODIS EALEY	IFGAM 74023 (17.98 CD)	Stand Up In It	54
28	23	18	14			8BALL & MJG ●	BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	1	77	63	65	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29
29	26	23	21			LIL' FLIP ▲	SUCKA FREEE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	2	78	62	78	R. KELLY ▲	JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2
30	24	26	17			PRINCE ▲	NP/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	79	NEW	1	MAZE FEATURING FRANKIE BEVERLY	THE RIGHT STUFF 79856/CAPITOL (18.98 CD)	Greatest Hits	79
31	20	16	6			ANGIE STONE	J 56215*/RMG (18.98 CD)	Stone Love	4	80	84	79	MUSIQ ●	DEF SOUL 001616*/DJMGS (8.98/12.98)	soulstar	3
32	27	27	14			TEENA MARIE	CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	3	81	86	82	ADINA HOWARD	MAYBACH 1953/RUFFDOWN (17.98 CD)	The Second Coming	61
33	28	15	5			DEVIN THE DUDE	J PRINCE 42038/RAP-A-LOT 4 LIFE (18.98 CD)	To Tha X-treme	6	82	73	70	KEM ●	MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14
34	32	29	64			BLACK EYED PEAS ▲	A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	23	83	80	69	CARL THOMAS ●	BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	2
35	29	25	11			PETEY PABLO ●	JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	3	84	75	58	DJ CRUNK MIX	ICHI BAN 01043 (15.98 CD)	Bootleg Crunk Da Mix Tape	58
36	34	32	21			TWISTA ▲	ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	85	67	47	METHOD MAN	DEF JAM 548405*/DJMGS (8.98/13.98)	Tical 0: The Prequel	1
37	30	24	3			VARIOUS ARTISTS	GRP 002426*/VG (18.98 CD)	Forever, For Always, For Luther	24	86	71	71	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA (19.98 CD)	Out The Box	15
38	33	33	8			JOJO ●	DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10	87	89	61	LIL' BOOSIE AND WEBBIE	TRILL 6330 (17.98 CD)	Gangsta Musik	46
39	31	30	9			CHRISTINA MILIAN	ISLAND 002223*/DJMGS (13.98 CD)	It's About Time	5	88	65	60	GOODIE MOB	GODDIE MOB 8480*/KOCH (17.98 CD)	One Monkey Don't Stop No Show	15
40	37	31	9			BEASTIE BOYS ▲	BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1	89	82		MASTA ACE	M3 31*/STUDIO I (15.98 CD)	A Long Hot Summer	82
41	36	48	61			BEYONCE ▲	COLUMBIA 86385*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	90	64		CARIKATURE	OPHIR/STREET/FAITH 7 8493/DPHIR (11.98/16.98)	Spiritcentric	64
42	40	35	5			VARIOUS ARTISTS	HIDDEN BEACH/EPIC 80957/SONY MUSIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 3	17	91	74	97	REGINA BELLE	PEAK 8524/CONCORD (17.98 CD)	Lazy Afternoon	58
43	35	28	7			SLUM VILLAGE	BARAK 83043*/CAPITOL (17.98 CD)	Detroit Deli (A Taste Of Detroit)	6	92	92	87	TAMIA	ELEKTRA 62847/AG (18.98 CD)	More	4
44	44	34	20			J-KWON ●	SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	4	93	66		THEODORE UNIT	STARKS 9012/SURE SHOT (15.98 CD)	718	66
45	38	38	33			T.I. ●	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	94	96	90	VAN HUNT	CAPITOL 36233 (12.98 CD) [M]	Van Hunt	38
46	41	46	37			MONICA ●	J 20031*/RMG (12.98/18.98)	After The Storm	2	95	79	66	RICKY FANTE	VIRGIN 84403 (12.98 CD) [M]	Rewind	48
47	NEW		1			INCOGNITO	RICE/NARADA JAZZ 70963/NARADA (17.98 CD)	Adventures In The Black Sunshine	47	96	85		VARIOUS ARTISTS ●	WORD/EMICOM/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	19
48	42	36	40			JAY-Z ▲	ROC-A-FELLA/DEF JAM 001528*/DJMGS (8.98/12.98)	The Black Album	1	97	97	99	VARIOUS ARTISTS ●	BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	1
49	25		3			STEPHANIE MILLS	JM 54660/LIGHTYEAR (13.98 CD)	Born For This!	25	98	77	64	AMANDA PEREZ	POWERHOUSE 78965/VIRGIN (18.98 CD)	I Pray	43
										99	87		LIONEL RICHIE ●	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
										100	60		LIONEL RICHIE	ISLAND 002558/DJMGS (12.98 CD)	Just For You	22

AUGUST 28 2004

Billboard®

# TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
NEW	WEEKS ON CHART					NEW	WEEKS ON CHART				
1	1	THE NOTORIOUS B.I.G. ▲	BAD BOY 002852*/UMRG (13.98 CD/DVD)	18 Weeks At Number 1 <b>Ready To Die</b>	456	13	11	MICHAEL JACKSON ◆	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	304
2	4	RICK JAMES	MOTOWN/CHRONICLES 153740/UME (12.98 CD)	<b>The Best Of Rick James: 20th Century Masters The Millennium Collection</b>	2	14	22	SHYNE ●	BAD BOY 27302*/UMRG (11.98/18.98)	Shyne	42
3	2	BOB MARLEY & THE WAILERS ◆	TUFF GONG/ISLAND 548904/UME (18.98/12.98)	Legend	406	15	7	THE NOTORIOUS B.I.G. ●	BAD BOY 27301*/UMRG (19.98/24.98)	Life After Death	339
4	3	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	295	16	12	2PAC ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	408
5	8	RICK JAMES	MOTOWN/CHRONICLES 153055/UME (18.98 CD)	The Ultimate Collection	2	17	10	PRINCE ●	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	38
6	6	EMINEM ▲	WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	117	18	17	MAKAVELI ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	319
7	5	2PAC ▲	DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyes On Me	436	19	19	PRINCE AND THE REVOLUTION ◆	WARNER BROS. 25110 (7.98/11.98)	Purple Rain	139
8	20	RICK JAMES	MOTOWN/CHRONICLES 001483/UME (25.98 CD)	Anthology	2	20	23	LAURYN HILL ▲	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	177
9	9	RAY CHARLES	RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles	10	21	18	EMINEM ▲	WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	181
10	24	JAY-Z ▲	ROC-A-FELLA/DEF JAM 586396*/DJMGS (12.98/18.98)	The Blueprint	90	22		BONE THUGS-N-HARMONY ▲	RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	334
11	13	JAY-Z ▲	FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	343	23	14	ANITA BAKER ●	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	100
12	15	BEASTIE BOYS ▲	DEF JAM 527351/UME (6.98/11.98)	Licensed To Ill	215	24		T.I.	GHEE-O-VISION/ARISTA 14681/RMG (11.98/18.98)	I'm Serious	51
						25		JILL SCOTT ▲	HIDDEN BEACH/EPIC 62137*/SONY MUSIC (11.98 EQ/17.98) [M]	Who Is Jill Scott? Words And Sounds Vol. 1	92

• Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ,

AUGUST 28  
2004

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆ 6 Wks At No. 1	26	24	19	<b>Selfish</b> SLUM VILLAGE (BARAK/CAPITOL)	51	47	21	<b>Got It Twisted</b> MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
2	3	17	<b>Diary</b> ALICIA KEYS (J/RMG)	27	34	9	<b>Nolia Clap</b> JUVENILE, WACKO & SKIP (UTP/ATLANTIC)	52	54	6	<b>Storm</b> LENNY KRAVITZ FEAT. JAY-Z (VIRGIN) ☆
3	4	12	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCCA/FREE/COLUMBIA/SUM) ☆	28	27	14	<b>Call My Name</b> PRINCE (INFG/COLUMBIA/SUM) ☆	53	53	12	<b>Confessions Part I</b> USHER (LAFACE/ZOMBA)
4	6	9	<b>Goodies</b> CIARA FEAT. PETEY PABLO (SHO'NUFF/LAFACE/ZOMBA)	29	30	9	<b>Charlene</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	54	66	4	<b>Oye Mi Canto</b> N.O.R.E. (THUGGED OUT/MULTIMAIN/TOWN2/SOUNDZ)
5	7	11	<b>Why?</b> JADAKISS (RUFF RYDERS/INTERSCOPE) ☆	30	39	8	<b>Shake That Sh**</b> SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG) ☆	55	57	10	<b>Hood Hop</b> J KWON (SO SO DEF/ZOMBA)
6	2	28	<b>Jesus Walks</b> KANYE WEST (RDC-A-FELLA/DEF JAM/UMRG) ☆	31	48	3	<b>Breathe, Stretch, Shake</b> MASE FEAT. P. DIDDY (BAD BOY/DEF JAM/UMRG) ☆	56	—	15	<b>Culo</b> PITBULL FEAT. LIL JON (TVT)
7	5	26	<b>Slow Motion</b> JUVENILE (CASH MONEY/UMRG)	32	35	25	<b>Happy People</b> R KELLY (JIVE/ZOMBA)	57	60	8	<b>Hot 2Nite</b> NEW EDITION (BAD BOY/UMRG)
8	11	6	<b>My Place</b> NELLY FEAT. JAHEIM (DESSERTY/DEF JAM/UMRG) ☆	33	32	39	<b>Think About You</b> LUTHER VANDROSS (J/RMG)	58	75	2	<b>I'm So Fly</b> LLOYD BANKS (IG-UNIT/INTERSCOPE) ☆
9	8	21	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ☆	34	29	11	<b>Golden</b> JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	59	62	6	<b>What We Do Here</b> BRIAN MCKNIGHT (MOTOWN/UMRG)
10	9	22	<b>U Should've Known Better</b> MONICA (J/RMG) ☆	35	38	26	<b>Still In Love</b> TEENA MARIE (CASH MONEY CLASSICS/UMRG)	60	56	16	<b>Bring It Back</b> LIL WAYNE (CASH MONEY/UMRG)
11	14	12	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	36	31	35	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ☆	61	61	6	<b>For Real</b> AMEL LARRIEUX (BLISSLIFE)
12	10	25	<b>So Sexy</b> TWISTA FEAT. R KELLY (ATLANTIC) ☆	37	28	17	<b>Whats Happnin!</b> YING YANG TWINS (COLLIPARK/TVT)	62	—	1	<b>Jimmy Choo</b> SHYNE FEAT. ASHANTI (GANGLAND/DEF JAM/UMRG)
13	12	12	<b>Headsprung</b> LL COOL J (DEF JAM/UMRG)	38	36	26	<b>Overnight Celebrity</b> TWISTA (ATLANTIC) ☆	63	63	4	<b>You Know My Style</b> NAS (LIL WILL/COLUMBIA/SUM)
14	13	31	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ☆	39	45	4	<b>Flap Your Wings</b> NELLY (DESSERTY/DEF JAM/UMRG) ☆	64	70	3	<b>What You Won't Do For Love</b> BOYZ II MEN (MSM/KDCH)
15	17	12	<b>Let Me In</b> YOUNG BUCK (IG-UNIT/INTERSCOPE)	40	43	7	<b>Dangerously In Love</b> BEYONCE (COLUMBIA/SUM)	65	68	8	<b>Freaks</b> PLAY-N-SKILLZ (UNIVERSAL/UMRG)
16	16	15	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/UMRG)	41	33	37	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)	66	64	5	<b>Higher</b> D.O.D. & KANYE WEST (LEGION) ☆
17	18	13	<b>No Problem</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	42	46	21	<b>New Day</b> PATTI LABELLE (DEF SOUL CLASSICS/UMRG)	67	72	2	<b>We Like Them Girls</b> SILKK THE SHOCKER (NEW NO LIMIT/KDCH)
18	19	11	<b>Let's Get Away</b> T.I. (GRAND HUSTLE/ATLANTIC)	43	42	21	<b>You Don't Want Drama</b> 8BALL & MJG FEAT. P. DIDDY (BAD BOY/UMRG)	68	69	2	<b>King Of The Dancehall</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
19	15	16	<b>On Fire</b> LLOYD BANKS (IG-UNIT/INTERSCOPE)	44	51	3	<b>I Smoke, I Drank</b> MAGIC FEAT. YOUNGBLOODZ & RJJR (BOYD/HEAD)	69	52	14	<b>Welcome Back</b> MASE (BAD BOY/DEF JAM/UMRG) ☆
20	20	14	<b>Turn Me On</b> KEVIN LYTLE FEAT. SPRAGGA BENZ (ATLANTIC)	45	49	6	<b>White Tee's</b> DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	70	—	3	<b>How Come</b> DIZ (SHADY/INTERSCOPE)
21	21	25	<b>Burn</b> USHER (LAFACE/ZOMBA) ☆	46	50	11	<b>Knuck If You Buck</b> CRIME MOB (BME/REPRISE/WARNER BROS.)	71	67	6	<b>The Closer I Get To You</b> LUTHER VANDROSS DUET WITH BEYONCE KNOWLES (UMRG) ☆
22	25	16	<b>U Saved Me</b> R KELLY (JIVE/ZOMBA) ☆	47	44	28	<b>All Falls Down</b> KANYE WEST (RDC-A-FELLA/DEF JAM/UMRG) ☆	72	—	1	<b>Gotta Go Solo</b> PATTI LABELLE (DEF SOUL CLASSICS/UMRG)
23	23	18	<b>Southside</b> LLOYD FEAT. ASHANTI (THE INC./DEF JAM/UMRG)	48	55	5	<b>Compton</b> GUERILLA BLACK FEAT. BENIE MAN (VIRGIN)	73	—	1	<b>Caught Up</b> USHER (LAFACE/ZOMBA)
24	22	14	<b>I Like That</b> HOUSTON (CAPITOL)	49	40	24	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ☆	74	59	4	<b>So Fly</b> NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
25	26	8	<b>You're My Everything</b> ANITA BAKER (BLUE NOTE/VIRGIN)	50	58	3	<b>Who Is She 2 U</b> BRANDY (ATLANTIC) ☆	75	—	1	<b>Real Gangstaz</b> MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)

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

# Music R&B/Hip-Hop



THE FOREIGN EXCHANGE: DUTCH BEATS, NORTH CAROLINA RAPS

## 'Foreign' Duo Creates Album Via Internet

With the Summer Olympics under way in Athens, what better time to talk about artists from different cultures and countries coming together to make beautiful music?

Enter the Foreign Exchange—MC Phonte (of North Carolina-based rap trio Little Brother) and Dutch producer Nicolay.

The two met online at the Roots' community hip-hop site, okayplayer.com. They struck up a conversation about Nicolay's beats, and the result is the Aug. 24 release "Connected" (BBE).

The album features a host of state-side MCs rapping over Nicolay's soulful tracks. What makes the 14-song project so special is that the duo recorded it by trading sound files over the Internet—without ever meeting in person.

"It was up to Phonte as to whether or not his schedule would permit him to do any real work [on the

album] while he was touring," Nicolay explains. "His main focus was and is Little Brother. However, we did four cuts [in] two or three months. That's when Phonte said, 'We have to try and get a full-length going.' That was still

before we had a deal." Phonte chimes in, "I like a lot of different music, and I wanted to incorporate that in my music. Because Little Brother is hip-hop, there's only so much I can do under that name. Foreign Exchange was a way to stretch out into R&B and other forms of music while still staying within hip-hop. Nicolay is one of the few producers who can go back and forth [like that]. Everything just fit together perfectly.

"[The album's title] represents the power of music," he says. "Music is the connection. We believed in each other and the music is what made us come together. Obviously there's the Internet connection, but the connecting power of music is what holds all races, cultures and us together."

LITTLE BROTHER GETS BIGGER: As I reported exclusively on billboard.biz, without a doubt one of the most creative and refreshing crews on the underground urban music scene. With two gifted rappers and a genius producer, they tell down-to-earth, authentic stories laid over brilliant soundscapes. With their roots in the music of classic Native Tongues artists, they are taking the art of hip-hop into the future with an inspired musical vision and a truly organic chemistry."

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

**Beats & Rhymes™**  
By Rashaun Hall  
rhall@billboard.com



### AUGUST 28 2004 R&B/HIP-HOP Billboard® SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	<b>I Believe</b> FANTASIA (J/RMG) 8 Wks At No. 1
2	3	8	<b>Thief's Theme</b> NAS (LIL WILL/COLUMBIA/SUM)
3	2	3	<b>My Place/Flap Your Wings</b> NELLY FEAT. JAHEIM (DESSERTY/DEF JAM/UMRG)
4	4	7	<b>I Like That</b> HOUSTON (CAPITOL)
5	5	3	<b>Let Me In</b> YOUNG BUCK (IG-UNIT/INTERSCOPE)
6	8	3	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCCA/FREE/COLUMBIA/SUM)
7	9	4	<b>Why?</b> JADAKISS (RUFF RYDERS/INTERSCOPE)
8	6	10	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)
9	11	11	<b>Goodies</b> CIARA FEAT. PETEY PABLO (SHO'NUFF/LAFACE/ZOMBA)
10	10	19	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
11	7	9	<b>Headsprung</b> LL COOL J (DEF JAM/UMRG)
12	21	17	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
13	19	16	<b>Talk About Our Love</b> BRANDY FEAT. KANYE WEST (ATLANTIC)
14	17	16	<b>Don't Say Nuthin</b> THE ROOTS (GEFFEN/INTERSCOPE)
15	16	3	<b>King Of The Dancehall</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
16	22	17	<b>Naughty Girl</b> BEYONCE (COLUMBIA/SUM)
17	—	1	<b>Storm</b> LENNY KRAVITZ FEAT. JAY-Z (VIRGIN)
18	18	13	<b>On Fire</b> LLOYD BANKS (IG-UNIT/INTERSCOPE)
19	32	34	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)
20	28	20	<b>Got It Twisted</b> MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
21	35	7	<b>You Don't Know</b> KIERRA KIKI SHEARD (EMI GOSPEL)
22	34	33	<b>Tipsy</b> J KWON (SO SO DEF/ZOMBA)
23	27	8	<b>So Sexy</b> TWISTA FEAT. R KELLY (ATLANTIC)
24	15	3	<b>Oh My God</b> TONY SUNSHINE (JIVE/ZOMBA)
25	41	—	<b>Happy People</b> R KELLY (JIVE/ZOMBA)

### AUGUST 28 2004 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	8	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG) 1 Wk At No. 1
2	1	12	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCCA/FREE/COLUMBIA/SUM)
3	2	10	<b>Goodies</b> CIARA FEAT. PETEY PABLO (SHO'NUFF/LAFACE/ZOMBA)
4	3	16	<b>Slow Motion</b> JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
5	5	13	<b>I Like That</b> HOUSTON (CAPITOL)
6	8	15	<b>Turn Me On</b> KEVIN LYTLE FEAT. SPRAGGA BENZ (ATLANTIC)
7	10	5	<b>My Place</b> NELLY FEAT. JAHEIM (DESSERTY/DEF JAM/UMRG) ☆
8	9	18	<b>Southside</b> LLOYD FEAT. ASHANTI (THE INC./DEF JAM/UMRG)
9	6	9	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
10	11	—	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/UMRG) ☆
11	7	18	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ☆
12	13	18	<b>Whats Happnin!</b> YING YANG TWINS (COLLIPARK/TVT)
13	20	6	<b>Headsprung</b> LL COOL J (DEF JAM/UMRG)
14	12	14	<b>On Fire</b> LLOYD BANKS (IG-UNIT/INTERSCOPE)
15	14	35	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)
16	18	6	<b>Let Me In</b> YOUNG BUCK (IG-UNIT/INTERSCOPE)
17	19	34	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ☆
18	23	11	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
19	22	8	<b>So Sexy</b> TWISTA FEAT. R KELLY (ATLANTIC) ☆
20	16	21	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 60 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

### HitPredictor™ DATA PROVIDED BY Monitor promosquad™

R&B/HIP-HOP	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆ O'RYAN	86.9
Take It Slow UMRG	
☆ JOHN LEGEND	74.7
Used To Love You COLUMBIA	
☆ LLOYD BANKS	67.7
I'm So Fly INTERSCOPE	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 I-20	91.0
Break Bread CAPITOL	
2 SHAWNNA	89.9
Shake That Sh** IDJMG	
3 BRANDY	84.5
Who Is She 2 U ATLANTIC	
4 MASE	77.1
Breathe, Stretch, Shake UMRG	
5 D.O.D./KANYE WEST	66.8
Higher LEGION	
6 LENNY KRAVITZ	66.4
Storm VIRGIN	
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆ ALICIA KEYS	75.6
Diary IDJMG	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SHAWNNA	76.6
Shake That Sh** IDJMG	
2 MONICA	75.3
U Should've Known Better RMG	
3 BLACK EYED PEAS	74.0
Let's Get It Started INTERSCOPE	
4 KANYE WEST	70.9
New Workout Plan IDJMG	
5 BRANDY	68.3
Who Is She 2 U ATLANTIC	
6 JADAKISS	67.7
Why? INTERSCOPE	
7 TWISTA	67.3
So Sexy ATLANTIC	

Other radio formats and hitpredictor legend located in chart section.



AUGUST 28  
2004

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
				<b>NUMBER 1</b>		2 Weeks At Number 1		49	34	34	9	<b>CARDENALES DE NUEVO LEON</b>		En Concierto	16
1	1	—	2	<b>BRONCO: EL GIGANTE DE AMERICA</b>		Sin Rienda	1	50	45	51	69	<b>JOAN SEBASTIAN</b>		Coleccion De Oro	9
				<b>GREATEST GAINER</b>				51	51	46	42	<b>MARCO ANTONIO SOLIS</b>		La Historia Continua...	1
2	9	8	9	<b>GRUPO CLIMAX</b>		Za Za Za	2	52	43	38	7	<b>DUELO</b>		Para Sobrevivir	12
3	4	1	3	<b>MARC ANTHONY</b>		Valio La Pena	1	53	28	33	5	<b>VARIOUS ARTISTS</b>		Parranda Tequilera 2004	28
4	3	2	8	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b>		Dos Grandes	2	54	44	39	10	<b>VARIOUS ARTISTS</b>		Diamantes De Coleccion	17
5	2	3	7	<b>LOS TEMERARIOS</b>		Veintisiete	1	55	46	41	5	<b>VARIOUS ARTISTS</b>		100% Puro Zacatecas	37
6	5	6	10	<b>VARIOUS ARTISTS</b>		Agarron Duranguense	3	56	42	40	3	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b>		Si Te Vuelves A Enamorar	40
7	8	7	3	<b>ALACRANES MUSICAL</b>		A Cambio De Que?	7	57	64	70	7	<b>VARIOUS ARTISTS</b>		70's Y 80's - Dos Decadas De Amor	57
8	7	4	5	<b>DADDY YANKEE</b>		Barrio Fino	1	58	NEW	1	1	<b>MICHAEL STEVAN</b>		Recordando A Los Terricolos	58
9	6	5	10	<b>MARC ANTHONY</b>		Amar Sin Mentiras	1	59	50	47	13	<b>PALOMO</b>		Yo Te Propongo	6
				<b>HOT SHOT DEBUT</b>				60	61	58	43	<b>SIN BANDERA</b>		De Viaje	6
10	NEW	1	1	<b>LOS ANGELES DE CHARLY</b>		De Amores Y Recuerdos... 20 Exitos Romanticos	10	61	62	57	20	<b>VICENTE FERNANDEZ</b>		Se Me Hizo Tarde La Vida	5
11	12	—	2	<b>LOS HURACANES DEL NORTE</b>		Legado Norteno	11	62	54	42	13	<b>JENNIFER PENA</b>		Seducion	1
12	10	11	9	<b>AKWID</b>		KOMP 104.9 Radio Compa	2	63	49	53	9	<b>LILA DOWNS</b>		Una Sangre: One Blood	28
13	16	14	7	<b>VICENTE FERNANDEZ</b>		Tesoros De Coleccion	10	64	65	56	38	<b>LOS TEMERARIOS</b>		Tributo Al Amor	1
14	11	10	5	<b>PATRULLA 81</b>		En Vivo Desde: Dallas, Texas	6	65	57	48	8	<b>VARIOUS ARTISTS</b>		Amor Grupero	35
15	14	13	8	<b>LUNYTUNES</b>		La Trayectoria	7	66	66	60	28	<b>VARIOUS ARTISTS</b>		100% Duranguense	7
16	18	12	11	<b>DON OMAR</b>		The Last Don: Live, Vol. 1	2	67	73	—	5	<b>LOS TERRIBLES DEL NORTE</b>		Antologia De Jefes	64
17	15	9	9	<b>GRUPO BRYNDIS</b>		El Quinto Trago	4	68	56	55	18	<b>ADAN CHALINO SANCHEZ</b>		Amor Y Lagrimas	1
18	13	—	2	<b>K-PAZ DE LA SIERRA</b>		En Vivo	13	69	53	43	27	<b>PAULINA RUBIO</b>		Pau-Latina	1
19	NEW	1	1	<b>LOS CAMINANTES</b>		Tesoros De Coleccion: Puras Rancheras	19	70	NEW	1	1	<b>OMARA PORTUONDO</b>		Fior De Amor	70
				<b>PACESETTER</b>				71	63	59	7	<b>VARIOUS ARTISTS</b>		Pasion Duranguense	52
20	47	20	3	<b>BANDA ARKANGEL R-15</b>		Tesoros De Coleccion	20	72	68	66	11	<b>JULIETA VENEGAS</b>		Si	51
21	19	16	8	<b>OZOMATLI</b>		Street Signs	2	73	NEW	1	1	<b>JERRY RIVERA</b>		Mi Historia Musical	73
22	17	15	5	<b>LOS RIELEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO</b>		Reunion Entre Amigos	11	74	55	50	12	<b>BANDA EL RECODO</b>		Exitos Con Tradicion Sinaloense	7
23	21	19	4	<b>LOS YONIC'S</b>		Nuestras Consentidas	15	75	NEW	97	97	<b>MANA</b>		Revolucion De Amor	1
24	20	17	10	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>		Antologia De Un Rey	16								
25	23	21	14	<b>VARIOUS ARTISTS</b>		Los 20 Sencillos Del Ano Y Sus Videos	5								
26	22	22	16	<b>VARIOUS ARTISTS</b>		El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6								
27	33	35	4	<b>PESADO</b>		Rezare	18								
28	35	30	9	<b>LIBERACION</b>		Las Mas Bailables De Liberacion	17								
29	39	—	2	<b>LOS BUKIS</b>		10 Numeros 1	29								
30	24	24	9	<b>LA OREJA DE VAN GOGH</b>		La Oreja De Van Gogh En Directo: Gira	22								
31	25	32	19	<b>LOS HOROSCOPOS DE DURANGO</b>		Locos De Amor	3								
32	29	23	21	<b>GRUPO MONTEZ DE DURANGO</b>		En Vivo Desde Chicago	1								
33	30	29	11	<b>JOSE ALFREDO JIMENEZ</b>		Tesoros Musicales	24								
34	27	25	17	<b>CONJUNTO PRIMAVERA</b>		Dejando Huella	1								
35	32	28	15	<b>FRANCO DE VITA</b>		Stop	7								
36	26	18	12	<b>LOS HURACANES DEL NORTE</b>		Con Experiencia Y Juventud	5								
37	37	26	9	<b>ANA BARBARA</b>		Una Mujer, Un Sueno	15								
38	NEW	1	1	<b>EL PODER DEL NORTE</b>		Historia Musical: 30 Pegaditas	38								
39	38	36	60	<b>LA OREJA DE VAN GOGH</b>		Lo Que Te Conte Mientras Te Hacias La Dormida	9								
40	NEW	1	1	<b>POLO URIAS Y SU MAQUINA NORTENA</b>		En La Cumbre	40								
41	36	27	20	<b>LOS TIGRES DEL NORTE</b>		Pacto De Sangre	1								
42	31	31	22	<b>GIPSY KINGS</b>		Roots	3								
43	41	—	2	<b>CHARLIE ZAA</b>		Puro Sentimiento	41								
44	40	37	12	<b>LUPILLO RIVERA</b>		Con Mis Propias Manos	1								
45	52	62	4	<b>ALEKS SYNTEK</b>		Mundo Lite	45								
46	59	—	2	<b>INDUSTRIA DEL AMOR</b>		12 Numeros 1	46								
47	60	63	55	<b>DON OMAR</b>		The Last Don	2								
48	48	44	19	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>		Los Remixes 2.0	11								

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

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

# AUGUST 28 2004 Billboard HOT LATIN TRACKS

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

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop, 16 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

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

# TROPICAL AIRPLAY

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

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>DDS LOCOS</b> PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	21	20	<b>LAGRIMAS Y LLUVIA</b> DISA	BRAZeros MUSICAL DE DURANGO
2	3	<b>QUE DE RARO TIENE</b> FONOVISA	LOS TEMERARIOS	22	—	<b>TE NECESITO JUNTO A MI</b> UNIVISION	ADAN CHALINO SANCHEZ
3	2	<b>SOY TU MUJER</b> UNIVERSAL LATINO	ALICIA VILLARREAL	23	27	<b>BASTA</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA
4	4	<b>MIEDO</b> DISA	PALOMO	24	23	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY
5	22	<b>OJALA QUE TE MUERAS</b> WEAMEX/WARNER LATINA	PESADO	25	30	<b>NADIE ES ETERNO</b> MUSICISTAR/LA/SONY DISCOS	ADAN CHALINO SANCHEZ
6	7	<b>ESTA LLORANDO MI CORAZON</b> DISA	BETO Y SUS CANARIOS	26	21	<b>EL ZA ZA ZA (MESA QUE MAS APLAUDA)</b> MUSART/BALBDA	GRUPO CLIMAX
7	14	<b>LASTIMA ES MI MUJER</b> DISA	GRUPO MONTEZ DE DURANGO	27	26	<b>PRENDA QUERIDA</b> RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
8	11	<b>LA PRIMERA CON AGUA</b> SONY DISCOS	VICENTE FERNANDEZ	28	31	<b>EL QUINTO TRAGO</b> DISA	GRUPO BRYNDIS
9	10	<b>NO TIENE LA CULPA EL INDI</b> FONOVISA	LOS TIGRES DEL NORTE	29	24	<b>MI PEOR ENEMIGO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA
10	13	<b>DELANTE DE MI</b> FONOVISA	BANDA EL RECODO	30	33	<b>PREFIERO PARTIR</b> FONOVISA	MARCO ANTONIO SOLIS
11	5	<b>TE PERDONE UNA VEZ</b> UNIVISION	LOS HURACANES DEL NORTE	31	25	<b>SABES A CHOCOLATE</b> F&L LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
12	6	<b>A DONDE ESTABAS?</b> EMI LATIN	INTOCABLE	32	29	<b>MENTA</b> FONOVISA	ROGELIO MARTINEZ
13	34	<b>VUELVE CONMIGO</b> FONOVISA	CONJUNTO PRIMAVERA	33	16	<b>SUAVITO</b> MUSART/BALBDA	CUISILLOS
14	15	<b>IMPOSIBLE OLVIDARTE</b> PROCAN/DISA	K-PAZ DE LA SIERRA	34	28	<b>SI PUDIERA</b> EMI LATIN	INTOCABLE
15	9	<b>TE QUISE OLVIDAR</b> DISA	GRUPO MONTEZ DE DURANGO	35	38	<b>QUE ME LLEVE EL DIABLO</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
16	12	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	36	—	<b>CORAZON ENCADENADO</b> UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
17	19	<b>PIQUETES DE HORMIGA</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	37	—	<b>LA BOTELLA</b> LA SIERRA	LOS MORROS DEL NORTE
18	18	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	38	36	<b>PARA TOGA LA VIDA</b> FONOVISA	BANDA EL RECODO
19	8	<b>PERO QUE TAL SI TE COMPRO</b> UNIVISION	LUPILLO RIVERA	39	—	<b>LA MILPA</b> RCA/BMG LATIN	LOS ASTROS DE DURANGO
20	17	<b>CONTIGO YO APRENDI A OLVIDAR</b> DISA	PATRULLA 81	40	—	<b>A MI MEJOR AMIGO</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE

## Confab Plots Latin Alternative's Future

BY JUSTINO AGUILA

BEVERLY HILLS—Despite tumultuous times in the music industry, the Latin Alternative Music Conference returned for its fifth installment with an upbeat view toward the future.

Aspiring artists mingled with industry veterans Aug. 11-14 at the Beverly Hilton Hotel here to support a genre that many insiders fear may have reached a plateau.

The overriding theme at this year's LAMC was pushing the genre forward even when it appears to be stuck. Seminars and panels ranged from looking at the new rules of the music industry to the impact of piracy on the independent music movement.

"The last few years have been the most important for Latin alternative," as the genre discovers new options apart from sales to keep it afloat, said Gustavo Fernandez, president of Miami-based indie Delanuca.

"Latin alternative doesn't really have many vehicles to expose itself," he said, noting that it gets very little play on commercial radio.

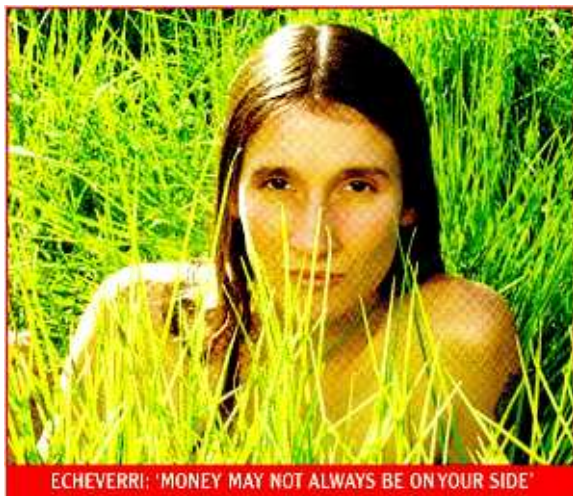
But Fernandez believes Latin alternative is at a crossroads where it can attract broader support from the Anglo industry. For example, the music is increasingly being used in films and commercials.

Fernandez also feels that investors are finding the genre more attractive as they realize that there is a potential audience of 40 million Hispanics in the United States.

Geography is crucial to the format's growth, according to Adriana Pereira Rey, author of "In Search of the Crossover: The Latin Alternative Music Market in the United States." Los Angeles continues to be the country's main hub for Latin alternative. It is also the city with the largest number of Hispanics and Spanish media outlets.

### LOW IN SALES, HIGH IN CRITICAL ACCLAIM

Few Latin alternative acts have managed to muster strong sales. What they have obtained is critical acclaim. This is evident by the overwhelming number of nominations for such acts in the main categories of



ECHEVERRI: 'MONEY MAY NOT ALWAYS BE ON YOUR SIDE'

the Latin Grammy Awards, which will be held Sept. 1 in Los Angeles.

Superlito bassist Pedro Rovetto spoke during a question-and-answer session about the role of the Latin Academy of Recording Arts and Sciences. His band, virtually unheard of one year ago, has been nominated for a Latin Grammy, and it will likely attract more attention in the wake of the awards show telecast.

The nomination, Rovetto said, represents many years of networking, performing, touring and connecting with conferences such as LAMC that support the Latin alternative movement.

"It truly has been five years of nonstop networking," said Rovetto, who attended the first LAMC in New York. "It's about finding the right targets and not giving up."

Andrea Echeverri, lead singer of venerable Colombian band Aterciopelados, said, "We're fortunate to have found a niche audience."

Echeverri, who performed during the LAMC in support of her new solo project, describes Aterciopelados—which is still active—as a quirky band that found a following. But for every band that attracts attention in the Latin alternative genre, there are others working toward reaching an audience beyond the niche.

"What we do as musicians is about truth and honesty," Echeverri said. "Money may not always be on your side, but like many things in life, it will come around at some point."

## Notas

Continued from page 36

singer released her breakthrough album, "Pies Descalzos," in 1996, and is credited with helping transform her from local artist to international star. Shakira subsequently signed management deals with **Emilio Estefan**, **Freddy DeMann** and now, with **Ceci Kurzman**. But Téllez remained her manager and representative in Colombia and always had a direct line to the artist.

Prior to handling Shakira, Téllez represented budding tropical singer **Carlos Vives**. She later worked with a variety of acts before founding her own company, **Wide Vision**, six years ago. That company included artist management and concert promotion.

In addition to representing Shakira in her native country, Téllez worked with **Pies Descalzos**, the foundation created by the singer to help underprivileged children in Colombia.

**INDIE POWER:** Ingenuity can go a long way when an artist doesn't have a record label. Witness **Jorge Mejía**, who created the project **the Green Room** and released a self-titled album in English on his own label in 2002. Now, Mejía—who also works at **Sony/ATV Music Publishing**—is preparing to release an all-Spanish album, "Mejía," again on his own label, **Infusion**.

A Sept. 23 release party for the album will air as a TV special on **MTV Español** in the United States.

Funding the project is **Telemidia**, a ringtone provider with offices in the United States, Mexico and Chile, which is already selling Mejía's ringtones in the latter two countries. The company will promote the new album to subscribers, and tracks will be made available for download via **Sony Connect**.

In other indie news, songwriter/producer **Ray Contreras** (**Jennifer Lopez**, **Carlos Santana**, **La India**, **Jerry Rivera**) will release in September "In Memory Of . . ." an inspirational album featuring

**Brenda K. Starr** and Irish tenor **Michael Londra**, among others. A tribute album to those loved and lost, it comes out on Contreras' label, **Racy Music**.

Starr performs the first single, "I'm Not the Same," which will be released this month. A Spanish-language version has also been recorded.

A portion of the album's proceeds will go to the **Safe Horizon Foundation**, the **Children's Leukemia Foundation** and the **Prasad Project**.

Contreras is also producing Starr's upcoming album, due out on **Mi Voz Records**. The label is a joint venture created by Contreras, Starr and **John Holohan**.

**IN BRIEF:** **Rebecca León** (no relation to **Melina León**) has left her post as director of marketing and A&R at **EMI Latin USA** to launch a management company.

**Lion Fish Entertainment**, based in Miami, has its first client, **JD Natasha**. The teen pop/rock singer recently released her debut album on EMI.

## Reissue Gives 'Love' A Second Chance

Two years ago, **Elektra** released **Faultline's** sophomore album, "Your Love Means Everything." With guest vocals from **Coldplay's Chris Martin**, **R.E.M.'s Michael Stipe**, **the Flaming Lips' Wayne Coyne** and others, the cool electronic landscape of "Your Love Means Everything" sat somewhere among the sounds of **Craig**

**Armstrong**, **Thievery Corporation** and **Zero 7**. As good as the album was, it got completely lost in the major label system.

Let's hope this process will not be repeated when **Capitol** reissues the sublime disc Aug. 24. (Capitol parent **EMI** has reissued the album worldwide.)

Recalling the circumstances that surrounded the album's original release, London-based **Faultline** mastermind **David Kosten** says the situation was beyond surreal.



FAULTLINE: FOUND KINDRED SOULS AT EMI

At the time, **Faultline** was signed to **Blanco y Negro**, a sub-label of **Warner Music U.K.** "Although people were loving the record—it was receiving great press—the label never got behind it," he says.

Still, while the situation left a bitter taste in **Kosten's** mouth, he says it taught him an important lesson: "If you're playing within the major label area, you cannot predict the end result. It can get messy and ugly."

But at the core, he notes, "I made a record that I poured my soul into. It was the record I had dreamed of making. I just wanted it to be heard."

Apparently, so did **EMI U.K.** Fortunately, **Kosten** was able to get the masters back from **Warner**. He then licensed the album, by

way of his **Tiny Consumer** imprint, to **EMI** in London. He is also signed directly to **EMI**, where he is also an A&R consultant.

In his discussions with **Capitol Music U.K.** president **Keith Wozencroft** and **EMI Music U.K.** and Ireland chairman/CEO **Tony Wadsworth**, **Kosten** says he found kindred souls and an "artist-

Beat  
Box™



By Michael Paoletta  
mpaoletta@billboard.com



friendly" label that is "realistic" about what it can accomplish.

The newly released version of "Your Love Means Everything" includes three new tracks: "We Came From Lego Blocks" (featuring **Vordul Megilah** of East Coast hip-hop duo **Cannibal Ox**), "Biting Tongues" (with **MC Ras B** from **Adrian Sherwood's On U-Sound** collective) and a stunning cover of **the Rolling Stones'** "Wild Horses," which spotlights the gorgeously aching vocals of **Joseph Arthur**.

Also included is a new **Kosten** remix of the **Flaming Lips'** fronted "The Colossal Gray Sunshine."

As mesmerizing as these new additions are, one cannot forget that the contributions from **Coldplay** and the **Flaming Lips** came before both acts became international stars.

"The only reason my debut album ["Closer, Colder"] was all instrumental was because I didn't know any vocalists," **Kosten** says. "So, for my second album, I wrote letters to artists I wanted to work with. Basically, the letters said, 'Will you join me?'"

Since that time, in addition to nurturing a handful of new artists for **Tiny Consumer** and **EMI**, **Kosten** has been working on a new **Faultline** album that is equal parts duets and remakes. "I am having artists sing their all-time favorite songs," he says.

Thus far, he has recorded **Keane** singing **Elton John's** "Goodbye Yellow Brick Road" and **Kevin Mark Trail**—who appeared on **the Streets'** debut album, "Original Pirate Material"—covering **Joni Mitchell's** "A Case of You."

Right now, though, our fingers remain crossed that the second time will be the charm for "Your Love Means Everything."

AUGUST 28 2004				HOT DANCE SINGLES SALES	
Sales data compiled by Nielsen SoundScan				Artist	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	3	<b>NUMBER 1</b> 13 Weeks At Number 1 AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AFGEAN/EPIC 78918/SONY MUSIC	George Michael
2	5	5	8	DIP IT LOW (DANCE REMIXES) ISLAND 002447/DJMG	Christina Milian
3	2	2	5	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) ATLANTIC 32299/AG	Brandy
4	3	6	17	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
5	6	4	7	SCANDALOUS (REMIXES) 456/REPRISE 42723/WARNER BROS.	Mis-Teeq
6	4	3	5	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.	Michael Buble
7	8	14	58	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
8	7	11	41	ME AGAINST THE MUSIC JIVE 57757/ZOMBA	Britney Spears Featuring Madonna
9	10	9	20	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke
10	9	7	5	ALL NITE (DON'T STOP) [S. KLEINENBERG REMIX] VIRGIN 49832	Janet Jackson
11	13	10	4	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
12	11	13	22	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
13	12	8	7	IF I CLOSE MY EYES ROBBINS 72111	Reina
14	14	19	3	OUTRAGEOUS JIVE 63276/ZOMBA	Britney Spears
15	17	17	5	BLACK CHERRY MUTE 89253	Goldfrapp
16	22	16	3	STRICT MACHINE (REMIXES) MUTE 9215	Goldfrapp
17	13	22	5	LOVE COMES AGAIN BLACK HOLE 33277/NETTWERK	Tiesto Featuring BT
18	16	21	46	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719566	The Rolling Stones
19	RE-ENTRY	20	20	LIMBO ROCK (REMIXES) TEEC 28206	Chubby C & OD Featuring Inner Circle
20	15	18	36	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna
21	17	—	20	CRUSH MUTE 9240	Paul Van Dyk Featuring Second Sun
22	RE-ENTRY	15	15	AS THE RUSH COMES ULTRA 1192	Motorcycle
23	RE-ENTRY	25	25	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
24	NEW	1	1	VENUS NO. 17 WARP 9172	Squarepusher
25	24	15	5	MAKE YOUR MOVE TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong

AUGUST 28 2004				HOT DANCE RADIO AIRPLAY	
Airplay compiled by Nielsen Broadcast Data Systems				Artist	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist	
				IMPRINT & PROMOTION LABEL	
1	2	7	<b>NUMBER 1</b> 1 Week At Number 1 TURN ME ON ATLANTIC	Kevin Lyttle Featuring Spragga Benz	
2	1	8	MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba	
3	3	10	IF I CLOSE MY EYES ROBBINS	Reina	
4	5	9	EVERYTIME JIVE/ZOMBA	Britney Spears	
5	4	37	AS THE RUSH COMES ULTRA	Motorcycle	
6	8	3	I LIKE IT YOSHITOSHI/DEEP DISH	Narcotic Thrust	
7	10	3	LOLA'S THEME YOU/ULTRA	Shape: UK	
8	7	6	SCANDALOUS 456/REPRISE	Mis-Teeq	
9	11	10	EX EX GIRLFRIEND ROBBINS	DND Featuring Angie Irons	
10	6	13	AMAZING AFGEAN/EPIC	George Michael	
11	16	5	MAKE YOUR MOVE TOMMY BOY SILVER LABEL/TOMMY BOY	Dave Armstrong	
12	12	3	CHERISH THE DAY BIG3	Plummet	
13	15	9	WHERE ARE YOU NOW? ROBBINS	Ian Van Dahl	
14	14	2	MAI AI HEE (DRAGOSTEA DIN TEI) ULTRA	0-Zone	
15	20	2	OPA OPA ULTRA	Despina Vandi	
16	—	3	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi	
17	NEW	—	GET UP STAND UP ULTRA	Stellar Project	
18	25	3	FLAWLESS (GO TO THE CITY) AFGEAN/EPIC	George Michael	
19	RE-ENTRY	—	SATELLITE ULTRA	Oceanlab	
20	21	22	BEAUTIFUL THINGS ROBBINS	Andain	
21	NEW	—	HEAR MY NAME TOMMY BOY SILVER LABEL/TOMMY BOY	Armand Van Helden Featuring Spalding Rockwell	
22	24	11	LET'S GET IT RIGHT ROBBINS	Krystal K	
23	18	22	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde	
24	13	4	DA HYPE NETTWERK	Junior Jack Featuring Robert Smith	
25	9	22	DIP IT LOW ISLAND/DJMG	Christina Milian	

AUGUST 28 2004				TOP ELECTRONIC ALBUMS	
Sales data compiled by Nielsen SoundScan				Artist	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	5	<b>NUMBER 1</b> 3 Weeks At Number 1 SCISSOR SISTERS UNIVERSAL 002772*/UMRG [M]	Scissor Sisters	
2	NEW	—	PAUL OAKENFOLD PERFECT 90724/THRIVE	Creamfields	
3	2	71	THE POSTAL SERVICE SUB POP 595 [M]	Give Up	
4	3	33	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!	
5	5	13	THE STREETS VIDE 61534*/ATLANTIC	A Grand Don't Come For Free	
6	6	5	THE HAPPY BOYS ROBBINS 75847	Trance Party [Volume Four]	
7	7	7	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 075* [M]	The Uternational Sound	
8	4	4	FAITHLESS CHEEKY/ARISTA 63497*/RMG	No Roots	
9	NEW	—	ORBITAL ATO 21527	Blue Album	
10	9	11	TIESTO BLACK HOLE 30364*/NETTWERK [M]	Just Be	
11	8	17	VIC LATINO & DAVID WAXMAN ULTRA 1190 [M]	Ultra.Dance 05	
12	11	19	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0	
13	10	8	SASHA GLOBAL UNDERGROUND 0001* [M]	Involver	
14	13	3	IAN VAN DAHL ROBBINS 75848	Lost & Found	
15	15	29	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie	
16	12	14	VARIOUS ARTISTS ROBBINS 75045	Best Of Hits [Dance] Volume One	
17	16	9	BAD BOY JOE MEGAMIX 2004/MUSICRAMA	Best of NYC AfterHours... Feel the Drums	
18	17	3	M83 GODOOM 9251*/MUTE	Dead Cities, Red Seas & Lost Ghosts	
19	14	24	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558*/AG [M]	When It Falls	
20	NEW	—	AMANASKA ONE WORLD 0011	Panorama	
21	19	7	MIKE RIZZO/DJ DREW MINISTRY OF SOUND 1195/ULTRA	Trance Nation: America Three	
22	20	35	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG	Remixed	
23	18	5	DERRICK CARTER / MARK FARINA DM 30458	Live At OM	
24	21	10	!!! (CHK CHK CHK) TOUCH AND GO 20934*/ [M]	Louden Up Now	
25	23	31	THE CRYSTAL METHOD V2 27176*	Legion Of Boom	

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

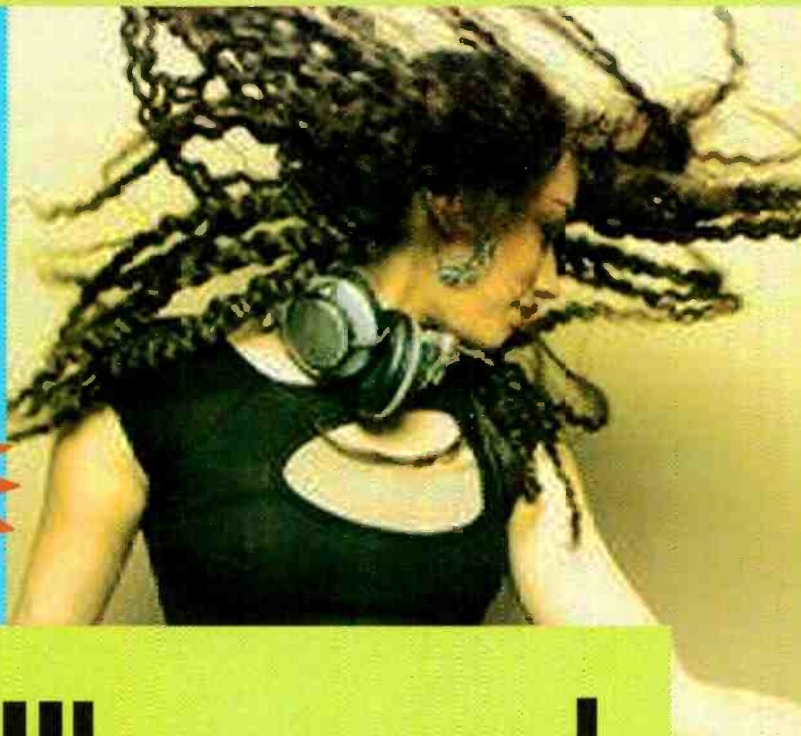
# Billboard® HOT DANCE CLUB PLAY

AUGUST 28 2004				HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/PROMOTION LABEL	
1	2	6	6	<b>NUMBER 1</b> 1 Week At Number 1 I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES) J PROMD/RMG	Angie Stone
2	3	5	9	WORLD ON FIRE (JXL & M. DE VRIES MIXES) ARISTA PROMD/RMG	Sarah McLachlan
3	4	11	7	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) DEF JAM 002822/DJMG	Ghostface Featuring Missy Elliott
4	7	15	5	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK 'N' RORY/SHAPE:UK/BOXER] AFGEAN 77210/EPIC	George Michael
5	5	10	8	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES) NEBULA 9 2054	Debby Holiday
6	9	13	8	GOOD LUCK XL PROMD/ASTRALWERKS	Basement Jaxx Featuring Lisa Kekaula
7	1	2	7	THAT PHONE TRACK SUB LIMINAL 119	DJ Dan
8	16	19	4	TIME TOMMY BOY SILVER LABEL 2448/TOMMY BOY	Murk
9	6	3	11	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2445/TOMMY BOY	Nightcrawlers
10	15	18	8	FOOLISH MIND GAMES JVM 023	Jason Walker
11	8	1	10	STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES] A&M PROMD/INTERSCOPE	Sting
12	18	30	5	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES) ALYSONGROOVES.COM PROMD	Alyson
13	17	21	6	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES) ATLANTIC 32299	Brandy
14	22	25	5	MAKE YOUR MOVE TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong
15	23	26	5	LOLA'S THEME YOU 022/ULTRA	Shape: UK
16	11	12	10	NEW DAY (DANCE MIXES) DEF SOUL CLASSICS 002821/DJMG	Patti LaBelle
17	14	9	14	LUV 2 LUV STAR 69 12711	Suzanne Palmer
18	12	4	13	TOOK MY LIFE JVM 021	Vernessa Mitchell
19	20	24	7	SECRET (E. BAEZ & ORANGE FACTORY MIXES) WARNER BROS. PROMD	Adam Sandler
20	25	28	6	MAYBE (S. KLEINENBERG REMIXES) STAR TRAK PROMD/VIRGIN	N*E*R*D
21	13	14	10	JUST WANNA DANCE JA-TAIL PROMD	Toy
22	10	7	12	LET THE SUN SHINE RADICAL 99199	Milk & Sugar Featuring Lizzy Pattinson
23	33	41	3	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE PROMD	Esthero
24	34	42	4	IF I CLOSE MY EYES ROBBINS 72111	Reina
25	24	16	13	STEPPIN' OUT DM 456	Kaskade

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/PROMOTION LABEL	
26	31	44	3	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.) ATLANTIC PROMD	Kevin Lyttle
27	21	23	8	BLOOD (JUNIOR REMIX) ODYSSEY/SONY CLASSICAL 022/JVM	Casey Stratton
28	30	38	4	ALTERNATIVE 3 TRAX 505	Joe Smooth
				<b>POWER PICK</b>	
29	39	47	3	FREEDOM LIZA 41303	Joi Cardwell
30	26	22	8	EVERYTIME (REMIXES) JIVE 62487/ZOMBA	Britney Spears
31	27	17	11	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES) COLUMBIA 76959	Jessica Simpson
32	40	—	2	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE PROMD/WARNER BROS.	Debi Nova
				<b>HOT SHOT DEBUT</b>	
33	NEW	—	1	STUPIDISCO NETTWERK PROMD	Junior Jack
34	19	8	11	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES] VIRGIN 49832	Janet Jackson
35	28	31	10	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES) EPISODE/BENZ STREET PROMD/WAAKO	Seduction
36	41	46	3	MUSICA DE AMOR (MAW REMIXES) ELECTRIC MONKEY 1010	The Latin Project
37	32	35	6	SHOCK BENZ STREET/ZYX PROMD/WAAKO	In-Grid
38	45	—	2	CHERISH THE DAY BIG3 PROMD	Plummet
39	NEW	—	1	YOU MOVE ME JMCA PROMD/SOUND ADVISORS	Amber
40	43	—	2	DEVIL INSIDE ISLAND PROMD/DJMG	Utada
41	44	—	2	OUTRAGEOUS JIVE 63276/ZOMBA	Britney Spears
42	37	36	5	FLASHDANCE YOSHITOSHI 011/DEEP DISH	Deep Dish
43	35	27	16	HEARTATTACK STAR 69 1220	Jahkey B. Featuring Satta
44	36	29	12	I LIKE IT (P. LORIMER/D. COLEMAN MIXES) YOSHITOSHI 113/DEEP DISH	Narcotic Thrust
45	42	34	9	LIVIN' LARGE DVERNIGHT SUPERSTAR PROMD	Tony Rhone
46	29	20	12	DESTINATION UNKNOWN ROBBINS 72102	Gaudino Featuring Crystal Waters
47	NEW	—	1	SUBMIT RADICAL 99202	Hibernate
48	38	33	11	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES) 143 42740/REPRISE	Michael Buble
49	46	39	10	SCANDALOUS (REMIXES) 456 42723/REPRISE	Mis-Teeq
50	48	43	7	SEARCHING STAR 69 1275	Offer Nissim Featuring Maya

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

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



# CONNECT WITH MINDS IN MOTION

REGISTER BY  
AUGUST 27  
AND SAVE!

