BON JOVI
CELEBRATES A CAREER MILESTONE SELLING
100 MILLION RECORDS!
We are proud of the participation of our members in this year’s conference: Jon Brion, Bruce Broughton, Alf Clausen, John Debney, Michael Giacchino, Denis Hannigan, Gregor Narholz and David Vanacore.

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**SUPER! TUESDAY?**

**Eminem's Back With A Vision**

**BY TAMARA CONIFF**

Steve Berman, head of sales and marketing at Interscope Geffen A&M, is driving around in a rental car equipped with Sirius radio. "I tunes in to Shade 45. Eminem's uncensored, commercial-free hip-hop channel. "Once you hear it, you realize the future is crystal clear and there's no way to go back," Berman says.

*(Continued on page 91)*

**Street Dates Get Scrambled**

**BY ED CHRISTMAN**

NEW YORK—While retailers have mixed views on the prospects for the coming holiday selling season, most agree it is unfolding in a rush of unexpected developments.

Already, industry plans for what appeared to be back-to-back Super Tuesdays on Nov. 16 and Nov. 23 are out the window. Labels have moved

*(Continued on page 91)*

**New Options Emerge For Music Vid Play**

**BY BRIAN GARRITY**

The music video business, long synonymous with MTV and more recently identified online with Yahoo Launch and AOL, is about to get even more competitive thanks to cable and Internet convergence.

Horsham, Pa.-based cable network Music Choice is the latest entry to the market. The company announced Nov. 8 that its on-demand service for videos will be available to Comcast digital-cable subscribers and others in the next year.

Other TV networks, cable companies and high-speed online services are plotting moves into the music video space in the coming months. Look for digital-music services and even mobile-phone carriers to get in on the act, too, sources say.

On-demand and personalized interactive viewing will be a central component of these new services—a major difference from the traditional method of programming music videos.

*(Continued on page 80)*
If you've dreamed of owning a BMW but thought it might cost too much to maintain, you're in for a pleasant surprise. Of the top 10 maintenance items, BMW covers everything from oil changes to wear-and-tear items like belts, brakes, and wiper blade inserts. So you don't need to worry about the cost of keeping your BMW in top condition.

Here's a breakdown of the maintenance cost over 4 years/50,000 miles:

<table>
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<th>Service</th>
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<td>Oil changes</td>
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Full maintenance covers all factory recommended maintenance on all MY 2004 vehicles and newer vehicles, as determined by the Service Interval Indicator, for 4 years or 50,000 miles, whichever comes first. See the Service and Warranty Information booklet for more details and specific terms, conditions, and limitations. Exclusions from coverage include gasoline, gasoline additives, windshield washer fluid and additive, tires, wheels, wheel alignment, tire balancing and rotation. All work must be performed by an authorized BMW or BMW SAV center. Roadside Assistance provided through Cross Country Motor Club, Inc., Boston, MA 02115, except in Alaska, California, Hawaii, Oregon, Wisconsin and Wyoming. Services in these states are provided through Cross Country Motor Club of California, Inc., Boston, MA 02115.
three luxury makes, only BMW comes with Full Maintenance for 4 years/50,000 miles (whichever comes first) – standard. Worry about the cost of maintenance. You're covered. You can just enjoy the pleasures of "The Ultimate Driving Machine."\(^\text{TM}\)

©2004 BMW of North America, LLC. The BMW name and logo are registered trademarks. MSRP for X3 2.5i and 3.0i includes destination and handling charges. Price excludes license, registration, taxes and options. Actual price determined by your BMW center. As shown: 2004 X3 3.0i with optional Sport Package, Cold Weather Package, 18" Steel Spoke wheels, Metallic Paint, and Leather interior has a MSRP of $41,470.
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52 R&B: Unfazed by competition and piracy, Chingy delivers “Powerballin’” on its scheduled release date.
54 Beats & Rhymes: German rap act Die Fantastischen Vier builds on its legendary stature with a new release, “Viels.”
56 Latin: Roberto Livi dips into the untapped market for mature Latin acts with his new Klassico label.
59 Beat Box: As major labels step off the dancefloor, indies can sign more dance acts for less money.
61 Country: The performing rights organizations honor their top songwriters and publishers.
68 Words & Music: England’s Boosie & Hawkes and Germany’s Schott Musik International team up as European American Music Distributors in New York.
68 Studio Monitor: The strong presence of indie production companies and students at the Audio Engineering Society’s 117th convention reflects high demand for recording gear.

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69 The Indies: Merge Records credits the Internet with igniting the initial sales surge of the Arcade Fire’s debut album, “Funeral.”
70 Retail Track: Alliance Entertainment and Source Interlink may be considering a merger.

QUOTE OF THE WEEK

“The sooner we’re out of the CD business, the better.”