## Billboard® DMS2004 DANCE MUSIC SUMMIT

SEPTEMBER 20-22, 2004

Join Billboard and our dance & electronic music expert, Michael Paoletta, as we examine the industry's most timely, relevant and controversial topics in dance music today.

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

- DJS
- REMIXERS
- ARTISTS
- PRODUCERS
- PROMOTERS
- MANAGERS
- RECORD LABEL EXECS
- DISTRIBUTORS
- MANUFACTURERS
- PROGRAM DIRECTORS
- INTERNET PIONEERS
- BOOKING AGENTS
- PUBLISHERS
- PRODUCTION COMPANIES
- PRESS
- CLUB & VENUE OWNERS
- FESTIVAL PRODUCERS
- ATTORNEYS



UNION SQUARE BALLROOM • NYC

ATTENTION ARTIST & PERFORMERS  
DON'T MISS YOUR OPPORTUNITY TO  
PERFORM AT NYC'S HOTTEST CLUB  
**AVALON**

For more information: Margaret C'Shea 646.654.4638

CALL FOR MORE EXCITING SPONSORSHIP OPPORTUNITIES



- ▶ LEARN FROM INDUSTRY EXPERTS
- ▶ PARTICIPATE IN PROVOCATIVE PANELS
- ▶ INDULGE IN NIGHTLY PARTIES
- ▶ NETWORK WITH INDUSTRY LEADERS
- ▶ VIP ACCESS TO THE HOTTEST NYC CLUBS
- ▶ HEAR THE LATEST DANCE MUSIC LIVE

VISIT [WWW.BILLBOARDEVENTS.COM](http://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



BALLROOM

# Malibu Storm Rides New Country Wave

BY JIM BESSMAN

With a name like Malibu Storm, siblings Dana Burke, Lauren Mills and Michael Alden might be mistaken for a Los Angeles surf trio.

But while Burke does in fact surf and Alden is a boogie-boarder, the young threesome, who grew up near Malibu, Calif., are quickly becoming known for their fresh, bluegrass-inflected take on country music.

Malibu Storm's self-titled Rounder debut album, which came out Aug. 10, has yielded a country single and video version of Def Leppard's classic "Photograph." The unusual pairing of group and song has helped spur media coverage, including features in Country Weekly and on CMT's "Insider" and an upcoming story in People.

"We love all types of music besides country, so we're big Def Leppard fans," explains bassist/vocalist Alden, whose twin sisters Burke and Mills both sing and play banjo and fiddle, respectively. "We would be jamming in the living room on the most random things and jammed on that song one day. Even though it was a rock song, we felt a country version would be just as good."

Noting that the 1983 original came out before she was born (the group members are all in their early 20s), Burke adds, "A lot of our friends don't know it's a Def Leppard song. They find out Mutt Lange wrote it and think it's a country song because they associate him with Shania Twain."

Other noteworthy cuts include a

country reworking of the 1966 Lee Dorsey hit "Working in a Coal Mine" and Janis Ian's ballad "Some People's Lives." And while Mills' cat-dedicated instrumental "Clover" is the only Malibu Storm original, Alden says the group is writing many of the songs for its next Rounder release.

Every song on the album is significant in terms of "who we are and what's going on in our lives," Alden says.

## A GARAGE DISCOVERY

The group gives A&R credit to Rounder co-founder Ken Irwin, who Burke says followed Malibu Storm throughout its development. In Burke's case, that development began when she was 9 or 10 and rummaging through the garage.

"I stumbled upon a banjo my dad had bought for \$20 when he was in college that was missing a string and sounded horrible—but I thought it sounded great," she says. "It reminded me of the records I loved when I was 5, like Dolly Parton records and this old Disney record, 'Pardners,'

which was a cowboy album of Mickey and Donald and Goofy singing country songs."

Burke quickly started entering and winning banjo competitions, inspiring her twin to do the same on fiddle and her brother to become a contest-winning vocalist. Forming a sibling band came naturally, and in 1996 Malibu Storm released its debut album, "Duality," on its own City West Records label.

"We get compared more to the Dixie Chicks than to Nickel Creek because we're a little more country than bluegrass/folky," Burke says.



Alden adds, "People see banjo and fiddle and go 'bluegrass,' but we're a country band with bluegrass roots like the Dixie Chicks."

Alfred Ishak, country buyer for Handleman, sees in Malibu Storm a much needed fix for country music.

"They appeal more to the mainstream than Nickel Creek because of the Def Leppard cover. There are not a lot of young and talented developing artists in country," he says.

Ishak salutes Rounder for coming in with "a very low, aggressive price where we can retail for under \$10, which is unique for developing artists in country."

He also lauds the label for bringing the group to Handleman headquarters in Troy, Mich., to showcase and meet employees.

Rounder sales and marketing VP Sheri Sands says this was a big part of the early setup plan.

"We started right after the first of the year working to introduce the group to the industry," Sands says. "We got music out there very early to radio, retailers and press, as well as CMT and GAC. And we had them touring the country on a pro-

motional tour, doing on-air radio interviews and acoustic performances and performances in conference rooms and warehouses for retailers like Trans World [and for] Handleman and the UMVD home office in Los Angeles."

Malibu Storm is slated to play a showcase at the National Assn. of Recording Merchandisers conference Aug. 23 in San Diego, to be filmed for GAC.

"I've been to all the showcases, and when people see them live, they're blown away because of the sibling harmonies and that they're such accomplished musicians," Sands says. "Live performance is obviously a big part of the campaign."

Radio was targeted at the same time as retail, Sands adds.

"We sent out five tracks to programmers and they helped select the first single," she says, noting that while country radio has been the initial focus, AC formats may follow because of "good feedback" there as well.

Having experienced "a really good start with retailers," including Target, which Sands says is putting "Malibu Storm" into its country "Sounds Good" program, Rounder is buttressing sales efforts with in-store programming of the "Photograph" video. The clip was also the centerpiece of a two-week GAC prerelease promotion, which has now switched to a contest awarding viewers a trip to see Malibu Storm in Malibu.

# Proctor Makes It Worth The Wait With Top 10 Debut

Rachel Proctor is finally enjoying the payoff for her years of patience.

The West Virginia-raised singer/songwriter spent years in Nashville trying to land a label deal and was twice passed over by RCA Label Group before the company eventually signed her to its BNA Records



PROCTOR: STRONG-WOMAN SONGS

imprint in 2002.

From there, it was another two-year wait for the release of her first album, "Where I Belong," which debuts at No. 8 on the *Billboard* Top Country Albums chart this issue. Fueled by poignant single "Me and Emily," the album sold nearly 19,000 copies in its first week, according to Nielsen SoundScan. Songwriter Chris Lindsey produced the album.

From the beginning, Proctor had a benefactor at RLG. After each failed audition for the label, A&R executive Carole Ann Mobley would take her to lunch and give her some pointers. In the album's liner notes, Proctor thanks Mobley for "never giving up on me and always keeping me in line."

Proctor first garnered attention in Nashville as a songwriter, most notably as the composer of the Martina McBride hit "Where Would You Be." During her first four years in Nashville, Proctor wrote for Warner/Chappell. She has been a Murrach Music writer for the past six years.

Proctor's album was originally

slated for release last summer, but she views it as a blessing that it was delayed a year after an unsuccessful first single, because it gave her an opportunity to "write some new songs to round out the record better."

Along the way, Proctor added some real-life experience to augment her songwriting chops. Now 30 and twice divorced from the same man, Proctor has a penchant for writing songs about feisty, independent women.

"I write the best songs when I'm tortured and unhappy," she admits with a laugh. "But I do write a lot of strong-woman songs because that's pretty much my personality."

The top 20 hit "Me and Emily" is about a woman escaping with her baby daughter from an abusive rela-

tionship. The follow-up single, which is the album's title track, has just gone to radio.

Proctor, who is managed by Hallmark Direction and booked by the William Morris Agency, has been getting some exposure this summer playing a side stage on some dates on the Kenny Chesney tour.

Nashville Scene  
By Phyllis Stark  
pstark@billboard.com



**MORE FROM MORaine:** Nashville-based publishing and production company Moraine Music Group is expanding its artist development division to include a new country label,

**Moraine Records.**

Moraine was founded by Grammy Award-winning producer/songwriter Brent Maher. He has produced records for the Judds, Kenny Rogers, Jo Dee Messina, Shelby Lynne and others. Veteran record promoter Stan Byrd is the company's VP of promotion. He previously worked for Warner Bros. and Asylum Records.

The label's first two signings are writer/artists Jenai and Sean Locke. Label executives plan to forge individual distribution deals for each artist.

The company's publishing division is also home to writer/artists Kevin Welch, Kieran Kane, Billy Montana, Mark Selby and Keni Thomas.

**ON THE ROW:** Director of sales and marketing Barry Yarbrough and office manager Anne Sarosdy have been let go at Koch Records Nashville. Yarbrough's duties are now being handled out of the company's New York office.

AUGUST 28  
2004

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1</b>			5 Weeks At Number 1						
1	1	1	5	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	38	37	40	63	<b>LONESTAR</b> ▲ BNA 67075/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
2	2	2	14	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> EPIC 50903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	39	38	36	20	<b>TRACY LAWRENCE</b> DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2
3	3	3	15	<b>BIG &amp; RICH</b> ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	2	41	44	43	46	<b>GARY ALLAN</b> ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2
				<b>GREATEST GAINER</b>									
4	4	6	56	<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	42	42	41	70	<b>KENNY ROGERS</b> CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6
5	5	5	28	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	43	41	39	16	<b>TOBY KEITH</b> MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
6	6	4	3	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	44	41	39	16	<b>LORETTA LYNN</b> INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2
				<b>HOT SHOT DEBUT</b>									
7	NEW		1	<b>ANDY GRIGGS</b> RCA 59630/RLG (16.98 CD)	This I Gotta See	7	45	31	—	2	<b>KEVIN FOWLER</b> EQUITY 3003 (15.98 CD) [M]	Loose, Loud & Crazy	31
8	NEW		1	<b>RACHEL PROCTOR</b> BNA 51217/RLG (16.98 CD)	Where I Belong	8	46	40	31	9	<b>VARIOUS ARTISTS</b> MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9
9	8	8	97	<b>KEITH URBAN</b> ▲ <sup>2</sup> CAPITOL 32936 (10.98/18.98)	Golden Road	2	47	45	45	58	<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
10	7	7	41	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock N' Y'All	1	48	43	37	57	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1
11	9	12	12	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	49	49	74	8	<b>DON WILLIAMS</b> MCA NASHVILLE/CHRONICLES 002499/UMG (13.98 CD)	The Definitive Collection	48
12	12	11	37	<b>TRACE ADKINS</b> ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	50	52	51	60	<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
13	13	9	35	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	51	48	50	44	<b>CLAY WALKER</b> RCA 67068/RLG (11.98/18.98)	A Few Questions	3
14	14	18	52	<b>SARA EVANS</b> ● RCA 67074/RLG (12.98/18.98)	Restless	3	52	47	42	25	<b>RODNEY CARRINGTON</b> CAPITOL 94164 (18.98 CD)	Greatest Hits	11
15	15	22	70	<b>SOUNDTRACK</b> WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15					<b>PACESETTER</b>		
16	16	13	13	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 30558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	53	62	65	8	<b>PATSY CLINE</b> MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52
17	11	16	35	<b>RON WHITE</b> PARALLEL/HIP-O 001582/UME (12.98 CD) [M]	Drunk In Public	11	54	56	49	39	<b>LEANN RIMES</b> ● CURB 78829 (18.98 CD)	Greatest Hits	3
18	19	15	94	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	55	51	52	19	<b>JOHNNY CASH</b> ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2
19	17	20	46	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	56	54	47	15	<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
20	20	14	9	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2	57	50	44	17	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 48729/WRN (18.98 CD)	Letters From Home	3
21	23	24	52	<b>DIERKS BENTLEY</b> ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	58	58	55	48	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1
22	18	10	3	<b>DWIGHT YOAKAM</b> REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	59	53	46	41	<b>VARIOUS ARTISTS</b> SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28
23	21	17	7	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	60	57	54	59	<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17
24	10	—	2	<b>RANDY TRAVIS</b> WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	61	46	—	2	<b>BUDDY JEWELL</b> ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
25	26	27	99	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMC (12.98/19.98)	Elv1s: 30 #1 Hits	1	62	60	56	54	<b>VARIOUS ARTISTS</b> AMERICANA MUSIC ASSOCIATION 1 (1.98 CD)	This Is Americana: NARM Americana CD Sampler	46
26	22	19	6	<b>JEFF FOXWORTHY</b> WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7	63	60	56	54	<b>WYONNA</b> CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
27	24	23	3	<b>THE NOTORIOUS CHERRY BOMBS</b> UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23	64	71	70	65	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 96740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
28	27	25	91	<b>SHANIA TWAIN</b> ◆ <sup>3</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1	65	65	59	21	<b>ELVIS PRESLEY</b> RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30
29	28	26	12	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	66	59	58	65	<b>JO DEE MESSINA</b> CURB 78790 (18.98 CD)	Greatest Hits	1
30	29	28	10	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	67	61	60	23	<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5
31	25	21	6	<b>BRAD COTTER</b> EPIC 92559/SONY MUSIC (12.98 EQ CD)	Patient Man	4	68	69	67	72	<b>CHRIS CAGLE</b> ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
32	32	30	93	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (19.98 CD)	Live	9	69	64	63	40	<b>RANDY TRAVIS</b> WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9
33	30	29	90	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	70	67	62	54	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
34	33	32	39	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	71	66	55	7	<b>EMERSON DRIVE</b> DREAMWORKS 000071/INTERSCOPE (13.98 CD) [M]	What If?	12
35	34	33	44	<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3	72	70	69	50	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
36	35	34	39	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	73	68	61	3	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30349 (17.98 CD)	O.C.M.S.	68
37	36	38	103	<b>MONTGOMERY GENTRY</b> ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	74	75	71	50	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL PRODUCTS 19853/TIME LIFE (17.98 CD)	Classic Country: God, Family, Country	61
							75	63	57	16	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
											<b>MARY CHAPIN CARPENTER</b> COLUMBIA 86619/SONY MUSIC (18.98 EQ CD)	Between Here And Gone	5

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

AUGUST 28  
2004

# Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>LARRY THE CABLE GUY</b> ● PARALLEL/HIP-O 001423/UME (18.98 CD)	Lord, I Apologize	61	13	14	<b>HANK WILLIAMS JR.</b> ▲ <sup>5</sup> CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	519
2	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77978 (12.98/18.98)	Greatest Hits	195	14	12	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	309
3	3	<b>SOUNDTRACK</b> ▲ <sup>7</sup> LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	193	15	17	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 17427/WRN (10.98/16.98)	Greatest Hits	103
4	4	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	108	16	15	<b>THE JUDDS</b> ● CURB 77965 (7.98/11.98)	Number One Hits	185
5	6	<b>KENNY CHESNEY</b> ▲ <sup>6</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	121	17	16	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	361
6	7	<b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY 536003/UMGN (8.98/12.98)	Come On Over	354	18	19	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (7.98/11.98)	Everywhere	274
7	5	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	203	20	18	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	460
8	9	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup> RCA 67012/RLG (12.98/18.98)	Greatest Hits	152	21	18	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	203
9	10	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	152	22	23	<b>JOHN DENVER</b> ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	301
10	11	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170290/UME (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	125	23	25	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	218
11	13	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	280	24	21	<b>KEITH URBAN</b> ▲ CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	124
12	8	<b>KENNY CHESNEY</b> ▲ BNA 62661/RLG (13.98 CD) [M]	In My Wildest Dreams	3	25	22	<b>GARTH BROOKS</b> ◆ <sup>15</sup> CAPITOL 97424 (19.98/26.98)	Double Live	249
							<b>TOBY KEITH</b> ▲ <sup>2</sup> MERCURY 55892/UME (8.98/12.98)	Greatest Hits Volume One	298

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





# ALBUMS

Edited by Michael Paoletta

## NEW & NOTEWORTHY

### BETZAIDA

**Betzaida**  
**PRODUCERS:** Rudy Pérez, Kike Santander  
**Fonovisa 50849**

**RELEASE DATE:** Aug. 24

Betzaida, a native of Chicago with Puerto Rican and Mexican roots, shows much promise on her debut. Although reminiscent of Jennifer Peña in sound and material (both were produced by Rudy Pérez and Kike Santander), Betzaida has her own freshness and appeal. Primarily pop (save for a couple of *nortieña* tracks, including a *cumbia nortieña* version of the single "Te Tengo Que Aprender a Olvidar"), the songs are solid, though not groundbreaking. The one exception, "El Moreno," a mix of tropical pop with a *reggaeton* interlude and rap, doesn't quite jive with the rest of the album. Regardless, Betzaida's high, sweet voice has a compelling purity and is devoid of the affectations that hurt so many up-and-coming artists. The first single, a power ballad, does justice to her voice and personality.—**LC**

## POP

### ► STEVE EARLE

**The Revolution Starts . . . Now**  
**PRODUCERS:** Steve Earle, Ray Kennedy  
**Artemis 51565**

**RELEASE DATE:** Aug. 24

There has been no shortage of albums labeled "important" for one reason or another. But there is little doubt that "The Revolution Starts . . . Now" will be viewed as the essential political statement of 2004. Steve Earle's tirade against the Bush administration, supported by a growing chorus of high-profile artists, reaches its zenith with this 11-track skewering of the 43rd president and particularly the war in Iraq. In fine voice and complemented by the tube-amplified tones of the Twangtrust—the production team of Earle and Ray Kennedy—Earle exhorts citizens to take action from the opening title track: "Yeah, the revolution starts now/In your own backyard/In your own hometown." "Home to Houston," an archetypical trucker song, illustrates the hazards encountered by soldiers and civilian contractors alike, while "Rich Man's War" asserts the victimization of the enlisted. Indeed, Earle is angry. "F the CC" is a laundry list of grievances leaving nothing to the imagination. The set closes with a reprise of the title track, emphasizing—as if it were needed—the urgency of his message.—**CW**

### ► CROSBY NASH

**Crosby Nash**  
**PRODUCERS:** Nathaniel Kunkel, Russ Kunkel, Graham Nash, David Crosby  
**Sanctuary 06076-84683**

**RELEASE DATE:** Aug. 10

It has been 28 years since David Crosby

## ESSENTIAL REVIEWS



### MOBB DEEP

**Amerikaz Nightmare**  
**PRODUCERS:** various  
**Infamous/Jive 82876 53730**

**RELEASE DATE:** Aug. 10

Despite a label change, Mobb Deep remains true to its grimy self on this, the act's sixth studio set. The Queens, N.Y., duo—Havoc and Prodigy—introduces the album with lead single "Got It Twisted." Produced by the Alchemist, the track's haunting, synth-driven musical bed is postcard perfect for the pair's drop-fierce verses, some of which are directed at new label-mates. The album also contains a remix of the single featuring Twista. Mobb Deep gets crunk on the Lil Jon-produced "Real Gangstaz." This is an infectious affair that treads the fine line between the group's hardcore leanings and the producer's anthemic sensibilities. Other highlights include "Win or Lose" and "When You Hear The." One of the set's flaws is that it's too one-dimensional. While Mobb Deep fanatics will embrace "Amerikaz Nightmare," passing hip-hop fans may crave a bit more diversity.—**RH**

### TRAVIS TRITT

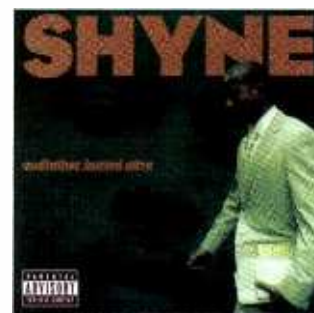
**My Honky Tonk History**  
**PRODUCERS:** Billy Joe Walker Jr., Travis Tritt  
**Columbia 92084**

**RELEASE DATE:** Aug. 17

Travis Tritt is one of country music's most soulful and versatile vocalists, equally adept at Southern rock swagger and understated ballads. On his ninth release, he tilts more toward the former, making a statement out of the box on the ornery "Honky-Tonk History" and following suit with a thumpin' (if lyrically challenged) "The Girl's Gone Wild."



The Georgian's take on Delbert McClintock's "Monkey Around" is a boogie romp, and the stone-country ballads "Circus Leaving Town" and "Small Doses" are classic Tritt. But this set is mostly about attitude. The hell-raising "When in Rome" is a true barn burner that, like much of this album, fits perfectly in the current stormy country climate. Muzik Mafia notwithstanding, let's not forget that Tritt wrote the book on this stuff.—**RW**



### SHYNE

**Godfather Buried Alive**  
**PRODUCERS:** various  
**Gangland/Def Jam B0002962**

**RELEASE DATE:** Aug. 10

Shyne is one of hip-hop's most controversial stars. Given his previous affiliations with Sean "P. Diddy" Combs and his current imprisonment, the Brooklyn, N.Y.-based MC has been through a lot in the past few years. It's no wonder, then, that "Godfather Buried Alive," his second set and first for Gangland/Def Jam, has been so eagerly anticipated. Shyne still knows how to strike a hardcore stance, as evidenced on the lead single, the Kanye West-produced, Lamont Dozier-sampling "More or Less." On "Jimmy Choo," which features Ashanti, Shyne shows his softer side. Other highlights include "For the Record" (which is aimed at 50 Cent) and the East Coast Gangsta mix of "Behind the Walls" featuring Kurupt and Nate Dogg. However, Shyne is at his most impressive when he is contemplative, as on the melancholic "Martyr," where his reflections on life and death have real emotion.—**RH**

and Graham Nash released an album as a duo, but from the sound of it, one would never know that almost three decades have passed. Tracks like "Lay Me Down" and "How Does It Shine?" bleed with the sincerity of the classic Crosby Nash sound—one of eloquence and wisdom that exists within the nook of simplicity and vintage harmonies of perfection. Other songs, like "Milky Way Tonight" and "Puppeteer," offer lyrical bliss on top of comforting acoustics. While this contributes to a sound that doesn't necessarily mold with the times, it nonetheless remains evergreen, like a lullaby offering guidance from veterans who have been around the block. Personal and intimate, this album could make anyone feel like it's the soundtrack to their life.—**MDS**

### ► CHARLOTTE MARTIN

**On Your Shore**  
**PRODUCERS:** Ken Andrews, Charlotte Martin  
**RCA 82876 60676**

**RELEASE DATE:** Aug. 10

Charlotte Martin is currently on the Chicks With Attitude tour, but the sentiment that pervades her debut album, "On Your Shore," is one of contemplation and darkness, with

glimpses of light filtering through. The confident and mature album showcases Martin's intricate piano playing, as well as her expressive voice. The classically trained singer/pianist draws inevitable comparisons to Kate Bush and Tori Amos. That said, her songwriting and voice distance her from those two artists, while her often dark lyrics differentiate her from such contemporaries as Vanessa Carlton or Alicia Keys. Highlights include first single "Every Time It Rains," "Limits of Our Love" and a stark cover of the Rolling Stones' "Wild Horses."—**BT**

### ★ JULIA FORDHAM

**That's Life**  
**PRODUCER:** Larry Klein  
**Vanguard 79755**

**RELEASE DATE:** Aug. 10

Since her breakthrough 1988 hit single "Happy Ever After," British chanteuse/songwriter Julia Fordham has consistently delivered appealing collections of pop tunes graced with an R&B luminosity. She packs double-barrel allure: sultry alto vocals and a gift for indelible melody. On the raptly refined "That's Life," her eighth studio album and second for Vanguard, she hooks up

with producer Larry Klein for the third time to heighten the elegance of her romance. He's a perfect fit for Fordham, supplying snippets of horns, strings and background vocals to bring fetching luster to her songs. Highlights include the catchy, soul-fueled "Sugar," the acoustic guitar-driven "Perfect Me," the gem-like "Guilty" and the gently swaying "Jump," a playful tribute to leaving it all behind. While Fordham's shining and soothing croon dominates the set, the best supporting band member award goes to organist Billy Preston, who zips and gurgles his signature sound throughout the radiant mix.—**DO**

## R&B/HIP-HOP

### ★ THE ISLEY BROTHERS

**Taken to the Next Phase (Reconstructions)**  
**PRODUCERS:** various  
**Sony Urban/Legacy 86669**

**RELEASE DATE:** Aug. 24

The Isley Brothers' rich musical legacy has been covered by contemporary R&B/pop artists and provided the melodic backdrop to many rap/hip-hop recordings. So it seems fitting that entire Isley classics should

be reworked and remixed in tribute to the group's enduring influence. Those doing the musical reconstructions can be divided into two camps: the obvious (the Roots' Ahmir "Questlove" Thompson, De La Soul, Steven "Lenky" Marsden of Sean Paul fame) and the not-so-obvious (Sade producer/co-writer Stuart Matthewman, electronic producer Gabriel Rene). On paper, Isley purists may dismiss these creative slants. But once they give this CD a spin, they'll be pleasantly surprised. Without slandering the originals, these guest producer/artists inject new color into the Isley palette. Among the best: Marsden's dance-hall-flavored "Between the Sheets," Thompson's slowed-down "That Lady (Part 1 & 2)," the Ignorants' electro-funk-fused "Take Me to the Next Phase" and De La Soul's hip-hop reinterpretation of "It's Your Thing" (here titled "It's a New Thing"). But it's Mos Def's smoky rap interplay on "Beauty in the Dark" (originally titled "Groove With You") that resonates long after the CD stops spinning.—**GM**

## WORLD

### ★ LHASA

**The Living Road**  
**PRODUCERS:** François Lalonde, Jean Massicotte  
**Nettwerk America 6700 30375**

**RELEASE DATE:** Aug. 24

With a family background surprisingly similar to that of Lila Downs, Lhasa may well be the next Mexican-American chanteuse to follow in the former's footsteps. Her Nettwerk America debut, "The Living Road," is a thoroughly intriguing collection of songs, almost all of which Lhasa wrote or co-authored. She sings in Spanish, English and French, and does so with a voice that possesses clarity and subtlety of expression. The opening track, "Con Toda Palabra," glides with the mystery of a tango, while the lyrics speak of love and physical intimacy. Lhasa's lyrical vocabulary is shadowy and passionate, couched in arrangements that are impeccably languorous. Observations like "I love a man/Who's afraid of me/He believes if he doesn't/Stand guard with a knife/I'll make him my slave/For the rest of his life" ("Anywhere on This Road") are as frequent as they are splendidly incisive. This is a debut to cherish.—**PVV**

## JAZZ

### ► BILL FRISELL

**Unspeakable**  
**PRODUCER:** Hal Willner  
**Nonesuch 79699**

**RELEASE DATE:** Aug. 24

Guitarist Bill Frisell's 19th Nonesuch release is a revisiting of an old friendship that stretches back 20 years: as with several previous Frisell projects, it's a partnership with producer Hal Willner (music supervisor for "Saturday Night Live"). Taking fragments of obscure vinyl records as a launching point,

(Continued on page 46)

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

(Continued from page 45)

the duo traverses a landscape that passes, in an almost hallucinatory way, through myriad styles that tickle the pair's ears—a Brazilian rhythm here (“Del Close”), the fire of Afrobeat there (“Alias”), with a dash of '70s soul (“Who Was That Girl?”). A special pleasure is the lush yet piquant string arrangements, played by the 858 Strings (such as quasi-minimalist track “D. Sharpe,” named after the twosome's mutual drummer friend). It will not come as a surprise to Frisell's legions of fans that this is an utterly gorgeous and captivating disc from haunting opening track “1968” to elegiac closer “Goodbye Goodbye Goodbye.”—**AT**

## GOSPEL

### ► THE RACY BROTHERS

**I Won't Forget**  
**PRODUCERS:** Jerry Peters, Walter Witherspoon  
**MCG 7030**  
**RELEASE DATE:** Aug. 10  
 This nine-man band out of rural Arkansas makes a big-time bow following four small-label recordings and 15 years of intense touring. The Racy Brothers deliver an exuberant, modern, classic gospel sound, reveling in their traditional roots while readily adding a contemporary edge to a solid mix of hard-driving rockers (“God's Been Good”) and satiny-smooth ballads (“I Never Would Have Made It”). Labelmate and genre kingpin Lee Williams of the Spiritual QC's wrote and lent a trademark guest vocal on the swinging “Touch Me.” Though hardly a new group, the Racy Brothers' promotion to a national platform is clearly well earned and long overdue.—**GE**

## CLASSICAL

### ► ANNA NETREBKO

**Sempre Libera**  
**PRODUCER:** Christopher Alder  
**Deutsche Grammophon B0002999**  
**RELEASE DATE:** Aug. 10  
 Russian soprano Anna Netrebko is the belle of today's operatic ball, and she's certainly a classical artist with a lot of mainstream appeal. Her second solo disc, ably accompanied by Claudio Abbado and the Mahler Chamber Orchestra, visits some of the touchstones of the repertoire. These include selections from Verdi's “La Traviata” and “Otello,” Bellini's “La Sonnambula” and “I Puritani,” Donizetti's “Lucia di Lammermoor” and Puccini's “O Mio Babbino Caro” from “Gianni Schicchi.” But does Netrebko live up to all the “It” girl hype? Certainly, these arias showcase her talents, which include a lot of lovely tonal color, sweet lyricism, thoughtful character portrayal and confident attack of the notes. But “Sempre Libera” is not flawless: Netrebko is clearly not quite comfortable at the bottom of her register, and occasionally, she isn't in full control of her voice. All the same, it's exciting to watch a gifted singer mature and develop, and this album offers a chance to see Netrebko's artistry evolve.—**AT**

## VITAL REISSUES

### ELVIS COSTELLO & THE ATTRACTIONS

**Almost Blue**  
**REISSUE PRODUCERS:** Gary Stewart, Val Jennings  
**ORIGINAL PRODUCER:** Billy Sherrill  
**Rhino R2 76485**  
**RELEASE DATE:** Aug. 3

### Goodbye Cruel World

**REISSUE PRODUCERS:** Gary Stewart, Val Jennings  
**ORIGINAL PRODUCERS:** Clive Langer, Alan Winstanley  
**Rhino R2 76486**  
**RELEASE DATE:** Aug. 3

### Kojak Variety

**REISSUE PRODUCERS:** Gary Stewart, Val Jennings  
**ORIGINAL PRODUCERS:** Elvis Costello, Kevin Killen  
**Rhino R2 76487**  
**RELEASE DATE:** Aug. 3  
 Rhino's Elvis Costello-thon continues with three fresh double-CD reissues from his Columbia and Warner oeuvre. The edition of his 1981 country foray “Almost Blue” may be the best: It includes duets with George Jones and Johnny Cash, as well as seven hot tracks cut live with steel guitarist John McFee at the old Los Angeles country palace the Palomino. The uneven 1984 collection “Goodbye Cruel World” is augmented by spare original demos, solo live shots, an early version of the biting “I Hope You're Happy Now” and some superlative covers (Sam Cooke's “Get Yourself Another Fool” being the finest). The 1995 all-covers set “Kojak Variety” is beefed up with sharp interpretations of tunes by Bob Dylan, Tom Waits, Paul Simon, the Beatles, Bruce Springsteen, the Gershwins and others. Rhino continues to do right by Costello and his fans.—**CM**

## DVD

### BOZ SCAGGS

**Greatest Hits Live**  
**Zoë/Rounder 01143 1017**  
**RELEASE DATE:** Aug. 3  
 Recorded at San Francisco's Great American Music Hall, “Greatest Hits Live” features two hours of Boz Scaggs and a top-notch band in high-definition video and high-resolution, surround sound audio. The hits, including “Low-down,” “Lido Shuffle,” “Look What You've Done to Me” and “We're All Alone,” are each given a superb reading. Tracks like “It All Went Down the Drain” showcase Scaggs' bluesier leanings. That tune, along with encore “Loan Me a Dime,” allow guitarist Drew Zingg to shine; his extended, always tasteful solos lend a harder edge to the more prevalent mellow jazz/R&B fusion. The DVD includes behind-the-scenes footage and a photo gallery. An accompanying CD is available from Scaggs' Gray Cat Records.—**CW**

## Billboard.com

- Jimmy Cliff, “Black Magic” (Artemis)
- Head Automatica, “Decadence” (Warner Bros.)
- Controller.controller, “History” (Paper Bag)

# SINGLES

Edited by Michael Paoletta

## R&B/HIP-HOP

### BOYZ II MEN What You Won't Do for Love (3:23)

**PRODUCERS:** Nathan Morris, Shawn Stockman, Wanya Morris  
**WRITERS:** R.H. Caldwell, A.F. Kettner  
**PUBLISHERS:** EMI Longitude Music (BMI); Lindsey Anne Music (BMI); the Music Force LLC (BMI)  
**MSM/Koch 5735 (CD promo)**  
 It has been nearly 15 years since Boyz II Men scored their first R&B/pop crossover hit with “Motown-philly.” Now, in the footsteps of other legacy artists, the act culls the hit vaults for its latest album, “Throwback,” due Aug. 24. But rather than covering American standards à la Rod Stewart, the group—re-formed as a trio (Nathan Morris, Shawn Stockman, Wanya Morris)—opts for R&B/pop classics circa the '70s and '80s. Kicking off the proceedings is the Hall & Oates nugget “Sara Smile,” which is going to AC radio, and this cover of Bobby Caldwell's 1978 crossover breakthrough, aimed at R&B and jazz formats. Theoretically, the song, featuring rap accompaniment from fellow music wars veteran MC Lyte, may sound contrived. But be prepared to enjoy it. Understated production complements the easygoing groove. And Lyte's street-edged rap interludes add a dash of contemporary nuance without compromising the song or distracting from the Boyz's signature vocals.—**GM**

## POP

### ► LINDSAY LOHAN I Decide (3:14)

**PRODUCER:** Peter Stengood  
**WRITER:** D. Warren  
**PUBLISHER:** Realsongs (ASCAP)  
**Walt Disney 03MS61701 (CD promo)**  
 The list is growing: Hilary, Ashlee, Cherie, Bonnie McKee . . . Suddenly, Britney and Christina are looking like the grannies of pop. Rolling Stone cover girl Lindsay Lohan is the latest screen queen to vie for the pop charts. She's definitely the consummate looker of the crowd, and while her vocal abilities are obviously processed, crossover success is the way to make the grade in pop culture. Fortunately, she's armed with a teen anthem that demands youthful independence amid hooks galore, clever production and a savvy composition from the great Diane Warren—who has been missing in action for far too long. Add to that the song's presence in “The Princess Diaries 2: Royal Engagement,” and how could she miss? Manufactured? Certainly. On par with Avril? You better believe it.—**CT**

### ALANIS MORISSETTE Eight Easy Steps (2:50)

**PRODUCERS:** Alanis Morissette, John Shanks, Tim Thorney  
**WRITER:** A. Morissette  
**PUBLISHERS:** Szeretek/BMG (ASCAP)  
**Maverick 101384 (CD promo)**  
 For all the enlightenment that Alanis Morissette brought to women in the

## ESSENTIAL REVIEWS



### HILARY DUFF Fly (3:44)

**PRODUCER:** John Shanks  
**WRITERS:** K. DioGuardi, J. Shanks  
**PUBLISHERS:** K'Stuff (BMI); Dylan Jackson/WB (ASCAP)  
**Hollywood 11687 (CD promo)**  
 The songwriting/production team of John Shanks and Kara DioGuardi has become this year's Matrix, practically defining the direction of pop music for the current crop of female singers. Their mark is on hits by Cherie, Ashlee Simpson and Hilary Duff—including Duff's previous bull's-eye, “Come Clean.” The duo's new collaboration is in the same vein as other releases, casting young women with a fine-grain sandpaper edge against anthems of strength and independence. “Fly” is already becoming a home run at top 40, with A-list adds at mainstream stations in its first week. Again, the song addresses all that is close to young listeners' hearts (“Take control/It's your time to fly”), with a singalong chorus that firmly sticks to the ears. “Fly” has the wings it needs to help Duff soar to her greatest chart heights yet.—**CT**



### GREEN DAY American Idiot (2:56)

**PRODUCERS:** Rob Cavallo, Green Day  
**WRITERS:** Billie Joe, M. Dirnt, T. Cool  
**PUBLISHERS:** WB Music; Green Daze Music, admin. by WB Music (ASCAP)  
**Reprise 101399 (CD promo)**  
 It has been four years since Green Day released a studio album, and judging from the immediate response to the title track from its forthcoming set, radio has indeed been waiting for its return. In the Aug. 21 issue, “American Idiot” entered the Modern Rock chart at No. 10, the highest entry of the trio's career. While the time off might have created a demand for Green Day, it also helps that this is a very strong song. A signature Green Day punk-pop number, “American Idiot” is also one of the group's most political songs. The band has said in interviews that it did not set out to make a political record, yet the song casually touches on gay marriage and media control. With the election 10 weeks away, this song could not be more timely. A chart-topper? Very likely. Ditto for the album, which streets Sept. 21.—**BT**

## DANCE/ELECTRONIC

### ► THE KILLERS Somebody Told Me (3:54)

**PRODUCERS:** Jeff Saltzman, the Killers  
**WRITERS:** B. Flowers, D. Keuning, M. Stoermer, R. Vannucci  
**PUBLISHER:** the Killers Publishing (ASCAP)  
**REMIXERS:** King Unique, Josh Harris  
**Island 003253 (12-inch single)**  
 Dance-rock jam “Somebody Told Me” has already proved itself at modern rock radio: The wildly infectious track peaked at No. 5 on the *Billboard* Modern Rock Tracks chart in the Aug. 21 issue. Now, along come these potent remixes, which deserve to reach the summits of the Hot Dance Club Play and Hot Dance Singles Sales charts. Producer/remixers King Unique and Josh Harris did not simply lay vocals atop newly constructed tracks, which is most often the case with today's remixes. Instead, they made a concerted effort to maintain the original song's integrity. This has resulted in one very urgent club track that is equal parts rock, new wave and house. In the process, the identity of the Las Vegas-based quartet is not lost or compromised—neither is the song's oh-so-catchy chorus. With dance-rock sounds gaining momentum on dance-floors, the timing is right for these remixes. But do yourself a favor and don't stop with this single. Dig into the act's debut album, “Hot Fuss,” for more tasty treats.—**MP**

mid- to late '90s, her latest single, “Eight Easy Steps,” leaves us in the dark. The verses are a shrill mumble of incomprehension, followed by a chorus that is so rhythmically harsh and vocally off-key that one has to wonder what the artist is hoping to accomplish. The song's frantic pace and grating assault of guitars does nothing to make it more listenable. The American public has not embraced Morissette's latest album, “So-Called Chaos,” and this release is sour enough to make the title embarrassingly ironic. Forget about it this time around; this song just plain hurts.—**CT**

## AC

### ► DIDO Sand in My Shoes (3:46)

**PRODUCERS:** Rollo, Dido  
**WRITERS:** D. Armstrong, R. Nowels  
**PUBLISHERS:** Warner/Chappell, Future Furniture, EMI-April (ASCAP)  
**Arista 82876 (CD promo)**  
 As phenomenal as 2003's “White Flag” was for Dido, the artist pretty much remains a one-trick pony. Previous single “Don't Leave Home” was not particularly distinguishable from most of the songs on current album “Life for Rent.” The same holds true for the new “Sand in My Shoes.” Dido adds tempo to this cut, but it's not enough to take listeners to any new place. A nice background brunch cut, but purely vanilla in flavor.—**CT**



Photo: Kevin Mazur/WireImage.com



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

## Breaking Benjamin Tunes Up 'TRON 2.0'

Videogame Gets 11 Tracks From Hollywood Act

BY STEVE TRAIMAN

In a prime example of Disney corporate synergy, Hollywood Records' emerging rock band Breaking Benjamin is providing 11 tracks from its first two albums to Buena Vista Games' "TRON 2.0: Killer App" videogame. "TRON 2.0" is due this fall exclusively for Xbox Live.

Rob Souriall, VP of marketing at Hollywood, explains that "the in-game play features only instrumental tracks to stay true to the 'TRON' franchise." But cross-promotional marketing efforts will feature tracks, including lyrics.

The label is planning a pre-sell and/or gift-with-purchase program for a bonus CD-ROM that contains all 11 music tracks and several videos from Breaking Benjamin. Featured are the band's first radio hit, "Polyamorous," and two other tracks from its 2002 debut album, "Saturate." That record has scanned 212,000 copies, according to Nielsen SoundScan.

The other eight tracks are from new album "We Are Not Alone," which debuted at No. 20 on The Billboard 200 in the July 17 issue. Included is lead single "So Cold," which is getting good response at active and modern rock radio. The video is in regular rotation at MTV2 and Fuse, according to Souriall. "We Are Not Alone" has sold 187,000 units, according to SoundScan.

Breaking Benjamin's name appears

prominently in the game's print ads, "with some interesting joint online initiatives in the works," Souriall says.

Ben Burnley, the band's lead singer, is a self-described "huge Xbox fan" who enjoys playing videogames on the road.

"It's a very cool thing to have our music featured in 'TRON 2.0,'" Burnley said in a statement. "I can't wait to play the game with the rest of the band."

Breaking Benjamin manager Larry Mazer at Entertainment Services says, "Rob Souriall and Ken Bunt in Hollywood's new media department bring us all the games, but it was Ben who really pushed for this multitrack deal. It's his biggest hobby, so he likes any game usage possible—and the more the merrier for me."

Mazer and Souriall cite the success of several "Saturate" tracks that Vivendi Universal featured in its "Run Like Hell" videogame a few years ago.

"Music is such an important part of videogames," Buena Vista Games product marketing director Bob Picunko says, "and with its raw, hypnotic, edgy vibe, Breaking Benjamin's music plays perfectly into the 'TRON 2.0' experience."

Another promo effort had Breaking Benjamin featuring game tracks "So Cold," "Away" and "Polyamorous" on a five-week, 25-city tour with Evanescence that ended Aug. 14 at Alltel Arena in Little Rock, Ark. Breaking Benjamin joined the tour July 13 at the Target Center in Minneapolis.



Ben Burnley of Breaking Benjamin holds a copy of 'TRON 2.0,' which will feature music from his band.



R. KELLY, LEFT, AND NELLY: ARTISTS' NEW ALBUMS WILL BOLSTER SECOND HALF

## Trans World Comps Up

Music Sales Stronger At Retailer

BY ED CHRISTMAN

Reporting net income of \$9.3 million, or 25 cents per diluted share, on sales of \$277.2 million in its second fiscal quarter, Trans World Entertainment posted its fourth consecutive increase in comparable-store sales and improved earnings.

The sales total for the quarter, which ended July 31, increased 12% compared with the same period the previous year, when the company garnered \$246.7 million. That represented a loss of \$2.9 million, or 8 cents per diluted share. Albany, N.Y.-based Trans World attributes the increase to sales from the Warehouse stores acquired in October, as well as a 3% comparable-store increase. Trans World stores number nearly 900.

Excluding income tax benefits and extraordinary items, the company would have posted a \$3.4 million net loss in the second quarter this year, compared with a similarly adjusted \$5 million loss in last year's second quarter.

Trans World's gross profit for the quarter was 37.2% of revenue, down from 39.1% in the same period last year. But executive VP John Sullivan noted that selling, general and administrative expenses also dropped, from 38.5% of revenue in the second quar-

ter of last year to 36.2% this quarter.

Chairman/CEO Bob Higgins attributed the drop in profit margin to a decrease in vendor discounts. He remained optimistic, saying that the music business is making a comeback.

Music represented 60% of Trans

World's total sales for the quarter, compared with 50% in its fiscal fourth quarter last year, Sullivan reported.

Higgins said the continued recovery in the music group would help the chain maintain same-store sales increases.

Breaking out the rest of Trans World's second-quarter sales by product line, movies accounted for 27%; videogames were 6%; and electronics, boutique and accessories were 7%.

In a conference call with Wall Street analysts Aug. 12, Higgins said the second half of the fiscal year looks strong, with albums expected from Nas, Nelly, R. Kelly, Eminem and 50 Cent.

In movies, he pointed to such DVD titles as the "Star Wars" trilogy, "The Passion of the Christ," "Spider-Man 2" and the latest "Harry Potter" film, all due before the end of the year.

In videogames, Higgins said the chain expects strong sales from "Mad-



HIGGINS: 'STRONG STAPLE OF BRANDS'

(Continued on page 52)

# Navarre Revamps On Eve Of NARM Confab

It's still a shrinking world at retail. Attempting to roll with the changes, a second prominent independent distributor made critical alterations to its sales force on the eve of the **National Assn. of Record Merchandisers'** convention, which begins Aug. 21 in San Diego.

New Hope, Minn.-based **Navarre Entertainment Media** has initiated a wide-ranging revamp of its sales staff.

**Koch Entertainment Distribution** made similar moves in late July (*Billboard*, Aug. 14). At the time, Koch president **Michael Rosenberg** told *The Indies* that the restructuring was a response to the contracting retail landscape.

It would be incorrect to categorize either companies' changes as "downsizing," since they have resulted in overall additions to manpower. In both cases, however, the shifts have involved cutting field sales staff,

as the chain base continues to wither through consolidation, attrition and restructuring at such key accounts as **Best Buy**.

An Aug. 12 memo to Navarre's staff from Western sales director **Ed Maxin** and Eastern sales director **Vyto Lazauskas** says the company instituted changes "to maximize opportunities in a highly competitive environment, adapt to changing market conditions and to better manage [the company's] strategic initiatives."

Navarre eliminated three regional sales positions, resulting in the departure of Chicago-based **Karen Paset**, Northeastern rep **Rick Miller** and Southern California rep **Jamie Lurtz**.

The company also made several changes in its reporting structure and broadened some staffers' responsibilities.

Nashville-based rep **Rodney Metoyer** has been promoted to retail promotion manager; he will continue to sell to **Central South** and **Music City**, with an increased focus on sales to **Wal-Mart**.

Miami-based national account

manager **Kevin Bradshaw** will now report to **David Womack**, his Atlanta-based counterpart, with an eye toward sharpening the focus of Navarre's Southeastern sales efforts.

Seattle-based rep **Teresa Sullivan**, who previously reported to Maxin, will now report to Los Angeles-based national account manager **Tommi Diaz**.

Navarre has also added two people to its telephone sales team, promoted administrative assistant **Jean Jorgensen** to music data coordinator in its home office and hired **Eric Neese** as Best Buy vendor-managed inventory analyst.

In the latter role, Neese will split his time between Navarre's office and Best Buy's corporate headquarters in Minneapolis.

The company is also conducting interviews for a catalog sales manager, who will likely

report to Maxin and will be based in Southern California.

**VICTORY HITS THE DRIVE-IN: AEI Home Entertainment**, a division

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



**Billboard 200 with Taking Back Sunday's "Where You Want to Be."**

The first batch of AEI Home Entertainment releases under the agreement, due Oct. 21, will feature titles by well-known B-movie horror/exploitation director **Ted V. Mikels**. These include "Cauldron: Baptism of Blood," "Mark of the Astro-Zombies" and "Dimensions in Fear."

**RIPE FOR SUCCESS: Garden Seeker Productions**, an imprint operated by **Ali Shaheed Muhammad**, a former member of **A Tribe Called Quest** and **Lucy Pearl**, has signed a distribution deal with **Penalty Associated Labels**, which moves through **Ryko Distribution**.

Muhammad's album "Shaheedullah & Stereotypes" will be released in October. The label also plans releases by **Kay**, **Chip Fu** and **Sy Smith** later in the year.

Penalty is an umbrella distribution entity that also handles **Disinformation**, **Blackstone**, **And 1**, **Activate**, **Insomniac**, **Native**, **Madd** and **Raptivism**.

## We Can Help You!

• Reno, NV

• Momence, IL

• Bridgewater, NJ

**The Only Nationwide Distribution Network  
of Music, Video and Book Product.**

- Over 200,000 unique music, DVD and video SKU's in-stock
- 3 strategically located warehouses servicing YOU
- High fill rates
- Fast and accurate delivery
- Knowledge and experience to our customers
- Celebrating 30 years as a music wholesaler to YOU

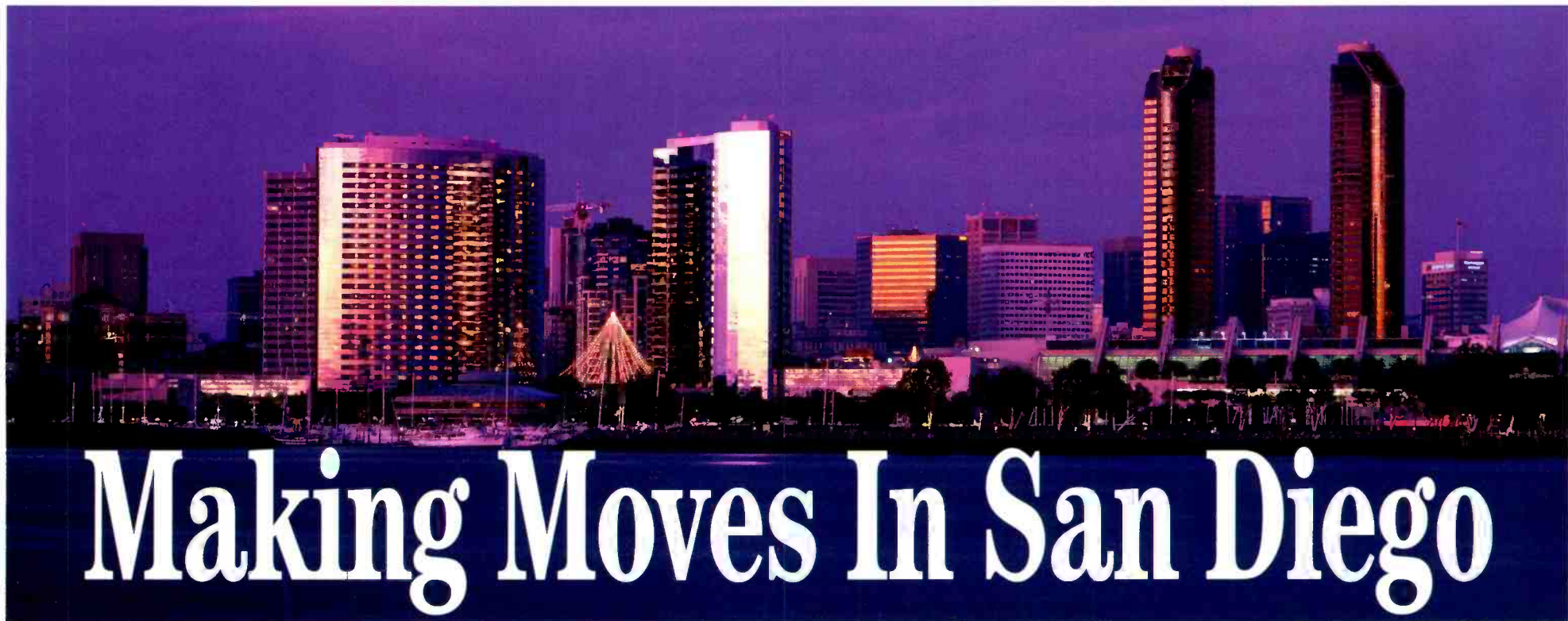
**Call us today...800-775-2600 ext.2151**



**BAKER & TAYLOR**  
Information and Entertainment Services

# NARM

4TH QUARTER PREVIEW



## Making Moves In San Diego

BY ED CHRISTMAN

In a time of sea change for the music industry, this month's trade show and convention of the National Assn. of Recording Merchandisers could prove to be a transitional one for the organization.

The NARM convention traditionally has been the forum for discussing the industry's most vexing issues. This year should be no different when the event unfolds Aug. 21-24 in San Diego.

In addition, the status of NARM and the convention itself will likely be key topics of conversation.

For the first time, NARM is holding its conference in August instead of March. Some have questioned the wisdom of this switch.

And the appointment of Jim Donio as acting president of NARM still leaves questions about the organization's leadership that can only be answered when he or someone else takes the job permanently.

At press time, the trade organization was exploring a possible merger with the Video Software Dealers Assn., a move that is said to be driven by the perceived weaknesses of both organizations.

NARM's purpose has been questioned in the face of both consolidation and the increasing polarization among the various retail sectors that make up its prime membership.

"I think it's a transition year for NARM," says Mike Dreese, CEO of Newbury Comics and a member of the

NARM board. "For one, the effect of consolidation of our industry will never be more poignant."

For example, Dreese says, Newbury Comics will have about 25% fewer label and distribution meetings this year. "We won't be having an Elektra meeting; we won't be having an Epic meeting," he explains. "But NARM is invaluable to us, because it's probably the only time of the year we get to have face-to-face meetings with the mid-sized and smaller labels."

### NARM: Fact File

**What:** Insights & Sounds '04, the annual convention and marketplace of the National Assn. of Recording Merchandisers

**Where:** San Diego Marriott Hotel & Marina, San Diego

**When:** Aug. 21-24

**Who:** Attendees include retailers, distributors, one-stops, rackjobbers, music labels, video and multimedia suppliers and suppliers of related products and services

**Web site:** narm.com

Donio knows that NARM itself will be a discussion topic at the convention.

"I am sure that people will be talking about the NARM-VSDA merger exploration," he says. "If there is anything to report at that time, it will be included by me or [NARM chairman] David

[Schlang] at the convention."

The timing of this year's convention is also an issue. It was moved to August to allow labels to present fourth-quarter priorities and talk about setup.

Some have criticized the new dates, including a few current heads of the major distribution companies, who weren't in those positions when the decision was made. Also, a few retailers are said to be unhappy with the timing.

Nonetheless, Rob Perkins, president of Value Central Entertainment in Marietta, Ga., says it's perfect timing. Perkins says that holding the convention prior to the Christmas holiday selling season "will give us the opportunity to view product that will help us through the fourth quarter."

### SHOWCASES & SIZZLE

Donio adds, "The product presentations and Club NARM are the showpiece and sizzle of the convention."

There will be no shortage of live performances. The acts confirmed at press time include Gretchen Wilson, whose debut album has gone platinum, and Hayley Westenra, who has gone platinum in the United Kingdom. Other noteworthy acts include Jason Mraz, Shinedown, Rachael Sage, J-Me, They Might Be Giants, John Brannen, Brazilian Girls, Beth Hart, Bob Schneider, Camper Van Beethoven, Malibu Storm, Catherine Marie Charlton, and Ben Harper and the Blind Boys of Alabama.

Speaking of Wilson's appearance, Donio says, "This is one of those things where we have such a history where

someone explodes at the time they are doing NARM, such as Charlotte Church, 'N Sync, Mariah Carey, Josh Groban and Harry Connick Jr.

"It's fabulous to have [established] artists like Rod Stewart, Seal, Bon Jovi, Garth Brooks and Tony Bennett play the convention," Donio adds, "but it's also amazing to have artists break through around the time they are playing the convention."

There will be plenty of time at the convention to get down to the issues, Perkins says. One such issue is DualDisc, a two-sided CD/DVD hybrid, for which Perkins has high hopes. "We need the industry to get behind this; it could be a win for all of us," he says.

Donio points to demonstrations of

kiosks for in-store downloading as a "centerpiece" of the convention. At least four companies developing the units will attend and show what they can offer retailers to compete with digital music services.

NARM increasingly is seeking to serve the independent label and distribution sector.

In addition to holding a "crash course" on music business, NARM is holding an indie "speed dating" session to allow companies to introduce themselves to each other.

On the indie retail front, the Coalition of Independent Music Stores and the Music Monitor Network are bringing sizable contingents to the convention, "which is great for them and for us," Donio says. "The coalitions are still going strong and continue to have a lot of energy and excitement."

Donio points out that industry legend Clive Davis, chairman/CEO of BMG North America, will make the keynote address at a question-and-answer session.

"The last time Clive spoke at NARM was 18 years ago, and so much has happened to him and the industry in that time period. He is still at the top of the game and will be there to impart wisdom on how to be successful. He will have great stories to tell."

With retail being about the strongest it has been in the past few years, the mood at the convention is expected to be optimistic. "We are excited about the convention," Perkins says. "We think it will be the best one in years."



WILSON: KEY PERFORMER

## Majors Bring Priorities To Confab

BY ED CHRISTMAN

By moving its convention to August, the National Assn. of Recording Merchandisers has transformed the event into a giant crystal ball that merchants can use to forecast the holiday selling season.

Previously scheduled in March, the NARM confab will take place Aug. 21-24 in San Diego, allowing suppliers of music and other home entertainment software to tout their fall lineup of releases.

Judging by the comments of executives interviewed for this report, there are about 75 albums set for release by year's end with the potential to yield gold- or platinum-level sales.

Jordan Katz, executive VP/GM at BMG Distribution, says he counts 25 albums with such potential coming from his company alone.

"At the convention, we will be talking about our upcoming releases first and foremost," he says. "Our business discussion will include the evolving digital world, including kiosks; our position as a leader in the world of copy management; and new formats, like the DualDisc. We will also be updating



our accounts on our achievements and where we are headed in the future."

The latter topic should prove to be very interesting, considering the forthcoming merger of BMG and Sony Music Entertainment and the challenge the two companies face in melding their operations.

But Katz isn't talking about the merger. He is referring to marketing initiatives and any possible sales pro-

grams the company might announce. He notes that each account that BMG meets with will likely have its own set of concerns, as well.

Among the titles BMG plans to work during the rest of the year are releases from Rod Stewart, Kenny G., Kelly Clarkson, Babyface, Diana DeGarmo, Santana, Heather Headley, Mobb Deep, Mystikal, R. Kelly, Donald Lawrence, Vickie Winans, Donnie McClurkin,

Hezekiah Walker, Bone Crusher, Alan Jackson, Alter Bridge, Megadeth, De La Soul and Earth, Wind & Fire. Additional releases include new titles from John Denver, Brooks & Dunn, Creed, Alabama and Wu-Tang Clan.

BMG will also focus on Clay Aiken's Christmas album, Ruben Studdard's gospel album, a "Will & Grace" compilation and a greatest-hits set from Britney Spears.

BMG-distributed Razor & Tie will issue "Kidz Bop 6." And BMG's U.S. Latin division will release albums from Rocío Dúrcal, Pablo Montero, Alexandre Pires and Jerry Rivera, as well as a DVD from Tego Calderón. Pop DVD titles are due from Spears, Mary J. Blige, 311 and the White Stripes.

When Sony Music Distribution attended NARM in 2002, the company had just come through a corporate shakeup. Since then, things have solidified into a unique setup that consists of shared-services sales groups for all the labels, headed by executive VP of sales Tom Donnarumma, and a distribution company headed by executive VP/GM Bill Frohlich.

### SONY'S SETUP

"We will set up a Sony Music suite and have assembled a very extensive schedule to present music and only music," Frohlich says.

Sony has booked a full schedule of meetings with accounts—mostly those not in its top 10. The company built its meetings around the NARM schedule so that it can fully participate in the convention.

"We are making a special effort to commit to every part of NARM, and we are bringing a force of about 25 people," Frohlich says. "Our customers deserve the best possible shot we can give them, so let's see what comes out of this [year's] NARM. We are there to speak to any concerns, whatever is on their mind, big or small."

Sony is also showing its commitment to NARM by the talent it is bringing to the convention, Frohlich says, citing chart-topping artist Gretchen Wilson, who will perform on the closing night.

Sony expects to tout albums from Bruce Hornsby, System of a Down, Nas, Destiny's Child, Ricky Martin, Xzibit, Vivian Green, Chevelle, Good Charlotte, Duran Duran, Celine Dion/Anne Geddes, Shakira, Jill Scott, Bebe Winans, Travis Tritt and CeCe Winans.

Also, the company is expecting albums from Robert Downey Jr., Tony Bennett, Cake, Keb' Mo', Jamiroquai and Jennifer Lopez. And greatest-hits albums are expected from Pearl Jam and the Offspring, while a Christmas set is coming from Jessica Simpson.

In addition, Sony's Legacy division is preparing packages, compilations, reissues and/or DVDs from Stevie Ray Vaughan, Johnny Cash, Jeff Buckley, Michael Jackson, Janis Joplin, Ozzy Osbourne and the Byrds.

The largest U.S. distributor, Univer-

sal Music & Video Distribution, plans to release 16 albums that could go gold or platinum by the end of the year, says Cliff O'Sullivan, senior VP of marketing for UMVD.

Among the acts with albums coming out that UMVD will be highlighting at the convention are the Hives, Lloyd, Terror Squad, Al Jarreau, Saliva, Mase, LL Cool J, Papa Roach, Lucinda Williams, No Doubt, Ashanti, Beanie Sigel, Bryan McNight, Elvis Costello, John Fogerty, Hilary Duff, Ja Rule, Redman, Pat Green, New Edition, Darryl Worley, Baby Bash, Rascal Flatts, Loon, Shyne, Rammstein, Ludacris, Toby Keith, Elton John, P. Diddy and two from Nelly.

Additionally, Terri Clark, Shania Twain and Leann Womack will each release a greatest-hits set. UMVD also expects another Michael McDonald album, a Christmas album from Will Downing and a best-of George Strait album titled "50 No. 1s."

Universal is also anticipating albums from U2, Eminem, 50 Cent, Gwen Stefani, Stevie Wonder, Beck and Marilyn Manson, as well as greatest-hits and best-of collections from Bon Jovi, Def Leppard, Mary J. Blige and a John Mellencamp anthology with new tracks.

UMVD is one of the companies putting on a product presentation, and it will have live performances from new artists and superstars. "The opening will be fantastic," O'Sullivan says.

UMVD plans lots of customer meetings, including a question-and-answer session for independent retailers with president Jim Urie.

EMI Music Marketing will be highlighting releases from Josh Stone, Keith Urban, Faith Evans, Nikka Costa, Anita Baker, and Ben Harper and the Blind Boys of Alabama, says Ron Werre, senior VP at EMM. The latter two acts will perform together on the last night at NARM, and there will be a special event featuring Baker.

WEA Distribution president John Esposito reports that the company has a very bullish second-half release schedule, helped in part by albums that were bumped from the first half of the year.

Its priorities heading into the holiday selling season are Big & Rich, Story of the Year, Twista, TI, Jet, Kevin Lytle, Brandy, the Darkness, Josh Groban, Linkin Park, Alanis Morissette, Wilco, Jason Mraz and a greatest-hits package from Van Halen.

In addition to strong carryover from current titles, Esposito says WEA has a strong DVD release schedule, including a live Eric Clapton concert filmed this summer in Dallas.

"WEA is once again showing its commitment to the NARM convention's focus on music by being proud to sponsor the first night of music with the WEA Zone," Esposito says. "Last year we featured six new artists, two of whom had records that went platinum—Jason Mraz and Simple Plan—and this year we intend to entertain again."

Week of activities include:

- IBMA Trade Show 2004
- The International Bluegrass Music Awards
- Bluegrass Fan Fest

For complete details, registration information or to purchase tickets, visit:

[www.ibma.org](http://www.ibma.org)  
1.888.GET.IBMA  
(438.4262)

official sponsors:

**D'Addario** **BLUEGRASS**

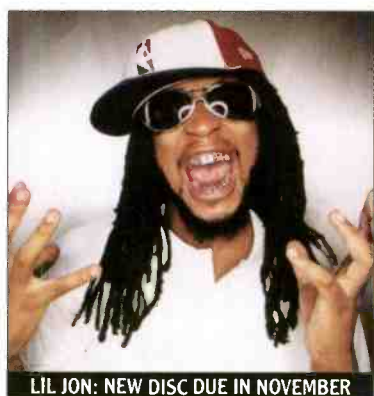
# Indie Sector Finds A Home At NARM

BY ED CHRISTMAN

With the shut down in April of the Assn. for Independent Music, the National Assn. of Recording Merchandisers has designed a convention that caters to the independent sector of the industry more than ever.

The NARM convention, taking place Aug. 21-24 in San Diego, will offer such events as an indie "town meeting"; a music business "crash course," moderated by Alexis Kelley of Live Wire Entertainment Sales & Marketing; and an Indie Night at Club NARM to showcase indie acts.

Of course, like the majors, inde-



LIL JON: NEW DISC DUE IN NOVEMBER

pendents will be highlighting their fourth-quarter releases at the confab.

"This year's NARM is right in the midst of our frenzied release schedule—this is good and bad," says Paul Burgess, senior VP of sales and marketing at TVT.

Since many major releases arrive in August, Burgess says, "It's bad, because we won't be at the office taking care of all of our big releases."

But it's also good, because TVT's biggest release—a new album by Lil Jon & the East Side Boyz—comes out in November, and TVT will use NARM to set it up, Burgess says. The label is expecting the album to ship 1 million units.

TVT's other big release for the holiday selling season is 213, which is expected to ship about 450,000 units before NARM. Also set for release on TVT are Pitbull (which is expected to ship about 300,000), Ambulance Ltd., the Blue Van, the Years and Teedra Moses.

On the business front, TVT will come to NARM seeking some labels for distri-

bution. "Our deal with Vagrant will be running out this year, so we are looking to bring in new labels," Burgess says.

Alternative Distribution Alliance president Andy Allen says his company also aims to take care of business at NARM.

"We have been meeting with the national accounts prior to NARM and making an effort to meet with accounts that we hadn't had the chance to meet with in years past," Allen says.

The convention's timing also works well for ADA's release schedule. This fourth quarter is expected to be its "biggest one ever," according to Allen. Among ADA's priorities are the initial releases being issued under its new deal with Epitaph. These include records from Nick Cave, Tom Waits and the late Elliott Smith.

Allen adds that he is expected to put some numbers up on the board for the next release from Flogging Molly, which is due in September.

"The first two have sold 220,000 and 170,000, respectively, so we are looking for the new one to be huge," he says. "They are just finishing the Warped tour, and then they will be headlining their own tour. They do great business on the road, with tremendous merchandise sales. I suspect we will ship about 125,000 units and have a huge first week."

## HIGH HOPES FOR SOUNDTRACKS

Allen also has high hopes for a couple of soundtracks, including "Elf," which came out last year. The movie was a surprise hit, so the soundtrack did better than ADA expected. The "Elf" DVD is being released and will ship 2 million, so the album is being reworked, Allen says.

The other soundtrack that could rack up large numbers is "Blade 3."

"We don't know what music will be on the album, but the movie is testing extremely well," Allen says. "We think the soundtrack will be interesting."

Other noteworthy ADA-distributed records are from Guided by Voices, O.A.R., the Faint, Interpol and Sister Hazel.

Caroline Distribution, which marks its 21st anniversary this year (see story, page 19), has a diverse roster of priority releases for the third and fourth quarter. These include the September

release "Stealing a Nation," the third album from Radio 4, a band on the Astralwerks label, which will be promoted to college, noncommercial and modern rock radio.

Caroline-distributed Century Media will release next month "The War Within," the fourth album from thrash metal quintet Shadows Fall. The band's previous album, "The Art of Balance," has sold more than 100,000 units, according to Nielsen SoundScan.

Other Caroline priorities include the debut solo album from producer/remixer RJD2 on the Definitive Jux label, the recently released debut disc from Jamaican singer Ms. Thing on Sequence Records, the Domino Recording set from British garage-rock quartet Clinic and the latest set from French electronic-music act M83, on the Mute label.

Koch Entertainment Distribution's key fourth-quarter releases are from



DiFRANCO: KEY FOR KOCH

Lil' Romeo, Silkk the Shocker, Jimmy Cliff, Steve Earle, Ann Hampton Callaway and Swing Out Sister. The company will also be working a nine-CD boxed set, "Holy Ghost," from Albert Ayler; a live DVD from Ani DiFranco; and the DVD debut of "La Dolce Vita."

At RED Distribution, executive VP Alan Becker says the company's priorities include "the continuing story that is unfolding with new releases by Atreyu, the Unearth, Alexis On Fire, Everytime

I Die and As I Lay Dying. All five groups are on Ozzfest and will be our important rock priorities for the year."

Other priorities for RED include developing acts Lola Ray, the Damnells and Harry Hest with Sony, he says.

In addition, RED expects big things from Taking Back Sunday's latest album; compilation set "Rock

Against Bush, Vol. 2"; a Hall & Oates soul tribute disc; and new releases from Insane Clown Posse, Aimee Mann and Paul Oakenfold.

The Mann release will have a DVD component. According to Becker, other key RED titles are coming from Alicia Keys, Bruce Hornsby and Willie Nelson.

— ESTABLISHED AUGUST 17, 2004 —

## John Brannen

**A SOUTHERN ORIGINAL**

**Premium Blend  
ROCK & AMERICANA**

A UNIQUE SOUTHERN SONGWRITER AND POET  
FOR CONNOISSEURS OF SPRINGSTEEN,  
MELLENCAMP, FOGERTY, PETTY AND DYLAN.

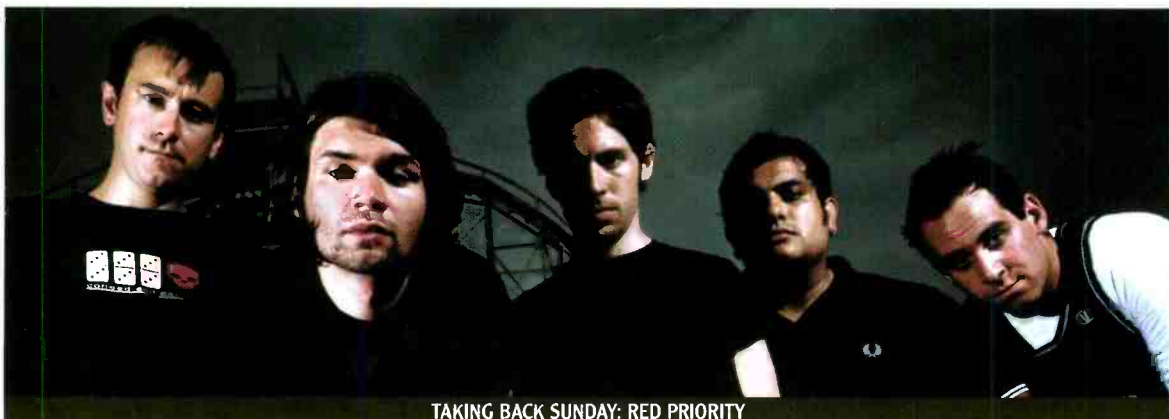
**LIVE PERFORMANCE**

**2004 NARM INSIGHTS & SOUNDS CONVENTION**  
**AUGUST 22 ♦ CLUB NARM ♦ SAN DIEGO, CALIF.**

**PERFORMANCE NIGHT FREEBIES:**  
LIMITED RUN BASEBALL CAPS ♦  
MUSIC SAMPLER ♦ LIVE PERFORMANCE  
FEATURING SONGS FROM **THE GOOD THIEF**

DISTILLED BY SLY DOG RECORDS  
100 PERCENT ORIGINAL BY VOLUME (SLY 3001 PROOF)

[slydogrecords.com](http://slydogrecords.com)
[johnbrannen.com](http://johnbrannen.com)



TAKING BACK SUNDAY: RED PRIORITY

## Margin Pressure To Command NARM Attention

Last March, coming out of the **National Assn. of Recording Merchandisers** convention, I summarized the key points retailers had made. Among them was a plea for labels to make adjustments so that retailers could maintain their commitment to the CD format—which, they noted, remains the industry's No. 1 revenue driver.

The majors responded remarkably, by initiating a string of promotions and policies to drive down album prices, particularly those for catalog and developing artists. These tactics have helped rejuvenate CD sales, which so far this year are up 7.5%, thank you very much.

This year's convention, which takes place Aug. 21-24 in San Diego, promises to focus on the topic again. Expect merchants to press for more and deeper price cuts—and expect labels to be less responsive this time around.

"The one overriding issue at NARM will be margin pressure," one senior distribution executive predicts. "Retailers will want more of what we have seen for the last year, but if we are giving away margin, we need volume to make it up,

so we will be pressing harder to find out what we get in return."

**WHEN D'YA GET IN?:** Many of the topics that have circulated around the NARM convention for the past few years should reappear prominently, including digital delivery and in-store kiosks that allow customers to burn CDs and top off their portable devices. But also expect NARM itself to be an issue.

The organization is exploring a merger with the **Video Software Dealers Assn.**, and that will get some airtime at the convention. So will questions about the viability of NARM in light of the often disparate goals of its membership, and whether August is the right time to be holding the convention.

On top of these questions, certain issues from last year still linger. Despite the hoopla, the physical single still looks dead as a doornail. Meanwhile, the independent-led charge to kill superior versions of

albums and other exclusives may have worked for a little while, but guess what? Those different versions are back, and they will once again be a hot topic at NARM.

The convention has always had

**Retail Track**  
By Ed Christman  
echristman@billboard.com



its share of naysayers going into the conference—a share that seems to be growing lately—but often, coming out of the event, their number becomes smaller. Retail Track makes a point of talking to people about their NARM experience, and many naysayers double back after the event and say the association put on a productive meeting.

If you need proof, look at the accomplishments of last year's

meeting. Look at all the pricing initiatives that helped revive the CD format. Say what you will about NARM's shortcomings, these results alone justify the existence of the organization and its convention.

**NARM MOVES:** Once upon a time, the majors used the NARM convention to announce new policies, pricing strategies and promotions. Then the **Federal Trade Commission** charged the majors with price-fixing (via minimum-advertised-pricing policies), and it implied that NARM was one of the places where the majors signaled each other on prices. Since then, a vast silence has descended on the majors in front of the NARM convention. Whatever they discussed at the convention, they did it guardedly, even when it involved things they had every legal right to talk about.

That trend took some of the dynamics out of the convention. But for the first time in a long time, some majors are trying out new promotions and pricing strategies before the convention, and that should help heat up discussions.

A few weeks back, **BMG Distribu-**

**tion** began talking to accounts about its CataList program, which gives a 15% discount on top of the normal buy-in discount for select albums. The promotion covers 12 albums so far, including new sets from **Bowling for Soup**, **Megadeth**, **John Denver**, **Yung Wun**, **Wu-Tang Clan**, **De La Soul** and **Glenn Lewis**. Then **WEA** announced its Reload initiative, which, in an unusual move, uses a TV campaign to drive catalog sales.

**SAME OLD SONG:** When representatives of **BMG Distribution** and **Sony Music Distribution** get to the NARM convention, at least they know what the first question they are asked will be. While they probably won't yet know the answer, the Sony contingent at least has some experience in handling the situation, considering that last year's NARM took place in the midst of a Sony re-organization. The old regime had been axed, and it wasn't yet clear that **Tom Donnarumma**, now executive VP of sales at **Sony Label Sales**, and **Bill Frohlich**, executive VP at Sony Music Distribution, would head up the new one.

"BUILDING RELATIONSHIPS THAT LAST FOREVER"

# WE MEAN BUSINESS!

**aec URBAN**  
URBAN RETAIL BREAKIN' ARTISTS NATIONWIDE

**New Accounts Call:**  
800-635-9082 • Fax: 954-340-7641

**Urban Sales & Marketing:**  
800-329-7664 ext. 4469 • Fax: 954-255-4830

**Retailers Hotline:**  
800.635.9082

or visit us on the web at  
[www.aent.com](http://www.aent.com)

## Trans World

Continued from page 47

den NFL '05," "Def Jam's Fight for New York" and "Grand Theft Auto: San Andreas Fault."

Trans World has helped improve its inventory by bringing online the Carson, Calif., distribution center it acquired when it bought the Warehouse stores.

This fall, Trans World will test new listening and viewing stations that allow customers to handle digital

downloads for burning CDs or send the music to their computers at home. By next year, Higgins added, those stations will allow customers to download music to portable devices.

With Trans World's "strong staple of brands," Higgins said, "the evolution of [our listening and viewing stations], continued refinement in our product mix, and a fully integrated cross-channel strategy combining [customer relations management], digital downloads and the Internet, we will provide our customers with a highly interactive and personalized means for exploring, acquiring and enjoying entertainment."

## AOL Music: Total Monthly Streams

### Top Audio

1 ASHLEE SIMPSON † Pieces of Me ††† GEFFEN	2,352,313
2 USHER Yeah LAFACE/ZOMBA	1,321,821
3 JOJO Leave (Get Out) ††† BLACKGROUND	969,645
4 ASHLEE SIMPSON † Autobiography ††† GEFFEN	946,870
5 HILARY DUFF Fly * HOLLYWOOD	744,223
6 NELLY FEAT. JAHEIM My Place UNIVERSAL	659,666
7 KELLY CLARKSON Breakaway HOLLYWOOD	614,498
8 ALICIA KEYS FEAT. USHER If I Ain't Got You Remix J RECORDS	492,285
9 BRITNEY SPEARS Everytime JIVE	490,091
10 CHRISTINA MILIAN Dip It Low ††† ISLAND	465,611

### Top Video

1 AVRIL LAVIGNE My Happy Ending ** RCA	1,701,359
2 ASHLEE SIMPSON † Pieces of Me ††† GEFFEN	1,179,346
3 JOJO Leave (Get Out) ††† BLACKGROUND	1,139,936
4 JESSICA SIMPSON Angels COLUMBIA	1,050,280
5 USHER Confessions Part 2 ** LAFACE/ZOMBA	1,014,108
6 D12 How Come INTERSCOPE	773,662
7 MAROON 5 She Will Be Loved ††† J RECORDS	627,167
8 JUVENILE Slow Motion CASH MONEY	618,947
9 KEVIN LYTTLE Turn Me On ATLANTIC	617,867
10 MASE †† Welcome Back BAD BOY	562,218

\* First Listen/First View \*\* Live From Broadband Rocks † Artist of the Month †† Breaker Artist ††† Sessions@AOL  
Source: AOL Music for four weeks ending Aug. 12, 2004



AUGUST 28 2004		Billboard™ TOP KID VIDEO™		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	PRICE
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	WEEKS ON CHART	WEEKS AT NUMBER 1		
		NUMBER 1		1 Week At Number 1			
NEW		BRATZ: STARRIN & STYLIN	FOXVIDEO 23228			2004	19.98
1	7	SCOOBY-DOO & THE LOCH NESS MONSTER	WARNER REPRIS VIDEO 02374			2004	14.98
2	6	THE CHEETAH GIRLS	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576			2004	14.98
3	10	DORA THE EXPLORER: SILLY FIESTA	PARAMOUNT HOME ENTERTAINMENT 79553			2004	9.98
4	10	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY	PARAMOUNT HOME ENTERTAINMENT 79823			2004	9.98
5	28	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE	PARAMOUNT HOME ENTERTAINMENT 79583			2004	9.98
6	22	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD	WARNER REPRIS VIDEO 02390			2004	14.98
7	22	SPONGEBOB GOES PREHISTORIC	PARAMOUNT HOME ENTERTAINMENT 79543			2004	9.98
8	6	SPIDERMAN VS. DOC OCK	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571			2004	14.98
9	11	BLUE'S CLUES: BLUE TALKS	PARAMOUNT HOME ENTERTAINMENT 79733			2004	9.98
10	3	THOMAS & THE JET PLANE	ANCHOR BAY ENTERTAINMENT 01321			2004	14.98
11	10	POKEMON: JIRACHI WISH MAKER	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331			2004	19.98
12	9	ELMO'S WORLD: FAMILIES, MAIL AND BATH TIME	SONY WONDER/SONY MUSIC ENTERTAINMENT 55824			2004	9.98
13	4	BARNEY: NOW I KNOW MY ABC'S	HIT ENTERTAINMENT 2099			2004	12.98
14	46	DORA THE EXPLORER - RHYMES AND RIDDLES	PARAMOUNT HOME ENTERTAINMENT 79053			2003	9.98
15	2	WHOO HOO! WIGGLY GREMLINS	HIT ENTERTAINMENT 02529			2002	16.98
16	31	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS	PARAMOUNT HOME ENTERTAINMENT 79553			2004	9.98
17	21	BABY EINSTEIN: BABY MACDONALD	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114			2004	14.98
18	52	CITY OF LOST TOYS	PARAMOUNT HOME ENTERTAINMENT 875413			2003	9.98
19	10	POWER RANGERS: DINOTHUNDER - DAY OF THE DINO VOL. 1	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34545			2004	14.98
20	12	THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS (SP. EDITION)	HIT ENTERTAINMENT 08968			2004	12.98
21	32	LEAPFROG: LETTER FACTORY VIDEO	WARNER REPRIS VIDEO 34354			2003	8.98
22	18	SESAME STREET: WHAT'S THE NAME OF THAT SONG?	SONY WONDER/SONY MUSIC ENTERTAINMENT 57253			2004	9.98
23	16	THOMAS & FRIENDS: BEST OF GORDON	ANCHOR BAY ENTERTAINMENT 01325			2004	12.98
24	37	TOM AND JERRY: WHISKER'S AWAY	WARNER FAMILY ENTERTAINMENT/WARNER REPRIS VIDEO 05118			2003	6.98

AUGUST 28 2004		Billboard™ RECREATIONAL SPORTS DVD™		Sales data compiled by Nielsen VideoScan		PRICE
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	WEEKS ON CHART	WEEKS AT NUMBER 1	
		NUMBER 1		2 Weeks At Number 1		
1	2	WWE: HARD KNOCKS - THE CHRIS BENOIT STORY	SONY MUSIC ENTERTAINMENT 57018			29.98
2	4	NBA CHAMPIONS 2003-2004	WARNER REPRIS VIDEO 39779			24.98
3	7	STILL WE BELIEVE: THE BOSTON RED SOX MOVIE	HART SHARP VIDEO 01352			19.98
4	7	WWE: GREAT AMERICAN BASH	SONY MUSIC ENTERTAINMENT 56044			24.98
5	15	WWE: WRESTLEMANIA XX (3 DISC SET)	SONY MUSIC ENTERTAINMENT 55878			34.98
6	4	THE OLYMPICS SERIES: GOLDEN MOMENTS 1920-2002	ST. CLAIR ENTERTAINMENT 85809			34.98
7	11	WWE BAD BLOOD 2004	SONY MUSIC ENTERTAINMENT 57022			24.98
8	9	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION	WARNER REPRIS VIDEO 91666			19.98
9	11	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2	VENTURA DISTRIBUTION 64427			19.98
10	15	CKY4	VENTURA DISTRIBUTION 14197			19.98
11	7	UFC 46: SUPER NATURAL	VENTURA DISTRIBUTION 18622			19.98
12	8	POKER FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 12794			16.98
13	13	ANDY MIX TAPE VOLUME 6	VENTURA DISTRIBUTION 14827			19.98
14	18	MICHAEL JORDAN TO THE MAX	FOXVIDEO 01286			19.98
15	14	NBA DYNASTY: CHICAGO BULL'S 1990'S	WARNER REPRIS VIDEO 34325			49.98
16	19	BILLABONG ODYSSEY	WARNER REPRIS VIDEO 34319			27.98
17	20	CKY - THE TRILOGY	VENTURA DISTRIBUTION 14032			29.98
18	NEW	WWE: THE ULTIMATE RIC FLAIR COLLECTION	SONY MUSIC ENTERTAINMENT 56550			29.98
19	NEW	WWE: THE MONDAY NIGHT WAR	SONY MUSIC ENTERTAINMENT 56592			24.98
20	17	WWE: UNDERTAKER: HE BURIES THEM ALIVE	SONY MUSIC ENTERTAINMENT 55909			9.98

AUGUST 28 2004		Billboard™ HEALTH & FITNESS™		Sales data compiled by Nielsen VideoScan		PRICE
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	WEEKS ON CHART	WEEKS AT NUMBER 1	
		NUMBER 1		17 Weeks At Number 1		
1	43	BILLY BLANKS' TAE-BO CARDIO	GOODTIMES HOME VIDEO 02945			19.98
2	3	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 30840			12.98
3	53	LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 02842			19.98
4	123	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210			9.98
5	46	CRUNCH - FAT BURNING PILATES	ANCHOR BAY ENTERTAINMENT 12585			9.98
6	182	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586			9.98
7	42	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY	ARTISAN HOME ENTERTAINMENT 13166			14.98
8	144	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948			9.98
9	91	CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273			9.98
10	43	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003)	GOODTIMES HOME VIDEO 02903			19.98
11	40	PILATES - BEGINNING MAT WORKOUT	GAIA VIDEO 63134			14.98
12	40	LEISA HART'S FIT MAMA - PRENATAL WORKOUT	GOLDHILL HOME VIDEO 00756			14.98
13	37	PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 61294			19.98
14	42	CRUNCH - CARDIO SALSAS	ANCHOR BAY ENTERTAINMENT 12583			14.98
15	NEW	BALANCEBALL ESSENTIALS KIT	GAIA VIDEO 01403			19.98
16	10	10 MINUTE SOLUTION	ANCHOR BAY ENTERTAINMENT 10975			9.98
17	17	FIRM: CALORIE KILLER	GOODTIMES HOME VIDEO 03356			9.98
18	101	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210			9.98
19	NEW	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210			9.98
20	16	YOU CAN DO PILATES	GOODTIMES HOME VIDEO 03443			12.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$8 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# HomeVideo

## Scary Flicks Kick Off Q4 Sales

BY JILL KIPNIS

LOS ANGELES—Halloween is far from spooky for the DVD business. The holiday is, in fact, increasingly seen as a prime time to get a jump on the sales-heavy fourth quarter.

"October is when store traffic starts really increasing through the end of the year," says Chris Saito, VP of marketing for Paramount Home Entertainment. "It's when people are looking for more home entertainment as the weather becomes cooler. It's opportunistic timing to take advantage of a nationally celebrated holiday and kick-start the fourth quarter at the same time."

Justine Brody, VP of marketing for New Line Home Entertainment, agrees. "Halloween has definitely become more of an event time period. Horror fans, though, are also buying at other times of the year. They are a group that has vast DVD libraries."

With that in mind, many studios are utilizing extensive marketing campaigns for their slate of new-release and catalog DVDs for Halloween, aiming to generate top sales of these titles beyond October.

PHE, for example, will release "Friday the 13th—From Crystal Lake to Manhattan, Ultimate Edition DVD Collection" Oct. 5. The \$79.99 five-disc set includes eight "Friday the 13th" films and numerous extras.

PHE started marketing the title in July, handing out its trademark Jason masks at San Diego comic book convention Comic-Con. The company will launch a national TV and print campaign with ads on major networks and in such consumer publications as Rolling Stone, Maxim and Spin.

Warner Home Video got a head start on Halloween with several Aug. 10 releases. These included "The Lost Boys" two-disc special edition (\$26.99), 1932 classic "Freaks" (\$19.97) and family title "What's New Scooby-Doo? Volume 3: Halloween Boos and Clues" (\$19.97 DVD, \$14.94 VHS).

Due in October from WHV are three "It's Alive!" movies (Oct. 5, \$19.97 each) and the "Gothika" two-disc special edition (Oct. 12, \$26.99). The studio's marketing efforts for the titles include retail merchandisers, national newspaper inserts and a TV ad campaign.

Other key horror DVDs include New Line's "The Mangler" and "The Guyver" (both Aug. 17, \$19.97 each), Buena Vista Home Entertainment's "Dracula III: Legacy" (Aug. 31, \$19.99) and Universal Studios Home Video's "Dawn of the Dead" (Oct. 26, \$29.98).



AUGUST 28 2004		Billboard™ TOP MUSIC VIDEOS™		Sales data compiled by Nielsen SoundScan		Principal Performers	TAPE/DVD PRICE
THIS WEEK	LAST WEEK	TITLE	DISTRIBUTING LABEL & NUMBER	WEEKS ON CHART	WEEKS AT NUMBER 1		
		NUMBER 1		1 Week At Number 1			
1	NEW	HILARY DUFF: THE CONCERT: THE GIRL CAN ROCK	HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 36546			Hilary Duff	18.98 DVD
2	NEW	ROCK AGAINST BUSH VOL 2	FAT WRECK CHOROS 677			Various Artists	9.98 CD/DVD
3	1	READY TO DIE	BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852			The Notorious B.I.G.	13.98 CD/DVD
4	2	DISCLAIMER II	WIND-UP VIDEO/BMG VIDEO 13100			Seether	18.98 CD/DVD
5	3	THE GORGE	BAMA RAGS/RCA/BMG VIDEO 61931			Dave Matthews Band	25.98 CD/DVD
6	4	LIVE IN TEXAS	WARNER MUSIC VIDEO/WARNER REPRIS VIDEO 48563			Linkin Park	21.98 CD/DVD
7	5	VEINTISIETE	FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437			Los Temerarios	16.98 CD/DVD
8	6	DOS GRANDES	FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351402			Marco Antonio Solis & Joan Sebastian	16.98 CD/DVD
9	8	A CAMBIO DE QUE?	UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310272			Alacranes Musical	16.98 CD/DVD
10	NEW	DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS	FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351403			Los Angeles De Charly	16.98 CD/DVD
11	7	LIVE AT DONINGTON	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56863			AC/DC	14.98 DVD
12	10	EL QUINTO TRAGO	DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726973			Grupo Bryndis	14.98 CD/DVD
13	14	TOGETHER WE'RE HEAVY	GOOD RECORDS/HOLLYWOOD/UNIVERSAL MUSIC & VIDEO DIST. 10265			The Polyphonic Spree	15.98 CD/DVD
14	9	EN VIVO	DISA/UNIVERSAL MUSIC & VIDEO DIST. 726979			K-Paz De La Sierra	16.98 CD/DVD
15	12	EN VIVO DESDE DALLAS, TEXAS	DISA/UNIVERSAL MUSIC & VIDEO DIST. 726968			Patruilla 81	15.98 CD/DVD
16	11	PUNK-O-RAMA 9	EPITAPH VIDEO/KOCH VISION VIDEO 86716			Various Artists	7.98 CD/DVD
17	13	GREATEST HITS 1978-1997	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032			Journey	14.98 DVD
18	17	LEGANDO NORTENO	FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351368			Los Huracanes Del Norte	16.98 CD/DVD
19	15	KOMP 104.9 RADIO COMPA	UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310285			Akwid	17.98 CD/DVD
20	18	PAST, PRESENT & FUTURE	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041			Rob Zombie	18.98 CD/DVD
21	24	LIVE AT WEMBLEY	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58626			Beyonce	19.98 DVD/CD
22	20	VERY BEST OF CHER: VIDEO HITS COLLECTION	RHINO HOME VIDEO/WARNER REPRIS VIDEO 70184			Cher	14.98 DVD
23	25	ALOHA FROM HAWAII (DELUXE EDITION)	RCA/BMG STRATEGIC MARKETING GROUP/BMG VIDEO 63325			Elvis Presley	29.98 DVD
24	26	LED ZEPPELIN	ATLANTIC VIDEO/WARNER REPRIS VIDEO 970198			Led Zeppelin	29.98 DVD
25	23	UNDERMIND	ELEKTRA RECORDS/WARNER REPRIS VIDEO 62369			Phish	19.98 CD/DVD
26	34	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	ELEKTRA HOME VIDEO/WARNER REPRIS VIDEO 70020			Pantera	18.98 CD/DVD
27	19	MISS MACHINE	RELAPSE/RV/KODISC MUSIC VIDEO 6589			Dillinger Escape Plan	19.98 CD/DVD
28	39	PART II	TVI 02378			Lil Jon & The East Side Boyz	11.98 CD/DVD
29	35	LA OREJA DE VAN GOGH: EN DIRECT	SONY DISCOS/SONY MUSIC ENTERTAINMENT 63302			La Oreja De Van Gogh	14.98 DVD
30	NEW	LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	EAGLE VISION 30054			The Who	19.98 DVD
31	21	LIVE IN ORANGE COUNTY	TIME BOMB/BMG VIDEO 45902			Social Distortion	14.98 DVD
32	31	MENAGE A TROIS	DOPE HOUSE/EMPIRE MUSIC/WEA/UNIVERSAL MUSIC & VIDEO DIST. 450612			Baby Bash	18.98 CD/DVD
33	29	BREAKING THE HABIT	WARNER BROS./WARNER REPRIS VIDEO 38614			Linkin Park	14.98 DVD
34	40	FROM LUTHER WITH LOVE: THE VIDEOS	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58861			Luther Vandross	14.98 DVD
35	RE-ENTRY	NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56989			Michael Jackson	14.98 DVD
36	38	BARBRA: THE CONCERT LIVE AT THE MGM GRAND	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53381			Barbra Streisand	14.98 DVD
37	37	'68 COMEBACK SPECIAL	RCA/BMG STRATEGIC MARKETING GROUP/BMG VIDEO 63925			Elvis Presley	49.98 DVD
38	33	REUNION ENTRE AMIGOS	FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351372			Los Rieleros Del Norte/Adolfo Uribe Y Su Lobo Norteño	16.98 CD/DVD
39	36	EN CONCIERTO	DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726972			Cardenales De Nuevo Leon	16.98 CD/DVD
40	16	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT	EXPERIENCE HENDRIX/GEFFEN/UNIVERSAL MUSIC & VIDEO DIST. 001070			Jimmy Hendrix	19.98 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA platinum cert. for sales of 25,000 units for SF or LF videos; certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