—Jimmy Iovine

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EVENTS CALENDAR


Billboard Music Awards. Dec. 8 at the MGM Grand Arena, LasVegas. Information: 646-654-4600


www.billboard.com • www.billboard.biz
**Lil Jon Is Juiced For New Release**

**BY RASHAUN HALL**

It is not easy being Lil Jon & the East Side Boyz. It's more than just screaming "Yeah!," "What" and "OK." The trio of Lil Jon, Big Sam and Lil Bo are under a lot of pressure to top the success of their multiplatinum sophomore set and Jon's ever-growing list of No. 1 hits as a producer. And with the Nov. 16 release of "Crunk Juice" on BME/TVT, the pressure is really on.

"The whole mind-set was to make another record just as hot as 'Kings of Crunk,' or better," Lil Jon says. "Really better because we weren't just living up to 'Kings of Crunk,' we were living up to 'Yeah!, 'Freek-A-Leek,' 'Damn!' and 'Salt Shaker.'"

Indeed, those smash hits for such acts as Usher, Petey Pablo, Youngbloodz and Ying Yang Twins, all produced by and featuring Lil Jon, only increased the expectations for the new project.

Add to that Jon's self-proclaimed perfectionism and it can make for a volatile process.

"Then you got a producer who acts like he's the dictator of a damn foreign country," Big Sam says with a laugh. "If [Jon] ain't on it, it ain't done. That's why we clash a lot. He's got an A&R background, and I've got a criminal background."

Jon agrees. "We have had many arguments (Continued on page 92)"

---

**Date With Infinity**

**Radio Group Offers Labels Launch Promotion**

**BY PAUL HEINE**

In September, Infinity unveiled Street Date, a new music marketing campaign offering something for radio and the record labels. The company has had a few takers already and claims success.

For radio, Street Date taps new sources of original programming, offers special promo opportunities and can make a station a few bucks. For labels, it creates awareness and builds buzz on new releases from marquee artists on the day they arrive at retail—much like a movie studio orchestrates a Friday-night marketing blast before a major film opens.

Street Date is part of a new original programming department the company launched this summer. At the controls is recently recruited senior VP Rob Barnett, a former rock radio programmer who moved on to MTV and VH1 from 1989 to 2000. "The goal is to give listeners branded destination programming and more opportunities to get closer to the musicians," Barnett tells Billboard.

Infinity chairman/CEO John Sykes says Infinity was looking for a way to create exclusive content for its radio stations, while giving back to the music industry. He says that it is in radio's interest to "help create stars."

Sykes believes the program can help make Tuesday represent music the same way that Fridays are associated with movies. Why not celebrate the release of important records the same way people focus on the release of movies? he asks. "People are just as excited about the new Coldplay or Destiny's Child record coming out as they are about the next Tom Cruise movie."

So far, Infinity has "street dated" three acts (Duran Duran, John Mellencamp, Brooks & Dunn) and plans to take two more out on the town (Bon Jovi, Kenny Chesney).

About 20 stations, most of them adult top-40 outlets, took part in the program for the Oct. 12 Epic Records release of "Astronaut," the first new album in 21 years to feature Duran Duran's original lineup. One week later, many of the same stations joined the campaign for "Words & Music: John Mellencamp's Greatest Hits."

Street Date involves five elements: live morning-show interviews with the artist, a time buy, (Continued on page 74)

---

**Kenny Chesney Takes Top Honors At CMA Awards**

**BY DEBORAH EVANS PRICE**

NASHVILLE—Backstage at last year's Country Music Assn. Awards, Kenny Chesney asked if he could hold Kix Brooks' trophy just to see what the prize felt like. This year Chesney carried home his own trophies: the album of the year award for "When the Sun Goes Down" and the coveted top honor—entertainer of the year.

"I didn't think I was ever going to get to hold one," an elated Chesney tells Billboard. "I've been through so much in 12 years. I felt like [CMA voters] were going to make me prove it to them in a way.

"When we sold the amount of tickets we sold and the amount of albums we sold in the past three years, the momentum kept building," Chesney continues. "It proved to them that we were connecting with people out there. We were bringing [in] a lot of people that maybe didn't listen to country music. I think that was a deciding factor."

...That's what the entertainer of the year is supposed to do. (Continued on page 64)
CONGRATULATIONS! WE ARE PROUD TO SALUTE THE SONGWRITERS & PUBLISHERS OF THE TOP 50 SONGS OF THE YEAR ON AMERICAN RADIO AND TELEVISION. THE STRENGTH OF YOUR MUSIC HAS MADE BMI THE WORLD'S #1 PERFORMING RIGHTS ORGANIZATION. WE'RE A TEAM... YOU KEEP MAKING THE MUSIC AND WE'LL KEEP MAKING IT WORK FOR YOU!

COUNTRY AWARDS

"FOREVER AND FOR ALWAYS" Song of the Year
LORETTA LYNN BMI ICON

WRITER: SHANIA TWAIN
PUBLISHERS: LOON ECHO, INC. / UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, INC.

TOBY KEITH
Songwriter / Artist of the Year

CASEY BEATHARD
Songwriter of the Year
The State Of Soundtracks
Upbeat Trends Emerge Amid Sales Downturn

BY CARLA HAY

NEW YORK—There is good news and bad news for soundtrack sales in 2004. The bad news is that soundtrack sales are down about 33% compared with last year. The good news is that soundtracks are apparently not as reliant on radio airplay and superstar acts as they used to be in order to become best-selling albums.