# AUGUST 28 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1		
1			<b>13 GOING ON 30 (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
2			<b>HIDALGO (PAN &amp; SCAN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32424	Viggo Mortensen	PG-13	29.98
3	NEW		<b>HIDALGO (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32425	Viggo Mortensen	PG-13	29.98
4	1	2	<b>HELLBOY SPECIAL EDITION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13	28.98
5	NEW		<b>PRINCESS DIARIES (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35196	Anne Hathaway Julie Andrews	G	29.98
6			<b>BRATZ: STARRIN &amp; STYLIN</b> FOXVIDEO 23228	Animated	NR	24.98
7	2	3	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	PG	29.98
8	16	16	<b>BLUE COLLAR COMEDY TOUR</b> WARNER REPRISE VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
9	3	3	<b>STARSKY &amp; HUTCH (PAN &amp; SCAN)</b> WARNER REPRISE VIDEO 28402	Ben Stiller Owen Wilson	PG-13	27.98
10	4	3	<b>STARSKY &amp; HUTCH (WIDESCREEN)</b> WARNER REPRISE VIDEO 28403	Ben Stiller Owen Wilson	PG-13	27.98
11	6	4	<b>BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION)</b> UNIVERSAL STUDIOS HOME VIDEO 25457	Matt Damon	PG-13	29.98
12	9	1	<b>BUTTERFLY EFFECT (DIRECTOR'S CUT)</b> NEW LINE HOME ENTERTAINMENT/WARNER REPRISE VIDEO 07173	Ashton Kutcher Amy Smart	R	27.98
13	10	6	<b>COLD MOUNTAIN (COLLECTOR'S EDITION)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	R	29.98
14	17	23	<b>CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!)</b> PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
15	5	2	<b>WHOLE TEN YARDS (WIDESCREEN)</b> WARNER HOME VIDEO 28414	Bruce Willis Matthew Perry	R	27.98
16	12	3	<b>AQUA TENN HUNGER FORCE VOL. 2 (COLLECTOR'S EDITION)</b> WARNER REPRISE VIDEO 06771	Animated	NR	29.98
17	11		<b>DIRTY DANCING: HAVANA NIGHTS</b> LIONS GATE HOME ENTERTAINMENT 13203	Diego Luna Romola Garai	PG-13	26.98
18			<b>THE BEST OF ABBOT &amp; COSTELLO: VOLUME 3</b> UNIVERSAL STUDIOS HOME VIDEO 24927	Bud Abbott Lou Costello	NR	26.98
19	14	1	<b>BAD(DER) SANTA (UNRATED VERSION)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 36515	Billy Bob Thornton Lauren Graham	NR	29.98
20	13		<b>BOURNE IDENTITY (PAN &amp; SCAN EXTENDED VERSION)</b> UNIVERSAL STUDIOS HOME VIDEO 25458	Matt Damon	PG-13	29.98
21			<b>SATURDAY NIGHT LIVE - THE BEST OF WILL FERRELL</b> LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
22	NEW		<b>KNIGHT RIDER: THE COMPLETE FIRST SEASON</b> UNIVERSAL STUDIOS HOME VIDEO 24880	David Hasselhoff	NR	59.98
23	7	2	<b>WHOLE TEN YARDS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28415	Bruce Willis Matthew Perry	R	27.98
24	26	12	<b>LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER REPRISE VIDEO 06929	Elijah Wood Ian McKellen	PG-13	29.98
25	RE-ENTRY		<b>FIGHT CLUB</b> FOXVIDEO 2004478	Brad Pitt Edward Norton	R	19.98
26	36	32	<b>RESERVOIR DOGS: SPECIAL EDITION</b> ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
27	15	4	<b>AGENT CODY BANKS 2: DESTINATION LONDON</b> MGM HOME ENTERTAINMENT 06498	Frankie Muniz	PG	26.98
28			<b>HERE'S YOUR SIGN: LIVE!</b> IMAGE ENTERTAINMENT 02450	Bill Engvall	NR	14.98
29	IN		<b>AGENT CODY BANKS</b> MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	14.98
30	23	1	<b>SECRET WINDOW</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60366	Johnny Depp John Turturro	PG-13	28.98
31	25	8	<b>50 FIRST DATES (WIDESCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01426	Adam Sandler Drew Barrymore	PG-13	28.98
32	RE-ENTRY		<b>THE MAGNIFICENT SEVEN (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 1001837	Yul Brynner Steve McQueen	NR	14.98
33	27	4	<b>MANCHURIAN CANDIDATE (WIDESCREEN SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 06975	Frank Sinatra Angela Lansbury	NR	14.98
34	RE-ENTRY		<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
35	33	8	<b>SIMPSONS: THE COMPLETE FORTH SEASON</b> FOXVIDEO 21917	The Simpsons	NR	49.98
36	35	13	<b>SHREK/SHREK 3-D (2 PACK)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
37	RE-ENTRY		<b>UPTOWN GIRLS</b> MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
38	22	6	<b>BARBERSHOP 2: BACK IN BUSINESS (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 06313	Ice Cube Cedric The Entertainer	R	27.98
39	RE-ENTRY		<b>WEST SIDE STORY</b> MGM HOME ENTERTAINMENT 05613	Natalie Wood Richard Beymer	NR	14.98
40	RE-ENTRY		<b>WINDTALKERS</b> MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	14.98

# AUGUST 28 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1			
1			<b>HIDALGO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98
2	NEW		<b>BRATZ: STARRIN &amp; STYLIN</b> FOXVIDEO 23228	Animated	2004	NR	19.98
3	1	3	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	2004	PG	24.98
4	2	4	<b>COLD MOUNTAIN</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	2003	R	22.98
5	3	7	<b>SCOOBY-DOO &amp; THE LOCH NESS MONSTER</b> WARNER REPRISE VIDEO 02374	Scooby-Doo	2004	NR	14.98
6	5	4	<b>THE CHEETAH GIRLS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36576	Raven-Symone	2004	NR	14.98
7	6	67	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
8	9	10	<b>DORA THE EXPLORER: SILLY FIESTA</b> PARAMOUNT HOME ENTERTAINMENT 79583	Dora The Explorer	2004	NR	9.98
9	4	4	<b>AGENT CODY BANKS 2: DESTINATION LONDON</b> MGM HOME ENTERTAINMENT 06498	Frankie Muniz	2004	PG	22.98
10	7	11	<b>LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER REPRISE VIDEO 06927	Elijah Wood Ian McKellen	2003	PG-13	24.98
11	12	10	<b>SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY</b> PARAMOUNT HOME ENTERTAINMENT 79823	Spongebob Squarepants	1840	NR	9.98
12	10	19	<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
13	8	18	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
14	15	26	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
15	16	37	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER REPRISE VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
16	19	7	<b>SOMETHING'S GOTTA GIVE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01300	Jack Nicholson Diane Keaton	2003	PG-13	14.98
17	13	19	<b>WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD</b> WARNER REPRISE VIDEO 02390	Scooby-Doo	2004	NR	14.98
18	18	24	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	14.98
19	21	16	<b>SPONGEBOB GOES PREHISTORIC</b> PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98
20	11	6	<b>SPIDERMAN VS. DOC OCK</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	Animated	2004	NR	14.98
21	14	40	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
22	20	9	<b>MONA LISA SMILE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10072	Julia Roberts	2003	PG-13	14.98
23	RE-ENTRY		<b>BLUE'S CLUES: BLUE TALKS</b> PARAMOUNT HOME ENTERTAINMENT 79733	Blue's Clues	2004	NR	9.98
24	RE-ENTRY		<b>THOMAS &amp; THE JET PLANE</b> ANCHOR BAY ENTERTAINMENT 01331	Thomas & Friends	2004	NR	14.98
25	RE-ENTRY		<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER REPRISE VIDEO 91993	Nia Vardalos John Corbett	2002	PG	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

# AUGUST 28 2004 Billboard TOP VIDEO RENTALS

Provided by Home Video Essentials. © 2004, Rentrak Corporation. All rights Reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW		<b>13 GOING ON 30</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13
2	1	2	<b>HELLBOY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Ron Perlman Selma Blair	PG-13
3	3	2	<b>WHOLE TEN YARDS</b> WARNER HOME VIDEO 28414	Bruce Willis Matthew Perry	R
4	NEW		<b>HIDALGO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	PG-13
5	2	3	<b>STARSKY &amp; HUTCH</b> WARNER REPRISE VIDEO 28403	Ben Stiller Owen Wilson	PG-13
6	4	5	<b>BUTTERFLY EFFECT</b> NEW LINE HOME ENTERTAINMENT/WARNER REPRISE VIDEO 07171	Ashton Kutcher Amy Smart	R
7	5	3	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36093	Lindsay Lohan	PG
8	6	3	<b>BIG BOUNCE</b> WARNER REPRISE VIDEO 28368	Owen Wilson Morgan Freeman	PG-13
9	8	7	<b>SECRET WINDOW</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60366	Johnny Depp John Turturro	PG-13
10	7	6	<b>COLD MOUNTAIN</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35819	Jude Law Nicole Kidman	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

# AUGUST 28 2004 Billboard TOP VIDEO GAME RENTALS

Provided by Home Video Essentials. © 2004, Rentrak Corporation. All rights Reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Manufacturer	RATING
			<b>NUMBER 1</b>	6 Weeks At Number 1	
1	1	6	<b>PS2: SPIDERMAN 2</b>	Activision	T
2	2	4	<b>PS2-NCAA FOOTBALL 2005</b>	Electronic Arts	E
3	4	6	<b>XBOX-SPIDERMAN 2</b>	Activision	T
4	3	7	<b>PS2-DRIV3R</b>	Atari, Inc.	M
5	5	14	<b>PS2: RED DEAD REVOLVER</b>	Rockstar Games	M
6	6	7	<b>XBOX-DRIV3R</b>	Atari, Inc.	M
7	8	32	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
8	7	4	<b>XBOX-NCAA FOOTBALL 2005</b>	Electronic Arts	E
9	9	14	<b>XBOX: RED DEAD REVOLVER</b>	Rockstar Games	M
10	10	2	<b>PS2-FRIGHT NIGHT 2004</b>	Electronic Arts	T

© 2004, VNU Business Media, Inc. All rights reserved.

U.K. alt-rockers the Libertines survive a troubled year to deliver their sophomore set



SGAE exec Francisco Galindo says China is a priority for the Spanish music business

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

## U.K. Revisits Piracy Fight

BY LARS BRANDLE

LONDON—The British record industry is optimistic that a fresh government pledge to tackle the counterfeit trade will be backed by firm action.

The British government unveiled its strategy to fight counterfeiters Aug. 10. It emphasized a special focus on intellectual property.

Spearheaded by the Patent Office (a division of the Department of Trade and Industry), the project coordinates a broad group of brand owners with customs, police and trading-standards officials to enforce IP protection.

Labels body the British Phonographic Industry and collecting agency the Mechanical-Copyright Protection Society welcomed the initiative. "We hope [that] as a result of this, the police will put IP theft on the radar," says David Martin, director of the BPI anti-piracy unit.

"We're very encouraged by [the pledge]," he adds. "[We hope] it will mean that finally there is going to be a national, coordinated strategy to deal with IP crime, right across the sector."



MARTIN: HOPES ACTION WILL BE EFFECTIVE

Nick Kounoupas, head of the MCPS' anti-piracy unit, calls the move "a positive step forward in the fight against the counterfeiters who rob composers, songwriters and music publishers of their earnings."

The initiative is intended to facilitate the exchange of information between the various groups involved in fighting IP crime and to improve training for those working on the front lines.

In its strategy report, titled "Counter Offensive," the Patent Office outlines an approach that brings together government and music industry enforcement agencies around the creation of an annual "National Enforcement Report." The first such report will be published in December.

Additionally, the strategy will include the formation of a high-level Strategic Tasking and Coordination Group, made up of as-yet-unidentified members of the government, industry and enforcement units. The group will set priorities for prevention and enforcement.

(Continued on page 58)

## MapleCore's Indie Arena

Canadian Universal Affiliate Sets Frenetic Pace

BY LARRY LeBLANC

TORONTO—After just a few years in business, MapleCore has become one of Canada's leading outlets for domestic independent music.

"I am trying to corner the market on being Canadian," MapleCore president/CEO Grant Dexter says. "If you want to know about independent Canadian bands or buy their CDs or merchandise, we're the place. If you are not signed to a major label, we're the place to come."

Toronto-based MapleCore operates two labels, alternative rock-oriented MapleMusic Recordings and country imprint Open Road Recordings. It also has an e-commerce site, maplemusic.com, that carries merchandise for 300 Canadian acts; distributor MapleNationWide; online magazine umbrellamusic.com; and Web development firm MapleSolutions.

"We assess where an act fits," MapleMusic GM Kim Cooke says. "That can range from having a relationship with them at the dot-com that moves to distribution, or we might want them for [a MapleCore] label."

MapleMusic has a packed fall release schedule. (Continued on page 58)



Kathleen Edwards' MapleMusic debut, 'Failer,' sold 20,000 copies in Canada.

## FRS Launches Downloads In Netherlands, Belgium

BY MARC MAES

ANTWERP, Belgium—European music merchant Free Record Shop Holding aims to have 500,000 downloadable tracks available to consumers in the Netherlands and Belgium by the end of the year.

The "clicks and mortar" music specialist, based in Capelle aan den IJssel, the Netherlands, launched its download service Aug. 10. The service is accessible from the company's Web sites for the Netherlands (freerecordshop.nl) and Belgium (freerecordshop.be).

The service gives the two markets—which Apple's iTunes Music Store does not yet serve—online access to

250,000 tracks from the major labels' national and international catalogs.

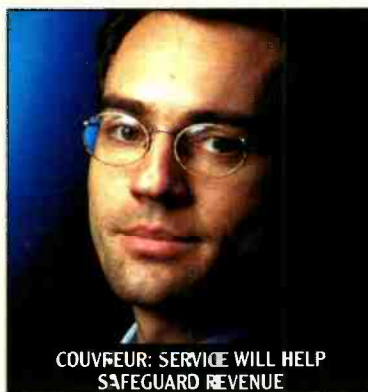
A Pan-European version of iTunes is planned for October; single-market iTunes services bowed in the United Kingdom, France and Germany earlier this year (*Billboard*, June 26).

FRS is offering a "comprehensive and transparent legal alternative, allowing the consumer to download music legally, safekeeping revenues for writers, composers and artists," says Serge Couvreur, GM of the company's Belgian arm, based in Aartselaar.

"I'm convinced that this new era of legal downloads, in combination with the growing success of music DVDs, will result in a

growth of the overall music market," Couvreur adds.

FRS has 180 stores in the Netherlands, 70 in Belgium, 44 in



COUVREUR: SERVICE WILL HELP SAFEGUARD REVENUE

Norway and 18 in Finland.

Rather than follow the lead of European e-tailers that use a digital supplier like U.K.-based OD2 to operate their download stores, FRS opted to deal directly with the majors in licensing content. Prices vary from 0.89 euros (\$1.10) to 1.19 euros (\$1.47) per track. Complete albums range from 8.99 euros (\$11) to 12.99 euros (\$16).

The retailer says it also hopes to strike deals with leading European independents as a way to hit its goal of a half-million tracks by year's end.

In addition to the new download services, the main FRS sites allow for physical CD purchases.

Marcel Heymans, director of the International Federation of the Phonographic Industry Belgium, welcomes the FRS initiative. He says the company has an "ear and eye for local product, something that tends to be lost with bigger international systems." However, he adds, "I need to be convinced that downloaders also go for off-line product—it's a difficult combination."

Netherlands-based FRS subsidiary Free Interactive Services handles the download infrastructure and physical-product order fulfillment for both countries.

FRS execs say the company intends to expand the download service to its Scandinavian operations.



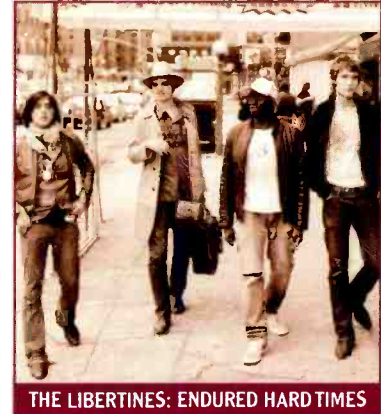
JAPAN		UNITED KINGDOM		FRANCE		GERMANY		
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
(SOUNDSCAN JAPAN) 08/17/04		(THE OFFICIAL UK CHARTS CO.) 08/16/04		(SNEP/IFOP/TITE-LIVE) 08/17/04		(MEDIA CONTROL) 08/18/04		
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		
1	NEW	1	NEW	4	OBSESSION AVENTURA PLANET/PRIME	1	1	DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME
2	NEW	2	NEW	2	MAMAE EU QUERO T-RID HEBAN MUSIC	2	2	SPACE TAXI STEFAN RAAB FT. SPUCKY, KORK & SCHRÖTTY RARE
3	3	3	1	1	FEMME LIKE U K-MARO EAST WEST	3	3	SICK AND TIRED ANASTACIA EPIC
4	NEW	4	2	3	DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	4	4	LEBT DENN DR ALTE HOLZMICH DERANDFICHTEN CAPITOL
5	6	5	NEW	5	FACE A LA MER CALOGERO & PASSI MERCURY	5	6	MEIN TEIL RAMMSTEIN UNIVERSAL
6	NEW	6	4	6	FLAMME SALI SONY MUSIC	NEW	NEW	BREAK MY STRIDE BLUE LAGODN CONSUMPTION
7	4	7	3	7	AMI-OH AFRICAN CONNECTION UP MUSIC/WARNER	7	26	OBSESSION 3RD WISH FT. BABY BASH CHEYENNE
8	7	8	5	9	ET C'EST PARTI NADIYA COLUMBIA	8	5	VEO VEO HOT BANDITOZ POLYDOR
9	1	9	6	8	SOBRI NOTRE DESTIN LESLIE M6 INT	9	8	MOVE YA BODY NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
10	NEW	10	NEW	11	MOURIR DEMAIN NATASHA ST-PIER FT. PASCAL OBISPO COLUMBIA	10	7	DRAGOSTEA DIN TEI HAIDUCI UNIVERSO
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		
1	NEW	1	4	5	AVENTURA WE BROKE THE RULES UP MUSIC/WARNER	1	1	BOHSE ONKELZ ADIOS REGAL23
2	1	2	7	3	SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER	2	2	ANASTACIA ANASTACIA EPIC
3	2	3	5	1	CALOGERO 3 MERCURY	3	3	DIE LOLLIPOPS TANZEN, LACHEN, PARTY MACHEN EDEL
4	3	4	3	2	PLACEBO SLEEPING WITH GHOSTS VIRGIN	4	4	SILBERMOND VERSCHWENDE DEINE ZEIT MODULE
5	NEW	5	1	9	YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA	5	5	BIG BROTHER ALLSTARS DIE SOMMERFETE POLYDOR
6	5	6	6	4	VARIOUS ARTISTS RAINB FEVER EPIC	6	7	AVRIL LAVIGNE UNDER MY SKIN ARISTA
7	4	7	2	7	HOOBASTANK THE REASON MERCURY	7	8	SOUNDTRACK (T) RAUMSCHIFF SURPRISE—PERIODE 1 RARE
8	6	8	9	11	NORAH JONES FEELS LIKE HOME BLUE NOTE	NEW	NEW	RAPTILE CLASSIC MATERIAL SUBWORD
9	11	9	8	10	CORNEILLE PARCE QU'ON VIENT DE LOIN WAGRAM	5	11	SOHNE MANNHEIMS NOIZ SOHNE MANNHEIMS/UNIVERSAL
10	9	10	10	6	RED HOT CHILI PEPPERS LIVE IN HYDE PARK WARNER BROS.	10	NEW	ANNA NETREBKO FT. CLAUDIO ABBADO SEMPRE LIBERA DEUTSCHE GRAMMOPHONE

CANADA		ITALY		SPAIN		AUSTRALIA		
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
(SOUNDSCAN) 08/28/04		(FIMI/NIELSEN) 08/16/04		(AFYVE/MEDIA CONTROL) 08/18/04		(ARIA) 08/16/04		
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		
1	1	1	1	1	DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUÑOZ GLOBOMEDIA	1	NEW	WHEN THE WAR IS OVER COSIMA CDV RECORDS
2	3	2	2	2	MIS ADORABLES VECINOS SHEILA GLOBOMEDIA	2	2	ANGEL EYES PAULINI SONY MUSIC
3	4	3	3	3	SICK AND TIRED ANASTACIA EPIC	3	1	SCAR MISSY HIGGINS ELEVATOR
4	2	4	5	5	VALIO LA PEÑA MARC ANTHONY SONY MUSIC	NEW	NEW	BROKEN SEETHER FT. AMY LEE EPIC
5	5	5	4	7	DEL PITA DEL ORLEA DRO	NEW	NEW	SUMMER RAIN SLINKEE MIX CENTRAL STATION
6	7	6	6	6	LOS RESTOS DEL NAUFRAGIO BUNBURY CAPITOL	4	4	HOW COME D12 INTERSCOPE
7	6	7	7	17	MUSICA PARA UNA BODA NACHO CANO Y LA DSM RCA	6	6	MY HAPPY ENDING AVRIL LAVIGNE ARISTA
8	8	8	8	9	OBSESSION AVENTURA BIG MOON	8	8	SICK AND TIRED ANASTACIA EPIC
9	RE	9	9	4	Y ADEMAS ES IMPOSIBLE LOS PLANETAS RCA	5	5	FOUR TO THE FLOOR STARSAILOR CAPITOL
10	10	10	12	8	MIRO FANGDRIA DRO	10	7	I BELIEVE FANTASIA RCA
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		
1	1	1	1	2	3+2 GIRANDO SIN PRIVADO VALE MUSIC	1	4	ANASTACIA ANASTACIA EPIC
2	3	2	2	1	JULIO IGLESIAS LOVE SONGS CANCIONES DE AMOR SONY MUSIC	2	2	BLACK EYED PEAS ELEPHUNK INTERSCOPE
3	2	3	3	3	MARC ANTHONY AMAR SIN METRAS SONY MUSIC	3	3	JET GET BORN CAPITOL
4	NEW	4	5	6	BEBE PAFUERA TELARANAS VIRGIN	1	1	PAULINI ONE DETERMINED HEART SONY MUSIC
5	6	5	4	5	DAVID BISBAL BULERIA VALE MUSIC	10	10	MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE/WARNER BROS.
6	5	6	7	4	LOS LUNNIS VACACIONES CON LOS LUNNIS SONY MUSIC	15	15	GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC
7	4	7	8	29	MARC ANTHONY VALIO LA PEÑA SONY MUSIC	6	6	PETE MURRAY FEELER COLUMBIA
8	7	8	6	7	MEZENDI SIN NOTICIAS DE HOLANDA CARLITO	13	13	AVRIL LAVIGNE UNDER MY SKIN ARISTA
9	RE	9	11	9	ANASTACIA ANASTACIA EPIC	7	7	USHER CONFESSIONS LaFACE/ZOMBA
10	8	10	12	8	RADIO FUTURA PAISAJES ELECTRICOS ARIOLA	10	16	K.D. LANG HYMNS OF THE 49TH PARALLEL WEA

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND		
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
(MEGA CHARTS BV) 08/13/04		(GLF) 08/13/04		(VERDENS GANG NORWAY) 08/16/04		(MEDIA CONTROL) 08/18/04		
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		
1	1	1	1	1	DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	1	1	DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME
2	2	2	2	2	KLAPP KLAPP ARE & DDIN EMI	2	2	SICK AND TIRED ANASTACIA EPIC
3	3	3	3	3	THIS LOVE MAROONS J/BMG	3	4	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE
4	4	4	5	4	MAD SUMMER MARIA ARREDONDO UNIVERSAL	4	3	FEMME LIKE U K-MARO EAST WEST
5	5	5	7	7	TRICK ME KELIS VIRGIN	NEW	NEW	MOVE YA BODY NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		
1	1	1	NEW	1	ODD NORDSTOGA LURING SONET	1	NEW	MARIO PACCHIOLI MARIO PACCHIOLI UNIVERSAL
2	3	2	1	2	KJARTAN SALVESEN KJARTAN SALVESEN RCA	2	2	RED HOT CHILI PEPPERS LIVE IN HYDE PARK WARNER BROS.
3	2	3	3	3	KATIE MELUA CALL OFF THE SEARCH DRAMATICO	1	1	ZURI WEST ALOHA FROM ZURI WEST SOU
4	4	4	2	5	MAVERICKS VERY BEST OF THE MAVERICKS UNIVERSAL	3	3	ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR
5	5	5	6	7	JAMIE CULLUM TWENTYSOMETHING VERVE	4	4	ANASTACIA ANASTACIA EPIC

## Libertines' New Set Targets U.K. Peak

The self-titled sophomore album by alternative rock act the Libertines is expected to top the Official U.K. Charts Co. sales chart the week after its Aug. 30 release.



THE LIBERTINES: ENDURED HARD TIMES

The Devlins worked with engineer **Danton Supple** (Doves, Coldplay, Starsailor) to fine-tune their trademark atmospheric on "Waves." The lead single in Ireland, "Sunrise," has gained strong airplay nationally. **NICK KELLY**

**SPANISH PIONEERS:** A best-of compilation by '80s hitmakers **Radio Futura** is heading toward gold status (50,000 units shipped) in the act's homeland of Spain, according to its label, **BMG**.

The CD/DVD "Paisajes Eléctricos—Lo Mejor 1982-1992" arrived July 5. The double-CD includes such local hits as "Escuela de Calor" and "La Negra Flor"; the DVD includes videos and previously unreleased TV appearances.

Radio Futura was one of the first Spanish pop/rock acts to break through in its home market after the death of dictator **Gen. Francisco Franco** in 1975. Franco's strict policies ensured that major events that shaped pop and rock elsewhere—from the rise of **Elvis Presley** in the '50s to punk in the '70s—had little impact in Spain.

Radio Futura's six albums have shipped some 1.4 million units in Spain, according to **BMG**.

**HOWELL LLEWELLYN**

The British band is signed to **Sanctuary**-affiliated independent **Rough Trade** and managed by former **Creation Records** head **Alan McGee**.

The new album, produced by ex-**Clash** guitarist **Mick Jones**, had a troubled gestation. Since the October 2002 release of debut "Up the Bracket," Libertines guitarist **Peter Doherty** has served a prison sentence for robbing bandmate **Carl Barat** and has undergone three attempts at drug rehabilitation. The band has dismissed Doherty since recording the album.

Such chaos provided subject matter for the Libertines' punk-fueled melodies. "It was traumatic—emotionally, physically and mentally," Barat says.

Lauded by local music press, the act's first album has shipped more than 150,000 units in the United Kingdom, according to the label. **Rough Trade America** will release "The Libertines" Aug. 31, following the start of an 18-date North American tour (without Doherty) that begins Aug 17. **CHRISTOPHER BARRETT**

**MAKING WAVES:** Irish acoustic alternative rock act the **Devlins** mark a decade of recording with the release of fourth album "Waves." Indie **Rubyworks** will release the set Aug. 6 in Ireland. The album will arrive Nov. 1 in the United Kingdom through **Pinnacle**, with a U.S. release by **EMI** likely in February 2005.

The band, led by Dublin-based brothers **Colin** and **Peter Devlin**, hopes to build upon the international profile it established through contributions to such soundtracks as "Batman Forever" and "Six Feet Under."



**Global Pulse**  
**Nigel Williamson, Editor**  
 nwilliamson@billboard.com

### Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 08/18/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	SICK AND TIRED	ANASTACIA EPIC
3	17	OBSESSION	AVENTURA PLANET/PRIME
4	NEW	BABY CAKES	3 OF A KIND RELENTLESS
5	3	FEMME LIKE U	K-MARO EAST WEST
6	6	MAMAE EU QUERO	T-RIQ HEBAN MUSIC
7	NEW	CAN'T STAND ME NOW	THE LIBERTINES ROUGH TRADE
8	10	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
9	4	THUNDERBIRDS/3 AM	BUSTED UNIVERSAL
10	5	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
11	11	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
12	7	HOW COME	D12 INTERSCOPE
13	8	BURN	USHER LaFACE/ZOMBA
14	15	TRICK ME	KELIS VIRGIN
15	14	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
16	13	DRAGOSTEA DIN TEI	HAI DUCU UNIVERO
17	12	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
18	19	FACE A LA MER	CALOGERO & PASSI MERCURY
19	25	MEIN TEIL	RAMSTEIN UNIVERSAL
20	21	LEBT DENN DR ALTE HOLZMICH	DE RANDPICHTEN CAPITOL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	ANASTACIA	ANASTACIA EPIC
2	1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
3	4	MAROONS	SONGS ABOUT JANE J/BMG
4	3	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
5	7	KEANE	HOPES AND FEARS ISLAND
6	5	BOHSE ONKELZ	ADIOS REGAL23/SPV
7	9	NORAH JONES	FEELS LIKE HOME BLUE NOTE
8	10	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL
9	8	USHER	CONFESSIONS ARISTA
10	11	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
11	28	AVENTURA	WE BROKE THE RULES PLANET/PRIME
12	12	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
13	13	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
14	20	O-ZONE	DISCO-ZONE UNIVERSAL
15	17	SILBERMOND	VERSCHWENDE DEINE ZEIT MODULE
16	18	NIGHTWISH	ONCE NUCLEAR BLAST/SPINEFARM
17	19	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
18	16	D12	D12 WORLD INTERSCOPE
19	14	CALOGERO	3 MERCURY
20	6	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THIS LOVE	MAROONS J/BMG
2	2	TRICK ME	KELIS VIRGIN
3	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
4	4	EVERYTIME	BRITNEY SPEARS JIVE
5	5	BURN	USHER LaFACE/ZOMBA
6	9	SICK AND TIRED	ANASTACIA EPIC
7	8	MOVE YA BODY	NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL
8	7	THE REASON	HOOBASTANK MERCURY
9	6	LEFT OUTSIDE ALONE	ANASTACIA EPIC
10	12	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
11	11	LOLA'S THEME	SHAPESHIFTERS CAPITOL
12	10	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
13	14	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
14	16	LEAVE (GET OUT)	JJJO EDEL
15	13	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
16	15	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS/WARNER
17	18	FORCA	NELLY FURTAO DREAMWORKS
18	19	FACE A LA MER	CALOGERO & PASSI MERCURY
19	22	THANK YOU	JAMÉLIA CAPITOL
20	17	UN GAOU A ORAN	113. MAGIC SYSTEM & LAMINE EPIC

### AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/16/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	SICK AND TIRED	ANASTACIA EPIC
3	3	SPACE TAXI	STEFAN RAAB FT. SPUCKY, KORK & SCHROTTY RARE
4	6	VEO VEO	HOT BANDITOZ POLYDOR
5	10	GOING TO PARIS	TAMEE HARRISON WARNER MUSIC

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	SEER	UEBERN BERG SONY MUSIC
2	3	ANASTACIA	ANASTACIA EPIC
3	2	NOCKALM QUINTETT	PRINZ ROSENHERZ KOCH
4	1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
5	4	DIE LOLLIPOPS	TANZEN, LACHEN, PARTY MACHEN EDEL

### BELGIUM/FLANDERS

(PROMUVI) 08/18/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PUSH UP	FREESTYLERS PIAS
2	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	3	MET DE TREIN NAAR OOSTENDE	SPRING STUDIO 100
4	30	RISIN'	NATALIA BMG
5	4	WILD DANCES	RUSLANA EMI

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK WARNER BROS.
2	3	JASPER STEVERLINCK	SONGS OF INNOCENCE PIAS
3	4	ZORNIK	ONE ARMED BANDIT PARLOPHONE
4	5	ANASTACIA	ANASTACIA EPIC
5	2	DAAN	VICTORY LOWLANDS

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 08/17/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
2	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	2	CITY OF DREAMS	THE LOFT UNIVERSAL
4	9	WE ARE	ANA JOHNSSON EPIC
5	8	EVERYTIME	BRITNEY SPEARS JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	BIG FAT SNAKE	MORE FIRE CMC
2	1	SHAKIN' STEVENS	COLLECTABLE SONY MUSIC
3	2	NEPHEW	USADSB COPENHAGEN
4	5	3 DOORS DOWN	AWAY FROM THE SUN DREAMWORKS
5	3	VARIOUS ARTISTS	REPLY DANCE MANIA DANSKE MEGA BONNIER

### PORTUGAL

(RIM) 08/17/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
2	14	TONY CARREIRA	VAGAUDEO POR AMOR ESPACIAL
3	4	DA WEASEL	RE-DEFINICOES CAPITOL
4	2	RODRIGO LEAO	CINEMA COLUMBIA
5	5	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
6	6	MARIZA	FADO CURVO VIRGIN
7	7	TORANJA	ESQUISSOS POLYDOR
8	13	PEARL JAM	LIVE AT BENARDYA HALL OCT. 22, 2003 RCA
9	15	ANASTACIA	ANASTACIA EPIC
10	8	IVETE SANGALO	MTV AO VIVO MERCURY

### IRELAND

(IRMA/CHART TRACK) 08/13/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	1	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS
3	3	ACCIDENTALLY IN LOVE	COUNTING CROWS GEFEN
4	6	HOW COME	D12 INTERSCOPE
5	4	BURN	USHER LaFACE/ZOMBA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	SNOW PATROL	FINAL STRAW FICTION/POLYDOR
2	8	ANASTACIA	ANASTACIA EPIC
3	15	DAMIEN RICE	O DRM/14TH FLOOR
4	1	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
5	3	THIN LIZZY	GREATEST HITS UMTV

### FINLAND

(YLE) 08/18/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PUDOTA—EP	APULANTA LEVY-YHTIO
2	2	MYRSKY	SMÅK BREAK A LEG ENTERTAINMENT
3	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	4	UNFORGETTABLE	CHRISTIAN FORSS EDEL
5	5	HUKUN	JANI WICKHOLM RCA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NIGHTWISH	ONCE NUCLEAR BLAST/SPINEFARM
2	2	VIRVE ROSTI	PARHAAT—OON VOIMISSAIN WEA
3	3	HANNA PAKARINEN	WHEN I BECOME ME RCA
4	4	VAN HALEN	THE BEST OF BOTH WORLDS RHINO
5	5	EUROPE	ROCK THE NIGHT: THE VERY BEST OF EUROPE COLUMBIA

### HUNGARY

(MAHASZ) 08/12/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON
2	2	BREAKING THE HABIT	LINKIN PARK WARNER BROS.
3	3	SZEXTARGY	TANKCSAPDA SONY
4	NEW	OLIMPIAI DAL 2004	KIRALY LINDA GASPAR LASZLO IL CINEMA NUOVO/MUSICDOME
5	5	TRICK ME	KELIS VIRGIN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MUSICAL	ROMEO & JULIETTE UNIVERSAL
2	2	HOOIGIGANS	SEENZ CIO EMI
3	3	NOX	BUVOLET UNIVERSAL
4	5	BABY GABY	HAZUDJ MEG NEKEM! PRIVATE MOON
5	4	MEGASZTAR	BEST OF SONY MUSIC

### POLAND

(ZWIZEK PRODUCCENTOW AUDIO VIDEO) 08/13/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	KRZYSZTOF KRAWCZYK	TO CO W ZYCIU WAZNE BMG
2	1	VARIOUS ARTISTS	RADIO ZET: TYLKO WIEKIE PRZEBOJE NA LATO MAGIC
3	4	PUDELSI	LEGENDARNI PUDELSI WARNER
4	3	VARIOUS ARTISTS	BRAWO HITS LATO 2004 MAGIC
5	6	O-ZONE	DISCO-ZONE UNIVERSAL
6	42	IN-GRID	LA VIE EN ROSE MAGIC
7	8	LESZEK MOZDZER	PIANO ARMS
8	111	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
9	9	ICH TROJE	6—OSTATNI PRZYSTANEK IZABELIN
10	5	VARIOUS ARTISTS	TOP KIDS MAGIC

### COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.  
 Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
ANASTACIA Anastacia (S)		1		1	2			9	1	4
AVRIL LAVIGNE Under My Skin (B)	10	4		3	6		1		8	
MAROONS Songs About Jane (B)		3		2			4			
RED HOT CHILI PEPPERS Live at Hyde Park (W)		2		1		10				
USHER Confessions (B)	6	9		5			2		9	

# Latin Music Moving Far East

## Authors' Society SGAE Prepping China For Spanish Product

BY HOWELL LLEWELLYN

MADRID—Spanish authors' society SGAE hopes to spearhead Latin music's push into the increasingly sophisticated Chinese music market.

SGAE Shanghai office delegate María Cruz Alonso and Madrid-based Francisco Galindo, secretary general of SGAE promotional arm Fundación Autor, have laid groundwork for the initiative during this past year.

Additionally, Galindo—who is SGAE's second in command after executive president Teddy Bautista—has made several exploratory visits to China in the past four years.

SGAE opened its Chinese office in Shanghai in March 2003 (*Billboard*, March 15, 2003).

"China has passed its first phase of rapid economic growth, and the small, sophisticated middle classes now need leisure time to accede to Western culture," Galindo says. "Exactly the same thing happened in the Asian 'tiger economies' [and in] Japan, where flamenco and salsa now have a hardcore following."

SGAE's first task will be to establish China as a priority market for the Spanish music industry. For the past 10 years, Spanish companies have concentrated their export efforts on Latin America and the U.S. Latin markets, with their huge base of Spanish-speaking potential customers.

Galindo says SGAE will then try to persuade the Miami-based Latin divisions of major record companies that the time is ripe for Latin culture to penetrate China.

Alonso notes that one positive sign for overseas operators is that the Chinese government is encouraging citizens to direct more income



GALINDO: HELPING BRING LATIN TO CHINA

toward leisure and consumerism rather than savings.

She adds that Radio Shanghai's "folk opera frequency," FM 94.7, broadcasts some Spanish music—notably, flamenco—to Shanghai and the Yangtze River delta. "We send albums of Spanish repertoire to [Chinese] radio and TV stations," Alonso says.

### FESTIVAL LINKS

SGAE's Shanghai presence facilitated the recording of an album, "Claves Y Jazmín," in the city featuring classical Spanish and Chinese music. The project is a collaboration between Spanish flamenco/rock guitarist José Luis Encinas and the Shanghai Conservatory Orchestra, which uses traditional Chinese instruments. It is due for September release in Spain on SGAE imprint Factoría Autor. Narada plans to release the album in the United States.

In October, Bautista will lead a delegation to China to sign an accord with the government to promote Spanish and Latin repertoire in that country. Bautista, Galindo and the SGAE team will meet with the culture ministry, TV and radio programmers, film executives and directors of arts festivals during their visit.

The same month, a flamenco

troupe led by dancer Aida Gómez will perform in Shanghai and Beijing. Galindo says that much as the Chinese have taken to U.S., U.K., German, Canadian and French culture, the country will embrace Latin ballet, orchestras, painting, sculpture and pop music.

SGAE hopes to use the government-organized Chinese Youth Festival as a platform to introduce Spanish and Latin pop to Chinese teenagers. The festival of cultural events takes place throughout the country every May 4 (Chinese Youth Day).

"The aim then is to organize a big Latin music festival [in China] in 2006," Galindo says.

SGAE has also signed accords with the monthlong Shanghai International Arts Festival, which takes place every October/November, and the annual Meet in Beijing arts festival, held in April/May.

"We'll also sign accords with the Shanghai Film Festival [held annually in June], music conservatories and other music platforms," Galindo says. "This fall, we shall send a Spanish orchestral conductor to give classes on Spanish classical music at a Shanghai conservatory."

Citing the China Statistical Yearbook 2003 (compiled by the National Bureau of Statistics of China), Galindo says the Chinese cultural sector represented \$42 billion, or 2.9%, of the country's gross national product last year. This compares to 4.4% in Europe, 7.75% in the United States and 7.8% in Japan.

The International Federation of the Phonographic Industry estimates the retail value of the Chinese music market was \$198.3 million in 2003. However, the trade group puts the piracy level in the country at 91%.

ernment assistance in defeating the escalating counterfeit trade. "Pirates and bootleggers cheat consumers and place a drain on our economy," Smith said in a statement. "We cannot and we will not simply turn a blind eye to copyright and trademark crime."

The Anti-Counterfeiting Group, an advocacy organization, estimates overall counterfeiting and piracy cost the British economy £10 billion (\$18 billion) and 4,000 jobs each year.

EMI Group chairman Eric Nicoli, in his role as a member of the recently launched Creative Industries IP Forum, praises the new strategy. "We are very encouraged that the government is taking steps to help Britain's creative industries tackle the theft of intellectual property, and we welcome this latest enforcement initiative from the Patent Office," he says.

Nicoli is the music industry representative to the forum, which is a joint

initiative between the Department of Trade and Industry and the Department of Culture, Media and Sport.

According to the BPI, the value of the counterfeit music trade in Britain exceeded £56 million (\$103 million) in 2003. The trade body reports that commercial music piracy in Britain that year rose 13% from 2002, a rate of increase six times that of legitimate album sales.

In its report, the Patent Office hints at plans to expand its IP strategy outside the United Kingdom. "There will be a need to develop bilateral and multilateral strategies with overseas governments to partner the enforcement gap," the report says.

The global pirate music business totaled \$4.5 billion in 2003, according to a recent study by the International Federation of the Phonographic Industry. It estimates that 1 out of every 3 physical CDs sold in 2003 was pirated.

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**German labels body BPW** says the decline in the country's music business is slowing. BPW announced Aug. 12 that overall volume shipments had contracted by 2.9% in the first half of 2004, compared with a 16.3% drop during the same period in 2003.

"This was a substantially slower rate of decline than any time in the past three years," says Gerd Gebhardt, chairman of BPW and Germany's International Federation of the Phonographic Industry affiliate. Gebhardt attributes the improvement to a strong performance by domestic repertoire combined with industry efforts to clamp down on illegal file sharing.

According to BPW, 55.1 million CDs were shipped in the first half of the year, down 1.4% from the corresponding period last year. Shipments of music DVDs rose 60% during that period, to 4 million units. Singles declined 9% to 12.1 million units.

BPW did not release revenue figures.



WOLFGANG SPAHR

**EMI Music Italy** has a new management structure, EMI Continental Europe chairman/CEO Jean-François Cecillon confirms.

Beppe Ciaraldi assumes the role of managing director of EMI Music Italy and retains his position as GM of Capitol. He reports to Cecillon. Ciaraldi takes over the Italian company following the July 30 departure of president/CEO Riccardo Clary.

EMI Music Italy A&R VP Fabrizio Giannini adds the title of deputy managing director, reporting to Ciaraldi. Virgin GM Giampietro Paravella also reports to Ciaraldi, as do EMI Italy marketing director Patrizio Romano, CFO Valerie Beneteau, business affairs/human resources VP Per Luigi Raimondi Cominesi and VP of commercial Maurizio Pontillo.

MARK WORDEN

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

## MapleCore

Continued from page 55

including label debuts by Doctor (Aug. 24), Peter Elkas (Sept. 14), Not by Choice (Sept. 28) and Boy (Oct. 5), as well as new releases from Danny Michel and Lowest of the Low (both Sept. 21) and the Dears (Sept. 28).

MapleCore is owned by a group that includes Dexter, Universal Music Canada (with a 25%-35% share, according to sources), venture capital firm SDL Invest, privately owned Ideaca and Standard Radio. All are based in Toronto. Other co-owners include singer/guitarist Andy Maize of Toronto band Skydiggers.

Standard Radio president Gary Slight says he invested in MapleCore in 2002 because "it provides an infrastructure for Canada's independent sector... They find artists who aren't going to be snapped up by a major label."

MapleCore launched MapleMusic in 2002. Dexter recruited Cooke, a former senior VP at Warner Music Canada, and he secured Universal Music Canada as a distributor and investor.

Within a year, MapleMusic scored two breakthroughs: Sam Roberts' EP "The Inhuman Condition," which sold 55,000 units, according to Nielsen SoundScan; and Kathleen Edwards' debut album, "Faller," which sold 20,000. Roberts has since moved to Universal Music Canada; Edwards' MapleMusic follow-up is due in February.

MapleMusic's domestic roster is

imposing. It includes Canadian vets Pilate, Cowboy Junkies, Skydiggers, Kinnie Starr and Gordie Sampson. Open Road's signings include top Canadian country acts Doc Walker, Jason McCoy and the Wilkinsons.

"Our roster is sizable, given our age," Cooke says. "But the pace of signings is now slowing."

The two labels' frenetic early pace has led to industry sniping. Critics say that MapleMusic will sign "anything that moves" and that Universal supports MapleCore only because the major has made a cultural commitment to the Canadian government that is said to be ending in two years. Some claim MapleMusic acts benefit from favoritism at Standard Radio stations.

Others say MapleMusic offers only negligible market support—although Pilate's "Caught by the Window" has sold 28,000 units since its 2003 release, according to Nielsen SoundScan.

"Every release has a marketing plan with a spend," Cooke responds. "We are not just putting these records out."

Dexter adds, "We do not get a free ride at Standard. And Universal is a great strategic partner. I don't care if people think we're 'burning off' some government commitment."

Universal Music Canada president/CEO Randy Lennox says, "We invested in MapleCore with a long-term vision. They are building a myriad of businesses within a business. Their vision is terrific."

Patrick Sambrook, Edwards' manager, agrees. "Maple is the real deal. They still need a breakthrough hit record. They haven't had that yet. They will."

## Piracy

Continued from page 55

The BPI and MCPS are among 30 organizations involved in the project. Others include the National Crime Squad, HM Customs and Excise, the Trading Standards Institute and the Federation Against Copyright Theft. The goal of this broad network is to better identify and act upon areas perceived as IP threats.

"The government isn't going to spend any more money, they're just going to focus their existing resources in the right way and coordinate matters," Martin says. "But I'm hoping that we are going to see some effective action in the future."

Upon the launch of the project, British industry minister Jacqui Smith vowed to deliver greater gov-

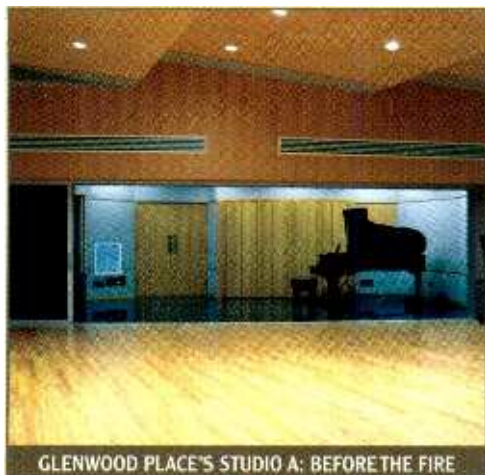
## Peas' Studio Time Blackened

In the early morning of Aug. 11, a fire broke out in Studio A at **Glenwood Place Studios** in Burbank, Calif. Though damage to the studio was not catastrophic, a significant number of instruments and some equipment belonging to the facility and its client—**Black Eyed Peas**—was destroyed.

Studio manager **Kit Rebhun** reports that the fire apparently started when lit candles ignited a gobo, a portable screen used to isolate and shield a microphone. Several gobos had been arranged to form an isolation booth for vocal overdubs, Rebhun explains.

"It was around three o'clock in the morning," she says. "They were in the middle of a song and took a break. They were in the lounge eating breakfast. My assistant came up and saw a flame and rushed into the live room with a fire extinguisher and tried to put it out. Then the Peas came up, and they helped as well. It got out of control really quickly, and they called 911.

"The fire trucks came," Rebhun adds. "The response time was amazing because they're just around the corner. But in that period of time, the gobos had gone up. We had some rental equipment in there. It's not so much burned, but there was some smoke damage on some stuff and our **Steinway** piano was trashed."



GLENWOOD PLACE'S STUDIO A: BEFORE THE FIRE

As the fire did not cause any damage to the control room, the session booked for Studio A proceeded on schedule. "Nobody was hurt," she says. "That's a good thing. The Peas were great, really terrific."

Black Eyed Peas are recording their new album "Monkey Business."

**ROLAND ON A ROLL:** Though the computer-based digital audio workstation format is more popular among audio professionals and instrument retailers, stand-alone workstation products continue to evolve and attract professionals and "prosumers" alike.

The **Roland MV-8000** Production Studio is one of the more impressive products of the latter category, packing into a single unit a multitrack recorder, mixer, audio/MIDI sampler, multiple effects processors, mastering tools, 16 touch-sensitive drum pads and a CD burner.

At the **International Music**

**Studio Monitor**

By Christopher Walsh  
cwalsh@billboard.com



**Products Assn.'s** (NAMM) summer session, held July 23-25 in Nashville, Roland announced a version 2 upgrade to the MV-8000.

The upgrade—and the addition of Roland's MV8-VGA expansion board—allows users to connect a VGA display and mouse, bringing the visual display of computer-based DAW recording, editing and mixing to the stand-alone unit.

The MV-8000 has attracted professional users, including producers **Jermaine Dupri** and **Armand Van Helden**.

**MIXING POLITICS, PRO TOOLS:**

Composer **Nathan Wang's** soundtrack to "A Remarkable Promise," the nine-minute video that preceded Massachusetts Sen. **John Kerry's** acceptance speech at last month's Democratic National Convention in Boston, was recorded at **Firehouse Recording Studios** in Pasadena, Calif.

All tracks were recorded, edited and mixed in Studio A on Firehouse's Pro Tools-based workstations. Upon its opening in 2002, the **Studio 440**-designed Firehouse became one of the first facilities to eschew traditional large-format consoles in favor of DAW control interfaces.

## Caesar's Rights Fund ASCAP

The **ASCAP Foundation** has been named the beneficiary of all of "Tea for Two" lyricist **Irving Caesar's** copyrights. These include those held under his lifetime trust and those retained in his wholly owned publishing company **Irving Caesar Music**.

Caesar died in 1996 at age 101. The prolific writer penned hundreds of lyrics for songs that include "Just a Gigolo," "Swanee" and "Animal Crackers in My Soup." Among his collaborators were **George Gershwin**, **Vincent Youmans**, **Rudolf Friml** and **Gerald Marks**, with whom he created the popular children's educational series "Songs of Safety" and "Songs of Friendship."

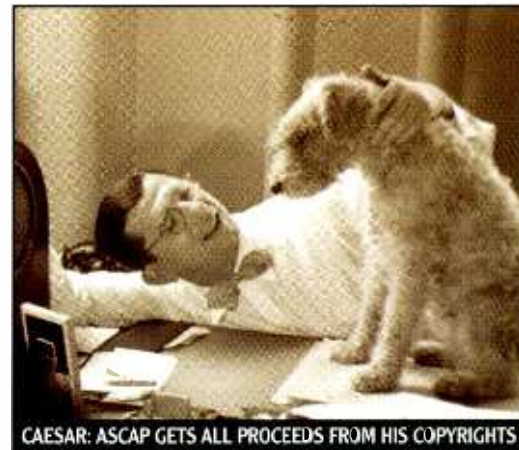
Because of the bequest, the foundation is developing programs aimed at preserving Caesar's legacy. Among them will be music education and musical theater programs for young people, particularly those who are economically disadvantaged.

With musical theater historian **Robert Kimball** supervising, the foundation has already completed a thorough inventory of Caesar's memorabilia dating back to the 1910s. It includes correspondence, autobiographical material, song contracts, scripts for shows, patents for gadgets and games Caesar invented, sheet music, music and lyric manuscripts, photos, recordings, artwork, books from Caesar's library and financial records.

The **ASCAP Foundation** will create the **Official Irving Caesar Web site**, where visitors can access a biography, a photo gallery, songs, lyrics and sheet music, Broadway shows, children's songs and licensing information. Plans also include a **Caesar Tribute Concert** at **Carnegie Hall** in early 2005 in conjunction with **Michael Feinstein's** "Now and Then" series.

Caesar joined **ASCAP** in 1920 and remained active in the society for 75 years, serving several terms on its board of directors.

"This is a major milestone in the history of our foundation," says **ASCAP** president/chairman **Marilyn Bergman**, who is also the foundation president. "Mr. Caesar was a legendary songwriter, and we will faithfully target proceeds from Mr. Caesar's catalog to support **ASCAP** Foundation music education programs for young people, per Mr. Caesar's wishes. With this extraordinary bequest, the **ASCAP** Foundation will not only perpetuate **Irving Caesar's** great songs and his dedication to the future of young **ASCAP** writers, but it will, I hope, serve as an inspiration to others to follow



CAESAR: ASCAP GETS ALL PROCEEDS FROM HIS COPYRIGHTS

Love," **Diddley's** instrumental "Aztec" and "Motherless Child" by the **Harmozing Four**.

Also included are such non-Arc tunes as the Italian folk song "Stornelli," which is a field recording by **Alan Lomax**, and **Louis Armstrong's** version of "A Kiss to Build a Dream On," which is featured prominently in the film. The soundtrack, available on

his lead and support the vital work of the foundation."

In other **ASCAP** news, the society is concluding its latest **ASCAP Songwriter Mondays** series at New York club **Makor**. The last gig stars

**David Olney** and

**Paul Geremia**

on Aug. 30. It caps a summer of acts that

included **Ian McLagan**, **Amy Rigby**, **Joy Lynn White**, **Sid Selvidge** and the

**Brilliant Mistakes**—a New York power-pop band featuring

songwriter/bassist **Erik Philbrook**,

whose day job is editor of **ASCAP's** **Playback** magazine.

"I wouldn't book a band featuring a music journalist unless they were really good," insists **ASCAP's** **Jim Steinblatt**, who booked the series in cooperation with **Makor**.

**KIRBYBO'S KERRY ON KEBRUTNEY:**

**Arc Music** VP **Kenneth Higney** was music supervisor for the indie film comedy "Chooch," which launches Aug. 27 in New York.

The **Fruitbasket Films** production concerns the misadventures of two cousins from Queens, N.Y., during an ill-fated vacation in Cancun. It uses such classic Arc titles as **John Lee Hooker's** "Boom Boom," **George Thorogood's** version of **Bo Diddley's** "Who Do You

music that evoked "innocence, optimism and a sense of community."

"I'm sure, in the future, that indie film producers will be paying closer attention to the great music available to them," Higney says. "It takes focus, persistence and flexibility, but you can get a big budget-style soundtrack that will take your film to another level if you have the right supervisor working in tandem with the film's director."

**SEYMOUR'S STATEMENT:** Leave it to that great sage **Seymour Stein** to sum up the essence of the **Ramones** in the new documentary "End of the Century: The Story of the Ramones."

"I heard in the Ramones what I look for first in any artist that I sign, which is great songs," the **Sire Records** kingpin says. "Because to me, that is the most important thing."

**FYI:** **Oh Boy Records** has issued "Breakthrough," a companion DVD to its recent CD reissues of **Kris Kristofferson's** "Third World Warrior" and "Repossessed" (**Words & Music**, **Billboard**, May 29). The DVD includes live performances of **Kristofferson** and his band the **Borderlords**, together with interviews concerning his commitment to causes devoted to social justice.

**Higney's** indie label **Kebrutney Records**, also includes score music by **Kirbybo Music** (**ASCAP**) writer **Kerry Muzzey**.

Higney says he worked closely with the filmmakers in picking

**Words & Music**

By Jim Bessman  
jbessman@billboard.com



HIGNEY: MUSIC SUPERVISOR FOR 'CHOOCH'

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Universal Music Group in Santa Monica, Calif., promotes **Vincent Freda** to executive VP of digital logistics and business services. He was senior VP of common label operations.

EMI Jazz & Classics Group in New York promotes **J.R. Rich** to VP of publicity and **Zach Hochkeppel** to VP of marketing for the company's **Blue Note Records**, **Angel Records** and **Manhattan Records**. Rich was VP of publicity at Blue Note and Hochkeppel was director of marketing at Blue Note.

EMI Jazz & Classics Group in New York also appoints **Michele Singer** senior VP of legal and business affairs and **David D'Urbano** VP/CFO. Singer was senior VP of business and legal affairs at **EMI Music North America** and D'Urbano was senior director of financial planning and analysis at **Virgin Records**.

**Narada Productions** in Milwaukee appoints **Steve Pedo** CFO. He was director of finance and operations at **BMG**.

**RCA Records** in Phoenix names **Matt Galvin** regional promotions manager/West. He was promotions coordinator at **Arista Nashville Records**.

**Warner Bros. Records** in Nashville ups **Kristen Doyscher** to manager of Midwest promotion and **George Meeker** to manager of secondary promotion. Doyscher was manager of secondary promotion and Meeker was a promotion intern.

**PUBLISHING:** ASCAP promotes Los Angeles-based **Pamela Allen** to director of film and TV music and New York-based **Pauline Stack** to manager of public relations. Allen was associate director of film and TV music and Stack was publicity coordinator.

**DISTRIBUTION:** Word Distribution in Nashville elevates **Laura Neutzling** to senior director of marketing, **LeeEric Fesko** to

director of sales administration, **Rodney Bowen** to marketing director and **Tom Lathrop** to marketing manager. Neutzling was marketing director, Fesko was sales analyst, Bowen was marketing manager and Lathrop was marketing coordinator.

**CONCERT PROMOTION:** Vívelo promotes Miami-based **Kate Ramos** to senior VP of marketing and Los Angeles-based **Jason Garmer** to GM of music. Ramos was regional VP and Garmer was VP of booking.

The **Jackie Gleason Theater** in Miami appoints **Mitch Morales** director of marketing/booking. He was director of entertainment at **Miami Arena**.

**RADIO:** Sirius Satellite Radio in New York promotes **Doug Kaplan** to senior VP of business affairs and business development, entertainment and sports. He was VP of business affairs.

Oldies **WCBS-FM** New York names **Dave Logan** PD. He was executive VP of programming at **Air America Radio**.

**MUSIC VIDEO:** MTV Networks Latin America in Miami appoints **Noel Gladstone** VP of research and development. He was a research consultant for **Viva** and **Viva Plus**.

**PRO AUDIO:** Solid State Logic in Oxford, England, names **Colin Lee** product manager. He was product manager at **Snell & Wilcox**.

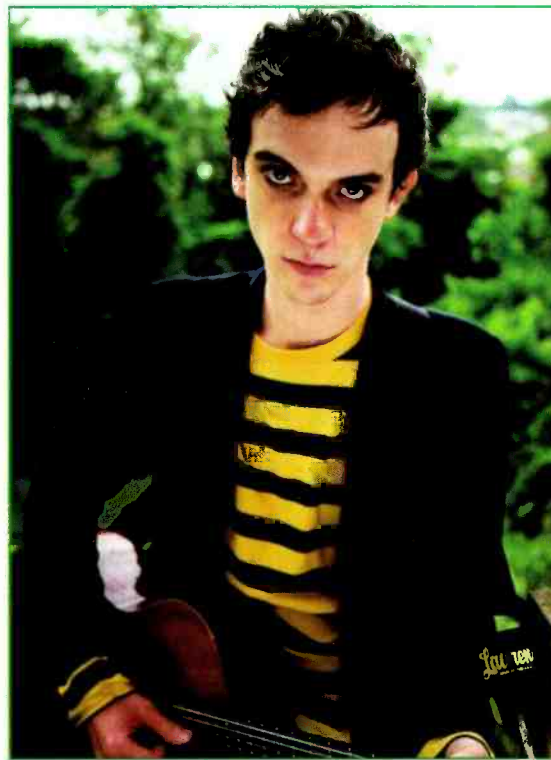
**RELATED FIELDS:** VH1 **Save the Music Foundation** in New York appoints **Paul Cothran** VP/executive director. He was director of health and community programs at **Big Apple Circus**.

**Berklee College of Music** in Boston names **Kari Juusela** dean of the professional writing division. He was associate dean/director of composition at **Stetson University School of Music**.



## Reba Rules Billboard Country Chart

**Reba McEntire** received a commemorative plaque for being the female country artist with the longest No. 1 singles chart span in *Billboard* history. McEntire has had 22 No. 1 hits on the *Billboard* Hot Country Singles & Tracks chart since 1985. **Universal Music Group Nashville** executives were among those on hand Aug. 4 to congratulate McEntire at Nashville nightclub **Rocketown**. Pictured, from left, are **UMGN** co-chairman **Luke Lewis**, *Billboard* chart manager **Wade Jessen**, McEntire, **UMGN** senior VP of promotion and artist development **Scott Borchetta** and **UMGN** co-chairman **James Stroud**.



## Now, Hear This ... KIERAN MCGEE

Artists to Watch

At the age of 23, **Kieran McGee** has already completed his third album, a notable feat for artists outside of the teen pop category. Equally remarkable is that the recognition he has won came without the benefit of the idol-making machinery of TV or major labels. Such slick and quickly forgotten pop is anathema to this gifted singer/songwriter and multi-instrumentalist. Singing at the piano, he is reminiscent of **John Lennon**. When hearing McGee on acoustic guitar and harmonica, it is difficult not to think of **Bob Dylan**, though both comparisons are due more to the quality of McGee's songs than their instrumental makeup. The influences of **Robert Johnson** and **Woody Guthrie** are also heard in McGee's achingly beautiful meditations on anguish and loss, but he is equally at home with raucous and upbeat rock'n'roll. Both are in abundance on "Anonymous," due Sept. 14 from New York-based **Stanton St. Records**. "Anonymous" is the logical trajectory of a career that launched when, at 15, McGee released "Left for Dead" on the **Clean Cuts** imprint. Following that label's demise, he self-released "Ash Wednesday," which he recorded at **Sun Studios** in Memphis. "Anonymous" is consistent with the vibe of his previous recordings, with the addition of **Levon Helm** and **Sonic Youth's Steve Shelley**, who perform on several tracks.

CHRISTOPHER WALSH



**Teen Favorites** **Blink-182** was among the performers and winners at the 2004 Teen Choice Awards, presented Aug. 8 at the Universal Amphitheatre in Universal City, Calif. **Fox** aired the show Aug. 11. The top choices were **Usher** and **Lindsay Lohan**, with four awards each. Pictured above accepting the award for choice love song ("I Miss You") are, from left, **Blink-182's Mark Hoppus**, **Travis Barker** and **Tom DeLonge**. **JoJo**, pictured at left, **Lenny Kravitz** and **Ashlee Simpson** also performed at the show. (Blink-182 photo: Carin Baer/Fox. JoJo photo: Kevin Mazur/WireImage.com)

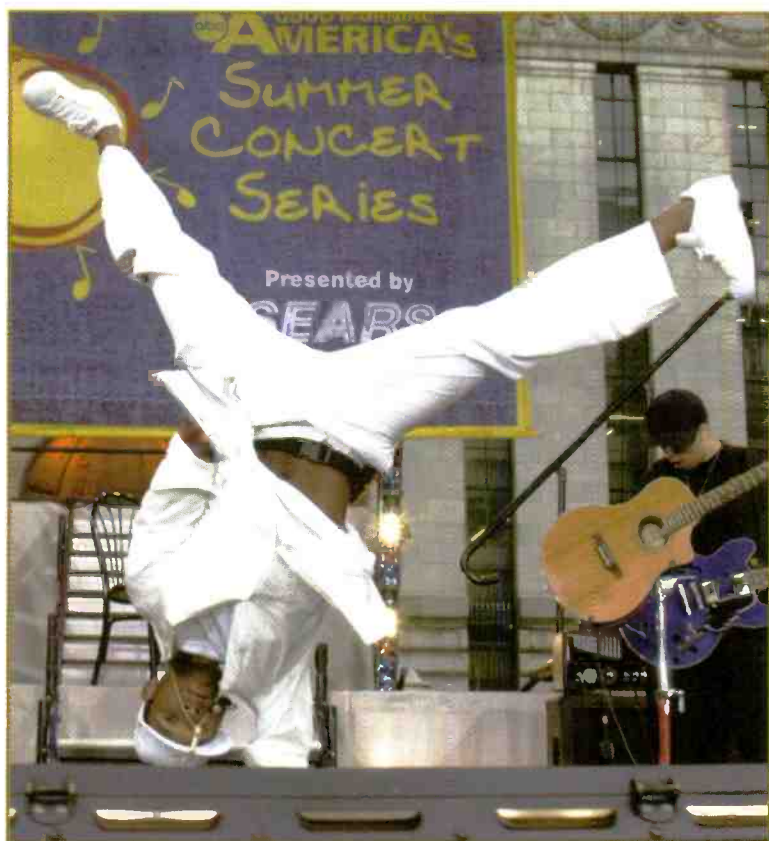




**Janet's Sitcom Return** Janet Jackson and "Will & Grace" co-star Sean Hayes are pictured during the recent taping of Jackson's guest appearance as herself on the NBC sitcom. In an episode titled "Back Up, Dancer" premiering Sept. 23, Jackson performs with Hayes' Jack McFarland character as her back-up dancer. The guest spot marks Jackson's first sitcom appearance since she was a cast member on "Diff'rent Strokes" more than 20 years ago. (Photo: Chris Haston)

## Keith Plays For Gram

Rolling Stones guitarist Keith Richards was among the artists who performed at the Return to Sin City: A Tribute to Gram Parsons concerts, which took place in California July 9 at the Santa Barbara Bowl and July 10 at the Universal Amphitheatre in Universal City. Richards was a close friend of country-rock pioneer Parsons, who died in 1973 at the age of 26. Other performers at the tributes, which benefit the Musicians Assistance Program, included Norah Jones, Steve Earle, Lucinda Williams and Dwight Yoakam. Pictured backstage at the Universal Amphitheatre show, from left are Parsons' daughter Polly Parsons Richards, Sin City Music president Shiuh Morrow and House of Blues Concerts director of tour marketing Lisa Battista Giglio. (Photo: Robert Mathew/Gram Parsons Foundation)



## Hot In The City

Usher kept in the spotlight during his recent visit to New York. On July 30, he performed, left, before a record-breaking audience on ABC's "Good Morning America." According to the network, Usher's free show at Bryant Park attracted nearly 10,000 people, the largest crowd for "Good Morning America's" Summer Concert Series. The day before, Usher unveiled his new Usher Raymond IV Debit MasterCard, above, during a media event at Murray Hills Studio. (GMA photo: Stephanie Keith/ABC)

## HOT FASHION ... LENNY KRAVITZ

Lenny Kravitz, left, is part of the new Gap "How Do You Wear It?" campaign celebrating individual style. The global promotion includes print, TV, outdoor and online marketing. In other music-meets-fashion news, **Foxy Brown** has teamed with **Alexis & Gianni Enterprises** to launch a collection of furs this fall. The new line will feature items under two brand names: **Foxy Brown Luxury Furs** (with retail prices ranging from about \$500 to \$9,000 per item) and **Marchand**, whose retail price range will be \$3,000 to \$15,000 per item... **Lil Jon** has inked a deal with **Oakley Eyewear** for his own limited-edition sunglasses, which debuted at U.S. retail earlier this month... **Jennifer Lopez** and her **Sweetface Fashion Co.** are planning to launch a line of footwear and watches. (Photo: Mikael Jansson)



## Kobalt's U.S. Domestic Deal

London-based independent publisher **Kobalt Music Group** inked a deal with the U.S. division of the **Music Managers Forum** to offer a music publishing administration service to MMF members. The deal follows a similar agreement between Kobalt and the **International Music Managers Forum**. Pictured, from left, are attorney **Ronald Kreidman**, MMF U.S. president **Barry Bergman** and Kobalt managing director **Bruce Lampcov**.



Connect with the music industry's most important decision makers in **Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

**Your ad includes a listing on billboard.com**

over 17 million page views a month  
[www.billboard.com](http://www.billboard.com)

## HELP WANTED

### Sony DADC TECHNICAL SALES REPRESENTATIVE Los Angeles, CA

Sony DADC has an immediate opening for a Technical Sales Representative, based in Los Angeles. Reporting to the Director of New Technologies, responsibilities will include sales and marketing of Sony's services within a multi-state region; maintaining current customer base, prospecting new business opportunities and developing a stronger market potential for Sony DADC. Product/service offerings include Copy Protection, DVD/CD replication, as well as several other value added services.

To be considered, you must possess a college degree, excellent oral and written communication skills, along with computer proficiency. Applicants should have a proven track record, with a minimum of three years of steadily increasing sales in the entertainment, optical disc or software industry. Working knowledge of the DVD/CD industry in terms of technical, competitive information, sales and ordering procedures is mandatory. Frequent travel is required.

Territory includes: North America.

No phone calls please. To apply, send a cover letter and résumé to:

**Sony DADC**  
Attn: Karen Seremeth  
61 Spit Brook Road, Suite 200  
Nashua, NH 03060  
E-mail to [kseremet@disc.sony.com](mailto:kseremet@disc.sony.com)  
Sony DADC is an Equal Opportunity Employer  
<http://www.sonydadc.com>

## HELP WANTED

### Intern Wanted

Billboard Magazine's New York office is currently seeking interns to assist various departments with their day-to-day duties. Students must be enrolled full-time in a undergraduate or graduate college, and must be receiving college credit for the internship position.

For more information, please contact Lisa Garris by sending your résumé to:  
[entertainrecruit@vnubuspubs.com](mailto:entertainrecruit@vnubuspubs.com)  
Candidates of interest will be contacted to set up an interview

### VOLUNTEERS NEEDED

If you will be in the New York City area from September 20th-22nd and would like to volunteer for the Billboard Dance Music Summit, please contact:

Rosa Jaquez [bbevents@billboard.com](mailto:bbevents@billboard.com)  
646-654-4660

## REAL ESTATE

### AWARD WINNING DESIGN

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

Ultra Modern Styled 2 Story, 6 Bed, 5 Bath, Marble Floors, High Tech Art Glass Work, Fountains, HD-Projection Media System, Security Cameras, Built-Ins, Lagoon Pool/Spa, Gated Lush Acre in Exclusive Pinecrest Area of Miami, FL.



\$3,200,000 - including designer furnishings

Stephen Yenzer/  
Coldwell Banker

305-322-8770

[stephen.yenzer@coldwellbanker.com](mailto:stephen.yenzer@coldwellbanker.com)

<http://tours3.vht.com/CBF/T190510>

### ARE YOU IN TUNE WITH THE REAL ESTATE MARKET?

Order a FREE Computerized Market Valuation, No obligation, no hassle

[www.1smartseller.com](http://www.1smartseller.com)

Prime West Valley Location West Hills \$659K 3+2.5 bit 1987 in award winning school district. For more info call - Leslie Randall, Leslie Randall & Assoc. Real Estate - 818-703-0422 - 818-682-2503  
Pager - [www.leslierandall.com](http://www.leslierandall.com) - [lrhomes@aol.com](mailto:lrhomes@aol.com)

### RAPPERS/HIP HOP LIVE IN LUXURY

While Your Crib Makes You Money!

Plenty of space to live in luxury and have your own Recording Studio in this 10,000 sq. ft. mansion, in the heart of music mecca.  
310-471-3913  
[www.melodylandranch.com](http://www.melodylandranch.com)

## DIRECTOR 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 RÉSUMÉ along with salary history AND REFERENCES to-  
fax: 312.873.3889

## DVD SERVICES

**Lonely RECORDS** CD & DVD MANUFACTURING

10% National Price Guarantee

Retail Ready CD Package as low as **99¢**

Get a FREE Catalog 1.800.409.8513  
[www.lonelyrecords.com](http://www.lonelyrecords.com)

## PROFESSIONAL SERVICES

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

**300 CD Package: \$775.00** Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap

**1000 CD Package: \$1099.00** Includes: 4-color booklet & 2-color CD label from print-ready film, jewelbox, shrinkwrap

**D.J. VINYL PROMO**

100 12" VINYL \$775.00 Additional LP's: \$1.30 each

500 12" VINYL \$1,249.00 REORDER \$699.00

1000 12" VINYL \$1,779.00 REORDER \$1199.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND ASK FOR OUR FREE BROCHURE!

**Rainbo Records and Cassettes**  
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476  
Fax: (310) 828-8765 • [www.rainborecords.com](http://www.rainborecords.com) • [info@rainborecords.com](mailto:info@rainborecords.com)

## T-SHIRTS

Looking for Rock T-shirts?  
You've found 'em!

### BACKSTAGE FASHION

Worldwide Distributors of Licensed:  
ROCK & NOVELTY T-SHIRTS,  
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):

**800-644-ROCK**

(outside the U.S. - 520-443-0100)

## 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](http://www.discmakers.com/bb)

**DISC MAKERS®**

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.  
For free catalog call (609) 890-6000.  
Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O. Box A Trenton, N.J. 08691-0020  
email: [scorpiomus@aol.com](mailto:scorpiomus@aol.com)

## WANTED TO BUY

### TOP \$ PAID

For: Cds, Lps Cassettes,  
Videos & DVDs  
Call (201) 986-0909  
Fax (201) 986-7755

## COLLECTABLES

### WANTED

Music Memorabilia,  
Awards, Lyrics,  
Posters, Gear,  
Autographs.

[WWW.LELANDS.COM](http://WWW.LELANDS.COM) (516) 409-9700

# Hockey

Continued from page 5

is a work stoppage and games are lost, there is no magic programming potion," Williams adds. "It's not as if Mick Jagger is sitting there thinking, 'Hey, no hockey, let's do an arena tour.'"

The more opportunistic in the touring industry are surveying options. "We are on what you might call a 'content hunt,'" says Randy Phillips, CEO of AEG Live, a national concert promoter specializing in arena dates.

Uncertainty exacerbates the problem. In most cases, arena managers will be unable to scratch a hockey date until about three weeks out, making bookings and promotion for substitute events—say, concerts—untenable.

"Three weeks is a little quick," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "You need time to set an event up, and usually four or five weeks to market it. We try to do our routing six months to a year out."

Promoters agree. Brad Garrett of Police Productions says, "It is very difficult to route [tours] and confirm [dates] on tentative holds. Plus I don't know what guarantees you could get on date holds [if] the work stoppage is short. That being said, I've had some e-mails from venues already looking."

For their part, Conway and BLA are trying to take advantage of the situation, at least for arenas with configurations that can reduce capacity to 5,000 or less.

"We've talked to several different arenas and said, 'Give us the dates that you were holding for hockey,'" Conway says. "We have two different packages we're routing into buildings on dates that were being held for hockey games. And if hockey does happen, we have alternate venues to play in those markets."

## COMPLETE UNCERTAINTY

Right now, confusion reigns as to which games will be postponed or scratched completely, and when.

"I've had several promoters ask me how this is working exactly," says Mike Evans, senior VP of sports and entertainment for Philadelphia-based facility management firm SMG. "I wish we had the Rosetta stone and could figure it out."

As it stands, with labor discussions between the league and the players union ongoing, arenas have no choice but to proceed as if the season will come off.

The current NHL collective bargaining agreement expires Sept. 15, just prior to the start of the exhibition season. Many observers expect a long work stoppage; some believe it could last two years.

If the plug is pulled on the 2004/05 NHL season, 30 arenas will be looking at some 40 lost dates, not counting playoffs. "That's a lot of empty, dark nights," Conway notes. "That's a lot of lost beer sales."

Arena managers are between the ice and a hard place.

"The day-to-day nature of this situation makes it extremely difficult for long-term planning," says Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif., home ice for the Ducks.

"As of today, we're planning on a full hockey season. And if something changes, it's not like freeze-dried coffee, where you can add water and, poof, you have an event."

In the short term, arena execs do what they have always done: try to fill open dates.

"We're booking as aggressively as we can right now for our other dates that we have open," says Hugh Lombardi, GM of the Gaylord Entertainment Center in Nashville, home to the NHL's Predators.

GEC officials say the Predators left the arena with plenty of weekend dates to work with in anticipation of a possible strike. "Actually, the [concert] season looks pretty good," Lombardi says.

SMG counts four NHL arenas as clients: Pittsburgh's Mellon Arena (Penguins); Nassau Veterans Memorial Coliseum in Uniondale, N.Y. (Islanders); Nationwide Arena in Columbus, Ohio (Blue Jackets); and Office Depot Center in Sunrise, Fla. (Panthers).

*'It's not as if Mick Jagger is sitting there thinking, "Hey, no hockey, let's do an arena tour."'*

—BOB WILLIAMS,  
PHILIPS ARENA

"In Florida and Columbus, we work for the team, because the teams own the buildings and hired us to operate and book them," Evans says. "Both of these teams are very concerned about the bottom line of the hockey franchise and the facility as a whole, and they have empowered us to be very aggressive in going after events."

Evans says the in-house marketing departments for the Florida and Columbus arenas are set up to help by offering reduced-house configurations, or helping "marginal" events with their own in-house promotions.

"The other two hockey teams we work with are tenants, and they have been very cooperative in helping us move dates around," Evans says. "The main problem is the NHL is moving forward as if there will be a season. They published a schedule, and we have to work around that."

Team-owned buildings can often be more flexible in working around hockey dates to make room for the right event.

"Some [arenas] want to keep a date in play as long as possible," Evans says. "They don't want to lose any great opportunities."

The problem could come to a head in the very near future. "The minute [hockey] dates start getting cancelled, that's when the pressure will start," Evans says. "Arenas will start looking for alternatives."

## PLUGGING SOMETHING IN?

Many touring execs have been considering alternatives for quite some time. "We are very aware of this situation and we have a lot of second holds in place behind hockey," says Rod Essig, agent with Creative Artists Agency.

Essig says that while CAA may not

create product specifically for the NHL work stoppage, it has long been poised to take advantage of prime open dates.

"We started talking last year about some of these things," Essig says. "You just route tighter and be prepared to move if you need to."

Many believe new opportunities will arise once the whistle blows on the strike.

"Some entrepreneurial agent or a sharp guy like [Clear Channel Entertainment VP] Gerry Barad will figure out that there are a lot of prime dates available out there," Evans says.

"It may take everybody earning a little less, the artist earning a little less on the guarantee," Evans says. "We're talking about a short marketing window."

AEG Live's Phillips agrees that assembling a blockbuster tour like his company's 2004 Prince tour is pretty much out of the question. More likely are value-priced package tours.

But Phillips adds that low ticket prices on their own are not necessarily enough to fill arenas.

"You can give tickets away, and that doesn't mean people will give up four hours of their time to come see [a show]," he says. "It has to be something people want to see."

Howie Silverman, president of Ojai, Calif.-based booking agency Paradise Artists, has several packages ready to go that could fill hockey dates, including the Royal Circus of Moscow on Ice; International Fighting Championships; Hot, Hot Havana (a Cuban dance and music revue) and the Solid Gold '60s Fest.

More important, Silverman says he can set up these packages in less than three weeks. "Two weeks!" he attests.

If agents and/or promoters are talking content that is ready to plug in, certainly arenas are listening.

"If the timing was right and it was logistically feasible, all of us would welcome the opportunity to co-promote an event like that, or just host it," the Pond's Ryan says.

Genre-based packages may be a safer bet. BLA, primarily a country music agency, is ready to pull the trigger on two packages for this fall and next spring. That's why arena theater setups make sense.

"There are probably only eight or 10 acts in our world that play the full arena setup, but [there are] maybe 50 acts capable of playing in the smaller setup," Conway says.

Some arena managers are dubious that this situation lends itself even to ready-made tours, and history is not on the side of a quick resolution.

"Take the hypothetical situation that there was a work stoppage on Sept. 15 and we knew there would be no [labor] talks until Oct. 15, then perhaps someone could get a package ready," Ryan says. "But based on past experience, it doesn't happen like that. We all have to be ready to go back to work as quickly and efficiently as possible, which makes it very difficult to plan anything."

Still, arena managers won't rule out the possibility of something viable coming up as dates start being lost.

Williams says, "If the industry gets creative and sees this as an opportunity to capture some weekend dates that might not have existed and provide more programming, then I'd kiss their feet more than I do now."

## 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](http://www.orderbillboard.com)



## NOTICES/ANNOUNCEMENTS

### GRAND OPENING AMERICAN POSH

The Internet Superstore Where the Rich Get a Break  
Fine-quality merchandise for people and pets. Great gifts shipped for you.  
[www.americanposh.com](http://www.americanposh.com)

### 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

### MARK YOUR CALENDARS!!

BILLBOARD SPOTLIGHTS "LUXURY HOMES" FOR AN IN-DEPTH LOOK AT THE LUXURY REAL ESTATE MARKET.

SEPTEMBER 18TH EDITION  
DEADLINE: AUGUST 23RD

ALSO INCLUDED IN THIS SPECIAL EDITION The 50th Anniversary of Rock & Roll honoring the MAN

ELVIS PRESLEY. It promises to be a magnificent tribute to the greatest recording artist of all time and the man who brought Rock & Roll into the mainstream. Call - Jeff Serrette - 1-800-223-7524 or Mark Wood [LA rep] 661-270-0798

### ARE YOU LOOKING TO HIRE THE IDEAL CANDIDATE TO FILL THAT OPEN POSITION?

NOW YOU CAN RUN REGULAR ADVERTISING

[without border]

FOR ONLY \$40.00 - 20 WORDS OR LESS!

ONLINE/PRINT - \$2.00 PER WORD

THEREAFTER

ALL CLASSIFICATION HEADINGS INCLUDED

## FOR SALE

### HEAVY DUTY POSTER TUBES

• End Plugs & UPS Included

• Factory Direct

• 46 Sizes In Stock

ORDER ONLINE

[www.yzoo.com](http://www.yzoo.com)

CALL TOLL FREE

1-800-242-5216

Y&M

MILLS, INC.

MANUFACTURERS OF PAPER TUBES AND CORES



## DUPLICATION/REPLICATION

### Odds ON CD & DVD Manufacturing

2500 CD's Only \$1999

Includes: On Disc Printing • Bar Code Full Color Printed Booklets • Cello Wrapping

1-877-633-7661

[www.OddsOnRecording.com](http://www.OddsOnRecording.com)

Visa • Mastercard • Amex • Discover

CD • DVD • COIFOM • SHAPED CD • CASSETTE • PACKAGING

### NEED CDS?

the choice is

### CRYSTAL CLEAR

DISC & TAPE

Trust our experience for over 30 years.

1000 CDs • \$999!

(Complete! Retail Ready)

1000 Promo CD Pack • \$599!

1000 DVDs • \$1499!

(Complete! Retail Ready)

1-800-880-0073

[www.crystalclearcds.com](http://www.crystalclearcds.com)

www.americanradiohistory.com

# Lights, Camera, Action...

CONNECT WITH FILM, TV  
& MUSIC'S KEY PLAYERS!

REGISTER  
TODAY &  
SAVE \$100

## *Hollywood* THE REPORTER **Billboard** **FILM & TV** MUSIC CONFERENCE

**NOVEMBER 16-17, 2004**  
**Renaissance Hollywood Hotel**

**Join in the collaboration** of over 500 of the industry's most influential executives for two days of parties, networking and discussions. Panel topics cover music for film, TV, Internet, commercials and other industry related topics.

**Get face to face with** industry executives, top-name music supervisors, actors, directors, composers, producers, recording studios, TV networks, record labels, publishing and more!

I thought the Conference was excellent. The event was well organized, panel topics were thoughtful and panelists were key industry players. The relaxed setup was conducive to memorable discussions. Having gone to many conferences over the years, this one is a cut above.

JASON BENTLEY  
Music Supervisor  
MACHINEHEAD

**QUESTIONS & SPONSORSHIPS:**  
Michele Jacangelo 646.654.4660

**HOTEL:** Renaissance Hollywood Hotel 323.856.1200  
Discounted room rate: \$179 call by October 25

**Early bird registration: \$325 OFFER ENDS SOON!**



FOR INFORMATION, REGISTRATION, SPONSORSHIPS & MORE  
**WWW.BILLBOARDEVENTS.COM**

## Emmis Settles Issues With FCC

Emmis Communications is paying \$300,000 to settle all pending Federal Communications Commission forfeiture orders, investigations and complaints, as recently reported in *Billboard's* Entertainment Law Weekly.

satisfy station management that they understand "where the line between acceptable and unacceptable programming falls."

• If the suspended employee is an on-air talent and is permitted to

return to the air, subject the broadcasts to "a significant time delay—up to five minutes."

If the FCC investigation results in a final adjudication that finds Emmis has aired, "or decided to air," an obscene or indecent program

and this results in enforcement action, the offending employees must be "terminated without delay."

Finally, Emmis must "fully participate" in industry efforts to develop a voluntary, industrywide response to "indecent and violence."

FCC commissioner Michael Copps concurred in the decision to settle, but noted he was "troubled" by certain aspects of the agreement. His concern focused on the license renewal process, since he thinks the "totality" of a broadcaster's record should be considered when licenses are renewed. The decision "takes an entire part of the record off the table."

In a statement, Emmis reported: "Earlier this year we adopted an aggressive policy to ensure that Emmis provides quality, compelling on-air content that conforms to decency standards. We announced a zero tolerance policy and are taking extraordinary steps to educate our on-air employees and program directors."

**MONITOR MOVES:** Airplay Monitor has made three new hires to its editorial staff in recent weeks.

**Paul Heine** joins from Friday Morning Quarterback as director of news, music and programming. His more than two decades of experience covering radio will be key in the roll-out of an expanded Monitor this fall.

**Dan Cox** joins as business editor with experience at Variety, Reuters and the New York Post. He also recently completed a documentary on **Arnold Schwarzenegger**.

**Katie Hasty** becomes Monitor's first online editor and is already preparing for the launch of Monitor's forthcoming Web site. She is a graduate of the Medill School of Journalism at Northwestern University.

*Additional reporting by Susan Butler in New York.*

**Tuned In: Radio**  
By Marc Schiffman  
mschiffman@billboard.com



The Aug. 12 Consent Decree also requires Emmis to implement a companywide compliance plan aimed at preventing future violations.

The settlement stems from complaints dating back to 2000 about modern rock **WKQX** Chicago's "Man-cow's Morning Madness" show. The decree vacates three forfeiture orders totaling \$42,000, six pending claims the FCC has yet to rule on and complainant **David Edward Smith's** pending requests to reconsider 21 previously denied complaints, an FCC representative reports.

The plan requires Emmis to conduct



MANCOW: DJ'S SHOW DREW CRITICISM

training on avoiding obscenity and indecency for all on-air TV and radio talent and related employees.

If Emmis receives a Notice of Apparent Liability or other proposed action from the FCC for an indecent broadcast after adoption of this plan, Emmis must:

• Suspend the employees accused of airing, or materially participating in the decision to air, the obscene or indecent content and immediately undertake an investigation.

• Require the employees to undergo "remedial training" on FCC obscenity and indecency regulations and policies, as well as

## Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

\*New Ons\* are those clips with six or more plays for the first time in the chart week.

For week ending AUGUST 15, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
<p>1 LL COOL J, HEADSPRUNG</p> <p>2 TERROR SQUAD, LEAN BACK</p> <p>3 NELY, MY PLACE</p> <p>4 LIL FLIP, SUNSHINE</p> <p>5 AKON, LOCKED UP</p> <p>6 ALICIA KEYS, DIARY</p> <p>7 TWISTA, SO SEXY</p> <p>8 HOUSTON, I LIKE THAT</p> <p>9 CIARA, GOODIES</p> <p>10 KEVIN LYTTLE, TURN ME ON</p> <p>11 R. KELLY, I SAVED ME</p> <p>12 T.I., LET'S GET AWAY</p> <p>13 BEENIE MAN, KING OF THE DANCEHALL</p> <p>14 MASE, WELCOME BACK</p> <p>15 KANYE WEST, JESUS WALKS</p> <p>16 LLOYD BANKS, ON FIRE</p> <p>17 MONICA, U SHOULD'VE KNOWN BETTER</p> <p>18 YOUNG BUCK, LET ME IN</p> <p>19 JUVENILE, SLOW MOTION</p> <p>20 LLOYD BANKS, WARRIOR</p> <p>21 JUVENILE, SKIP &amp; WACK, NOLIA CLAP</p> <p>22 JILL SCOTT, GOLDEN</p> <p>23 CHRISTINA MILIAN, DIP IT LOW</p> <p>24 USHER, CONFESSIONS PART II</p> <p>25 ANTHONY HAMILTON, CHARLENE</p> <p>26 JAY-Z, 99 PROBLEMS</p> <p>27 JADAKISS, WHY</p> <p>28 NEW EDITION, HOT ZNITE</p> <p>29 LLOYD, SOUTHSIDE</p> <p>30 213, GROUPIE LUV</p> <p>31 LI WAYNE, BRING IT BACK</p> <p>32 NINA SKY, MOVE YA BODY</p> <p>33 SHAWNNA, SHAKE THAT SH**</p> <p>34 MARIO WINANS, NEVER REALLY WAS</p> <p>35 NELY, FLAP YOUR WINGS</p> <p>36 O'RYAN, TAKE IT SLOW</p> <p>37 THE ROOTS, DON'T SAY NUTHIN</p> <p>38 SLUM VILLAGES, BUSH</p> <p>39 P. DIDDY, I NEED A GIRL (REMIX-PART TWO)</p> <p><b>NEW ONS</b></p> <p>SHAWNNA, SHAKE THAT SH**</p> <p>O'RYAN, TAKE IT SLOW</p>	<p>1 LOS LONELY BOYS, HEAVEN</p> <p>2 KENNY CHESNEY, I GO BACK</p> <p>3 JIMMY BUFFETT, VERY GOOD LOOKIN</p> <p>4 JOSH GRACIN, WANT TO LIVE</p> <p>5 TERRI CLARK, GIRLS LIE TOO</p> <p>6 MARTINA MCBRIDE, HOW FAR</p> <p>7 BIG &amp; RICH, SAVE A HORSE (RIDE A COWBOY)</p> <p>8 BRAD PAISLEY, WHISKEY LULLABY</p> <p>9 TIM MCGRAW, LIVE LIKE YOU WERE DYING</p> <p>10 TRACE ADKINS, ROUGH &amp; READY</p> <p>11 GRETCHEN WILSON, REDNECK WOMAN</p> <p>12 MONTGOMERY GENTRY, YOU DO YOUR THING</p> <p>13 SARA EVANS, SUDS IN THE BUCKET</p> <p>14 JOE NICHOLS, IF NOBODY BELIEVED IN YOU</p> <p>15 LYLE LOVETT, IN MY OWN MIND</p> <p>16 KEITH URBAN, YOU'LL THINK OF ME</p> <p>17 JULIE ROBERTS, BREAK DOWN HERE</p> <p>18 RASCAL FLATTS, MY WORST FEAR</p> <p>19 SHANIA TWAIN, WHEN YOU KISS ME</p> <p>20 ALAN JACKSON, TOO MUCH OF A GOOD THING</p> <p>21 TRICK PONY, THE BRIDE</p> <p>22 DIERKS BENTLEY, HOW AM I DOIN'</p> <p>23 TRAVIS TRITT, THE GIRL'S GONE WILD</p> <p>24 JOSH TURNER, LONG BLACK TRAIL</p> <p>25 TOBY KEITH, AMERICAN SOLDIER</p> <p>26 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME</p> <p>27 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME</p> <p>28 GRETCHEN WILSON, REDNECK WOMAN</p> <p>29 RACHEL PROCTOR, ME AND EMILY</p> <p>30 BLAKE SHELTON, SOME BEACH</p> <p>31 CROSS CANADIAN RAGWEED, SICK AND TIRED</p> <p>32 CLEDUS T. JUDD, I LOVE NASCAR</p> <p>33 REBA MCKENTINE, SOMEBODY</p> <p>34 MINDY SMITH, COME TO JESUS</p> <p>35 LORETTA LYNN, MISS BEING MRS.</p> <p>36 JEDD HUGHES, HIGH LONESOME</p> <p>37 SHEDAISSY, COME HOME SOON</p> <p>38 BRAD COOPER, I MEANT TO</p> <p>39 KENNY CHESNEY, LIVE THOSE SONGS</p> <p>40 BLUE COUNTY, THAT'S COOL</p> <p><b>NEW ONS</b></p> <p>LYLE LOVETT, IN MY OWN MIND</p> <p>ALAN JACKSON, TOO MUCH OF A GOOD THING</p> <p>KATRINA ELAM, NO END IN SIGHT</p>	<p>1 NELY, MY PLACE</p> <p>2 ASHLEE SIMPSON, PIECES OF ME</p> <p>3 LIZ HOW COME</p> <p>4 TERROR SQUAD, LEAN BACK</p> <p>5 HOUSTON, I LIKE THAT</p> <p>6 AVRIL LAVIGNE, MY HAPPY ENDING</p> <p>7 LINKIN PARK, BREAKING THE HABIT</p> <p>8 LIL FLIP, SUNSHINE</p> <p>9 KANYE WEST, JESUS WALKS</p> <p>10 JUVENILE, SLOW MOTION</p> <p>11 MAROONS, SHE WILL BE LOVED</p> <p>12 USHER, CONFESSIONS PART II</p> <p>13 JADAKISS, WHY</p> <p>14 TWISTA, SO SEXY</p> <p>15 LIL SCRAPPY, NO PROBLEM</p> <p>16 HOOBASTANK, SAME DIRECTION</p> <p>17 YOUNG BUCK, LET ME IN</p> <p>18 SWITCHFOOT, DARE YOU TO MOVE</p> <p>19 KILLERS, SOMEBODY TOLD ME</p> <p>20 AKON, LOCKED UP</p> <p>21 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE</p> <p>22 THE ROOTS, DON'T SAY NUTHIN</p> <p>23 COHEED &amp; CAMBRIA, A FAVOR HOUSE ATLANTIC</p> <p>24 8BALL &amp; MJG, STRAIGHT CADILLAC PIMPIN'</p> <p>25 THREE DAYS GRACE, JUST LIKE YOU</p> <p>26 KEVIN LYTTLE, TURN ME ON</p> <p>27 DASHBARD CONFSSIONAL, VINDICATED</p> <p>28 RYAN CABRERA, ON THE WAY DOWN</p> <p>29 LLOYD, SOUTHSIDE</p> <p>30 KELLY CLARKSON, BREAKAWAY</p> <p>31 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>32 BEASTIE BOYS, TRIPLE TROUBLE</p> <p>33 PITBULL, CULO</p> <p>34 VOLUMEN CERO, AUTOS</p> <p>35 JD NATASHA, IMPERFECT</p> <p>36 TEGO CALDERON, ABALLARDE</p> <p>37 JESSICA SIMPSON, ANGELS</p> <p>38 LL COOL J, HEADSPRUNG</p> <p>39 SEETHER, BROKEN</p> <p>40 NEW FOUND GLORY, FAULIERS NOT FLATTERING (WHAT'S YOUR PROBLEM?)</p> <p><b>NEW ONS</b></p> <p>RYAN CABRERA, ON THE WAY DOWN</p> <p>KELLY CLARKSON, BREAKAWAY</p> <p>BEASTIE BOYS, TRIPLE TROUBLE</p> <p>PITBULL, CULO</p> <p>VOLUMEN CERO, AUTOS</p> <p>JD NATASHA, IMPERFECT</p> <p>TEGO CALDERON, ABALLARDE</p>	<p>1 ALTER BRIDGE, OPEN YOUR EYES</p> <p>2 MAROONS, SHE WILL BE LOVED</p> <p>3 ALICIA KEYS, IF AIN'T GOT YOU</p> <p>4 SWITCHFOOT, MEANT TO LIVE</p> <p>5 AVRIL LAVIGNE, MY HAPPY ENDING</p> <p>6 MODEST MOUSE, READ ON</p> <p>7 USHER, CONFESSIONS PART II</p> <p>8 GRETCHEN WILSON, REDNECK WOMAN</p> <p>9 GAVIN DEGRAW, I DON'T WANT TO BE</p> <p>10 LOS LONELY BOYS, HEAVEN</p> <p>11 KEANE, SOMEBODY TOLD ME</p> <p>12 JAMIE CULLUM, ALL AT SEA</p> <p>13 FINGER ELEVEN, ONE THING</p> <p>14 JILL SCOTT, GOLDEN</p> <p>15 NICKELBACK, FEELIN' WAY TOO DAMN GOOD</p> <p>16 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>17 NO DOUBT, IT'S MY LIFE</p> <p>18 HOOBASTANK, THE REASON</p> <p>19 BEASTIE BOYS, CH-CHECK IT OUT</p> <p>20 FRANZ FERDINAND, TAKE ME OUT</p> <p>21 BEASTIE BOYS, TRIPLE TROUBLE</p> <p>22 TRAIN, ORDINARY</p> <p>23 ASHLEE SIMPSON, PIECES OF ME</p> <p>24 3 DOORS DOWN, HERE WITHOUT YOU</p> <p>25 MAROONS, THIS LOVE</p> <p>26 SCISSOR SISTERS, TAKE YOUR MAMA</p> <p>27 TOBY LIGHTMAN, RISES</p> <p>28 HOOBASTANK, SAME DIRECTION</p> <p>29 MC HAMMER, HARD TIMES</p> <p>30 311, LOVE SONG</p> <p>31 LENNY KRAVITZ, CALIFORNIA</p> <p>32 EVANESCENCE, MY IMMORTAL</p> <p>33 JEM, THEY</p> <p>34 BEYONCE, NAUGHTY GIRL</p> <p>35 NICKELBACK, SOMEBODY</p> <p>36 VELVET REVOLVER, SLITHER</p> <p>37 JET, ROLLER D.J.</p> <p>38 USHER, YEAH</p> <p>39 RICHARD MARX, WHEN YOU'RE GONE</p> <p><b>NEW ONS</b></p> <p>GRETCHEN WILSON, REDNECK WOMAN</p> <p>JILL SCOTT, GOLDEN</p> <p>ASHLEE SIMPSON, PIECES OF ME</p> <p>M.C. HAMMER, HARD TIMES</p>
<p>1 200 Jericho Quadrangle, Jericho, NY 11753</p>	<p>1 9697 E. Mineral Ave., Englewood, CO 80112</p>	<p>1 1515 Broadway, New York, NY 10036</p>	<p>1 299 Queen St. West, Toronto, Ontario M5V2Z5</p>
<p>1 BLINK-182, DOWN</p> <p>2 LINKIN PARK, BREAKING THE HABIT</p> <p>3 FRANZ FERDINAND, TAKE ME OUT</p> <p>4 MODEST MOUSE, FLOAT ON</p> <p>5 SNOW PATROL, RUN</p> <p>6 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE</p> <p>7 PAPA ROACH, GETTING AWAY WITH MURDER</p> <p>8 YELLOWCARD, ONLY ONE</p> <p>9 NEW FOUND GLORY, FAULIERS NOT FLATTERING (WHAT'S YOUR PROBLEM?)</p> <p>10 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</p> <p>11 JUVENILE, SLOW MOTION</p> <p>12 LOSTPROPHETS, MAKE A MOVE</p> <p>13 THREE DAYS GRACE, JUST LIKE YOU</p> <p>14 OTZ, HOW COME</p> <p>15 THE KILLERS, SOMEBODY TOLD ME</p> <p>16 COHEED &amp; CAMBRIA, A FAVOR HOUSE ATLANTIC</p> <p>17 DASHBARD CONFSSIONAL, VINDICATED</p> <p>18 JET, ROLLER D.J.</p> <p>19 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>20 BREAKING BENJAMIN, SO COLD</p> <p>21 CHRONIC FUTURE, TIME AND TIME AGAIN</p> <p>22 MAROONS, SHE WILL BE LOVED</p> <p>23 HOOBASTANK, SAME DIRECTION</p> <p>24 AVRIL LAVIGNE, MY HAPPY ENDING</p> <p>25 INCUBUS, TALK SHOWS ON MY TV</p> <p>26 SWITCHFOOT, DARE YOU TO MOVE</p> <p>27 USHER, CONFESSIONS PART II</p> <p>28 NELY, MY PLACE</p> <p>29 A.F.I., SILVER AND COLD</p> <p>30 THE WINES, RIDE</p> <p><b>NEW ONS</b></p> <p>PAPA ROACH, GETTING AWAY WITH MURDER</p> <p>SENSES FAIL, BURIED A LIE</p> <p>LLOYD BANKS, I'M SO FLY</p> <p>WON-G, DAUGHT UP IN THE RAPTURE</p> <p>LL COOL J, HEADSPRUNG</p> <p>THE FEATURES, THE WAY IT'S MEANT TO BE</p>	<p>1 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING</p> <p>2 GRETCHEN WILSON, HERE FOR THE PARTY</p> <p>3 BIG &amp; RICH, SAVE A HORSE (RIDE A COWBOY)</p> <p>4 TERRI CLARK, GIRLS LIE TOO</p> <p>5 BRAD PAISLEY, WHISKEY LULLABY</p> <p>6 JOSH GRACIN, WANT TO LIVE</p> <p>7 TIM MCGRAW, LIVE LIKE YOU WERE DYING</p> <p>8 KENNY CHESNEY, I GO BACK</p> <p>9 BLAKE SHELTON, SOME BEACH</p> <p>10 MARTINA MCBRIDE, HOW FAR</p> <p>11 SARA EVANS, SUDS IN THE BUCKET</p> <p>12 JULIE ROBERTS, BREAK DOWN HERE</p> <p>13 DIERKS BENTLEY, HOW AM I DOIN'</p> <p>14 TRICK PONY, THE BRIDE</p> <p>15 TRACE ADKINS, ROUGH &amp; READY</p> <p>16 JIMMY BUFFETT, VERY GOOD LOOKIN</p> <p>17 RACHEL PROCTOR, ME AND EMILY</p> <p>18 RASCAL FLATTS, MY WORST FEAR</p> <p>19 MONTGOMERY GENTRY, YOU DO YOUR THING</p> <p>20 SHEDAISSY, COME HOME SOON</p> <p>21 JOE NICHOLS, IF NOBODY BELIEVED IN YOU</p> <p>22 BILLY CURRINGTON, I GOT A FEELIN</p> <p>23 CLEDUS T. JUDD, I LOVE NASCAR</p> <p>24 TRAVIS TRITT, THE GIRL'S GONE WILD</p> <p>25 REBA MCKENTINE, SOMEBODY</p> <p>26 AMY DALLEY, WE DON'T CHANGE</p> <p>27 TRACY LAWRENCE, IT'S ALL HOW YOU LOOK AT IT</p> <p>28 STEVE HOLY, PUT YOUR BEST DRESS ON</p> <p>29 MALBU STORM, PHOTOGRAPH</p> <p>30 THE NOTORIOUS B.I.G., IT'S HARD TO KISS THE LIPS...</p> <p><b>NEW ONS</b></p> <p>THE JENKINS, GETAWAY CAR</p> <p>ZONA JONES, WHISKEY KIND OF WAY</p> <p>GREAT BIG SEA, SEA OF NO CARES</p>	<p>1 TERROR SQUAD, LEAN BACK</p> <p>2 KANYE WEST, JESUS WALKS</p> <p>3 T.I., LET'S GET AWAY</p> <p>4 LIL FLIP, SUNSHINE</p> <p>5 JADAKISS, WHY</p> <p>6 LL COOL J, HEADSPRUNG</p> <p>7 YOUNG BUCK, LET ME IN</p> <p>8 NELY, MY PLACE</p> <p>9 BLAKE SHELTON, SOME BEACH</p> <p>10 LINKIN PARK, BREAKING THE HABIT</p> <p>11 YELLOWCARD, ONLY ONE</p> <p>12 JET, ROLLER D.J.</p> <p>13 BREAKING BENJAMIN, SO COLD</p> <p>14 THE KILLERS, SOMEBODY TOLD ME</p> <p>15 LOSTPROPHETS, MAKE A MOVE</p> <p>16 NEW FOUND GLORY, FAULIERS NOT FLATTERING (WHAT'S YOUR PROBLEM?)</p> <p>17 USHER, CONFESSIONS PART II</p> <p>18 213, GROUPIE LUV</p> <p>19 HOOBASTANK, SAME DIRECTION</p> <p>20 THE ROOTS, DON'T SAY NUTHIN</p> <p>21 LIL SCRAPPY, NO PROBLEM</p> <p>22 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE</p> <p>23 BEASTIE BOYS, TRIPLE TROUBLE</p> <p>24 BADLY DRAWN BOY, YEAR OF THE RAT</p> <p>25 THREE DAYS GRACE, JUST LIKE YOU</p> <p>26 JUVENILE, SLOW MOTION</p> <p>27 COHEED &amp; CAMBRIA, A FAVOR HOUSE ATLANTIC</p> <p>28 SECRET MACHINES, NOWHERE AGAIN</p> <p>29 SWITCHFOOT, DARE YOU TO MOVE</p> <p>30 CHRONIC FUTURE, TIME AND TIME AGAIN</p> <p><b>NEW ONS</b></p> <p>213, GROUPIE LUV</p> <p>HOOBASTANK, SAME DIRECTION</p> <p>CIARA, GOODIES</p> <p>LLOYD BANKS, I'M SO FLY</p> <p>AVRIL LAVIGNE, MY HAPPY ENDING</p>	<p>1 BILLY TALENT, RIVER BELOW</p> <p>2 GOB, BREAK</p> <p>3 USHER, CONFESSIONS PART II</p> <p>4 AVRIL LAVIGNE, MY HAPPY ENDING</p> <p>5 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>6 ALEXIS CORREA, ACCIDENTS</p> <p>7 KANYE WEST, JESUS WALKS</p> <p>8 USHER, YEAH</p> <p>9 CHRISTINA MILIAN, DIP IT LOW</p> <p>10 KESHIA CHANTE, BAD BOY</p> <p>11 K-O-S, CRABBUCKIT</p> <p>12 JOJO, LEAVE (GET OUT)</p> <p>13 LLOYD BANKS, WARRIOR</p> <p>14 LLOYD BANKS, ON FIRE</p> <p>15 K-O-S, B-B-OY STANCE</p> <p>16 TREVIS, TIRE D OF WAITING</p> <p>17 LINKIN PARK, BREAKING THE HABIT</p> <p>18 KESHIA CHANTE, DOES HE LOVE ME</p> <p>19 THE KILLERS, SOMEBODY TOLD ME</p> <p>20 KYPRIOS, IGNORANCE IS BEAUTIFUL</p> <p>21 MAROONS, SHE WILL BE LOVED</p> <p>22 VELVET REVOLVER, SLITHER</p> <p>23 NELY, MY PLACE</p> <p>24 THE HIMES, WALK (IDOT WALK)</p> <p>25 FEE DOBSON, DON'T GO (GIRLS &amp; BOYS)</p> <p>26 WAKING UP, WATCH YOUR MONEY</p> <p>27 USHER, YOU MAKE ME WANNA</p> <p>28 CIARA, GOODIES</p> <p>29 SKYE SWEETNAM, TANGLED UP IN ME</p> <p>30 HILARY &amp; HAYLIE DUFF, OUR LIPS ARE SEALED</p> <p><b>NEW ONS</b></p> <p>K-O-S, CRABBUCKIT</p> <p>KESHIA CHANTE, DOES HE LOVE ME</p> <p>CIARA, GOODIES</p> <p>SKYE SWEETNAM, TANGLED UP IN ME</p> <p>OUT OF YOUR MOUTH, BEAUTIFUL WHEN YOU'RE...</p>
<p>1 Continuous programming</p> <p>1550 Biscayne Blvd., Miami Beach, FL 33132</p>	<p>1 Continuous programming</p> <p>Hawley Crescent, London NW18T</p>	<p>1 Continuous programming</p> <p>1111 Lincoln Rd, Miami Beach, FL 33139</p>	<p>1 VIVA Continuous programming</p> <p>Im Media Park 2, 50670 Köln, Germany</p>
<p>1 SIN BANDERA, QUE LLORO</p> <p>2 ALEKS SYNTER WITH ANA TORROJA, DUELE EL AMOR</p> <p>3 TEJANO FERRO, TARCOS NEGROS</p> <p>4 JENNIFER PENA, VIVO Y MEJERO EN TU PIEL</p> <p>5 MARC ANTHONY, AHORA QUIEN</p> <p>6 FRANCO DE VITA WITH SIN BANDERA, SI LA VES</p> <p>7 JULIETA VENEGAS, ANDAR CONMIGO</p> <p>8 JULIETA VENEGAS, LENTO</p> <p>9 LA OREJA DE VAN GOGH, 20 DE ENERO</p> <p>10 PAULINA RUBIO, ALGO TIENES</p> <p>11 FRANCO DE VITA, TU DE QUE VAS</p> <p>12 ANDY &amp; LUCAS, TANTO LA QUERIA</p> <p>13 LUIS FONSI, ABRAZAR LA VIDA</p> <p>14 CAFE TACUBA, ERES</p> <p>15 ANDY &amp; LUCAS, SON DE AMORES</p> <p>16 KALIMBA, NO ME QUIERO ENAMORAR</p> <p>17 OBIE BERMUDEZ, 4:30 AM</p> <p>18 LA OREJA DE VAN GOGH, DESEOS DE COSAS IMPOSIBLES</p> <p>19 DAVID BISBAL, DESNUDATE MUJER</p> <p>20 ALJANDRO FERNANDEZ, LUCHARE POR TU AMOR</p> <p>21 TIZIANO FERRO, NO ME LO PUEDO EXPLICAR</p>	<p>1 MAROONS, TH S LOVE</p> <p>2 KELIS, TRICK ME</p> <p>3 AVRIL LAVIGNE, MY HAPPY ENDING</p> <p>4 FAITHLESS, I WANT MORE</p> <p>5 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>6 ANASTACIA, SICK AND TIRED</p> <p>7 THE STREETS, DRY YOUR EYES</p> <p>8 CAST, ROSES</p> <p>9 MAROONS, SHE WILL BE LOVED</p> <p>10 MARIO WINANS, I DON'T WANNA KNOW</p> <p>11 O12, HOW COME</p> <p>12 FRANZ FERDINAND, MICHAEL</p> <p>13 SHAPESHIFTERS, DOLA'S THEME</p> <p>14 EAMON, F*CK IT (I DON'T WANT YOU BACK)</p> <p>15 FRANKIE, F.U.E.B. (F U RIGHT BACK)</p> <p>16 PRODIGY, GIRLS</p> <p>17 BEASTIE BOYS, TRIPLE TROUBLE</p> <p>18 KEANE, EVERYBODY'S CHANGING</p> <p>19 EVANESCENCE, EVERYBODY'S FOOL</p> <p>20 USHER, BURN</p>	<p>1 MAROONS, THIS LOVE</p> <p>2 EVANESCENCE, EVERYBODY'S FOOL</p> <p>3 HILARY DUFF, COME CLEAN</p> <p>4 LINKIN PARK, BREAKING THE HABIT</p> <p>5 HOOBASTANK, THE REASON</p> <p>6 BLACK EYED PEAS, LET'S GET IT STARTED</p> <p>7 BRITNEY SPEARS, EVERYTIME</p> <p>8 BLINK-182, DOWN</p> <p>9 ALEX URBANO, DAME TU AIRE</p> <p>10 ZOE LOVE</p> <p>11 NELY FUATADO, FORCA</p> <p>12 TOLIDS, VERANO</p> <p>13 A'TEENS, I PROMISED MYSELF</p> <p>14 THE RASMSIS, IN THE SHADOWS</p> <p>15 KEANE, SOMEBODY TOLD ME</p> <p>16 BELINDA, ANGEL</p> <p>17 MARIA BARRACUDA, CHALE</p> <p>18 KYLIE MINOGUE, CHOCOLATE</p> <p>19 KELIS, TRICK ME</p> <p>20 AVRIL LAVIGNE, DON'T TELL ME</p>	<p>1 STEFAN RAAB, SPACE TAXI</p> <p>2 ANASTACIA, SICK AND TIRED</p> <p>3 RAY WYKIN, MEIN TEIL</p> <p>4 NINA SKY, MOVE YA BODY</p> <p>5 MAROONS, THIS LOVE</p> <p>6 DIE FANTASTISCHEN VIER, TROY</p> <p>7 KELIS, TRICK ME</p> <p>8 SOEHN MANNHEIMS, BABYLON SYSTEM</p> <p>9 MASE, SOMEBODY TOLD ME</p> <p>10 BRODIS, MAKE UP YOUR MIND</p>