This emerging trend could signal a shift in what consumers prefer in soundtracks and how the music industry markets those titles. And the industry appears to be cautiously optimistic that soundtrack sales will experience an upswing in 2005.

According to Nielsen SoundScan, for the week ending Nov. 7, U.S. sales for soundtracks in 2004 to date decreased to 21.6 million, falling well short of U.S. soundtrack sales of 25.2 million in the same period last year.

Soundtrack sales in 2004 to date comprise about 4.2% of total album sales, compared with 5.1% for the period in 2003. Total sales of albums are up this year so far at $16.7 million, compared with $97.3 million during the same period last year.

This year’s soundtrack figures look significantly worse when compared to the peak year of 1998, when film music moved 62.7 million units and accounted for 8.6% of the U.S. album market.

A complete exploration of soundtrack sales is contained in “The Soundtrack Market: From the ‘90s Boom to Today’s Realism,” a new White Paper by Geoff Mayfield, director of charts/senior analyst for Billboard. (The White Paper will be released Nov. 16 at The Hollywood Reporter/ Billboard Film & TV Music Conference in Los Angeles. It will be available the same day as a PDF download for $9.95 at billboard.biz/soundtracks.)

The soundtrack sales slide this year could be a symptom of declining record sales in general and increased competition from other forms of entertainment, Sony Music Soundtrack president Glen Brunman tells Mayfield in the White Paper.

“There are so many choices for the consumers that I think their criteria for buying a record have risen somewhat,” Brunman says. “It’s not about downloading. It’s just a normal evaluation of why you want to buy something.”

Another grim statistic of this year’s soundtrack slump: Not one such title released in 2004 has hit No. 1 on The Billboard 200 or sold 1 million copies.

(Continued on page 93)

Touring Pros Gather At Backstage Pass

BY JILL KIPNIS

NEW YORK—After an abysmal summer concert scene, touring executives say they need to come together to fix the industry’s problems.

Participants at the inaugural Billboard Backstage Pass conference, which took place Nov. 8-9 at the Roosevelt Hotel here, called on their fellow promoters, agents, managers and venue operators to have serious discussions about high ticket prices, excessive guarantees and venue choices. More than 400 people attended the event.

“We need to create new business models,” said Randy Phillips, president/CEO of AEG Live. “But no one believes that we can work together. We can’t wait for others to come to us with ideas.”

Some attendees said that they are willing to open up the dialogue.

“The business has to be all about us, not all about ‘me’,” said Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. “We are cannibalizing each other. The guys with the biggest war chests will be the only ones left.”

(Continued on page 92)

UMG In Snocap License

BY BRIAN GARRITY

NEW YORK—In a move that sets the stage for the emergence of major-label-sanctioned peer-to-peer services, Universal Music Group has become the first of the Big Four music companies to ink a licensing deal with Snocap, the new P2P filtering venture from Napster founder Shawn Fanning. Billboard has learned.

Snocap isn’t a P2P engine itself. Instead, it is a technology embodied in a P2P network to block sharing of unauthorized works—including unlicensed music and pornography—and facilitate commercial transactions.

Sources say the UMG deal includes the major’s entire catalog. A UMG rep could not be reached for comment.

San Francisco-based Snocap has been quietly demonstrating (Continued on page 93)

Supreme Court Pressed On P2P Ruling

BY SUSAN BUTLER

Forty state attorneys general and international organizations representing copyright holders, educators, sports figures and other interests are voicing their concerns over file sharing to the U.S. Supreme Court.

They filed separate amicus briefs Nov. 8 urging the justices to review an Aug. 19 Appeals Court decision that held that peer-to-peer services Grokster and StreamCast Networks were not liable for copyright infringement committed by users of the “decentralized” versions of their software.

“friends of the court” filings—arguments offered by those who have direct interests in the effect of a court’s decision—are unprecedented in number.

Major motion-picture studios, record labels and a class of 27,000 music publishers and songwriters brought the lawsuit in 2001. After the decision by the Ninth Circuit Court of Appeals in San Francisco, which covers one aspect of the ongoing case, the plaintiffs petitioned the Supreme Court Oct. 8 for a review.

The plaintiffs argue in part that the court misinterpreted the 1984 Supreme Court decision known as the Sony/Betamax case, which held that makers of videotape recorders are not liable for copyright infringement by users of the machines, since the devices are capable of legal use (to record programs for private use).