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 28, 2004



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

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

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

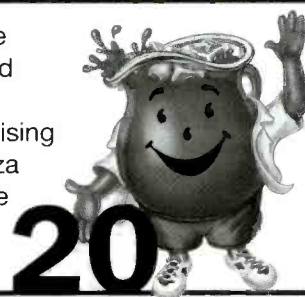
## MONDAY

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

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

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

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



## TUESDAY

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

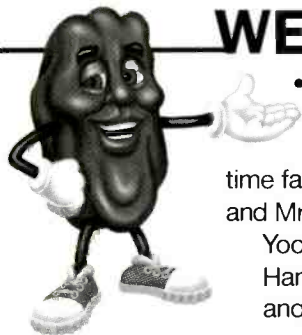
- **Billboard "Who's Next" Music Showcase** Celebrating the centrality of advertising and pop music. Live music event at BB King's featuring cutting-edge talent handpicked by the major labels
- **Creativity No Spot Short Film Festival** Featuring original short films produced by

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

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

21

## WEDNESDAY



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

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

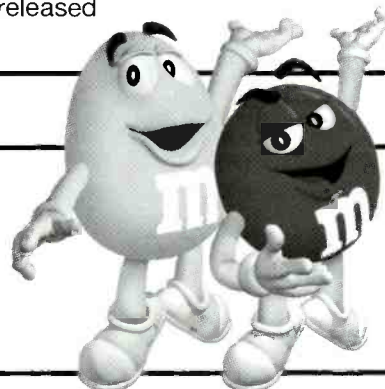
- **Yahoo!/OMD Internet Deprivation Study Results Released** How would our lives be impacted if the Internet went away? We'll find out as findings from a brand-new study commissioned for Advertising Week in New York City are released

22

## THURSDAY

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

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



23

## FRIDAY

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

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

And Much More...



24

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



SALES / AIRPLAY / TRENDS / ANALYSIS

## Album Gains Greet NARM

I found it odd that **Geffen's** sales team was dismissed a day after **Ashlee Simpson's** album returned to No. 1 on The Billboard 200. Then I remembered that just a few months ago, most of the **Arista** team was disassembled in the same week that **Usher's** "Confessions" opened with 1.1 million copies, the largest **Nielsen SoundScan** week in the label's history.

Without passing judgment on either of those events, both of those stories set an appropriate stage as retailers and music company sales executives gather Aug. 21-24 in San Diego for the convention of the **National Assn. of Recording Merchandisers**.

The weird tone of this year is that even as album sales continue to improve after three years of decline, 2004 will be remembered as much for jobs that were eliminated

as for the hits. Head counts were reduced at **Sony** and **BMG** before the merger of those companies won approval; the change of ownership at **Warner Music Group** also forced staffing cuts.

But the contrast of jobs lost at a time when sales are on the rebound simply reflects an industry in search of a healthier business model. And while we're waiting to see where things will go, there is much to celebrate.



## Over the Counter™

By Geoff Mayfield  
gmayfield@billboard.com



This issue's charts again see album sales beat those of the same week in the prior year, a recovery that began in September when **John Mayer's** "Heavier Things" hit stores. Since then, album numbers have beat those from a year earlier in 41 of the last 49 weeks. At least two of those eight down weeks were merely the function of calendar fluctuations—the Grammy Awards moving to an earlier date and the shift Easter makes from year to year—rather than product flow.

Mass merchants are in the midst of a banner year, with their album numbers up 12% over the same point of last year, but Nielsen SoundScan also has traditional music chains ahead by 4.8%. Independent stores are down by about 1.1%, but considering store closures that have occurred in the past 20 months, that small decline suggests a number of strong indie retailers are beating their 2003 numbers.

**JUMPING THROUGH OLYMPIC HOOPS:** Universal Music & Video Distribution president **Jim Urie** told me he noticed stores' album sales began to cool when the weekend of the Aug. 9-15 tracking period arrived. The observation surprised me: Could that many consumers get swept up by the theatrical arrivals of "Alien Vs. Predator" and "The Princess Diaries 2: Royal Engagement"?

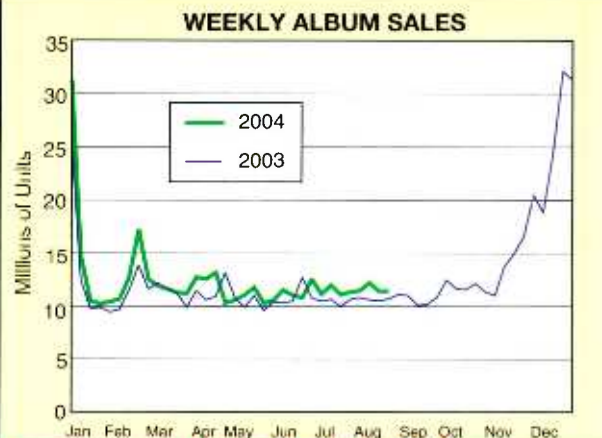
Before I made a fool of myself, Urie pointed out that retailers thought **NBC's** coverage of the Olympics kept consumers, particularly mature ones, at home.

Yet even with that distraction, album sales still beat those of the comparable 2003 week by a zesty 7.2% margin, which is as

(Continued on page 70)

## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,482,000	125,000	2,564,300
Last Week	11,435,000	144,000	2,754,300
Change	↕ 0.4%	↖ 13.2%	↘ 6.9%
This Week 2003	10,710,000	249,000	269,300
Change	↕ 7.2%	↖ 49.8%	↘ 853.16%

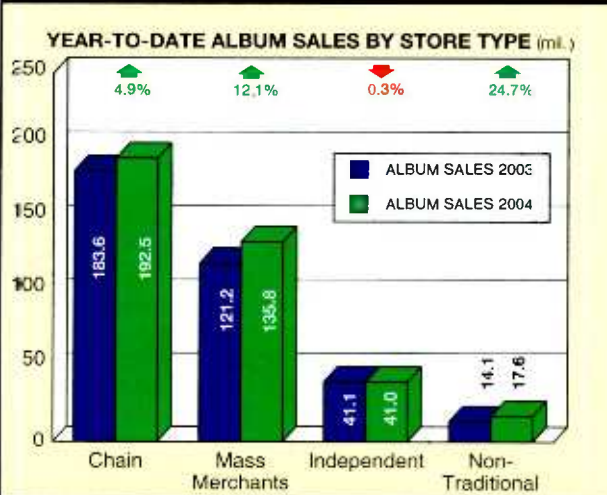


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	370,227,000	464,921,000	↕ 25.6%
Albums	359,964,000	386,875,000	↕ 7.5%
Store Singles	7,804,000	5,406,000	↖ 30.7%
Digital Tracks	2,459,000	72,640,000	↘ 2854.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	347,319,000	379,076,000	↕ 9.1%
Cassette	11,527,000	6,716,000	↖ 41.7%
Other	1,118,000	1,083,000	↖ 3.1%



For week ending 8/1/04. Rounded figures. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan.

## Duo Scores With 'Solo'

Two veteran acts with more than 80 years on the R&B singles chart between them team up on a new entry this issue, ironically titled "Gotta Go Solo."

**Patti LaBelle** and **Ron Isley** made their debuts on this survey in the early '60s within 15 months of each other. Philadelphia-born **Patricia Holt** had already changed her name to Patti LaBelle when she joined the **Blue Belles** on "Down the Aisle (Wedding Song)," which debuted on the *Billboard* R&B singles chart the week of Aug. 31, 1963. The single peaked at No. 14.

Cincinnati-born Isley also made his debut as part of a group. **The Isley Brothers** debuted the week of June 16, 1962, with a cover of the **Top Notes'** "Twist and Shout." The original, released a year earlier, wasn't a hit, but the Isleys spent two weeks at No. 2 with the song that was later a No. 2 pop hit for the **Beatles**.

LaBelle and Isley have even more in common. Both have sustained careers through five decades, remaining contemporary and relevant. Neither artist has been off the chart for a significant amount of time.

"Gotta Go Solo," issued on **Def Soul Classics**, is LaBelle's 47th chart entry and Isley's 79th. LaBelle's biggest R&B hit to date is "If Only You Knew," which was No. 1 for four weeks in 1984. Her second-biggest hit, "On My Own," also was No. 1 for four weeks, but with a shorter chart run. Like "Solo," "On My Own" was a duet (with **Michael McDonald**).

Isley's biggest R&B hit so far is the Isley Brothers' "Don't Say Goodnight (It's Time for Love) (Parts 1 & 2)," which was No. 1 for four weeks in 1980. In second place is "It's Your Thing," again No. 1 for four weeks in 1969, but with a shorter chart run than "Goodnight."

## Chart Beat™

By Fred Bronson  
fbronson@billboard.com



**'LEAVE' GETS OUT:** The new No. 1 on the Mainstream Top 40 list is "Pieces of Me" (**Geffen**) by **Ashlee Simpson**. It's the first No. 1 on this chart by a debut artist since last week, when another debut artist, **JoJo**, completed her five-week reign with "Leave (Get Out)" (**Da Family/Blackground**).

It's the first instance of back-to-back debut singles at No. 1 since Sept. 28, 2001, when "Fallin'" by **Alicia Keys** succeeded "Hit 'Em Up Style (Oops!)" by **Blu Cantrell**.

**PARK SHIFTS INTO SECOND:** "Breaking the Habit" moves 2-1 on Modern Rock Tracks, giving **Warner Bros.** band **Linkin Park** its fifth consecutive chart-topper (see *Singles Minded*, page 74).

Adding in this current frame at No. 1, **Linkin Park** has accumulated 32 weeks in pole position, spread over six songs. That's the second-highest total of weeks at No. 1 in the history of the Modern chart.

Pushed down to third place is **R.E.M.**, also on Warner Bros., with 31 weeks at No. 1, also from six different titles.

Comfortably ahead in first place is **Red Hot Chili Peppers**, yet another Warner Bros. act, with 58 weeks at No. 1 from eight different tracks.

# Billboard THE BILLBOARD 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan			THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							WEEKS IN	WEEKS IN	WEEKS IN							
				<b>NUMBER 1</b>	3 Weeks At Number 1											
1	1	2	4	<b>ASHLEE SIMPSON</b> Geffen 002913/Interscope (13.98 CD)	<b>Autobiography</b>	1	50	38	43	27			<b>NORAH JONES</b> ▲ <sup>4</sup> Blue Note 84800* (18.98 CD)	<b>Feels Like Home</b>	1	
2	2	1	3	<b>VARIOUS ARTISTS</b> Universal/EMI/Sony Music/Zomba 003017/UMG (18.98 CD)	<b>Now 16</b>	1	51	37	28	8			<b>THE ROOTS</b> Geffen 002573*/Interscope (13.98 CD)	<b>The Tipping Point</b>	4	
3	NEW	1	1	<b>SHYNE</b> Gangland/Def Jam 002962*/DJMG (8.98/13.98)	<b>Godfather Buried Alive</b>	3	52	45	47	40			<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/Reprise 48450/Warner Bros. (18.98 CD)	<b>Closer</b>	1	
4	NEW	1	1	<b>MOBB DEEP</b> Infamous/Jive 53730*/Zomba (12.98/18.98)	<b>Amerikaz NightMare</b>	4	53	41	44	12			<b>SLIPKNOT</b> ● Roadrunner 618388/DJMG (18.98 CD)	<b>Vol. 3: (The Subliminal Verses)</b>	2	
5	NEW	1	1	<b>ALTER BRIDGE</b> Wind-Up 13097 (18.98 CD)	<b>One Day Remains</b>	5	<b>GREATEST GAINER</b>						<b>2PAC</b> Death Row 5746*/KOCH (12.98/17.98)	<b>Live</b>	54	
6	4	5	21	<b>USHER</b> ▲ <sup>5</sup> LaFace 52141/Zomba (12.98/18.98)	<b>Confessions</b>	1	54	185	—	1			<b>NORAH JONES</b> ▲ <sup>9</sup> Blue Note 32088* (17.98 CD) [M]	<b>Come Away With Me</b>	1	
7	3	4	5	<b>JIMMY BUFFETT</b> ▲ Mailboat/RCA 62270/RLG (18.98 CD)	<b>License To Chill</b>	1	55	60	67	129			<b>THE BEACH BOYS</b> ▲ Capitol 82710 (18.98 CD)	<b>The Very Best Of The Beach Boys: Sounds Of Summer</b>	16	
8	5	6	14	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> Epic (Nashville) 90903/Sony Music (18.98 EQ CD)	<b>Here For The Party</b>	2	56	63	72	62			<b>MAROONS</b> DCTone/J 59001*/BMG (18.98 CD) [M]	<b>1.22.03.Acoustic (EP)</b>	42	
9	7	15	17	<b>PRINCE</b> ▲ NPG/Columbia 92560/Sony Music (18.98 EQ CD)	<b>Musicology</b>	3	57	49	52	7			<b>SHINEDOWN</b> ● Atlantic 83729/AG (13.98 CD) [M]	<b>Leave A Whisper</b>	53	
10	6	11	12	<b>AVRIL LAVIGNE</b> ▲ RCA 59774/RMG (18.98 CD)	<b>Under My Skin</b>	1	58	53	55	13		NEW	<b>ANDY GRIGGS</b> RCA Nashville 59630/RLG (18.98 CD)	<b>This I Gotta See</b>	59	
11	8	10	11	<b>BIG &amp; RICH</b> ▲ Warner Bros. (Nashville) 48520/WRN (18.98 CD)	<b>Horse Of A Different Color</b>	6	59	60	52	50	47		<b>NICKELBACK</b> ▲ <sup>2</sup> Roadrunner 618400/DJMG (12.98/18.98)	<b>The Long Road</b>	6	
12	10	17	66	<b>MAROONS</b> ▲ <sup>2</sup> DCTone/J 59001*/BMG (18.98 CD) [M]	<b>Songs About Jane</b>	7	61	44	42	8			<b>SOUNDTRACK</b> Columbia 90640/Sony Music (18.98 EQ CD)	<b>De-Lovely</b>	40	
13	9	12	25	<b>LOS LONELY BOYS</b> ▲ OR/Epic 92088/Sony Music (13.98 CD) [M]	<b>Los Lonely Boys</b>	9	62	56	68	7			<b>AKON</b> SRC/Universal 000860*/UMRG (13.98 CD)	<b>Trouble</b>	52	
14	NEW	1	1	<b>HOUSTON</b> Capitol 90432 (18.98 CD)	<b>It's Already Written</b>	14	63	58	78	25			<b>LIL SCRAPPY/TRILLVILLE</b> BME/Reprise 48556*/Warner Bros. (18.98 CD)	<b>The King Of Crunk &amp; BME Recordings Present</b>	12	
15	11	9	7	<b>LLOYD BANKS</b> G-Unit 002826*/Interscope (8.98/13.98)	<b>The Hunger For More</b>	1	64	48	45	14			<b>SOUNDTRACK</b> ● Geffen/DreamWorks 002557/Interscope (18.98 CD)	<b>Shrek 2</b>	8	
16	27	—	2	<b>SOUNDTRACK</b> Walt Disney 961099 (18.98 CD)	<b>The Princess Diaries 2: Royal Engagement</b>	16	65	70	79	11			<b>DEAN MARTIN</b> Capitol 58487 (18.98 CD)	<b>Dino: The Essential Dean Martin</b>	28	
17	16	23	73	<b>SWITCHFOOT</b> ▲ Columbia 86967/Sony Music (18.98 EQ CD)	<b>The Beautiful Letdown</b>	16	66	NEW	1	1			<b>RACHEL PROCTOR</b> BNA 51217/RLG (16.98 CD)	<b>Where I Belong</b>	66	
18	21	26	60	<b>BLACK EYED PEAS</b> ▲ A&M 002854/Interscope (12.98 CD)	<b>Elephunk</b>	14	67	77	91	60			<b>BEYONCE</b> ▲ <sup>4</sup> Columbia 86386*/Sony Music (12.98 EQ/18.98)	<b>Dangerously In Love</b>	1	
19	12	3	3	<b>TAKING BACK SUNDAY</b> Victory 228 (15.98 CD)	<b>Where You Want To Be</b>	3	68	59	58	97			<b>KEITH URBAN</b> ▲ <sup>2</sup> Capitol (Nashville) 32936 (10.98/18.98)	<b>Golden Road</b>	11	
20	26	32	52	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup> Columbia 86560/Sony Music (12.98 EQ CD)	<b>In This Skin</b>	2	69	RE-ENTRY	3	3			<b>THE IRISH TENORS</b> Razor & Tie 82910 (18.98 CD)	<b>Heritage</b>	69	
21	13	8	3	<b>KEVIN LYTTLE</b> Atlantic 83730*/AG (9.98/13.98)	<b>Kevin Lyttle</b>	8	70	46	31	4			<b>LLOYD</b> The Inc./Def Jam 002409*/DJMG (13.98 CD)	<b>Southside</b>	11	
22	22	30	56	<b>BRAD PAISLEY</b> ▲ Arista Nashville 50605/RLG (12.98/18.98)	<b>Mud On The Tires</b>	8	71	55	66	3			<b>K.D. LANG</b> Nonesuch 79847/AG (18.98 CD)	<b>Hymns Of The 49th Parallel</b>	55	
23	NEW	1	1	<b>KIDZ BOP KIDS</b> Razor & Tie 89083 (18.98 CD)	<b>Kidz Bop 6</b>	23	72	64	74	46			<b>ANTHONY HAMILTON</b> ● SO SD DEF 52107/Zomba (12.98 CD)	<b>Comin' From Where I'm From</b>	33	
24	18	20	3	<b>JOJO</b> ● DA Family/Blackground 002672/UMRG (13.98 CD)	<b>JoJo</b>	4	73	51	22	8			<b>B.G.</b> Choppa City 5708/KOCH (12.98/17.98)	<b>Life After Cash Money</b>	22	
25	17	16	8	<b>JADAKISS</b> Ruff Ryders 002746*/Interscope (8.98/13.98)	<b>Kiss Of Death</b>	1	74	57	54	41			<b>TOBY KEITH</b> ▲ <sup>3</sup> DreamWorks (Nashville) 450435/Interscope (12.98/18.98)	<b>Shock'n Y'All</b>	1	
26	15	13	4	<b>VAN HALEN</b> Warner Bros. 78961 (25.98 CD)	<b>The Best Of Both Worlds</b>	3	75	NEW	1	1			<b>SAMMY HAGAR</b> Hip-0/UTV 002760/UMG (13.98 CD)	<b>The Essential Red Collection</b>	75	
27	19	21	16	<b>D12</b> Shady 002404*/Interscope (8.98/12.98)	<b>D12 World</b>	1	76	69	81	45			<b>THREE DAYS GRACE</b> ● Jive 53479/Zomba (12.98 CD) [M]	<b>Three Days Grace</b>	69	
28	28	29	19	<b>MODEST MOUSE</b> ▲ Epic 87125*/Sony Music (12.98 EQ CD) [M]	<b>Good News For People Who Love Bad News</b>	18	77	74	80	5			<b>SEETHER</b> Wind-Up 13100 (18.98 CD)	<b>Disclaimer II</b>	53	
29	24	27	28	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	<b>When The Sun Goes Down</b>	1	78	67	89	35			<b>STORY OF THE YEAR</b> ● Maverick 48438/Warner Bros. (12.98 CD) [M]	<b>Page Avenue</b>	51	
30	23	25	10	<b>VELVET REVOLVER</b> ▲ RCA 59734*/RMG (18.98 CD)	<b>Contraband</b>	1	79	62	61	10			<b>311</b> Volcano 60009/Zomba (18.98 CD)	<b>Greatest Hits '93-'03</b>	7	
31	14	7	3	<b>TERROR SQUAD</b> SRC/Universal 002806*/UMRG (13.98 CD)	<b>True Story</b>	7	<b>PACESETTER</b>						<b>CARLY SIMON</b> Arista/Rhino/Elektra 59429*/BMG Strategic Marketing Group (18.98 CD)	<b>Reflections: Carly Simon's Greatest Hits</b>	22	
32	30	34	36	<b>HOOBASTANK</b> ▲ Island 001488*/DJMG (12.98 CD)	<b>The Reason</b>	3	80	130	—	10			<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/Interscope (12.98 CD)	<b>The Very Best Of Sheryl Crow</b>	2	
33	35	38	53	<b>YELLOWCARD</b> ▲ Capitol 39844 (12.98 CD)	<b>Ocean Avenue</b>	23	81	78	76	41			<b>STEVIE WONDER</b> Motown/UTV 066154/UMG (18.98 CD)	<b>The Definitive Collection</b>	35	
34	20	19	3	<b>SOUNDTRACK</b> Hollywood 162453 (18.98 CD)	<b>A Cinderella Story</b>	9	82	107	127	37			<b>JULIE ROBERTS</b> Mercury 001902/UMGN (8.98/13.98)	<b>Julie Roberts</b>	51	
35	39	40	21	<b>GUNS N' ROSES</b> ▲ Geffen 001714/Interscope (12.98 CD)	<b>Greatest Hits</b>	3	83	71	100	12			<b>CHRISTINA MILIAN</b> Island 002223*/DJMG (13.98 CD)	<b>It's About Time</b>	14	
36	29	36	17	<b>KANYE WEST</b> ▲ <sup>2</sup> Roc-A-Fella/Def Jam 002030*/DJMG (8.98/12.98)	<b>The College Dropout</b>	2	84	65	62	5			<b>JET</b> ▲ Elektra 62892*/AG (12.98 CD)	<b>Get Born</b>	26	
37	34	37	76	<b>EVANESCENCE</b> ▲ <sup>5</sup> Wind-Up 13063 (18.98 CD)	<b>Fallen</b>	3	85	79	70	45			<b>TRACE ADKINS</b> ● Capitol (Nashville) 40517 (12.98/18.98)	<b>Comin' On Strong</b>	31	
38	36	39	57	<b>ALICIA KEYS</b> ▲ <sup>3</sup> J 55712*/RMG (15.98/18.98)	<b>The Diary Of Alicia Keys</b>	1	86	87	96	37			<b>BRANDY</b> ● Atlantic 83633*/AG (12.98/18.98)	<b>Afrodisiac</b>	3	
39	25	24	1	<b>SOUNDTRACK</b> ● Columbia 92628/Sony Music (18.98 EQ CD)	<b>Spider-Man 2</b>	7	87	61	60	7			<b>OUTKAST</b> ▲ <sup>9</sup> LaFace 501337/Zomba (22.98 CD)	<b>Speakerboxx/The Love Below</b>	1	
40	32	14	3	<b>TERRI CLARK</b> Mercury 001906/UMGN (13.98 CD)	<b>Greatest Hits 1994-2004</b>	14	88	73	64	47			<b>SOUNDTRACK</b> Hollywood 162454 (18.98 CD)	<b>13 Going On 30</b>	41	
41	42	46	21	<b>FRANZ FERDINAND</b> ● Domino/Epic 92441*/Sony Music (14.98 EQ CD) [M]	<b>Franz Ferdinand</b>	32	89	108	—	15			<b>BLINK-182</b> ▲ Geffen 001334/Interscope (12.98 CD)	<b>Blink-182</b>	3	
42	40	49	73	<b>LINKIN PARK</b> ▲ <sup>4</sup> Warner Bros. 45186* (19.98 CD)	<b>Meteora</b>	1	90	84	77	37			<b>HILARY DUFF</b> ▲ <sup>3</sup> Buena Vista 861006/Hollywood (18.98 CD)	<b>Metamorphosis</b>	1	
43	31	35	9	<b>BEASTIE BOYS</b> ▲ Brooklyn Dust 84571*/Capitol (18.98 CD)	<b>To The 5 Boroughs</b>	1	91	75	71	51			<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> EMI/Universal/Sony Music/Zomba 76990/Capitol (18.98 CD)	<b>Now 15</b>	2	
44	43	41	34	<b>JUVENILE</b> ▲ Cash Money 001718*/UMRG (12.98 CD)	<b>Juve The Great</b>	28	92	68	59	21			<b>VARIOUS ARTISTS</b> Side One Dummy 71249 (7.98 CD)	<b>Vans Warped Tour 2004 Compilation</b>	8	
45	NEW	1	1	<b>VARIOUS ARTISTS</b> Fat Wreck Chords 677 (9.98 CD/DVD)	<b>Rock Against Bush Vol 2</b>	45	93	81	69	13			<b>PETEY PABLO</b> ● Jive 41824/Zomba (18.98 CD)	<b>Still Writing In My Diary: 2nd Entry</b>	4	
46	33	33	7	<b>LIL WAYNE</b> Cash Money 001537*/UMRG (13.98 CD)	<b>Tha Carter</b>	5	94	76	65	15			<b>ALAN JACKSON</b> ▲ <sup>3</sup> Arista Nashville 54860/RLG (18.98 CD)	<b>Greatest Hits Volume II</b>	19	
47	47	53	7	<b>BREAKING BENJAMIN</b> Hollywood 162428 (11.98 CD)	<b>We Are Not Alone</b>	20	95	88	82	35			<b>SARA EVANS</b> ● RCA Nashville 67074/RLG (12.98/18.98)	<b>Restless</b>	20	
48	54	63	7	<b>THE KILLERS</b> Island 002468/DJMG (13.98 CD)	<b>Hot Fuss</b>	48	96	101	115	21			<b>COHEED AND CAMBRIA</b> Equal Vision/Columbia 92686/Sony Music (12.98 EQ CD)	<b>In Keeping Secrets Of Silent Earth: 3</b>	52	
49	50	48	20	<b>LIL' FLIP</b> ▲ Sucka Free/Columbia 89143*/Sony Music (18.98 EQ CD)	<b>U Gotta Feel Me</b>	4	97	103	107	12			<b>CASTING CROWNS</b> ● Beach Street 10723/Reunion (18.98 CD) [M]	<b>Casting Crowns</b>	59	



THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON					LAST WEEK	2 WKS. AGO	WEEKS ON			
99	72	57	4	<b>THE HIVES</b> INTERSCOPE 002756* (13.98 CD)	Tyrannosaurus Hives	33	150	133	133	17	<b>MERCYME</b> IND 82947/CURB (18.98 CD)	Undone	12
100	96	97	16	<b>DIANA KRALL</b> ● VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4	151	97	51	13	<b>GEORGE MICHAEL</b> AEGEAN/EPIC 92080/SONY MUSIC (18.98 EQ CD)	Patience	12
101	92	88	7	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 61633/RMG (125.98 CD/DVD)	The Gorge	10	152	126	114	8	<b>WILCO</b> NONESUCH 79809/AG (18.98 CD)	A Ghost Is Born	8
102	91	156	41	<b>LIONEL RICHIE</b> ● MOTOWN/UTV 056140/UME (18.98 CD)	The Definitive Collection	19	153	132	126	92	<b>3 DOORS DOWN</b> ▲ <sup>3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
103	90	—	2	<b>CRIME MOB</b> BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90	154	169	173	5	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	154
104	86	84	53	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33	155	142	—	2	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	142
105	104	134	24	<b>SOUNDTRACK</b> WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104	156	141	161	94	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
106	94	73	7	<b>THE CURE</b> I AM/GEFFEN 002870*/INTERSCOPE (13.98 CD)	The Cure	7	157	NEW	1	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	157	
107	95	85	40	<b>JAY-Z</b> ▲ <sup>2</sup> RDC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)	The Black Album	1	158	168	182	91	<b>AUDIOSLAVE</b> ▲ <sup>2</sup> INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
108	98	86	13	<b>NEW FOUND GLORY</b> ● DRIVE-THRU/GEFFEN 002383/INTERSCOPE (13.98 CD)	Catalyst	3	159	136	128	10	<b>FRED HAMMOND</b> VERITY/JIVE 58744/ZD/MBA (11.98/17.98)	Somethin' 'Bout Love	35
109	102	95	29	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	160	159	138	7	<b>UNCLE KRACKER</b> TOP DOG/LAVA 83195/AG (18.98 CD)	Seventy Two And Sunny	39
110	114	140	31	<b>FINGER ELEVEN</b> WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	110	161	128	116	6	<b>JEFF FOXWORTHY</b> WARNER BROS. (NASHVILLE) 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	47
111	85	18	3	<b>PEARL JAM</b> TEN CLUB 63424/RMG (16.98 CD)	Benaroya Hall: October 22nd 2003	18	162	131	149	14	<b>TEENA MARIE</b> CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6
112	82	75	6	<b>ANGIE STONE</b> J 56215*/RMG (18.98 CD)	Stone Love	14	163	139	135	3	<b>THE NOTORIOUS CHERRY BOMBS</b> UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	135
113	93	83	13	<b>SOUNDTRACK</b> WALT DISNEY 861015 (18.98 CD)	That's So Raven	44	164	157	153	12	<b>LENNY KRAVITZ</b> VIRGIN 84145 (18.98 CD)	Baptism	14
114	106	101	13	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	165	134	106	5	<b>METALLICA</b> ELEKTRA 48835/WARNER BROS. (9.98 CD)	Some Kind Of Monster (EP) [Soundtrack]	37
115	83	110	22	<b>RON WHITE</b> PARALLEL/HIP-O 001582/UME (12.98 CD) [M]	Drunk In Public	83	166	138	137	18	<b>SUGARCULT</b> FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46
116	120	113	28	<b>LOSTPROPHETS</b> ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	167	149	154	16	<b>MUSE</b> TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	107
117	119	108	94	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	168	NEW	1	<b>TEEDRA MOSES</b> TVT 2450 (11.98 CD) [M]	Complex Simplicity	168	
118	113	117	46	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	169	155	155	91	<b>SHANIA TWAIN</b> ◆ <sup>10</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1
119	110	56	3	<b>GAVIN DEGRAW</b> J 83461/RMG (11.98 CD)	Chariot - Stripped	56	170	150	164	14	<b>VARIOUS ARTISTS</b> WALT DISNEY 861089 (12.98 CD)	Walt Disney Records Presents: Mega Movie Mix	139
120	122	124	14	<b>JAMIE CULLUM</b> UNIVERSAL/VERVE 002737/VG (9.98 CD)	twentysomething	83	171	166	168	59	<b>LED ZEPPELIN</b> ▲ ATLANTIC 83619/AG (18.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
121	66	—	2	<b>BONEY JAMES</b> WARNER BROS. 48786 (18.98 CD)	Pure	66	172	165	175	35	<b>MONICA</b> ● J 20031*/RMG (12.98/18.98)	After The Storm	1
122	140	157	28	<b>COUNTING CROWS</b> ● GEFFEN 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32	173	147	131	10	<b>SOUNDTRACK</b> J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46
123	118	109	7	<b>VARIOUS ARTISTS</b> SOURCE 2522/HMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8	45	174	174	165	12	<b>LONESTAR</b> BNA 58751/HLG (18.98 CD)	Let's Be Us Again	14
124	105	92	39	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup> JIVE 53748/ZD/MBA (12.98/18.98)	In The Zone	1	175	145	136	20	<b>J-KWON</b> ● SO SD DEF 57613*/ZD/MBA (18.98 CD)	Hood Hop	7
125	NEW	1		<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	125	176	144	139	13	<b>ALANIS MORISSETTE</b> MAVERICK 48555/WARNER BROS. (18.98 CD)	So-Called Chaos	5
126	NEW	1		<b>RICHARD MARX</b> MANHATTAN 91719 (18.98 CD)	My Own Best Enemy	126	177	89	—	9	<b>LIONEL RICHIE</b> ISLAND 002558/DJMG (12.98 CD)	Just For You	47
127	100	90	14	<b>8BALL &amp; MJG</b> ● BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	3	178	199	—	3	<b>LACUNA COIL</b> CENTURY MEDIA 8160 (16.98 CD) [M]	Comalies	178
128	111	102	3	<b>SCISSOR SISTERS</b> UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102	179	158	160	40	<b>G-UNIT</b> ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
129	154	177	13	<b>GEORGE THORGOOD &amp; THE DESTROYERS</b> CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55	180	NEW	1	<b>PAUL OAKENFOLD</b> PERFECTO 30724/THRIVE (22.99 CD)	Creamfields	180	
130	112	98	7	<b>NINA SKY</b> NEXT PLATEAU/UNIVERSAL 002739*/UMRG (13.98 CD)	Nina Sky	44	181	162	143	12	<b>TRAPT</b> ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
131	109	99	9	<b>CELINE DION</b> EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10	182	187	—	10	<b>THE POSTAL SERVICE</b> SUB POP 585 (14.98 CD) [M]	Give Up	149
132	129	121	28	<b>FIVE FOR FIGHTING</b> ● AWARE/COLUMBIA 86188/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	183	148	151	7	<b>ATREYU</b> VICTORY 218 (15.98 CD)	The Curse	32
133	121	103	9	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	11	184	176	179	50	<b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
134	116	104	5	<b>BENIE MAN</b> SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	51	185	167	122	3	<b>MARC ANTHONY</b> SONY DISCOS 95310 (18.98 EQ CD)	Valio La Pena	122
135	151	171	103	<b>COLDPLAY</b> ▲ <sup>3</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	186	184	186	49	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
136	NEW	1		<b>RISE AGAINST</b> GEFFEN 002967/INTERSCOPE (9.98 CD) [M]	Siren Song Of The Counter Culture	136	187	178	183	10	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
137	137	145	52	<b>DIERKS BENTLEY</b> ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	188	153	132	17	<b>MARIO WINANS</b> ● BAD BOY 002392*/UMRG (8.98/12.98)	Hurt No More	2
138	117	87	3	<b>DWIGHT YOAKAM</b> REPRISE (NASHVILLE) 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	87	189	161	142	7	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351401/UG (14.98 CD)	Dos Grandes	125
139	125	118	20	<b>SOUNDTRACK</b> MAVERICK 48575/WARNER BROS. (18.98 CD)	50 First Dates	30	190	143	119	6	<b>BRAD COTTER</b> EPIC (NASHVILLE) 92359/SONY MUSIC (12.98 EQ CD)	Patient Man	27
140	NEW	1		<b>MYSTIKAL</b> JIVE 53708/ZD/MBA (18.98 CD)	Prince Of The South... The Hits	140	191	RE-ENTRY	5	<b>BOND</b> MBD/DECCA 002332/UNIVERSAL CLASSICS GRDUP (17.98 CD)	Classified	76	
141	127	123	28	<b>INCUBUS</b> ▲ IMMORTAL/EPIC 30890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	192	172	169	46	<b>DIDO</b> ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4
142	NEW	1		<b>CROSBY &amp; NASH</b> SANCTUARY 84683 (25.98 CD)	Crosby*Nash	142	193	NEW	1	<b>SOUNDTRACK</b> RCA 63950/RMG (18.98 CD)	Yu-Gi-Oh!: The Movie	193	
143	124	112	7	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	23	194	NEW	1	<b>SNOW PATROL</b> POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	194	
144	123	111	38	<b>YING YANG TWINS</b> ● CDLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	195	196	198	68	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (19.98 CD)	Live	36
145	135	141	12	<b>SELAH</b> CURB 78834 (18.98 CD)	Hiding Place	61	196	190	174	15	<b>THIRD DAY</b> ESSENTIAL 10728 (18.98 CD)	Wire	12
146	80	—	2	<b>RANDY TRAVIS</b> WARNER BROS. (NASHVILLE) 78956/RHINO (18.98 CD)	The Very Best Of Randy Travis	80	197	164	93	3	<b>OTEP</b> CAPITOL 91043 (17.98 CD)	House Of Secrets	93
147	170	188	5	<b>KEANE</b> INTERSCOPE 002507 (19.98 CD) [M]	Hopes And Fears	147	198	156	147	7	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	Veintisiete	91
148	152	180	94	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1	199	171	172	45	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THE PEACE/DEF JAM SOUTHWEST 000930*/DJMGM (8.98/12.98)	Chicken*N*Beer	1
149	146	148	41	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	200	179	185	35	<b>DASHBOARD CONFSSIONAL</b> ● VAGRANT 0383 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2

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

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW		<b>KIDZ BOP KIDS</b> RAZOR & TIE 89083	<b>Kidz Bop 6</b>	23
2	1	5	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG	<b>License To Chill</b>	7
3	NEW		<b>VARIOUS ARTISTS</b> FAT WRECK CHORDS 677	<b>Rock Against Bush Vol 2</b>	45
4	2	5	<b>ASHLEE SIMPSON</b> GEFEN 002913/INTERSCOPE	<b>Autobiography</b>	1
5	6	28	<b>NORAH JONES</b> ▲ <sup>4</sup> BLUE NOTE 84800*	<b>Feels Like Home</b>	50
6	4	3	<b>K.D. LANG</b> NONESUCH 79847/AG	<b>Hymns Of The 49th Parallel</b>	71
7	5	7	<b>SOUNDTRACK</b> COLUMBIA 90640/SONY MUSIC	<b>De-Lovely</b>	61
8	7	22	<b>USHER</b> ▲ <sup>5</sup> LAFACE 52141/ZOMBA	<b>Confessions</b>	6
9	NEW		<b>THE GOOD LIFE</b> SADDLE CREEK 64*	<b>Album Of The Year</b>	-
10	NEW		<b>INCUBUS</b> IMMORTAL/EPIC 92716/SONY MUSIC	<b>Live In Malaysia 2004</b>	-
11	8	4	<b>LOS LONELY BOYS</b> ▲ OR/EPIC 92088/SONY MUSIC [M]	<b>Los Lonely Boys</b>	13
20	41		<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS.	<b>Closer</b>	52
13	NEW		<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC	<b>Garden State</b>	125
14	13	6	<b>MAROONS</b> ▲ <sup>2</sup> OCTONE/J 50001*/RMG [M]	<b>Songs About Jane</b>	12
15	3	7	<b>THE BROADWAY CAST RECORDING</b> PS CLASSICS 421	<b>Assassins</b>	-
16	NEW		<b>RISE AGAINST</b> GEFEN 002967/INTERSCOPE [M]	<b>Siren Song Of The Counter Culture</b>	136
17	16	2	<b>POPULATION 1</b> BRUNO GRAFFITTI 91585	<b>Sessions From Room 4 (EP)</b>	-
18	10	3	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME	<b>Now 16</b>	2
19	NEW		<b>ARI HEST</b> COLUMBIA 76013/RED INK	<b>Someone To Tell</b>	-
20	NEW ENTRY		<b>CARLY SIMON</b> ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP	<b>Reflections: Carly Simon's Greatest Hits</b>	80
21	19	15	<b>DIANA KRALL</b> ● VERVE 001826/VG	<b>The Girl In The Other Room</b>	100
22	15	12	<b>Laurie Berkner</b> TWO TOMATOES 2	<b>Buzz Buzz</b>	-
23	21	6	<b>EVANESCENCE</b> ▲ <sup>5</sup> WIND-UP 13063	<b>Fallen</b>	37
24	NEW		<b>ALTER BRIDGE</b> WIND-UP 13097	<b>One Day Remains</b>	5
25	24	16	<b>MODEST MOUSE</b> ▲ EPIC 87125*/SONY MUSIC [M]	<b>Good News For People Who Love Bad News</b>	28

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			<b>NUMBER 1</b>	1 Week At Number 1
1	3		<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b>	WALT DISNEY 861099
2	1		<b>A CINDERELLA STORY</b>	HOLLYWOOD 162453
3	2	9	<b>SPIDER-MAN 2 ●</b>	COLUMBIA 92628/SONY MUSIC
4	4	7	<b>DE-LOVELY</b>	COLUMBIA 90640/SONY MUSIC
5	5	14	<b>SHREK 2 ●</b>	GEFFEN/DREAMWORKS 002557/INTERSCOPE
6	9	17	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
7	6	53	<b>THE CHEETAH GIRLS (EP) ▲</b>	WALT DISNEY 860126
8	8	45	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN
9	7	12	<b>THAT'S SO RAVEN</b>	WALT DISNEY 861015
10	NEW		<b>GARDEN STATE</b>	FOX/EPIC 92843/SONY MUSIC
11	10	28	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BROS.
12	11	6	<b>SOME KIND OF MONSTER (EP) [METALLICA]</b>	ELEKTRA 48835/WARNER BROS.
13	14	165	<b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b>	LDST HIGHWAY/MERCURY 170069/IDJMG
14	12	12	<b>DIRTY DANCING: HAVANA NIGHTS</b>	J 57758/RMG
15	NEW		<b>YU-GI-OH!: THE MOVIE</b>	RCA 63950/RMG
16	13	9	<b>THE CHEETAH GIRLS: SPECIAL EDITION</b>	WALT DISNEY 861104
17	22	26	<b>KILL BILL VOL. 1</b>	A BAND APART/MAVERICK 48570*/WARNER BROS.
18	NEW ENTRY		<b>KILL BILL VOL. 2</b>	A BAND APART/MAVERICK 48676*/WARNER BROS.
19	15	19	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b>	HOLLYWOOD 162442
20	16	3	<b>STUCK IN THE SUBURBS</b>	WALT DISNEY 861106
21	25	18	<b>DISNEY PRESENTS: BROTHER BEAR</b>	WALT DISNEY 860127
22	17	11	<b>THE PUNISHER: THE ALBUM</b>	WIND-UP 13093
23	18	11	<b>LOVE ACTUALLY ●</b>	J 56760/RMG
24	19	26	<b>COLD MOUNTAIN</b>	OMZ/COLUMBIA 86843/SONY MUSIC
25	20	67	<b>THE LIZZIE MCGUIRE MOVIE ▲</b>	WALT DISNEY 860080

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)**

- 2Pac 54
- 3 Doors Down 153
- 8Ball & MJG 127
- 311 79
- Trace Adkins 86
- Akon 62
- Alter Bridge 5
- Marc Anthony 185
- Atréyu 183
- Audioslave 158
- Lloyd Banks 15
- The Beach Boys 56
- Beastie Boys 43
- Beanie Man 134
- Dierks Bentley 137
- Beyoncé 67
- B.G. 73
- Big & Rich 11
- Black Eyed Peas 18
- Blink-182 90
- Bond 191
- Brandy 87
- Breaking Benjamin 47
- Bronco: El Gigante De America 155
- Jimmy Buffett 7
- Casting Crowns 98
- Kenny Chesney 29
- Terrill Clark 40
- Grupo Cimarron 157
- Coheed And Cambria 97
- Coldplay 135
- Brad Cotter 190
- Counting Crows 122
- Crime Mob 103
- Crosby & Nash 142
- Crossfade 154
- Sheryl Crow 81
- Jamie Cullum 120
- The Cure 106
- D12 27
- Dashboard Confessional 200
- Gavin Degraw 119
- Dido 192
- Celine Dion 131
- Hilary Duff 91
- Evanescence 37
- Sara Evans 96
- Finger Eleven 110
- Five For Fighting 132
- Jeff Foxworthy 161
- Franz Ferdinand 41
- Josh Gracin 133
- Andy Griggs 59
- Josh Groban 52
- G-Unit 179
- Guns N' Roses 35
- Sammy Hagar 75
- Anthony Hamilton 72
- Fred Hammond 159
- The Hives 99
- Hoobastank 32
- Houston 14
- Incubus 141
- The Irish Tenors 69
- Alan Jackson 95
- Jadakiss 25
- Boney James 121
- Jay-Z 107
- Jet 85
- J-Kwon 175
- JoJo 24
- Norah Jones 50, 55
- Juvenile 44
- Keane 147
- Toby Keith 74
- Alicia Keys 38
- Kidz Bop Kids 23
- The Killers 48
- Diana Krall 100
- Alison Krauss + Union Station 195
- Kevin Kravitz 164
- Lacuna Coil 178
- k.d. lang 71
- Anthony Lavigne 10
- Led Zeppelin 171
- Lil' Flip 49
- Lil Jon & The East Side Boyz 156
- Lil Scrappy/Trillville 63
- Lil Wayne 46
- Linkin Park 42
- Lloyd 70
- Los Lonely Boys 13
- Lonestar 174
- Lostprophets 116
- Ludacris 199
- Kevin Lyttle 21
- Teena Marie 162
- Maroon 5 12, 57
- Dean Martin 65
- Richard Marx 126
- Dave Matthews Band 101
- John Mayer 186
- Martina McBride 118
- Sarah McLachlan 149
- MercyMe 150
- Metallica 165
- George Michael 151
- Christina Milian 84
- Mobb Deep 4
- Modest Mouse 28
- Monica 172
- Montgomery Gentry 114
- Alanis Morissette 176
- Teedra Moses 168
- M.J. 167
- Mystikal 140
- New Found Glory 108
- Joe Nichols 143
- Nickelback 60
- Nina Sky 130
- The Notorious Cherry Bombs 163
- Paul Oakenfold 180
- Otep 197
- OutKast 88
- Pete Dinklage 94
- Brad Paisley 22
- Pearl Jam 111
- The Postal Service 182
- Elvis Presley 148
- Prince 9
- Rachel Proctor 66
- Rascal Flatts 117
- Lionel Richie 102, 177
- Rise Against 136
- Julie Roberts 83
- The Roots 51
- Scissor Sisters 128
- Seether 77
- Selah 145
- SheDaisy 187
- Shinedown 58
- Shyne 3
- Carly Simon 80
- Jessica Simpson 20
- Ashlee Simpson 1
- Slipknot 53
- Snow Patrol 194
- Marco Antonio Solis & Joan Sebastian 189
- SOUNDTRACK
- 13 Going On 30 89
- 50 First Dates 139
- Blue Collar Comedy Tour: The Movie 105
- The Cheetah Girls (EP) 104
- A Cinderella Story 34
- De-Lovely 61
- Dirty Dancing: Havana Nights 173
- Usher 6
- Garden State 125
- The Princess Diaries 2: Royal Engagement 16
- Shrek 2 64
- Spider-Man 2 39
- That's So Raven 113
- Yu-Gi-Oh!: The Movie 193
- Britney Spears 124
- Angie Stone 112
- Story Of The Year 78
- Sugarcult 166
- Switchfoot 17
- Taking Back Sunday 19
- Los Temerarios 198
- Terror Squad 31
- Third Day 196
- George Thorogood & The Destroyers 129
- Three Days Grace 76
- T.I. 184
- Trapt 181
- Brandy 146
- Shania Twain 169
- Twista 109
- Uncle Kracker 160
- Keith Urban 68
- Usher 6
- Van Halen 26
- VARIOUS ARTISTS
- Now 15 92
- Now 16 2
- Rock Against Bush Vol 2 45
- The Source Presents: Hip Hop Hits 8 123
- Vans Warped Tour 2004 Compilation 93
- Walt Disney Records Presents: Mega Movie Mix 170
- Velvet Revolver 30
- Kanye West 36
- Ron White 115
- Wilco 152
- Gretchen Wilson 8
- Mario Winans 188
- Stevie Wonder 82
- Yellowcard 33
- Ying Yang Twins 144
- Dwight Yoakam 138

**Over The Counter**

Continued from page 67

much a testimony to the momentum that music retail has seen in the past 11 months as it is to the strength of the Aug. 10 release slate.