In one of the amicus briefs, a group representing “hundreds of thousands” of rights holders in more than 100 countries argues that the decision has a harmful effect on intellectual property law. The brief urges the Supreme Court to “grant the United States does not falter in its responsibilities under various international agreements . . . by permitting a safe haven for entities to set up businesses (Continued on page 80)
BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of BDS Certified SPIN AWARDS

BDSCertified Spin Awards October 2004 Recipients:

900,000 SPINS
How You Remind Me/ Nickelback /ROADRUNNER/ISLAND/IDJMG

600,000 SPINS
All Star/ Smash Mouth /INTERSCOPE

500,000 SPINS
In Da Club/ 50 Cent /INTERSCOPE

400,000 SPINS
This Love/ Maroon 5 /OCTONE/J
Let Me Blow Ya Mind/ Eve Feat. Gwen Stefani /RUFF RYDERS/INTERSCOPE

300,000 SPINS
Meant To Live/ Switchfoot /COLUMBIA
It's My Life/ No Doubt /INTERSCOPE
Suga Suga/ Baby Bash /UNIVERSAL

200,000 SPINS
Goodies/ Ciara Feat. Petey Pablo /LAFACE/ZOMBA
Heaven/Cielo/ Los Lonely Boys /EPIC/OR
Lean Back/ Terror Squad /SRC/INTERSCOPE
Dip It Low/ Christina Millian /DEF SOUL/DEF JAM/IDJMG
Seven Nation Army/ White Stripes /V2
Days Go By/ Dirty Vegas /CAPITOL
I Can Only Imagine/ MercyMe /INO/CURB
Fallen/ Sarah McLachlan /ARISTA

100,000 SPINS
My Boo/ Usher and Alicia Keys /LAFACE/ZOMBA
Locked Up/ Akon /SRC/INTERSCOPE
Let's Get It Started/ Black Eyed Peas /A&M
Diary/ Alicia Keys /J/RMG
Whiskey Lullaby/ Brad Paisley /ARISTA
On The Way Down/ Ryan Cabrera /E.V.L.A./ATLANTIC
In My Daughter's Eyes/ Martina McBride /RCA
Girls Lie Too/ Terrl Clark /MERCURY
Everytime/ Britney Spears /JI/E/ZOMBA
Whiskey Girl/ Toby Keith /DREAMWORKS
When I Look To The Sky/ Train /COLUMBIA
I Got A Feelin'/ Billy Currington /MERCURY
A Few Questions/ Clay Walker /RCA
Thoia Thoing/ R. Kelly /JI/E/ZOMBA
Days Go By/ Keith Urban /CAPITOL

50,000 SPINS
Lose My Breath/ Destiny's Child /COLUMBIA/SONY URBAN
Breakaway/ Kelly Clarkson /WALT DISNEY
1985/ Bowling For Soup /JI/E/ZOMBA
That's What It's All About/ Brooks & Dunn /ARISTA
Feels Like Today/ Rascal Flatts /LYRIC STREET
Stays In Mexico/ Toby Keith /DREAMWORKS
Fall To Pieces/ Velvet Revolver /RCA/RMG
American Idiot/ Green Day /REPRISE
Just Lose It/ Eminem /INTERSCOPE
Getting Away With Murder/ Papa Roach /GEFFEN
Nothing On But The Radio/ Gary Allan /MCA
Let's Go (2004)/ Trick Daddy Feat. Lil Jon & Twista /ATLANTIC
Let Me In/ Young Buck /G-UNIT/INTERSCOPE
Charlene/ Anthony Hamilton /SO SO DEF/ZOMBA
How Am I Doin'/ Dierks Bentley /CAPITOL
Taking My Life Away/ Default /TVT
Ave Cautiva/ Conjunto Primavera /FONOVISA
Hands Down/ Dashboard Confessional /VAGRANT/INTERSCOPE
Signs Of Love Makin'/ Tyrese /J/RMG
Brother Down/ Sam Roberts /UNIVERSAL
Antes/ Obie Bermudez /EMI/LATIN
Will You/ P.O.D. /ATLANTIC
Mr. Mom/ Lonestar /BNA

TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

www.bdsonline.com

Nielsen
Broadcast Data Systems

www.americanradiohistory.com
SONGWRITER/ARTIST OF THE YEAR

BRAD PAISLEY

SONGWRITER OF THE YEAR

CHRIS DUBOIS

SONGWRITER OF THE YEAR

NEIL THRASHER

not pictured Robert John "Mutt" Lange

Celebrating 90 Years
CONGRATULATIONS
TO OUR 2004
COUNTRY MUSIC
AWARD WINNERS!

PUBLISHER
OF THE YEAR

SONG OF THE YEAR
"IT'S FIVE O'CLOCK SOMEWHERE"
Published by:
EMI Music Publishing & Sea Gayle Music

SONG OF THE YEAR ARTIST

www.ASCAP.com
Satellite radio and Internet radio are growing rapidly, especially in the United States, but Cassidy predicts they will coexist with the terrestrial format. The radio industry is also seeing the effect of videogames and portable devices like MP3 players.

"All these technologies steal time from your listeners," Cassidy said. "Each of them is competing for the listener's time. They are not waiting for us to play their favorite music."

COMMON CHALLENGES

Simon Watt echoed Mansfield’s comments in another session. He is London-based senior director of technology at eLabs, a division of Universal Music.

Watt said one of the major threats radio faces is "the disaggregation of content," which allows consumers to pick through audio streams, build vast libraries of music and skip radio advertising spots.