Keeping up the pace on next issue's charts could be a challenge, as the Aug. 17 slate looks much lighter than the one from the week before. First-day numbers have chart watchers projecting Hot Shot Debut honors for hip-hop supergroup **213**, which brings together **Snoop Dogg** and **Nate Dogg** with **Warren G**. The collective's "The Hard Way" looks good for the top 10, but with a sum in the range of 75,000 to 80,000—a lighter figure

than was earned by any of the three sets that lead this issue's new entries. **Ryan Cabrera**, with exposure from MTV's "The Ashlee Simpson Show," looks good for the second-highest bow with sales of 60,000 to 70,000 and a shot at the top 10.

**INCOMING:** Top dog from the Aug. 10 schedule is **Shyne**, who bows at No. 3 on the big chart and No. 1 on Top R&B/Hip-Hop Albums. That gives him the dubious distinction of becoming the second artist ever to enter a *Billboard* album chart's top slot while incarcerated.

The late **2Pac** was in jail in 1995 when "Me Against the World" began at No. 1 on The *Billboard* 200 and the R&B/hip-hop list. Shyne's prison term is related to an incident involving gun shots at a New York nightclub in 1999, an event that also put **Sean "P. Diddy" Combs** on trial.

With 157,500 sold, Shyne's new

"Godfather Buried Alive" posts higher ranks on both album lists than his earlier self-titled set did. "Shyne," however, released in 2000 when the nightclub disturbance was still very



much in the news, sold about 3,000 more copies during its first week than the new one.

**Mobb Deep** follows at No. 4 with first-week sales of 109,000. That's

more than double the opener of its first **Koch**-distributed album, released last year, but about 86,000 shy of the group's best **Nielsen SoundScan** sales, set in 1999 when "Murda Muzik" bowed at No. 3.

Another hip-hop artist, rookie singer **Houston**, whose "I Like That" jumped from being a radio hit to become the bed of a **McDonald's** commercial, enters the big chart at No. 14. He bows at No. 8 on Top R&B/Hip-Hop Albums while **Mobb Deep** jumps 98-2 after street-date woes caused an early chart debut.

The highest-ranking rock act on The *Billboard* 200 belongs to **Alter Bridge**, which meshes members of **Creed** with **Mayfield Four** singer **Myles Kennedy**. It starts at No. 5 with 95,000 sold.

**CHATTER:** **Kidz Bop Kids** enter at No. 23 with 37,000 for "Kidz Bop 6." That beats the best rank and sales week

"Kidz Bop 5" set earlier this year (No. 34, 35,000). Four of the **Kidz Bop** editions have been certified gold... Piracy prompted **Death Row** to rush release **2Pac's** "Live," but it appears many stores did not have it in stock. Thus, its Greatest Gainer award on The *Billboard* 200 reflects the album's first complete sales week (185-54, up from 6,000 to 23,000)... In the week following his death, three **Rick James** albums bullet on Top R&B/Hip-Hop Catalog (Nos. 2, 5 and 8), each with core-store gains of at least 15%. He remains a no-show on Top Pop Catalog, as his best seller for the week, "Millennium Collection," moves 2,000 copies. The floor of the chart, at No. 50, stands this week at 4,500... **The Irish Tenors** returned to **QVC**, which explains why their "Heritage" re-enters The *Billboard* 200 for the first time in 17 weeks (No. 69, 18,000). More than 95% of the week's sales come from the shopping channel.

AUGUST 28 2004 **Billboard** TOP POP CATALOG

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TOTAL WKS. ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like THE NOTORIOUS B.I.G., BOB MARLEY & THE WAILERS, THE BEATLES, LARRY THE CABLE GUY, PINK FLOYD, FRANK SINATRA, BOB SEGER & THE SILVER BULLET BAND, JIMI HENDRIX, JIMMY BUFFETT, TIM MCGRAW, AC/DC, TOM PETTY AND THE HEARTBREAKERS, METALLICA, RAY CHARLES, LINKIN PARK, JOHN MAYER, JOSH GROBAN, SOUNDTRACK, AVRIL LAVIGNE, LYNRYD SKYNYRD, MERCYME, QUEEN, DEF LEPPARD, ERIC CLAPTON, VAN MORRISON, PRINCE, BEASTIE BOYS, USHER, TOBY KEITH, KENNY CHESNEY, SHANIA TWAIN, KENNY CHESNEY, BARRY WHITE, KID ROCK, RAY CHARLES, SUBLIME, MICHAEL JACKSON, LENNY KRAVITZ, MARTINA MCBRIDE, HOT SHOT DEBUT, TIM MCGRAW, JOHN ELLENKAMP, TAKING BACK SUNDAY, ROD STEWART, EMINEM, JOURNEY, AC/DC, ABBA, SIMON & GARFUNKEL, EAGLES, KID ROCK.

AUGUST 28 2004 **Billboard** TOP HEATSEEKERS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like FINGER ELEVEN, SCISSOR SISTERS, RISE AGAINST, KEANE, CROSSFADE, BRONCO: EL GIGANTE DE AMERICA, GRUPO CLIMAX, THE NOTORIOUS CHERRY BOMBS, MUSE, TEEDRA MOSES, LACUNA COIL, THE POSTAL SERVICE, SNOW PATROL, NONPOINT, ALACRANES MUSICAL, LOS ANGELES DE CHARLY, MARTHA MUNIZZI, CHRONIC FUTURE, MINDY SMITH, JEREMY CAMP, LETTER KILLS, LOS HURACANES DEL NORTE, AKWID, UNDEROATH, VICENTE FERNANDEZ, JEM, MY CHEMICAL ROMANCE, CHRIS RICE, PATRULLA 81, LUNYTUNES, GRUPO BRYNDIS, BADLY DRAWN BOY, DILLINGER ESCAPE PLAN, K-PAZ DE LA SIERRA, KEVIN FOWLER, MIS-TEEQ, JOHN P. KEE, THE POLYPHONIC SPREE, MARIA MENA, RICKY FANTE, YOUNG BUCK & D-TAY, FALL OUT BOY, HAWTHORNE HEIGHTS, BUILDING 429, ISRAEL AND NEW BREED, ABK, THUG LORDZ, OLD 97'S, BEBEL GILBERTO, MATCHBOOK ROMANCE.

AUGUST 28 2004 **Billboard** TOP INDEPENDENT ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like TAKING BACK SUNDAY, VARIOUS ARTISTS, HOT SHOT DEBUT, VARIOUS ARTISTS, 2PAC, B.G., VARIOUS ARTISTS, VARIOUS ARTISTS, YING YANG TWINS, LIL JON & THE EAST SIDE BOYZ, GRUPO CLIMAX, SUGARCULT, TEEDRA MOSES, LACUNA COIL, PAUL OAKENFOLD, THE POSTAL SERVICE, ATREYU, DASHBOARD CONFESSIONAL, MARTHA MUNIZZI, MINDY SMITH, KITTIE, DILLINGER ESCAPE PLAN, KEVIN FOWLER, YOUNG BUCK & D-TAY, BAD RELIGION, FALL OUT BOY, VARIOUS ARTISTS, HAWTHORNE HEIGHTS, VARIOUS ARTISTS, ABK, OLD 97'S, DEATH CAB FOR CUTIE, VARIOUS ARTISTS, BEBEL GILBERTO, MATCHBOOK ROMANCE, UNEARTH, WAYMAN TISDALE, AVENGED SEVENFOLD, DANE COOK, THE GOOD LIFE, MARK LANEGAN BAND, EVA CASSIDY, SOUNDTRACK, RAMON AYALA Y SUS BRAVOS DEL NORTE, SOUNDTRACK, VARIOUS ARTISTS, THE SHINS, HEART, FUNERAL FOR A FRIEND, LIL JON & THE EAST SIDE BOYZ.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. In a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 28 2004		Billboard TOP BLUES ALBUMS <sup>TM</sup>	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	13	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> <b>NUMBER 1</b> <sup>4 Weeks At Number 1</sup> Capitol 98430 <i>Greatest Hits: 30 Years Of Rock</i>
2	2	2	<b>ERIC CLAPTON</b> Duck/Duck/Duck 48423/WARNER BROS. <i>Me And Mr Johnson</i>
3	3	3	<b>AEROSMITH</b> COLUMBIA 87025/SONY MUSIC <i>Honkin' On Bobo</i>
4	4	4	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY/EPIC 86423/SONY MUSIC <i>The Essential Stevie Ray Vaughan And Double Trouble</i>
5	5	10	<b>ETTA JAMES</b> RCA VICTOR 80644 <i>Blues To The Bone</i>
6	6	20	<b>THEODIS EALEY</b> IFGAM 74023 <i>Stand Up In It</i>
7	7	27	<b>KEB' MO'</b> DKEHEPIC 86408/SONY MUSIC [M] <i>Keep It Simple</i>
8	8	9	<b>JOHN MELLENCAMP</b> COLUMBIA 90133/SONY MUSIC <i>Trouble No More</i>
9	9	8	<b>JOHNNY WINTER</b> VIRGIN 90061 <i>I'm A Bluesman</i>
10	10	7	<b>RAY CHARLES</b> BCT 40672 <i>Music Legends: Ray's Blues</i>
11	9	2	<b>KELLEY HUNT</b> CODA TERRA 1002 <i>New Shade Of Blue</i>
12	12	27	<b>SUSAN TEDESCHI</b> TONE-COOL 751146/ARTEMIS [M] <i>Wait For Me</i>
13	14	6	<b>STEVIE RAY VAUGHAN</b> LEGACY/EPIC 90495/SONY MUSIC <i>Martin Scorsese Presents The Blues: Stevie Ray Vaughan</i>
14	13	30	<b>SOUNDTRACK</b> UTV 000704/UME <i>Martin Scorsese Presents The Best Of The Blues</i>
15	15	30	<b>TINSLEY ELLIS</b> TELARC BLUES 83608/TELARC <i>The Hard Way</i>

AUGUST 28 2004		Billboard TOP REGGAE ALBUMS <sup>TM</sup>	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	3	3	<b>KEVIN LYTTLE</b> <b>NUMBER 1</b> <sup>3 Weeks At Number 1</sup> ATLANTIC 83730/7AG <i>Kevin Lyttle</i>
2	2	9	<b>BENNIE MAN</b> SHOCKING VIBES 95173/VIIRGIN <i>Back To Basics</i>
3	3	20	<b>SOUNDTRACK</b> MAVERICK 48675/WARNER BROS. <i>50 First Dates</i>
4	4	9	<b>VARIOUS ARTISTS</b> VP 93302/7AG <i>Reggae Gold 2004</i>
5	6	1	<b>DON OMAR</b> VI 450618 [M] <i>The Last Don: Live, Vol. 1</i>
6	5	9	<b>SEAN PAUL</b> <sup>2</sup> VP/ATLANTIC 83620/7AG <i>Dutty Rock</i>
7	10	1	<b>DON OMAR</b> VI 450587 [M] <i>The Last Don</i>
8	7	17	<b>TOOTS AND THE MAYTALS</b> V2 27186 [M] <i>True Love</i>
9	NEW	1	<b>VARIOUS ARTISTS</b> <i>Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1</i> RAS 89914/YSANCTUARY
10	10	9	<b>STEEL PULSE</b> RAS 89931/YSANCTUARY <i>African Holocaust</i>
11	11	13	<b>BOB MARLEY</b> MADACY D134 <i>The Best Of Bob Marley</i>
12	8	27	<b>ELEPHANT MAN</b> VP/ATLANTIC 83681/7AG <i>Good 2 Go</i>
13	12	17	<b>VARIOUS ARTISTS</b> REAL 570144/UNIVERSAL LATINO <i>Jamz TV Hits Vol. 2</i>
14	13	27	<b>VARIOUS ARTISTS</b> VP 16997 <i>Strictly The Best Volume 31</i>
15	15	28	<b>VARIOUS ARTISTS</b> <i>Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton</i> SEQUENCE 8021

AUGUST 28 2004		Billboard TOP WORLD ALBUMS <sup>TM</sup>	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	1	<b>THE IRISH TENORS</b> <b>NUMBER 1</b> <sup>3 Weeks At Number 1</sup> RAZOR & THE 82910 <i>Heritage</i>
2	1	10	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1101/SIX DEGREES [M] <i>Bebel Gilberto</i>
3	2	20	<b>GIPSY KINGS</b> NONESUCH 79841/7AG <i>Roots</i>
4	6	6	<b>SOUNDTRACK</b> MILAN 38010 <i>Bend It Like Beckham</i>
5	7	10	<b>DANIEL O'DONNELL</b> DPTV MEDIA 0017 [M] <i>Faith &amp; Inspiration</i>
6	4	9	<b>LILA DOWNS</b> NARADA 78757 <i>Una Sangre: One Blood</i>
7	8	9	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/SONESUCH 79811/7AG <i>Flor De Amor</i>
8	9	7	<b>BEBE &amp; CIGALA</b> CALLE 54/BUEBIRD 55910/RCA VICTOR <i>Lgrimas Negras</i>
9	5	5	<b>VARIOUS ARTISTS</b> PYRAMID 691031 <i>Bridge To Havana</i>
10	11	20	<b>DANIEL O'DONNELL</b> <i>Classic Doubles: Songs Of Inspiration / I Believe</i> DPTV MEDIA 0011
11	NEW	1	<b>LHASA</b> NETTWERK 30375 <i>The Living Road</i>
12	3	8	<b>GAELIC STORM</b> MRI ASSOCIATED 20041 <i>How Are We Getting Home?</i>
13	10	27	<b>KEALI'I REICHEL</b> PUNAHOLE 11229 [M] <i>Ke'alaokamaile</i>
14	12	4	<b>VARIOUS ARTISTS</b> <i>Putumayo Presents: Greece - A Musical Odyssey</i> PUTUMAYO 225
15	NEW	1	<b>YOUSSOU N'DOUR</b> NONESUCH 79894/7AG <i>Egypt</i>

AUGUST 28 2004		Billboard TOP CHRISTIAN ALBUMS <sup>TM</sup>	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	17	<b>SWITCHEOUT</b> <b>NUMBER 1</b> <sup>20 Weeks At Number 1</sup> COLUMBIA/SPARROW 1978/EMICMG <i>The Beautiful Letdown</i>
2	2	16	<b>CASTING CROWNS</b> <i>Beach Street/Reunion 10723/PROVIDENT [M]</i> <i>Casting Crowns</i>
3	4	12	<b>SELAH</b> <i>Curb 78834/WORD-CURB</i> <i>Hiding Place</i>
4	3	17	<b>MERCYME</b> <i>INO 82947/WORD-CURB</i> <i>Undone</i>
5	3	10	<b>FRED HAMMOND</b> <i>VERITY/JIVE 58744/PROVIDENT</i> <i>Somethin' 'Bout Love</i>
6	6	15	<b>THIRD DAY</b> <i>ESSENTIAL 10728/PROVIDENT</i> <i>Wire</i>
7	7	8	<b>PILLAR</b> <i>FICKER 2631/EMICMG</i> <i>Where Do We Go From Here</i>
8	39	12	<b>MARTHA MUNIZZI</b> <i>MARTHA MUNIZZI 0001 [M]</i> <i>The Best Is Yet To Come</i>
9	9	23	<b>VARIOUS ARTISTS</b> <i>EMICMG/PROVIDENT 86300/WORD-CURB</i> <i>WOW Worship (Red)</i>
10	10	27	<b>JEREMY CAMP</b> <i>BEACON 9613/EMICMG [M]</i> <i>Carried Me: The Worship Project</i>
11	11	9	<b>UNDEROATH</b> <i>SOLO STATE/TOOTH &amp; NAIL 3184/EMICMG [M]</i> <i>They're Only Chasing Safety</i>
12	14	10	<b>CHRIS RICE</b> <i>ROCKETOWN 20011/PROVIDENT [M]</i> <i>Short Term Memories</i>
13	19	8	<b>MERCYME</b> <i>INO 80218/WORD-CURB</i> <i>Spoken For</i>
14	15	13	<b>KUTLESS</b> <i>TOOTH &amp; NAIL/BEACON 7789/EMICMG</i> <i>Sea Of Faces</i>
15	12	8	<b>BUILDING 429</b> <i>WORD-CURB/WARNER BROS. 86321/WORD-CURB [M]</i> <i>Space In Between Us</i>
16	7	15	<b>ISRAEL AND NEW BREED</b> <i>INTEGRITY GOSPEL 82915/WORD-CURB [M]</i> <i>Live From Another Level</i>
17	17	16	<b>VARIOUS ARTISTS</b> <i>PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG</i> <i>WOW Hits 2004</i>
18	16	18	<b>VARIOUS ARTISTS</b> <i>FERVENT 30050/PROVIDENT</i> <i>Absolute Smash Hits</i>
19	22	17	<b>BARLOWGIRL</b> <i>FERVENT 30046/PROVIDENT [M]</i> <i>Barlowgirl</i>
20	13	30	<b>VARIOUS ARTISTS</b> <i>DEXTERITY SOUNDS/EMI GOSPEL 7796/EMICMG</i> <i>Bishop T.D. Jakes Presents: He-Motions</i>
21	20	13	<b>TONEX &amp; THE PECULIAR PEOPLE</b> <i>VERITY/JIVE 53713/PROVIDENT</i> <i>Out The Box</i>
22	24	26	<b>JEREMY CAMP</b> <i>BEACON 0456/EMICMG [M]</i> <i>Stay</i>
23	18	21	<b>VARIOUS ARTISTS</b> <i>INTEGRITY 19839/TIME LIFE</i> <i>Hymns 4 Worship: Amazing Grace</i>
24	26	21	<b>DAVID CROWDER BAND</b> <i>SIX STEPS/SPARROW 0230/EMICMG</i> <i>Illuminate</i>
25	23	27	<b>JOEL ENGLE</b> <i>BMG STRATEGIC MARKETING 61781/PROVIDENT</i> <i>Ultimate Worship Collection: The Very Best Of Modern Worship</i>
26	NEW	1	<b>SHAWN MCDONALD</b> <i>SPARROW 6860/EMICMG</i> <i>Simply Nothing</i>
27	30	16	<b>AVALON</b> <i>SPARROW 4901/EMICMG</i> <i>The Creed</i>
28	NEW	1	<b>WATERMARK</b> <i>ROCKETOWN 20032/PROVIDENT</i> <i>The Purest Place</i>
29	25	22	<b>VARIOUS ARTISTS</b> <i>SPARROW 5556/EMICMG</i> <i>Amazing Grace 3: A Country Salute To Gospel</i>
30	28	31	<b>VARIOUS ARTISTS</b> <i>EMICMG/WORD-CURB 80198/PROVIDENT</i> <i>WOW Worship (Yellow)</i>
31	27	12	<b>RACHAEL LAMPA</b> <i>WORD-CURB/WARNER BROS. 86276/WORD-CURB [M]</i> <i>Rachael Lampa</i>
32	32	17	<b>VARIOUS ARTISTS</b> <i>EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG</i> <i>Worship Together: I Could Sing Of Your Love Forever</i>
33	33	24	<b>GRITS</b> <i>GOTEE 2926/EMICMG [M]</i> <i>Dichotomy A</i>
34	29	37	<b>CECE WINANS</b> <i>PURESPLINGS GOSPEL/INO 82685/WORD-CURB</i> <i>Throne Room</i>
35	37	29	<b>VARIOUS ARTISTS</b> <i>WORSHIP TOGETHER 4172/EMICMG</i> <i>Here I Am To Worship</i>
36	35	39	<b>ELVIS PRESLEY</b> <i>RCA 57858/BMG STRATEGIC MARKETING GROUP</i> <i>Elvis: Ultimate Gospel</i>
37	36	32	<b>VARIOUS ARTISTS</b> <i>WORD-CURB/WARNER BROS. 86313/WORD-CURB</i> <i>Dove Hits 2004</i>
38	NEW	1	<b>BETHANY DILLON</b> <i>SPARROW 1501/EMICMG [M]</i> <i>Bethany Dillon</i>
39	40	22	<b>SOUNDTRACK</b> <i>INTEGRITY 83012/WORD-CURB</i> <i>The Passion Of The Christ</i>
40	38	72	<b>THIRD DAY</b> <i>ESSENTIAL 10706/PROVIDENT</i> <i>Offerings II: All I Have To Give</i>

AUGUST 28 2004		Billboard TOP GOSPEL ALBUMS <sup>TM</sup>	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	10	<b>FRED HAMMOND</b> <b>NUMBER 1</b> <sup>10 Weeks At Number 1</sup> VERITY/JIVE 58744/ZOMBA <i>Somethin' 'Bout Love</i>
2	8	8	<b>MARTHA MUNIZZI</b> <i>MARTHA MUNIZZI 0001 [M]</i> <i>The Best Is Yet To Come</i>
3	NEW	1	<b>JOHN P. KEE</b> <i>TYSCOT/VERITY 58249/ZOMBA [M]</i> <i>The Color Of Music</i>
4	2	2	<b>ISRAEL AND NEW BREED</b> <i>INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]</i> <i>Live From Another Level</i>
5	4	3	<b>VARIOUS ARTISTS</b> <i>WORD/EMICMG/VERITY 57494/ZOMBA</i> <i>WOW Gospel 2004</i>
6	3	5	<b>VARIOUS ARTISTS</b> <i>DEXTERITY SOUNDS 77796/EMI GOSPEL</i> <i>Bishop T.D. Jakes Presents: He-Motions</i>
7	5	4	<b>TONEX &amp; THE PECULIAR PEOPLE</b> <i>VERITY/JIVE 53713/ZOMBA</i> <i>Out The Box</i>
8	6	7	<b>CECE WINANS</b> <i>PURESPLINGS GOSPEL/INO 93361/SONY MUSIC</i> <i>Throne Room</i>
9	NEW	1	<b>TWINKIE CLARK</b> <i>VERITY 62293/ZOMBA</i> <i>Home Once Again...Live In Detroit</i>
10	7	6	<b>SOUNDTRACK</b> <i>MUSIC WORLD/COLUMBIA 90286/SONY MUSIC</i> <i>The Fighting Temptations</i>
11	9	10	<b>THE WILLIAMS BROTHERS &amp; THEIR SUPERSTAR FRIENDS</b> <i>BLACKBERRY 1649/MALACO</i> <i>SoulLink Live</i>
12	11	10	<b>MEN OF STANDARD</b> <i>MUSCLE SHOALS SOUND GOSPEL 8019/MALACO</i> <i>It's A New Day</i>
13	10	9	<b>BYRON CAGE</b> <i>GOSPEL CENTRIC 70047/ZOMBA [M]</i> <i>Byron Cage</i>
14	17	13	<b>DOROTHY NORWOOD</b> <i>MALACO 4533</i> <i>Stand On The Word</i>
15	13	22	<b>BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR</b> <i>EMI GOSPEL 76846 [M]</i> <i>Spirit &amp; Truth</i>
16	14	21	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> <i>CRYSTAL ROSE 0974/TASEIS</i> <i>Unplugged... The Way Church Used To Be</i>
17	20	16	<b>VICKI YOHE</b> <i>PURESPLINGS GOSPEL 84230/EMI GOSPEL [M]</i> <i>I Just Want You</i>
18	15	17	<b>VARIOUS ARTISTS</b> <i>INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC</i> <i>Gotta Have Gospel!</i>
19	11	14	<b>THE RANCE ALLEN GROUP</b> <i>TYSCOT 4140/TASEIS</i> <i>The Live Experience</i>
20	16	15	<b>SMOKIE NORFUL</b> <i>EMI GOSPEL 95086</i> <i>Smokie Norful: Limited Edition (EP)</i>
21	27	18	<b>JAMES GREAR &amp; COMPANY FEATURING NEXT</b> <i>LIQUID 8 12179</i> <i>A Special Place</i>
22	24	19	<b>TYE TRIBBETT &amp; G.A.</b> <i>INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC [M]</i> <i>Life</i>
23	23	20	<b>DONNIE MCCLURKIN</b> <i>VERITY 43199/ZOMBA</i> <i>Donnie McClurkin... Again</i>
24	19	26	<b>LASHELL GRIFFIN</b> <i>EPIC 92499/SONY MUSIC [M]</i> <i>Free</i>
25	NEW	1	<b>BEN TANKARD</b> <i>VERITY 59994/ZOMBA</i> <i>Piano Prophet</i>
26	26	24	<b>TONY HIBBERT II</b> <i>SPIRIT IN MOTION 70852/RUBY ROSE</i> <i>In His Presence</i>
27	25	25	<b>RIZEN</b> <i>CHEZ MUSIQUE/LIGHT 5517/COMPENIOA [M]</i> <i>RiZen</i>
28	30	30	<b>BISHOP PAUL S. MORTON &amp; THE FGBCF MASS CHOIR</b> <i>TEHILLAH/LIGHT 5497/COMPENIOA [M]</i> <i>Let It Rain</i>
29	18	12	<b>VICKIE WINANS</b> <i>VERITY 43214/ZOMBA [M]</i> <i>Bringing It All Together</i>
30	35	23	<b>SHARRON KING</b> <i>TRU-VINE 4089/OPHR</i> <i>Dedicated</i>
31	36	31	<b>VARIOUS ARTISTS</b> <i>EMI CHRISTIAN/WORD-CURB/VERITY 43213/ZOMBA</i> <i>WOW Gospel 2003</i>
32	31	32	<b>VARIOUS ARTISTS</b> <i>WORD-CURB 86303/WARNER BROS.</i> <i>All Star Gospel Hits Volume 1: Praise &amp; Worship</i>
33	21	29	<b>THE BROOKLYN TABERNACLE CHOIR</b> <i>M2 0/WORD-CURB 82502/WARNER BROS.</i> <i>Live... This Is Your House</i>
34	32	28	<b>ALVIN SIMON</b> <i>SIMON SAYZ 97921</i> <i>Share The News: Past, Present, And Future</i>
35	33	27	<b>SMOKEY ROBINSON</b> <i>ROB SD 12177/LIQUID 8</i> <i>Food For The Spirit</i>
36	37	37	<b>JOHNNY MO</b> <i>SIERRA-PEARL 0001</i> <i>A New Direction</i>
37	29	34	<b>CARIKATURE</b> <i>OPHIR/STREET/FAITH 7 8493/OPHR</i> <i>Spiritcentric</i>
38	40	38	<b>THE WILLIAMS BROTHERS</b> <i>BLACKBERRY 1643/MALACO</i> <i>Still Here</i>
39	NEW	1	<b>POOH AND THE YOUNG INSPIRATIONS</b> <i>OPHR 10319</i> <i>Say The Word</i>
40	38	33	<b>MARVIN SAPP</b> <i>VERITY 43227/ZOMBA [M]</i> <i>Diary Of A Psalmist</i>

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# Billboard SINGLES AND TRACKS SONG INDEX™

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip-Hop Singles).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/W

## -A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 41  
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 10  
AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 59  
ALGO TIENES (C-Rod, ASCAP/Manban, ASCAP/Universal Musica, ASCAP) LT 4  
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 49  
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 48  
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WB, H100 72  
ANDAR CONMIGO (Lolein, ASCAP/Doble Acurela Songs, ASCAP/EMI April, ASCAP) LT 44  
AWAY FROM THE SUN (Escatempa, BMI/Songs Of Universal, BMI), HL/WB, H100 62  
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WB, CS 32

## -B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 39  
BE YOUR GIRL (Ras And Taj, BMI/Universal-Duchess, BMI/Poli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 94  
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Brown, BMI/The Royalty Network, BMI), HL, RBH 97  
BOUNCE BACK (Money Mack, BMI) RBH 93  
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WB, H100 60  
BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2x10 Music, ASCAP), HL, RBH 84  
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 21; H100 81  
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WB, H100 29  
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypherdef, ASCAP), HL, H100 64; RBH 31  
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 34  
BRING IT BACK (Money Mack, BMI) RBH 58  
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WB, H100 23; RBH 21

## -C-

CALL MY NAME (Contraversy, ASCAP/Universal, ASCAP), HL, H100 77; RBH 28  
CAN'T YOU TELL (Pickanbo, ASCAP/Wild Pink, ASCAP/Jobelle, ASCAP) CS 45  
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PolohBZ, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP), HL, RBH 75  
CERTIFIED GANGSTAS (Not Listed) RBH 82  
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 29  
CHOOISIN' (Zomba Songs, BMI/T. Shaw, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Them Damn Tunes, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WB, RBH 92  
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 73  
COLD (Sugarstar, BMI) H100 92  
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WB, CS 27  
COMO TU (Gaira Bay, ASCAP) LT 1  
COMPTON (Six July, BMI/Dollar Figga, ASCAP/Royinet, ASCAP/EMI Blackwood, BMI), HL, RBH 51  
CONFESSIONS PART 1 (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WB, RBH 53  
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WB, H100 8; RBH 9  
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musica, SACM) LT 49  
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 39  
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 43  
CULO (Diaz Brothers Music, BMI/Aboud, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 58; RBH 57

## -D-

DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, RBH 41  
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WB, CS 4; H100 40  
DELANTE DE MI (EMI April, ASCAP) LT 29  
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefinno, BMI/Delicious Apple, ASCAP/Jemaxal Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 80  
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 15; RBH 3  
DIP IT LOW (Poli Paul, BMI/Spencow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WB, H100 6; RBH 16  
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 42  
A DONDE ESTABAS? (Ser-Ca, BMI) LT 33  
DON'T BREAK MY HEART AGAIN (Greenhouse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 49  
DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG,

BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 77  
DOS LOCOS (J&N, ASCAP) LT 8  
DUELE EL AMOR (Gente Normal, ASCAP) LT 6  
**-E-**  
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 24  
ESTES DONDE ESTAS (WB, ASCAP) LT 14  
EVERYTIME (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI/Universal, ASCAP), HL/WB, H100 53  
**-F-**  
FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 37  
FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WB, H100 48  
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 38  
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 14; H100 69  
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 40  
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 40  
FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 75  
FOR REAL (Ijop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 61  
FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP/EMI April, ASCAP), HL, H100 86; RBH 67  
FREE (Frame Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WB, RBH 90  
FREEDOM (Songs Of Universal, BMI/Lavaca Bay, BMI/Annabella Cove, BMI), HL, CS 56  
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WB, H100 36; RBH 38

## -E-

## -F-

## -G-

GETAWAY CAR (Remann, SESAC/Connation, BMI/Headman Haase, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI), WB, CS 47  
THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Mempersfield, ASCAP), HL/WB, CS 28  
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WB, CS 6; H100 44  
GOES GOOD WITH BEER (Careers-BMG, BMI/Sagrabeaux Songs, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 52  
GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 34  
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 3; RBH 4  
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Toy People Music, ASCAP), HL/WB, H100 90; RBH 50  
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Platonium, BMI) RBH 74  
GROUPE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 83

## -H-

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WB, RBH 32  
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WB, H100 27; RBH 12  
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 51; H100 21  
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosieremama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WB, CS 10; H100 52  
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiriam, BMI), HL, CS 25; H100 99  
HEY YOUNG GIRL (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 88  
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control, HL, RBH 68  
HOOD HOP (Jerrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 56  
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 95; RBH 55  
HOW AM I DOIN' (Skrunk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 23  
HOW COME (Eight Mile Style, BMI/Derty Works, ASCAP/EMI April, ASCAP/Fulproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI/Reach Global Songs, BMI/Swifty McVey, ASCAP), HL, H100 35; RBH 70  
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 20; H100 89

## -I-

I BELIEVE (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 80; RBH 65  
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 47  
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 14  
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WB, CS 15; H100 70  
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WB, H100 83  
I GO BACK (Sony/ATV Mileme, ASCAP/Islandsoul, ASCAP), HL, CS 2; H100 33  
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WB, CS 11; H100 59  
I HATE EVERYTHING (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WB, CS 13; H100

54

I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WB, H100 12; RBH 23  
I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BPJ, BMI), WB, CS 46  
IMPOSSIBLE OLVIDARTE (Peemusic III, BMI) LT 35  
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 59  
IN A REAL LOVE (EMI April, ASCAP/Vassarsongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 18  
I SMOKE, I DRANK (9W4, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 46  
IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), HL/WB, CS 36  
IT'S HARD TO KISS THE LIPS AT NIGHT THAT CHEW YOUR ASS OUT ALL DAY LONG (Sony/ATV Tunes, ASCAP/Vinnie Mae, BMI), HL/WB, CS 54  
I WANNA THANK YA (Soul Insurance, BMI/Melodies Of I, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WB, RBH 86  
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WB, CS 5; H100 45

## -J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 18; RBH 6  
JESUS WAS A COUNTRY BOY (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 37  
JIMMY CHOO (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Inv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 62  
JUST FOR YOU (LBR, ASCAP/Metropolitan, ASCAP) H100 97  
JUST LIKE A REDNECK (Copyright Control/CDB, ASCAP/DBA Volunteer Jam, ASCAP) CS 53  
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 55

## -K-

KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI) RBH 66  
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 96; RBH 45

## -L-

LAGRIMAS (Warner-Tamerlane, BMI/WB, SESAC) LT 30  
LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 15  
LA PRIMERA CON AGUA (Pacific LC, ASCAP) LT 25  
LAS AVISPAS (Elyon, BMI) LT 17  
LASTIMA ES MI MUJER (Not Listed) LT 23  
THE LAST THING SHE SAID (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 57  
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 1; RBH 1  
LEAVE (GET OUT!) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 17  
LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, H100 37; RBH 15  
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WB, H100 39; RBH 18  
LET'S GET IT STARTED (will.i.am, BMI/Jeanpey, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/EI Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 34  
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shift, ASCAP/ICG, ASCAP), WB, CS 1; H100 32  
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 19; RBH 10  
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WB, H100 94  
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 29  
THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 40  
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 63

## -M-

MAS MALA QUE TU (Brantones, ASCAP/Maximo Aguirre, BMI) LT 26  
MAS QUE TU AMIGO (Crisma, SESAC) LT 13  
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 22  
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 38  
MIEDO (Fato, ASCAP) LT 7  
MIEDO (Vander, ASCAP) LT 18  
MOVE YA BODY (Toewenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Ciopa Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WB, H100 30; RBH 43  
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 26  
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 31  
MY IMAGINATION (Blackened, BMI/Zesty Zacks, BMI), WB, CS 44  
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WB, H100 7; RBH 7

## -N-

NEIGHBORHOOD MUSIC (Upstairs, ASCAP/Lil Rob, BMI/Mooxwork Muzik, BMI) RBH 100  
NEW DAY (Pattonium, BMI/Tippys Own Music, BMI/The

Loving Company, ASCAP/Karlos Jr, BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Liese's First Born Music, BMI/Peermusic III, BMI), HL, H100 93; RBH 42  
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 99  
NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WB, CS 41  
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 67; RBH 27  
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 11  
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Switz-ole, BMI) H100 46; RBH 17  
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Heart-ed Melodies, ASCAP/OdieSongs, ASCAP/Short Story Long, ASCAP), WB, CS 24  
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 28  
NOVEMBER (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onlay, BMI), HL, CS 58

## -O-

OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 84  
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 81  
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 22  
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 43  
ONE THING (Finger Eleven, SOCAN/Reinfield, ASCAP), WB, H100 38  
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jacef, ASCAP/Resto World, ASCAP), HL/WB, H100 30; RBH 19  
ON THE WAY DOWN (Rihop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mixx Music, ASCAP), HL, H100 43  
OUTRAGEOUS (Zomba Songs, BMI/R. Kelly, BMI), WB, H100 79  
OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/World Music, ASCAP/Mir-mo-de, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WB, RBH 37  
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 91; RBH 54

## -P-

PERO QUE TALI SE COMPRO (Cornelio Reyna, BMI/Rightson, BMI) LT 47  
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K' Stuff, BMI/Arthouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WB, H100 9  
PIQUETES DE HORMIGA (Promosongs, BMI) LT 41  
POBRE DIABLA (Crown P. BMI) LT 45  
PORTI PODRIA MORIR (Rubet, ASCAP/Universal Musica, ASCAP) LT 46  
PREFIERO PARTIR (Crisma, SESAC) LT 31  
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E D Duz It, BMI/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI), HL, RBH 89  
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WB, CS 33

## -Q-

QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 3  
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 21  
**-R-**  
REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI), WB, RBH 78  
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WB, H100 13  
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwriters, BMI), HL/WB, CS 48  
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 19

## -S-

SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WB, CS 12; H100 57  
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 87  
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhifi, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 65; RBH 25  
SENTADA AQUÍ EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 20  
SHAKE THAT SH\*\* (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WB, H100 68; RBH 30  
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 7; H100 50  
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 14  
SI LAYES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 16  
SINGLE FATHER (Warner-Tamerlane, BMI/Thirty Two Mile, BMI/New Music For Me, BMI), WB, CS 60  
SLITHER (Velvet Revolver, ASCAP) H100 73  
SLOW MOTION (Money Mack, BMI) H100 4; RBH 8  
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 100; RBH 76  
SOMBRA LOCA (Lusafrica, BMI/SGAE, BMI) LT 42  
SOME BEACH (Scarlett Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 35  
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WB, H100 74  
SON DE AMORES (Not Listed) LT 9  
SO SEXY (R. Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WB, H100 25; RBH 13  
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Aragom Songs, ASCAP/DJ Inv, BMI), HL, H100 26; RBH 24  
SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 5  
STAYS IN MEXICO (Tokeco Tunes, BMI) CS 16; H100 61  
STILL IN LOVE (Aliarose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 82; RBH 39  
STORM (Miss Bessie, ASCAP/EMI April, ASCAP/Carter

Boys, ASCAP), HL, H100 98; RBH 52  
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WB, CS 9; H100 49  
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 2; RBH 2

## -T-

TAKE ME OUT (Universal-Island, PRS), HL, H100 71  
TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandril, ASCAP), HL, RBH 72  
TEAR IT UP (Dirliest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtrons, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI/UNIVERSAL, ASCAP), HL/WB, RBH 95  
TEMPED TO TOUCH (EMI, PRS)/Underground Music, PRS), HL, RBH 91  
TE PERDONE UNA VEZ (Garmex, BMI) LT 32  
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 36  
THAT'S COOL (Wrensong, ASCAP/Lugracella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 30  
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shift, ASCAP) CS 17; H100 76  
THIEF'S THEME (Iron Butterfly, BMI/Ten East, BMI/Cotilion, BMI/Warner-Tamerlane, BMI/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WB, RBH 79  
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 33  
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 20  
TIME'S UP! (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 98  
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 8; H100 51  
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 12  
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sillis, ASCAP/EMI, PRS/Spragga Benz, BMI/K Ylttle, ASCAP), HL, H100 5; RBH 20

## -U-

THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 55  
U SAVED ME (Zomba Songs, BMI/R. Kelly, BMI), WB, H100 66; RBH 22  
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 28; RBH 11

## -V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 27  
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 2  
VUELVE CONMIGO (EMI April, ASCAP) LT 19

## -W-

WELCOME BACK (John Sebastian, BMI) RBH 71  
WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 69  
WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/E One, BMI/EMI April, ASCAP/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Brownville, BMI/E Two, ASCAP/EMI Blackwood, BMI/Anthony Nance Muzik, ASCAP/WB, BMI) RBH 96  
WHAT IT AINT (Sony/ATV Cross Keys, ASCAP/Shmenonga, ASCAP/Sony/ATV Tree, BMI/Wenonga, BMI), WB, CS 50  
WHAT'S HAPPIN! (EMI Blackwood, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/First And Goal, BMI/Trick N' Rick, BMI), HL, H100 56; RBH 36  
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 60  
WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 64  
WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 88  
WHISKEY LULLABY (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Reynsong, BMI/Who Ya Say Music, BMI/Wrensong, BMI), HL, CS 3; H100 42  
WHITE TEE'S (Tight 2 Def, ASCAP) RBH 47  
WHO IS SHE 2 U (Conjunction, ASCAP/Bread Winner, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Better-half, ASCAP/Leon Ware, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WB, H100 85; RBH 48  
WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Virgin, ASCAP), HL, H100 16; RBH 5

## -Y-

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WB, H100 24; RBH 35  
YOU ARE (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/Monkey Feet, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Warner-Tamerlane, BMI), CLM/HL/WB, CS 22  
YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins II, BMI/EMI April, ASCAP/Chrysalis, ASCAP/Jazz Nixon, ASCAP/Famous, ASCAP) RBH 85  
YOU DON'T WANT DRAMA (Le Vegas, ASCAP/All My Publishing, BMI/All My Own Publishing, BMI/EMI April, ASCAP), HL, RBH 44  
YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI), BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 31  
YOU KNOW MY STYLE (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Rabasse, ASCAP/WB, ASCAP/Rush Groove, ASCAP), HL/WB, RBH 63  
YOU'RE MY EVERYTHING (Scootie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 78; RBH 26  
Y QUE (SongLibra, ASCAP) LT 50

## -Z-

EL ZA ZA ZA (MESA QUE MAS APLAUDA) (Edimusa, ASCAP/Vander, ASCAP) LT 34

## Linkin Park: Its 'Habit' Is Breaking Records

Linkin Park makes it five for five as its "Breaking the Habit" moves 2-1 on the Modern Rock chart, extending the group's record at the format for most No. 1s from a single album.

The five modern chart-toppers from the album "MetORA" have spent 27 weeks at No. 1 thus far, which is three shy of the record for most weeks at No. 1 from one

album. The Red Hot Chili Peppers' "Californication" set the record in 1999 and 2000.

That set spawned three No. 1s—"Scar Tissue," "Otherside" and "Californication." It is the only other album besides "MetORA" to place as many as three No. 1s atop the Modern Rock chart.

To put Linkin Park's success at the modern format in perspective, only one other act, Godsmack, has placed five songs (from two albums) anywhere on the chart since "MetORA" arrived in March 2003.

## SinglesMinded

**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
mpatel@billboard.com  
**Wade Jessen**  
wjessen@billboard.com



It is very rare for a label to commit to working five tracks from one album these days. But 17 months after the

debut of "MetORA," Warner Bros. recognizes that an album with depth is worth the investment.

"Habit" is shaping up to be a major Mainstream Top 40 hit as it climbs 29-26 in its third chart week. When the track "Numb" hit the top 10 of the Mainstream chart this past winter, "MetORA" rose from No. 43 to No. 12 on The Billboard 200. Since "Habit" hit Mainstream Top 40 in June, the album has rebounded to No. 41 from a low of No. 73, and has posted increases in seven of the last eight weeks.

**FEMALE FOURSOME:** The top 10 of Hot Country Singles & Tracks sees four female artists for the first time in close to three years. Sara Evans' "Suds in the Bucket" jumps 14-9, and Gretchen Wilson's "Here for the Party" rises 12-10, joining Alison Krauss (with Brad Paisley) at No. 3 and Terri Clark at No. 6.

It's the first time since the Nov. 3, 2001, issue that four females appear in that part of the chart. In that week, solo singles by Martina McBride, Reba McEntire and Carolyn Dawn Johnson joined Trick Pony (led by vocalist Heidi Newfield) in the top 10.

**RHYTHM NATION:** Starting with the debut of Sean Paul's "Get Busy" on the Hot R&B/Hip-Hop Singles & Tracks chart in the Feb. 15, 2003, issue, reggae has been represented by at least one title each week. With Elephant Man's "Jook Gal (Wine Wine)" moving to recurrent status this issue, that streak comes to an end . . . sort of.

Rhythmic Top 40 chart in the tightest three-way race the list has seen in almost eight years. The track overtakes Lil' Flip's "Sunshine" by a mere 10 detections and leads No. 3 "Goodies" from Ciara by only 13 spins.

The last time the top three of the chart was so tight was in the issue dated Nov. 29, 1996, when 13 points stood between Toni Braxton's "Un-Break My Heart" at No. 1 and "No Diggity" by Blackstreet at No. 3. Stuck in the middle was Keith Sweat's "Nobody."

**LONG AND WINDING ROAD:** Christina Milian sets the mark for the longest climb to the top 10 of the Rhythmic Top 40 chart as "Dip It Low" moves 11-10 in its 21st consecutive chart week. Los Del Rio's "Macarena" had a longer trek to the top 10 at 25 weeks, but that included two chart runs in 1995 and 1996 that were separated by a six-month hiatus.

Milian climbed as high as No. 26 in May and then dipped to No. 38 in June. Increased airplay at mainstream top 40 stations, as well as the debut of the sexy video, improved familiarity of the track and helped turn listener callout scores around at rhythmic outlets.

Gavin DeGraw also takes his time reaching the top 10 of the Adult Top 40 chart, moving 11-10 in his 22nd week on the list with "I Don't Wanna Be." Unlike Milian's track, "I Don't" has shown steady

(but slow) growth throughout its chart life and makes DeGraw the first male artist to enter the top 10 of this chart in 2004.

The 22-week climb is the longest

at Adult Top 40 for a male solo artist and the second-longest overall in a single chart run. Only Jann Arden's "Insensitive," at 26 weeks, took longer.

MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 LINKIN PARK Breaking The Habit WARNER BROS. 81.9		1 KEITH URBAN You'll Think Of Me CAPITOL 99.7	
2 SWITCHFOOT Dare You To Move COLUMBIA 77.1		2 EVANESCENCE My Immortal WIND-UP 78.8	
3 THE KILLERS Somebody Told Me (DJMG) 74.7		3 DIANA KRALL Narrow Daylight VERVE 76.4	
4 ANTHEM OF OUR DYING DAY STORY OF THE YEAR 74.6		4 SHERYL CROW Light In Your Eyes INTERSCOPE 75.8	
5 RYAN CABRERA On The Way Down ATLANTIC 71.5		5 COUNTING CROWS Accidentally In Love INTERSCOPE 74.4	
6 BOWLING FOR SOUP 1985 ZOMBA 71.4		6 JOSH GROBAN Remember When It Rained REPRISE 71.5	
7 COUNTING CROWS Accidentally In Love GEFGEN 71.2		7 LOS LONELY BOYS Heaven EPIC 70.6	
ADULT TOP 40	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1 SARAH MCLACHLAN World On Fire RMG 88.7	1 SWITCHFOOT Dare You To Move COLUMBIA 72.5	1 BLINK-182 Always GEFGEN 76.1	1 SHINEDOWN Simple Man ATLANTIC 69.8
2 AVION Seven Days Without You CONSOLE 78.1	2 RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	2 GREEN DAY American Idiot REPRISE 92.0	2 CROSSFADE Cold COLUMBIA 76.6
3 JEREMY CAMP Right Here EMC 77.2	1 SARAH MCLACHLAN World On Fire RMG 88.7	3 LOSTPROPHETS Wake Up (Make A Move) COLUMBIA 73.5	3 HOBBASTANK Same Direction (DJMG) 72.2
4 LINKIN PARK Breaking The Habit WARNER BROS. 76.0	2 AVION Seven Days Without You CONSOLE 78.1	4 NEW FOUND GLORY Failure Is Not Flattering GEFGEN 70.2	4 GODSMACK Touche URMG 66.4
5 BOWLING FOR SOUP 1985 ZOMBA 73.9	3 JEREMY CAMP Right Here EMC 77.2	5 THE STROKES The End Has No End RMG 66.3	
6 SEETHER Broken WIND-UP 73.8	4 LINKIN PARK Breaking The Habit WARNER BROS. 76.0		
7 MERCYME Here With Me (INO/CURB) 71.6	5 BOWLING FOR SOUP 1985 ZOMBA 73.9		
	6 SEETHER Broken WIND-UP 73.8		
	7 MERCYME Here With Me (INO/CURB) 71.6		

Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast L.L.C.

AUGUST 28 2004		Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	<b>NUMBER 1</b> Pieces Of Me ASHLEE SIMPSON (GEFFEN) 1 Wks At No. 1
2	1	17	Leave (Get Out) JOJO (DA FAMILY/BLACKGROUND/UMRG)
3	3	17	Dip It Low CHRISTINA MILIAN (ISLAND/DJMG)
4	4	11	Turn Me On KEVIN LYTLE FEAT. SPRAGGA BENZ (ATLANTIC)
5	5	10	Move Ya Body NINA SKY FEAT. JARBA (NEXT PLATEAU/UNIVERSAL/UMRG)
6	8	8	She Will Be Loved MARONOS (OCTONE/JRMG) 1
7	6	24	The Reason HOBBASTANK (ISLAND/DJMG) 1
8	10	8	My Happy Ending AVRIL LAVIGNE (RCA/RMG) 1
9	9	12	If I Ain't Got You ALICIA KEYS (J/RMG)
10	12	8	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
11	14	8	Let's Get It Started BLACK EYED PEAS (A&M/INTERSCOPE) 1
12	7	13	Confessions Part II USHER (LAFACE/ZOMBA) 1
13	16	5	My Place NELLY FEAT. JAHNEIM (DEARTYFO/REEL/UMRG) 1
14	11	26	Meant To Live SWITCHFOOT (RED INK/COLUMBIA) 1
15	20	6	I Like That HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
16	13	9	How Come D12 (SHADY/INTERSCOPE)
17	18	30	Yeah! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)
18	23	4	Sunshine LIL FLIP FEAT. LEA (ISUCKA FREE/COLUMBIA)
19	22	7	On The Way Down RYAN CABRERA (E.V.I./ATLANTIC) 1
20	15	16	Heaven LOS LONELY BOYS (ORF/EPIC) 1

AUGUST 28 2004		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	27	<b>NUMBER 1</b> The Reason HOBBASTANK (ISLAND/DJMG) 7 Wks At No. 1
2	2	22	Heaven LOS LONELY BOYS (ORF/EPIC) 1
3	3	15	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN) 1
4	4	31	This Love MARONOS (OCTONE/JRMG) 1
5	6	27	Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) 1
6	5	20	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)
7	8	8	She Will Be Loved MARONOS (OCTONE/JRMG) 1
8	9	15	One Thing FINGER ELEVEN (WIND-UP) 1
9	11	22	I Don't Want To Be GAVIN DEGRAW (J/RMG)
10	7	18	Love Song 311 (MAVERICK/VOLCANO/ZOMBA) 1
11	10	49	Someday NICKELBACK (ROADRUNNER/DJMG) 1
12	12	12	Ordinary TRAIN (COLUMBIA)
13	14	40	My Immortal EVANESCENCE (WIND-UP) 1
14	18	3	Pieces Of Me ASHLEE SIMPSON (GEFFEN) 1
15	13	14	Light In Your Eyes SHERYL CROW (A&M/INTERSCOPE) 1
16	17	11	Feel'n' Way Too Damn Good NICKELBACK (ROADRUNNER/DJMG) 1
17	16	19	Our Lives THE CALLING (RCA/RMG) 1
18	21	4	My Happy Ending AVRIL LAVIGNE (RCA/RMG) 1
19	25	4	World On Fire SARAH MCLACHLAN (ARISTA/RMG) 1
20	24	10	When You're Gone RICHARD MARX (MANHATTAN/EMC)

AUGUST 28 2004		Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	31	<b>NUMBER 1</b> This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE) 8 Wks At No. 1
2	2	51	White Flag DIDD (ARISTA/RMG) 1
3	4	46	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) 1
4	3	35	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
5	6	43	Ain't No Mountain High Enough MICHAEL MCDONALD (MOTOWN/UMRG)
6	5	29	Love's Divine SEAL (WARNER BROS.) 1
7	7	19	This Love MARONOS (OCTONE/JRMG) 1
8	8	76	Drift Away UNCLE KRACKER FEAT. DOBJIE GRAY (LAVA)
9	11	69	Forever And For Always SEALS AND CROFTS (WARNER BROS.) 1
10	12	24	Just For You LIONEL RICHIE (ISLAND/DJMG) 1
11	10	59	Calling All Angels TRAIN (COLUMBIA)
12	14	20	8th Wonder KIMBERLY LOCKE (CURB)
13	13	67	Unwell MATCHBOX TWENTY (ATLANTIC)
14	16	10	Heaven LOS LONELY BOYS (ORF/EPIC) 1
15	9	44	You Raise Me Up JOSH GROBAN (143/REPRISE)
16	17	16	Here With Me MERCYME (INO/CURB)
17	18	21	Summer Breeze SEALS AND CROFTS (WARNER BROS.) 1
18	19	13	You'll Think Of Me KEITH URBAN (CAPITOL) 1
19	21	18	My Immortal EVANESCENCE (WIND-UP) 1
20	22	9	Last Thing On My Mind LEANN RIMES & RONAN KEATING (ICURB)

AUGUST 28 2004		Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	<b>NUMBER 1</b> Breaking The Habit LINKIN PARK (WARNER BROS.) 1 Wks At No. 1
2	1	19	Just Like You THREE DAYS GRACE (LIVE/ZOMBA) 1
3	3	15	Take Me Out FRANZ FERDINAND (DOMINO/EPIC)
4	10	2	American Idiot GREEN DAY (REPRISE) 1
5	4	13	Vindicated DASHBOARD CONFESSIOAL (NAGRANT/INTERSCOPE)
6	5	14	Somebody Told Me THE KILLERS (ISLAND/DJMG)
7	7	17	Duality SLIPKNOT (ROADRUNNER/DJMG)
8	6	19	Slither Away VELVET REVOLVER (RCA/RMG) 1
9	11	14	So Cold BREAKING BENJAMIN (HOLLYWOOD)
10	19	2	Vitamin R (Leading Us Along) CHEVELLE (EPIC)
11	9	22	Float On MODEST MOUSE (EPIC)
12	15	10	Wake Up (Make A Move) LOSTPROPHETS (COLUMBIA)
13	8	20	Talk Shows On Mute INCUBUS (IMMORTALE/EPIC)
14	12	18	Broken SEETHER FEAT. AMEY (WIND-UP) 1
15	16	7	Rollercoaster D.J. JET (ELEKTRA/ATLANTIC)
16	18	5	Triple Trouble BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
17	17	5	Getting Away With Murder PAPA ROACH (EL TONAL/GEFFEN)
18	14	19	45 SHINEDOWN (ATLANTIC) 1
19	13	17	Anthem Of Our Dying Day STORY OF THE YEAR (MAVERICK/REPRISE) 1
20	20	9	Walk Idiot Walk THE HIVES (INTERSCOPE)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 89 adult top 40, 92 adult contemporary and 84 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 1 Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. 1\* indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Continued from page 5

first week in January, and at the end of that month I was in the studio recording with all my best friends. It was a good chance to get up there and blow all that stuff off, blow it into the music."

With an NBC TV special planned for this fall, a hot-selling tour and roles in the upcoming films "Friday Night Lights" and "Black Cloud," McGraw will be hard to miss in the next few months. As a result, Curb Records executives are anticipating strong sales. The initial shipment of "Live Like You Were Dying" is 1.6 million units.

## A MOUNTAIN RETREAT

Like his previous album, 2002's "Tim McGraw and the Dancehall Doctors," the Louisiana-born artist recorded this project with his band instead of Nashville studio musicians. All the members of the Dancehall Doctors have been with him for more than 11 years. Band leader Darran Smith once again co-produced with McGraw and the singer's longtime producer, Byron Gallimore.

McGraw and the group spent eight weeks rehearsing the songs in a Nashville warehouse before returning to Allaire Studios, which is located in a 1920s mountaintop retreat in upstate New York.

McGraw says they returned to the studio with "confidence and some success under our belts. We didn't have to be so nervous this time. We thought we could go up there and do something that would be way better. We loved the [pre-

vious] one, but I thought we would have the chance to make a quantum leap."

Not that they had anything to be ashamed of the last time out. "Tim McGraw and the Dancehall Doctors" has sold 3 million copies, according to Nielsen SoundScan. It spawned the controversial top five hit "Red Rag Top," as well as "Real Good Man" and "Watch the Wind Blow By," both of which spent two weeks at No. 1.

Since debuting in 1992, McGraw has placed 43 titles on the *Billboard* Hot Country Singles & Tracks chart, including 20 No. 1s. His chart-toppers include "Just to See You Smile," which spent six weeks at the summit; "I Like It, I Love It," "Please Remember Me," "Something Like That" and "My Next Thirty Years," which each spent five weeks on top.

His current single, the album's title track, is in its sixth nonconsecutive week at No. 1. Penned by Craig Wiseman and Tim Nichols, the emotionally charged song speaks of a man diagnosed with a life-threatening illness and how it prompts him to reassess his priorities and approach to life.

"It's obviously the most successful single of his career," country KZLA Los Angeles operations manager R.J. Curtis says. "It has only been played in heavy rotation here. The [request] phones have continued to be incredible, and it's one of our strongest-researching records of the year."

McGraw says he didn't choose the songs on the new album because of any particular circumstances in his life but rather because they were the best he could find.

"I would have recorded [the track "Live Like You Were Dying"] instantly,

no matter what was going on in my life," he says. "What I try to do is just sing the song and know that life is going to creep in and cover the edges."

Other introspective tracks include "Blank Sheet of Paper," "Drugs or Jesus" and "Kill Myself." But the album also includes such humorous fare as "Do You Want Fries With That." The Casey Beathard/Kerry Kurt Phillips-penned tune is about a fellow working at a fast food restaurant's drive-thru window who encounters his ex-wife's new flame.

"I think it's the best thing he has ever



done," Curtis says of the album. "There are 16 cuts and at least eight singles."

## McGRAW EVERYWHERE

Curb has launched an aggressive consumer advertising campaign, which includes national TV ads and numerous print ads, according to Curb VP of marketing Jeff Tuerff.

The label is also generating awareness for the album's street date via 4-inch-by-6-inch cards placed in wire racks in front of *Country Weekly* magazines at more than 4,000 grocery stores.

"We will have surpassed [millions] of

impressions throughout August," Tuerff predicts, adding that the video for "Live Like You Were Dying" is screening at more than 1,500 movie theaters in the top 55 markets. The single is also airing via Movie Tunes in 2,100-plus theaters.

Tuerff says Curb's sales and marketing team is securing prime positioning at retail to "brand the street date."

McGraw is going to be highly visible. His media appearances include CNN's "Larry King Live" on the street date, "Good Morning America," "The Tonight Show With Jay Leno," "The View," CMT's "Insider" and Great American Country's "Country Across America." Features are slated to run in such publications as *Parade*, *Country Weekly* and *People*. McGraw is also the Launch Yahoo artist of the month in August.

His NBC special will be taped Sept. 30-Oct. 1 in Green Bay, Wis.

Additionally, Rutledge Hill is publishing a gift book, "Live Like You Were Dying," written by songwriters Nichols and Wiseman. It will arrive the same day as the album.

The book will include a copy of the album's title track. Since it was never released as a commercial single, this will be the only place consumers will be able to buy the track alone.

The Nashville-based publisher is working with Curb to provide copies of the book for radio contests.

McGraw recently wrapped his successful Out Loud tour of amphitheaters, during which musiccountry.com presold the album at venues in addition to selling it online. On Aug. 19, the artist kicked off an arena tour, which continues through Oct. 8.

Also on Oct. 8, "Friday Night Lights" hits theaters nationwide. McGraw, shar-

ing the screen with Billy Bob Thornton, plays an alcoholic, abusive father. Imagine Entertainment/Universal Pictures will distribute the picture.

In "Black Cloud," a film written and directed by Rick Schroeder, McGraw portrays a sheriff. It opens next month in limited release.

Tuerff is hoping that the films, book, TV special, media exposure and strength of the title cut will combine to make non-country fans purchase "Live Like You Were Dying."

The second phase of the label's marketing plan calls for additional consumer advertising. There are no plans to work McGraw's music to other formats, but Tuerff thinks the music "will bleed over on its own."

Curtis also thinks that is possible. "On one hand, it's hard to imagine how much bigger his career could get," he says. "On the other hand, he's a huge star inside the core country world, but not on a mass-appeal level. I think that's his next step."

As for McGraw, reality has already surpassed his childhood dreams, and he attributes much of his success to great tunes.

"I just try to pick songs I like, and I don't customize the record toward what I think other people will like or what the critics are going to like," he says. "I know sooner or later that my taste isn't going to be like everybody else's, but there's not a whole lot I can do about that."

"You learn probably a million things when you make a record, but the main thing to me is I've always pressed on about being better," he continues. "I feel like I'm just starting to get a hold of how to do this, and I've got some more in me to dig out."

# Retail

Continued from page 5

Entertainment (see story, page 47), Hastings Entertainment, Navarre and the Handleman Co.

The combined market capitalization of these companies as of Aug. 18—three days before NARM begins—is \$1.29 billion. That is more than double their combined market capitalization of \$564.2 million on March 20, 2003, the final day of the previous NARM.

## WALL STREET SEES FUTURE

"One thing that had been a huge overhang was the difference between the perception and reality of digital distribution and its effect on our value," Trans World chairman/CEO Bob Higgins says. At the time of last year's NARM, "Wall Street believed that the music business of the past would no longer exist."

Higgins believes the Recording Industry Assn. of America's lawsuits have reduced the amount of unauthorized file sharing, and that the reduction has helped to convince Wall Street that the music industry has a future.

But growing fortunes for music retail also come from the recording industry scaling back its near- to medium-term expectations for digital music as a revenue generator.

At the Jupiter Plug.In conference in New York last month, analysts and label executives said that even with the rapid growth of pay-per-download services like iTunes and subscription services like Napster and Rhapsody, physical CDs still figure to be the industry's overwhelming format leader for at least the next five years.

In fact, a Jupiter Research analyst warned Plug.In attendees that digital music doesn't look to represent a format shift at all—at least for the foreseeable future. Jupiter forecasts that by 2009 sales of downloads and subscriptions will represent \$1.7 billion, or 12%, of an estimated \$13.5 billion U.S. recorded-music market. That compares with e-commerce sales of physical CDs that will represent 10% of the market.

Jupiter is advising people to look at the digital music sector as an incremental revenue stream akin to licensing. Label executives in attendance at Plug.In shared this view.

"Despite the overwhelming move toward a digital future, it is fair to say that, for the medium term at least, 'As goes the CD, so goes the industry,'" BMG North America COO Charles Goldstuck said at the time. "The performance of the CD will dictate, in large part, how the industry has to behave from a structural standpoint."

As a result, traditional music retail is arguably the big winner of the industry's increasingly modest expectations for digital music. However, that also

puts the ball back in traditional retail's court to drive increased sales.

Mass merchants are certainly stepping up to the plate, as the 12.1% increase in album sales they posted this year as of Aug. 15 outpaces the 7.5% increase in U.S. album sales and more than doubles the 4.9% increase that chains have produced, according to Nielsen SoundScan.

## MARKET CAPS IMPROVE

How are the publicly traded music retailers faring? Trans World closed Aug. 18 at \$9.99 a share, which translates into a market capitalization of \$355.6 million. That's about 3.25 times its market cap on March 20, 2003.

Hastings Entertainment's market cap rose in the past 17 months from \$35.6 million to \$91.1 million—an increase of better than 2.5 times.

Handleman, a rackjobber in Troy, Mich., that services mass merchants, has the largest market capitalization of traditional music accounts. Its Aug. 18 close at \$20.25 gave it a market cap of \$474.5 million, compared with the March 20, 2003, figure of about \$385.3 million.

Navarre, a New Hope, Minn.-based wholesaler that also sells to mass merchants, among other accounts, gains the biggest percentage in share price among traditional music accounts. Its Aug. 18 close at \$13.93 gave it a market capitalization of \$370.5 million. That is nine times more than the \$1.53 it had at the end of last year's NARM, when its

market cap was \$33.7 million.

Growth in music retail stocks mirrors growth in the retail sector at large, where other players with a meaningful stake in selling CDs—mass merchants, consumer electronics specialists and booksellers—have enjoyed a jump in stock value. Best Buy, Circuit City, Target, Kmart and Borders Books & Music claim a combined market cap of more than \$66.8 billion—up from \$40.3 billion in March 2003.

The biggest stock winner since last year's NARM is Kmart. Since emerging from bankruptcy in May 2003, its shares have jumped almost 80%, from \$15.90 to an Aug. 18 close of \$78.67.

Shares in Best Buy are up 38% since the previous NARM, from \$29.56 on March 20, 2003, to a close of \$47.82 Aug. 18. Notable in relation to this change in fortune is Best Buy's shedding of its stake in the Musicland Group in June 2003.

The stock of Best Buy rival Circuit City has risen by an even larger percentage—more than 65%—from its \$4.48 value in March 2003 to \$13.05 as of Aug. 18.

Comparing market cap, Best Buy's \$15.3 billion value trump's Circuit City's by \$2.6 billion.

Shares in Target have grown by more than 32% between the two NARMs, rising from \$29.67 to \$44.11. The Borders Group has enjoyed a similar ride, increasing 32% from \$14.89 on March 20, 2003, to \$23.23 Aug. 18.

Barry Sosnick, a longtime retail

analyst who covers the music sector, says that despite this growth in share prices, music merchandisers will face a tough time soon.

Music sales have improved with the overall economic environment, but Sosnick says that as the economy further improves, there will be "a shift back toward videogames and DVD and difficult times ahead for the music industry."

He expects that trend to accelerate 18 months out, when new videogame platforms will be hitting shelves.

But Glen Ward, president of Virgin Entertainment Group and incoming NARM chairman, sees a way for the industry to counter any possible downturn in music sales.

At NARM, where discussions on the business model are expected to occur, he suggests that those talks should take into consideration the differentiation in classes of trade, i.e. independents, big box, superstores and mall retailers.

"The legal constraints imposed by the Robinson-Patman Act have been working against the organizations it had been intended to protect all those years ago," Ward says, referring to a 1936 law banning price-discrimination that is sometimes called the Anti-Chain-Store Act. "There are a lot of discussions to be had around that topic."

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

# Analog

Continued from page 9

content—unless they are individually “baked” in a convection oven for many hours to dehydrate them.

Other tapes of this type also have a “shed” problem, where the tape oxide surface containing the music material simply peels away from the defective binder. Sticky shed syndrome is the diagnostic term for the “disease” affecting such tapes.

Experts say that about 85% of tapes manufactured between 1971 and 1991 exhibit sticky shed syndrome.

But the good news is that five years after *Billboard's* articles initially appeared, most studios have ovens on hand to dry out problem tapes.

A remaining obstacle is that at all the majors, such problem tapes are baked only when a reissue project is scheduled. Most sit soggy and unattended on the shelves.

“They’re now in controlled, dry rooms,” says Glenn Korman, head of BMG Music’s vault. “They won’t get any stickier. We pull them when we need them and then bake them.”

But even tapes that seem safe right now may have decreased shelf life.

“There’s a lot of educated people out there who believe that you can bake a tape over and over,” says Frank Bowen, director of EMI’s North American archives. “[But] common sense tells you that every time you bake a tape for eight hours, something is diminished on it.”

Warner Music librarian Steve Lang is not as pessimistic: “If a tape is sticky, we bake it, so maybe they last another 20 or 30 years. Maybe by that time we’ll have a better idea.”

After baking a tape, it is racked and played before it can rehydrate. The music information is transferred to more stable “safety” copies, usually both in analog and high-resolution digital formats.

There are no programs at any of the four major record companies to initiate a full-time effort to save these masters and session reels. The reason is the sheer scope of the problem.

In 1999, vault and catalog veterans estimated that it would take 17 years for a crew of six engineers working daily eight-hour shifts to stabilize and transfer every one of the industry’s at-risk tapes now stored in the vaults of the four companies.

## MANY TAPES, FEW RESOURCES

The sheer volume of the major labels’ holdings also often leads to lost, mismarked or mystery tapes sitting on shelves. The surviving companies have acquired so many labels—and their catalogs of hundreds and even thousands of master and session tapes—that in some instances they have not completely inventoried their holdings.

A prominent producer told *Billboard* that recently he was led to an un-air-conditioned, underground parking lot in Los Angeles that contained a

security cage. Inside the cage were stacks of apparently uncataloged tapes belonging to a major label.

Prior to EMI’s purchase of Capitol Records in the United States, many of Capitol’s masters were haphazardly stored in un-air-conditioned dressing rooms of the Pantages Theater in Los Angeles until the building was torn down in the ‘90s (*Billboard*, July 12, 1997).

EMI’s Bowen says that even this year, his staff has had to search for material on Capitol and labels that EMI has acquired through the years that weren’t in the vault.

“We spent nearly four months cold-calling basically every studio in the U.S., asking if [they] have any of our tapes or those with the labels that go back 50 years.”

Staffers at all the major labels’ vaults say they’ve had to do the same.

In one of the most famous examples, BMG had to hunt down lost Elvis Presley recordings. Veteran engineer Bones Howe had saved them from the dumpster 20 years before.

Howe told *Billboard* he found “a dumpster filled with tapes” when Los Angeles’ legendary Radio Recorders was going out of business in 1960. Howe said the studio owners had pleaded in vain for then-RCA label officials to pick up their masters.

Even today, the majors regularly hire consultants to listen to “mystery tapes” they own, often housed in tape boxes without any information on them.

## A MASTER IS MANY MASTERS

In the old pre-tape days, when a record company A&R staffer or outside producer handed in a master to a company, it usually meant one cut on an acetate-cut disc that embodied the best performance of a recording.

In decades to follow, this common procedure from the ‘20s to the ‘40s of only saving “the best of the best” continued. Luckily, some non-master performances were saved, usually the result of bad recordkeeping.

Without these extra takes, companies would have no “alternate master” disc recordings of such musical giants as Robert Johnson and Duke Ellington.

By the ‘50s, a master was an artist’s best performance of a session tape recording. It was usually edited from a reel of tape embodying several other performances, usually considered lower quality.

Some takes were magnificent but just too long to be included on vinyl albums. Those throwaways later became valuable to companies and music fans.

The poster boy for this phenomenon is Miles Davis’ 1959 album, “Kind of Blue,” on Columbia (Legacy), owned by Sony. The main tape recorder in the session ran slightly slow, so in playback the performances were a half-step sharp in pitch, which has puzzled generations of jazz-studies students and workaday players.

The jazz masterpiece found itself on the jazz charts again in recent years after Sony’s engineers found an alternate take of one of its compositions as well as a “B reel” of the album—taped on a backup tape recorder running at the correct speed.

Because Sony held onto the original analog masters, its latest incarnation is

# Lab Could Create ‘Bionic’ Recordings

The Library of Congress’ preservation unit has partnered with the U.S. Department of Energy’s Lawrence Berkeley National Laboratory to conduct media-preservation research using 3-D surface imaging for “grooved media,” e.g., records. The technology is used in such fields as virology and measuring subatomic particles.

The research will explore several preservation methods that Berkeley Lab has developed. The goal is to create procedures to image records from the cylinder and 78 rpm shellac eras (1900-1955), and perhaps even from the vinyl era.

“With thousands of grooved discs and cylinders in the library’s collections, the possibility of developing a method of mass digitization to enhance both access and preservation is very attractive,” Library of Congress director for preservation Mark Roosa says.

The library’s vault includes more than 2.5 million sound recordings, some dating back 100 years.

In a hypothetical situation, audio scientists using a “virtual stylus” could read and capture the best elements of several copies of the same flawed recording, erase surface noise and clicks and produce a new master that is the best of the best.

Dynamic range expanders and other hardware could add to the production of what would amount to a bionic version of a vintage recording, but one crafted to sound appropriate for the genre and era.

Great strides have been made in the enhancement of old records. Sony Legacy in recent years has used an invention by a European engineer to literally plumb the depths of pre-fi disc recordings by such artists as Billie Holiday.

The device is a stylus shaped like an upside-down V rather than a conical point. It can ride and play the waffle-like negatives of old 78 recording metal parts (or new vinyl casts), reaching the very bottom of the groove and accessing sonic information never before heard. **BILL HOLLAND**

a version in high-resolution Super Audio CD.

From the ‘60s to the introduction of digital recordings in the ‘80s, in-house or outside producers handed companies a “production master” equalized for vinyl (boosted bass, hot upper-end sizzle) so that recordings would jump out of radios.

Producers also usually gave companies a “flat,” unequalized master and the multitrack session tapes.

At some companies, some of these tapes have not survived. That means the company’s only asset of the recording is the version that became the hit in whatever year it was released. Updated

reissues are impossible.

## INCREASED VIGILANCE

The increased concern over the possibility of more masters being destroyed has led to greater awareness and vigilance by many in the industry.

In January, song stylist Michael Feinstein sent an alarming e-mail to dozens of music historians, archivists, industry officials and musicians who are on the board of the federally created National Registry of Recordings.

Congress created the board in 2000 to preserve the most important and significant sound recordings in the culture.

# Real

Continued from page 10

videogame service.

“When the promotion is over, however, they need to keep buyers coming back,” Gartenberg says.

In a recent poll of Macworld Online users, 32% of respondents thought Apple should license its proprietary Fairplay DRM to other music services.

Real chairman/CEO Rob Glaser reportedly sent an e-mail to Steve Jobs in April imploring the Apple CEO to make the iPod compatible with the RealPlayer Music Store. His offer, according to reports, would have established the iPod as the default device for Real’s store in exchange for the licensing of Fairplay.

Richard Wolpert, chief strategic officer with Real, says the current state of interoperability among stores and devices would ultimately

serve as a hindrance for consumers and the overall growth of the digital music industry.

To address this concern, Real launched the freedomofchoice.org Web site, a community destination where consumers can learn about the compatibility issues in today’s digital music marketplace.

However, Real has yet to announce any concrete plans to license Harmony. Wolpert says that Real is discussing the notion with other digital music services.

If Harmony were licensed to other services, Gartenberg says, the overall digital music market could benefit, as consumers could take advantage of price promotions and store-device interoperability.

In the meantime, Gartenberg and Bernoff believe that the existence of Harmony could send Real and Apple into a tit-for-tat “cat and mouse” game, where updates of each music player’s iPod “synch” function will affect interoperability.

Following Real’s launch of

Feinstein said that he had been told that a new top executive at Sony suggested that original master recordings be jettisoned since digital copies of some sort existed. Therefore, the exec reasoned, the originals were no longer needed.

Of course, those originals included works by such artists as Louis Armstrong, Billie Holiday, Bob Dylan, Miles Davis, Leonard Bernstein, Bruno Walter, Barbra Streisand and Bruce Springsteen.

Feinstein said the problem of new execs not understanding the importance of keeping and preserving original source material was not just at Sony, but with all the majors.

He suggested to the registry’s members that they write letters “to the various recording concerns outlining the importance of preserving original masters.”

The letter touched off inquiries to Sony by such board members as veteran engineer George Massenburg. Sony brass assured him that the comment was made offhand by a person who has no jurisdiction over vault assets, and that there is no plan to throw out original source material masters.

Although in this case the news that Feinstein received was a false alarm, the bigger point is that there is now a network of industry professionals who can blow the whistle should masters be in peril.

Furthermore, Feinstein’s call to action underscores the concerns voiced by many that a combination of a major industry downturn, consolidation, cost-cutting and newcomer execs unfamiliar with the recording process could result in a tragedy of mammoth proportions—the self-destruction of their companies’ prime assets.

“We’re in our infancy as far as understanding the scope of preservation in the digital age,” says preservationist Bill Ivey, who paraphrases Defense Secretary Donald Rumsfeld: “There are things you know, things you know you don’t know and there are things you don’t even know you don’t know.”

Harmony, Apple reiterated to *Billboard* its July statement, saying, “We strongly caution Real and their customers that when we update our iPod software from time to time, it is highly likely that Real’s Harmony technology will cease to work with current iPod features.”

## FOR THE RECORD

An article in the Aug. 14 issue should have stated that Miles Wilkin, newly named COO of Clear Channel Entertainment, is based in the company’s New York offices.

The Newline in the Aug. 21 issue should have stated that SoundExchange was spun off from the Recording Industry Assn. of America in September 2003 as an independent, nonprofit performance-rights organization.

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



# Subs

Continued from page 9

and offset their thin margins, services are trumpeting the benefits of their subscription components.

Chris Gorog, CEO of Napster, says, "We see subscriptions becoming the predominant contribution to our business very soon."

Defenders of the subscription model point out that a growing number of consumers already pay for some form of digital music subscription service, be it radio, on-demand streams or tethered downloads.

Subscription service providers are looking to portable subscriptions as a catalyst for consumer interest.

The success of portable subscriptions hinges on everything from the creation of a viable business model to

increased consumer willingness to move away from the traditional notion of music ownership.

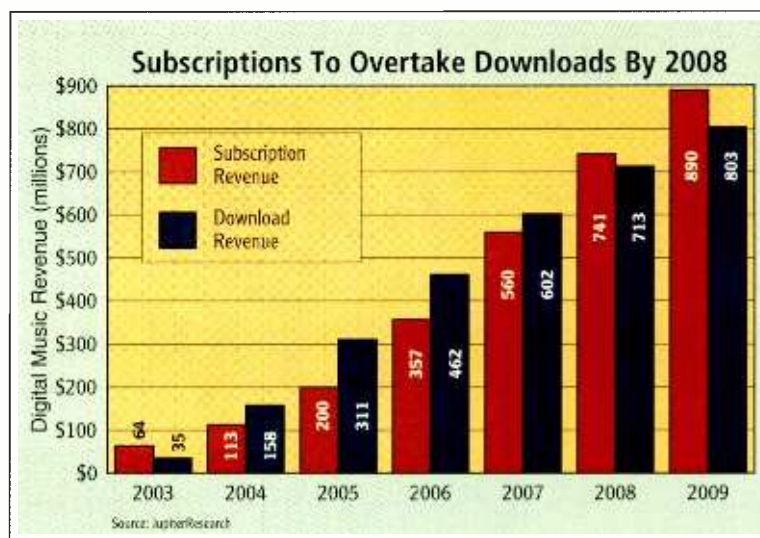
Some digital music executives warn that portable subscriptions will not be a meaningful business until next year. Most labels have not even announced what they will charge for portable subscription content.

"We haven't figured out a correct model for it yet," one leading digital music service executive admits.

Currently, labels are paid through a variety of methods ranging from a penny per play to a revenue-sharing plan.

Because of a lack of an industry standard payment plan, early portability offers are expected to be viewed more like experiments, with only a limited amount of content available to them.

But with the advent of Janus, Gorog and others see a long-term opportunity for growth—especially among new buyers of MP3 players.



Device makers Rio and Go Video say a range of Microsoft-compatible devices they are releasing in time for back-to-school can be upgraded to work with Janus technology once con-

tent becomes available.

"Most people that we are targeting to get into the portable subscription service don't even have an MP3 player yet," Gorog says. "As we market to the

consumer that has not yet discovered digital music, he'll be going out and purchasing his first MP3 player, and in all likelihood, he'll want to make darn sure it's Janus-compatible."

Jupiter sees portability driving the current popularity of à la carte download services. The firm maps 2004 download revenue at \$158 million.

Not all analysts see subscription services eventually outpacing downloads. Research firm Forrester predicts that 2008 subscription revenue will be \$1.37 billion, far behind à la carte revenue at \$3.20 billion.

Josh Bernoff, an analyst at Forrester, points out that even with the right business model for portable subscriptions, labels and digital music services will have to persuade customers to change their habits.

"It's very hard to take consumers who are used to buying and owning music [and] convert them to just renting it," Bernoff says.

# Radio

Continued from page 10

Station PDs contacted by *Billboard* were at pains to remain neutral about the tour.

"We're positioning the show as 'Here's what it is, and if you want to support it, here's how you do it,'" mainstream rock WIOT Toledo, Ohio, APD Troy Michaels says. "We're not

taking a shot at it, we're just passing along the information and letting people make a decision."

At classic rock WHTQ Orlando, Fla., PD Greg Stevens says his station has made on-air announcements about the tour and directed listeners to the station Web site for more information and to respond to an online poll. "About 70% of visitors to our Web site said that they would prefer the station not even give away tickets to the show."

WHTQ airs the syndicated "John Boy & Billy" morning show, "which probably skews us a little bit to the right of Dick Cheney, and partially explains the results of our poll," Stevens says.

Some stations, such as mainstream rock WTUE Dayton, Ohio, are choosing not to get involved. PD Tony Tilford says the main reason is he doesn't want to alienate listeners.

"Bruce Springsteen has \$100 million and never has to do anything again. So if he wants to piss off half his fan base, he can do that," Tilford says. "But we have to answer to Arbitron every three months. It's too volatile this year. We're encouraging

people to register to vote, but we're playing it straight down the middle on the air."

## RIGHT TO CHOOSE

To keep from taking any sides, the stations that plan on giving away tickets to the shows will offer alternate prizes should their right-leaning listeners win.

"When we opened up the phones about the topic, we found that people felt that just mentioning the concert and giving away tickets—if in fact we got any—would be tantamount to supporting the cause of the concert, since it's not balanced with anything else," Stevens says.

So Stevens and his staff asked listeners if they would be satisfied with an on-air giveaway that offered the option of choosing the tickets or something else.

Cruze has similar plans at WMGK. "If we're giving tickets away, we'll probably buy a handful and give the listener a choice to take the tickets or take an amount of money equal to what the tickets cost and donate it to the other side of the campaign. That way, the win-

ners get to choose for themselves."

The Vote for Change tour will wrap Oct. 10 in Miami. Only a few hours north in Orlando, Stevens says the majority of WHTQ's listeners had to be told what the concert was about.

He says that despite significant national and local media coverage of the event, "many listeners had no awareness that the Springsteen show was anything other than just another concert. We thought the name 'Vote for Change' was self-explanatory, but we found quite the opposite."

Michaels, who also handles the afternoon airshift at WIOT, has not received any negative calls about the tour. In fact, he hasn't had any calls at all.

Cruze says he is working on an on-air spot for WMGK that will explain what is at the heart of the show. "It will basically say, 'Isn't it great that we live in a country where this dialogue happens, and this, in fact, is what our soldiers died for, our right to have this dialogue. And even if you disagree with their point of view, these concerts aren't anti-American—they're very American.'"

# Bernstein

Continued from page 12

Bernstein began scoring films in the early 1950s. His last film work, for the 2002 drama "Far From Heaven," earned him Academy Award and Golden Globe nominations for best original score. He received multiple lifetime/career achievement awards, including those from ASCAP, the Los Angeles Film Critics Assn., the World Soundtrack Awards and the National Academy of Recording Arts and Sciences.

In a statement, NARAS president Neil Portnow said, "As one of the first supporters of the Recording Academy when we began our work more than 45 years ago, Elmer Bernstein has left an indelible legacy by creating music for film and television that was as much a part of the story line as were the images it accompanied."

Bernstein is survived by his wife, Eve; sons Gregory and Pete; daughters Emilie and Elizabeth; and five grandchildren.

Details on funeral and memorial services were unavailable at press time.

# Europe

Continued from page 12

adds, "we have a lot of hope and expectations."

On the legislative side, the EC and the European Parliament are reviewing and amending five existing directives concerning intellectual property rights, all initially published in the '90s. The review will be the responsibility of the

internal market commissioner, Ireland's former finance minister Charlie McCreevy.

The Term of Protection Directive, which modernizes a text from 1993, is high on the music industry's agenda with the EC. The International Federation of the Phonographic Industry wants an extension of the duration of protection for sound recordings, currently set at 50 years after material is first recorded. Initial reaction from the outgoing EC has been lukewarm about changes in

the legislation.

McCreevy and the commissioner in charge of taxation, Ingrida Udre of Latvia, will also deal with the thorny issue of whether value-added tax rates should be reduced on recorded music.

Representatives of the IFPI were not available for comment.

Kern says the way Barroso has set up his team signals that he intends to be a hands-on EC president.

"So far I must say I have been impressed by the way Barroso has been operating," Kern says.

# WMG

Continued from page 10

WMG is calling for improved recorded-music revenue in 2005 as its release schedule is "normalized."

Second-quarter music publishing revenue increased 11%, to \$129 million.

## IMPROVED BOTTOM LINE

The improved bottom line for WMG follows Time Warner's sale of the company to a private investor group led by WMG chairman/CEO Edgar Bronfman Jr. and private equity firm Thomas H. Lee. This is WMG's first financial statement since the ownership change.

In the past six months, WMG reports, it has achieved more than \$225 million in annual cost savings by merging Atlantic and Elektra, reducing staff and trimming the artist roster.

Improved efficiencies drove a rise in ebitda (earnings before interest, taxes, depreciation and amortization) in the year's first half. Pro forma ebitda increased 17%, to \$135 million.

Meanwhile, WMG reports first-half cash flow from operations of \$340 million and cash on hand at \$421 million.

WMG expects "significantly higher" cost savings for 2004 than the \$60 million estimated in an offering memorandum to bondholders. The company is anticipating recurring savings of more than \$250 million by the end of the restructuring period this year.

WMG also says it expects one-time costs associated with the restructuring plan to come in below the original estimate of \$310 million.

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

vnu business publications

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander  
Group Presidents: Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Michael Parker (Marketing/Media & Arts)  
Vice Presidents: Joanne Wheatley (Information Marketing), Karen Palmieri (Manufacturing & Distribution)

vnu business media

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey; President—VNU Expositions: Greg Farrar; President—eMedia & Information Marketing: Toni Nevitt; Senior Vice President/Human Resources: Sharon Sheer; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum

©Copyright 2004 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9995. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 15158, North Hollywood, Ca., 91606-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 116 Issue 35. Printed in the U.S.A. For group subscription information call 646-654-5863. For subscription information call 800-562-2706 (Outside U.S.: 818-487-4582) or email: [billboard@espcomp.com](mailto:billboard@espcomp.com). For any other information call 646-654-4400.

# 'We Have Done A Good Job Of Keeping Our Eyes On The Ball'

BY ED CHRISTMAN

As chairman/CEO of Universal Music Group, Doug Morris oversees the largest record company in the world.

Morris, a graduate of Columbia University, began his music career as a songwriter for music publisher Robert Mellin. He joined Laurie Records in 1966 as a writer/producer and rose to VP/GM there before starting Big Tree Records. After hitting it big with the group Brownsville Station, Morris sold Big Tree to Atlantic Records in 1978.

That acquisition led to long stays for Morris at Atlantic and at parent Warner Music Group. Morris ascended to chairman of Warner Music U.S. in 1994. While there, he established co-ventures with Interscope, Rhino and Matador; partnered with Warner Books to create Time Warner Audiobooks; and formed A\*Vision Entertainment with Stuart Hersch.

After leaving WMG, Morris entered a joint venture with MCA in July 1995 to form Rising Tide. When Morris became chairman/CEO of UMG a few months later, Rising Tide became Universal Records, which is wholly owned by UMG.

"Doug is a great music executive who has the ability to recognize talent, attract the best players to help him run his company and, at the same time, recognize that you have to keep costs under control," Trans World Entertainment chairman/CEO Bob Higgins says. "He loves what he does and is very successful at it."

On the eve of the National Assn. of Recording Merchandisers conference, taking place Aug. 21-24 in San Diego, Morris discussed UMG's place in the record and retailing communities.

**Q: Will the merger of BMG and Sony create opportunities or problems for UMG?**

**A:** There will be fewer places for artists to sign and fewer places for people to get jobs. I don't like to call it an opportunity when a lot of people get fired, but maybe some of them will wind up here.

**Q: It has been almost a year since you announced the JumpStart pricing program. You revamped it after some retailers complained. Does phase two accomplish everything you had hoped?**

**A:** Yes, the modification has really driven our catalog [sales] through the roof. We have gotten some incredible benefits from it. One of them was quite unexpected to me: It has caused our returns to drop, which is a big help. And we got control of our business.

If you look at the graph of when JumpStart began, you can see sales in North America just go up. It [happened] almost the same week. I don't know if it's all about JumpStart, or maybe because of all the [Recording Industry Assn. of America] lawsuits, or maybe because of all the marketing, or maybe it's everyone reacting quietly to JumpStart by discounting their product. There has been a consistent lowering of prices of all the labels. So, suddenly you had every record store featuring albums [at lower prices].

**Q: The other majors haven't followed your lead, although some are experimenting with elements of JumpStart.**

**A:** The way we did it is simple. We got lower returns, and we can control our advertising to drive people to the stores. [The other majors] all run their companies the way they see fit, and that is the way it should be. As the industry leader, we felt that this was the correct way to do it. I think [Universal Music & Video Distribution president] Jim Urie really came up with the idea, and he looks good just now. It's certainly not where you start—it's where you end. Our U.S. sales are up 8% so far this year.

**Q: Are you getting the retail pricing and real estate you hoped for on JumpStart, considering that it cuts out co-op dollars?**

**A:** I doubt if we will ever get everything from retailers across the board. Record stores sell records for completely different reasons. Some [stores] use them as loss leaders. And some



## The Last Word

A Q&A With Doug Morris

### Doug Morris: Career Highlights

1965: Joins music publisher Robert Mellin  
 1966: Goes to Laurie Records, where he writes and produces the Chiffons' hit "Sweet Talkin' Guy"  
 1970: Launches label Big Tree Records, with distribution through Atlantic Records  
 1978: Atlantic purchases Big Tree and names Morris president of ATCO Records, Swan Song and Rolling Stone Records  
 1980: Becomes Atlantic president  
 1990: Named co-chairman/co-CEO of the Atlantic Recording Group  
 1994: Appointed chairman of Warner Music U.S.  
 1995: Named chairman of Universal Music Group  
 1999: Oversees the largest merger in music history between Universal and PolyGram  
 2000: UMG scores the top four consecutive albums in the country on two separate occasions; in August, it becomes the first label group to top \$1 billion in ebitda  
 2003: Produces his first top five country hit, Pat Green's "Wave on Wave"  
 2004: UMG continues to lead the U.S. music industry with 27.9% of the overall market; the company claims more than 30% of the legitimate digital download market

view records as their primary business, so they have to [look at] it differently. We worked our way through that in a way that works for us. But we measure all the record prices from all the companies and it appears that [prices] are going down. People are just doing it in different ways.

**Q: Why is UMG starting Fontana, an independent distribution arm?**

**A:** It has to do with the contraction of the industry. With BMG and Sony coming together, [now that] there are only four major distribution centers, it means that a lot of talented people will be without jobs, and a lot of artists won't be able to penetrate and have access to this distribution.

We did it now because of the realization that this is a moment when there will be a lot of independent and entrepreneurial people trying to start and establish independent labels. I believe there will be a resurgence of independent record companies in the next three to five years. And hopefully we can give them a choice of where they can stay independent or they can swim upstream. If ever there is a time for a renaissance at independent labels, it's now.

**Q: Given the growth of downloads, Super Audio CD and DVD Audio, and now DualDisc, are we throwing too many formats at the consumer?**

**A:** People are always going to be trying new things, and the consumers will decide which ones will float and which don't.

It is such an interesting period because we have all of these physical things being tried and then you have the amazing phenomenon of selling things electronically, which is really like a revolution and a renaissance of the business. The idea of 100 years of music suddenly becoming available in one store where you will be able to get any record from any country [will be reality].

**Q: Some retailers believe the majors are so preoccupied with online commerce that they are missing some of the changing dynamics of the physical goods side of the business.**

**A:** For years, they called for lower prices at NARM. Well, they got them [from us], and now they are selling more records. I think we have done a pretty good job of keeping our eyes on the ball.

**Q: How is the fight against piracy going?**

**A:** Some just looked at piracy as an issue that couldn't be defeated. When you talk about piracy, we are doing a lot of things to deter it, whether it be physical piracy, where we beefed up the enforcement; [or] Internet piracy, with the spoofs or the lawsuits.

But there is another factor going on. Look at all the huge companies that are coming in and investing tens of millions of dollars in their Internet stores and opening real businesses. We have a lobby. Think about the lobbies of all the other companies that are now joining the music industry: Microsoft, Apple, Viacom—none of these companies will want their businesses ruined by piracy. The weight of all of their lobbies is very powerful. I believe that you will never see piracy completely eliminated, but you will see it reduced sharply.

**Q: How would you assess the health of the industry?**

**A:** This electronic distribution of music just turns the whole business on its head. If you realize that there is money coming in from France, Germany, the U.K., from electronically sold music—and then on top of it, the physical business has picked up—it's really an interesting moment for the company and the industry.

The industry took tremendous criticism for being tardy, but if you really think about it, there are no technology guys working for the record companies, just as there are no great record executives working for Apple. So it makes a lot of sense that it would take awhile to work out all of the bugs with the publishers, with the artists, with the technology. I think it took 50 years from the time that the Wright Brothers first flew till the advent of commercial aviation.



**Why do we always hurt the ones we love?**

**[illegal copying is not a victimless crime]**



© 2004 SunComm Technologies, Inc. (OTC: SCMI)  
www.suncomm.com



SunComm's MediaMax is distributed exclusively by QuietTiger (OTCBB: QTIG)

# "Thank you. Thank you *very* much."

...for making SunnComm's MediaMax® the industry's best copy management, protection and enhancement technology. MediaMax is making history protecting rights holders while *increasing CD sales!*

## MediaMax milestones:



1st copy managed CD in America



1st Gold record



1st Platinum record



1st at #1 on Billboard's Top 200 Albums



*uh huh, uh huh*



**MediaMax works — and we've proven it! Put it to work for you!**

**Call Michal at 1-866-SUNNCOM (1-866-786-6266).**

**Or visit [www.sunncomm.com/bb](http://www.sunncomm.com/bb)**

play *MOVE* share™