"We are concerned at the ease by which this can be done," he said. Watt also noted that the radio and music industries have many interests in common. "We believe there are synergies. It is all about avoiding mass piracy that will hurt us both."

Watt suggested that radio stations use technology to their advantage, for example, by adding "a button to audio streams or including links to legitimate download services. There are ways to cooperate to make business decisions that will benefit both industries," Watt observed.

(Continued on page 91)

Sony BMG Music Entertainment Canada announced layoffs and a new slate of executives Nov. 10. As many as 60 of 235 staffers reportedly received pink slips or are leaving with payout packages, with further cuts expected Dec. 7.

Among the top-level executives leaving Sony Music are senior VP of sales Don Oates, director of national promotion Vel Omazic and VP of A&R Jennifer Price. Also departing is BMG vet Larry MacRae, who was VP of national promotion.

Neil Portnow (from your listeners," Cassidy said. "Each of them is competing for the listener’s time. They are not waiting for us to play their favorite music."

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(Continued on page 91)

Among several key Sony BMG Music Entertainment Canada appointments: Shane Carrier is VP of marketing (from the same title at BMG Canada); Dave Toomey becomes VP of domestic marketing and international exploitation (from VP of marketing at Sony Canada); Steve Simon is VP of sales (from the same title at BMG Music) and Norman Miller is VP of digital business, information services technology and marketing services (from VP of IS&T and new media at BMG Music).

Vito Luprano continues to head the company’s A&R in Quebec as senior VP of Quebec A&R, a position he held at Sony.

BMG Music announced internally Nov. 4 that director of international marketing Ivan Berry, who also handles domestic A&R, is leaving the company Dec. 15 to start his own firm, iBritain, which will handle international management of Kesha Chante, Rupert Gayle and others.

LARRY LEBLANC


Music created for motion pictures and TV programs produced by DreamWorks’ affiliated companies was not part of the sale.


CHRISTOPHER WILSHIRE

Billboard announced Nov. 5 that it will hang out its inaugural award for best-selling ringtone at this year’s Billboard Music Awards. The honor — to be presented during the Dec. 8 awards show, which will air live on Fox TV from the MGM Grand in Las Vegas — will be based on sales tracked by the new Hot Ringtones chart.

“We’re thrilled to be the first awards show to recognize the best-selling ringtone in the U.S.,” says John KiccaUen, president of the VNU Music and Literary Group and publisher of Billboard. “The chart has been synonymous with measuring the popularity of music. This award recognizes the growth of the cell phone as a digital-commerce platform for music consumption.”

BRIAN GARRITY

CBS is calling on the Federal Communications Commission to cancel its proposed $525,000 indecency fine against the network for the 2004 Super Bowl halftime show.

“No one at the network knew, or had reason to suspect, that the half-time show would end with a glimpse of nudity,” the company said in a 78-page letter dated Nov. 5, referring to the infamous Janet Jackson incident. However, it continued, the Notice of Apparent Liability issued by CBS in September “is based on the premise that Vacom ‘planned’ and ‘outed’ what it did not know would happen.”

The company argues that nothing in the record supports an indecency finding and claims that the standard for indecency was not met.

FURTHER, CBS claims, “Not only does the NAL violate existing First Amendment doctrine . . . it also calls into question the continuing validity of the entire FCC indecency regime.”

PAUL HEINE

EMI Music Marketing is launching Las Vegas Centennial Records, which will serve as the official imprint of the entertainment mecca’s 100th anniversary in 2005.

The label, which EMI formed in partnership with the City of Las Vegas, will release a series of CDs highlighting live performances recorded at some of Sin City’s famed nightspots. The collection, which launches April 26, will include single-artist sets, as well as multiple-act compilations. First releases include “Frank Sinatra: Live From the Golden Nugget” and “Dean Martin: Live From the Sands,” which are making their CD debut.

MELINDA NEWMAN

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**BEST OF SHOW**

VISIONARY OF THE YEAR
Steve Jobs - CEO, Apple / CEO, Pixar

INNOVATOR OF THE YEAR
Hugh Panero and XM Satellite Radio, Inc.

BRAND OF THE YEAR
Apple

**MUSIC**

BEST DOWNOWNLOADABLE OR SUBSCRIPTION MUSIC SERVICE
Rhapsody, Real Networks

BEST USE OF TECHNOLOGY BY A MUSIC LABEL
LL Nation, Island Def Jam

BEST USE OF TECHNOLOGY BY AN ARTIST
NPG Music Club, Prince

BEST RADIO SERVICE
XM Satellite Radio

BEST USE OF TECHNOLOGY FOR A MUSIC MARKETING CAMPAIGN
Ben Harper Experience, Virgin Records & Maven Networks

MUSIC DVD OF THE YEAR
Rolling Stones Four Flicks, TGA Entertainment

**GAMES**

PC OR CONSOLE GAME OF THE YEAR
City of Heroes, NCSoft

HANDHELD GAME OF THE YEAR
Mario & Luigi: Super Star Saga, Nintendo

WEB/DOWNLOADABLE GAME OF THE YEAR
Shroomz: Quest for Puppy, Game Trust, Inc.

MULTIPLAYER GAME OF THE YEAR
City of Heroes, NCSoft

ADVERGAME OF THE YEAR
The Subservient Chicken, Crispin Porter & Bogusky for Burger King

BEST CHARACTER IN A GAME
Link from Legend of Zelda, Nintendo

BEST USE OF SOUND IN A GAME
True Crime: Streets of LA, Activision

GAME DEVELOPER OF THE YEAR
BioWare Corp.

GAME INNOVATION OF THE YEAR
Eyetoy, Dr. Richard Marks and Sony Computer Entertainment America

**FILM, TELEVISION & VIDEO**

BEST INTERACTIVE TELEVISION PROGRAMMING
NASCAR in Car, NASCAR Digital Entertainment

BEST USE OF TECHNOLOGY FOR EDUCATIONAL PROGRAMMING
The Brain, Ball State University - Center for Media Design

BEST USE OF TECHNOLOGY IN A FEATURE FILM OR FILM-RELATED PROJECT
Pirates of the Caribbean: The Curse of the Black Pearl, Walt Disney

MOST INNOVATIVE USE OF TECHNOLOGY FOR ADVERTISING
Master and Commander: The Farside of the World, Maven Networks

BEST VIDEO ON-DEMAND SERVICE
Mag Rack, Rainbow Media

TELEVISION TECHNOLOGY OF THE YEAR
TiVo

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file sharing has been a touchy subject for the past few years, but lately the argument for or against it has begun to reach epic proportions. Music executives across the country have practically resorted to violence in defense of their opinions. It would be funny if it wasn’t so sad.

For instance, when the Recording Industry Assn. of America, on behalf of the major record labels, took to suing 13-year-old girls and 80-year-old grandmothers for copyright infringement, I couldn’t help but laugh. It kind of gives you that feeling you get when you watch a dog chase its tail over and over again, and everyone knows the dog knows it’s not going anywhere running in a loop that is.

If the RIAA continues to play “Whack-a-Mole” with file sharers and shareware companies, sending lawyers to San Francisco, or Australia, or Fiji to stop the next wave of pirates, it will remain in a perpetual loop of litigation, lobbying and ludicrousness. Because the RIAA is constantly fighting the wrong questions and asking the wrong questions.

It is not a question of whether peer-to-peer sharing of music on a global scale is legal—it ain’t. It is stealing, point blank. But think back to the days of Prohibition, when the government made it illegal to consume alcohol. Did that stop half the country from drinking? No. Everybody was doing it, and you can’t run a police force in jail.

I think the RIAA needs to examine file sharing from another angle. Like, “Hmmm, I wonder why so many millions of people have stopped buying records, stopped listening to the radio and started trading songs illegally online?”

You have to admit, making half the country turn to criminal activity is quite a feat. And don’t say it is just because “it’s free.” Plenty of us will pay for a quality product: That’s why the Beatles’ collections are always at the top of the best-seller lists.

How did we get into this mess in the first place? One explanation might be because stockholders want more money than God. Another could be that mergers and acquisitions have become more important than the product the company creates.

When paranoia and complacency are the norm and when executives are so preoccupied with next quarter’s profits, it simply stops the pipeline of artistic expression. That pipeline’s main ingredient was artist development.

That phrase is a curse these days. It translates to “no immediate profits.”

I have this recurring dream where the public—the artists and listeners of the United States of America—puts the labels and media conglomerates on trial for cannibalism. My case would go something like this:

Exhibit A: Your honor, just yesterday there were countless independents like I.R.S., Matador, Minty Fresh, Caroline and Touch & Go roaming the countryside. By next Tuesday, there will be two labels left, Big Brother and Bigger Brother Records. Case in point: Sony BMG.

Exhibit B: “Media giant Clear Channel buys up everything in sight, thereby turning our airwaves into generic strip malls of sound. It then reduces the number of artists on its stations to 10. With radio being the main source of public access to new music, Clear Channel shrinks the variety of artists available to the size of a chickpea.”

Exhibit C: “Since the public is only made aware of these few artists, record stores have little choice but to stock their shelves with copies of such artists’ product only, thus relegating everyone else to the cutout bin. Tower Records and others fall for bankruptcy protection because of low sales, which they blame on file sharing.”

Exhibit D: “The record companies become aware that P2P servers are starting to sprout like mushrooms after a good rain, and decide to ignore them thinking, ‘They’ll just go away.’”

Exhibit E: “Napster, Kazaa, Morpheus, Gnutella, Grokster, etc., arrive as the necessary evolution for a listening public that has been pushed to its limits by deafening monotony and pointless choice.”

Exhibit F: “The silent uprising begins. The public begins to experiment with guerrilla warfare. Record sales and the number of radio listeners plummet; concert attendance drops; thousands of people at the labels are fired (which is like blaming a weather vane for not predicting a hurricane). Labels get the urge to merge. Thinking there is strength in numbers, they pool their resources, fire everyone, and group together—closer than they ever thought they would be—to wait out the storm.”

My closing argument: “I’m sorry, your honor, but I just had to start file-sharing music. I don’t mean to take money away from the hard-working artist—I’m one myself—and hardly any of us see anything from record sales anyway. But, if I didn’t, the next time I turned the dial and heard the same song whining at me for the 50th time that day, I really believe I would have turned my car into oncoming traffic.”

In a perfect world, the judges order the breakup of Big Brother and Bigger Brother Records and the strict regulation of radio station ownership. Just like the phone companies. Soon we’ve got 30 labels to choose from again. A&R guys actually signing artists and these new labels, instead of putting $100 million into one band, now put $1 million each into 100 bands.

The result: Radio stations playing more diverse music again, like when FM was just beginning record sales and concert attendance record high gigs because there are so many more choices available; and label profits skyrocket. Wouldn’t that be glorious?

Then I wake up.

David Fagin is the lead singer of the Rosenbergs.

Very interesting Nashville Scene article in the Nov. 6 issue about the stereotypical attitudes found in New York vis-à-vis country music.

If you can imagine, the image problem for country here in the United Kingdom (and the rest of Europe) is, if anything, far worse. It is almost a daily battle correcting perceptions and countering prejudices based on ancient notions of the music. I’m thinking of having a badge made up with the legend “We don’t say ‘and Western’ any more.”

I always enjoy the column.

Jon Philip, Editor

Country Music People Magazine

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Henry Planning Post-Madonna Gig

Following her parting with longtime management client Madonna, Caresse Henry tells Billboard she is still in discussions with Sanctuary Group to join the company, and is seeking other artists.

"Management is what I do best," she says, "and hope in a short time I will be fortunate to find other brilliant people to work with and endeavor to make the music business more profitable and interesting, culminating in success for all."

She declines to comment on Madonna other than "we had a remarkable span" together.

Henry, Madonna's former assistant, began managing the artist after Madonna split with Freddy DeMann in 1997. Henry co-managed Madonna with O-Prime from 1997 through 1999, and then assumed full-time managerial duties. She has also briefly managed Paulina Rubio and co-managed Jessica Simpson.

DOWNEY GETS DOWN: One would think that Robert Downey Jr. has a pretty good thing going as an Academy Award-nominated actor, but a few days after playing a gig in Los Angeles that he calls "possibly the most exciting four hours in my life," he tells Billboard, "nothing would please me more than if I could all but quit my day job and go play the Mint or the Pantages.

Given what a great actor he is, we're hoping that he's just caught up in the first blushes of his current musical affections. Even though he has been writing songs for more than 20 years and we heard him sing on "Ally McBeal" and in the movie "The Singing Detective," it is only now that his own efforts are coming to record stores. "The Futurist," which includes eight songs that Downey wrote, comes out Nov. 23 on Sony Classical.

The track "Broken" goes to radio in January 2005.

But just as quickly as he declares that he could possibly trade acting for the concert stage, Downey endearingly admits that the world is not waiting for him to come to town, "I do have a real busy film career and I'm a dad, and I don't necessarily see that a tour is beneficial to the public at large or my desires in the music industry."

Music, and the writing of these songs, served in many ways as a "healing factor" for Downey, who sounds remarkably like Peter Gabriel. But he says it would be wrong to believe that all the tunes are confessional. "I'm not necessarily speaking about myself," he says. "I get images in my head."

Furthermore, he admits with a self-deprecating laugh, as nice as the emotional benefits of creating the music have been, he will be watching the sales. "Do I have much of an attachment to its material success?" he asks. "Well, sadly, I do. I'm that shallow."

STUFF: Former Soul Coughing frontman Mike Doughty has signed with ATO Records and is recording his label debut with producer Dan Wilson, formerly of Semisonic. "Look for Warner Bros., head of publicity Luke Burland to relocate from Los Angeles to Nashville by year's end as her husband, Bill Bennett, heads Warner Bros. Nashville (Billboard, Nov. 13). She will continue to head the company's PR efforts.

Additional reporting by Keith Caulfield in Los Angeles.

Collaborators Galore Apply For Modeling School

BY JONATHAN COHEN

Famed producers Dan "the Automator" Nakamura and Prince Paul are usually immersed in multiple projects, so it is no surprise it took them five years to complete the follow-up to "So ... How's Your Girl?" their 1999 Tommy Boy debut as Handsome Boy Modeling School.

But when the pair began putting out feelers to enroll collaborators for the album, little could they have predicted the diversity of stars that would heed the call for "White People," released Nov. 9 on Atlantic/Elektra.

"It is kind of like Batman," says Nakamura, whose goes by the Handsome Boy alter-ego Nathanial Merriweather. "You throw up the 'Handsome' signal and people respond. A lot of people feel it's their duty to bring handsomeness to the world."

Beyond the joint singles "The World's Gone Mad" (featuring Franz Ferdinand vocalist Alex Kapranos, Del the Funky Homosapien and Barrington Levy) and "Breakdown" (featuring Jack Johnson), the irreverent "White People" sports guest spots from De La Soul, Cat Power, Linkin Park's Mike Shinoda and Chester Bennington, the Neptunes' Pharrell Williams, the RZA and John Oates ("You've got to have respect for the handsone people who came before you," Nakamura notes of Oates).

Interspersed are skits voiced by Father Guido Sarucchi and actor Tim Meadows as his "Saturday Night Live" character, the Ladies Man.

"We'll go through a billion ideas, but the main focus is: Is this handsome?" says Prince Paul, whose Handsome Boy alias is Chest Rockwell.

What separates "White People" from the glut of superstar collaborations is the care its creators have taken to match the right artists with the right tracks. Nakamura says, "We're not cookie-cutter rap producers who say, 'Here's a track, rhyme on it.' We have ideas, they have ideas, and it ultimately becomes something neither of us would have come up with on our own."

According to Atlantic VP of marketing and artist development Dane Venable, music was initially serviced in September only to modern rock specialty shows, where "White People" was one of the top 15

(Continued on page 19)
Winans Launches Web-Based Gospel Imprint

Vickie Winans is launching the first online gospel label, Destiny Joy Records.

Winans, who will remain on Zomba’s Verity label, plans to sign several new acts and will begin selling product by second-quarter 2005. Her goal is to nurture new talent and employ innovative marketing techniques to get her music heard.

The veteran gospel artist admits to sometimes being frustrated with the way major labels do business. “I’m really, really creative person, and [at major labels] you have set budgets,” she says. “Record labels don’t care what kind of ideas you have. If they are out of the parameters of your budgets, they are just ideas. So I said, ‘How about [if] I take some of this talent that we have out here and use some of my creative ideas on other talents?”

Winans is negotiating with newcomer Aaron Fuller, whose album is slated to be the first release on Destiny Joy. “He’s 16 and he’s an awesome kid out of St. Louis,” she says. “I also want a choir, a group, and another male artist. I’m going to [sign] more than that, but that’s what I’m looking for right now.”

Winans is also talking with Daimler-Chrysler to launch a talent competition next year. Prizes will likely include a new Chrysler automobile and a contract with Destiny Joy. She’s also poring through videos and CDs sent to her by hopeful newcomers, and says she’s reveling in the opportunity to find new talent.

Destiny Joy is set to be the latest accomplishment in what has been a banner year for Winans. She has toured extensively, and her last album, “Bringing It All Together,” topped the Billboard Top Gospel Albums chart for eight weeks. The set has sold 256,000 copies, according to Nielsen SoundScan. She also wrote and starred in a play, “Torn Between Two Loves,” that played in 58 cities.

Winans, who did 21 concert appearances last month and has 17 slated for November, says she is slowing down a bit to concentrate on the new label.

“My husband and I are in the process of building a business so we can house everything,” she says. “I already have a recording studio… I’m really excited about it. I’m going to hire a few staff members, but you don’t need as many as you would [with a conventional label].”

Winans says the label’s name has special meaning for her. She lost a baby daughter years ago and nearly named her Destiny Joy, but instead opted to name her Marlvery Loreal Winans after her father Marvin Lawrence Winans Sr. Her son, Mario Winans, later named her daughter Skylar Destiny Joy Winans.

Winans will serve as CEO who will be based in her hometown of West Bloomfield, Mich.

Destiny Joy will be a full-service label, providing marketing and promotion. Winans tells Billboard the new company will be very artist-friendly, and she plans on giving her artists unencumbered advances. “I know from experience how to make an artist happy,” she says.

STELLAR HOSTS: Donnie McClurkin, Yolanda Adams and Tonéx have been tapped as hosts for the 20th annual Stellar Awards set for Jan. 15, 2005, at the George R. Brown Convention Center in Houston.

McClurkin and Adams are returning as hosts, but this year’s show marks Tonéx’s first time in that role. In addition to the awards, there will be other events including a prayer breakfast, kickoff reception, nominee reception and seminar.

Dottie Peoples, CeCe Winans, Bishop Paul S. Morton, the Williams Brothers and the Hawkins Family are slated to perform during the awards. This year’s Trailblazer Award, previously known as the Hall of Fame Award, will be presented to McClurkin. The James Cleveland Award will be presented to Richard Smallwood. The Legend Award will be given to Dr. Bobby Jones.

For a complete listing of this year’s Stellar Award nominees, go to billboard.com.

The day before the awards, BMI will host the sixth annual TrailBlazers Gospel Music Awards Luncheon in downtown Houston. The 2005 honorees include Rance Allen and Pastor John P. Kee.

NEWS NOTES: Radio veteran Mike Gamble has been named director of programming at Sheridan Gospel Network.

The Atlanta-based network is the first African-American-owned, 24-hour, nationally syndicated gospel network. The Light has more than 40 affiliates and can be heard online at sgnlight.com. K.D. Bowe, previously host of “Evenings on the Light,” has moved to morning drive. Alex Alexander has been tapped to host “Afternoon Praise Party.”

The Mississippi Mass Choir taped its new Malaco Records project Oct. 29 at Thalita Mara Hall in Jackson, Miss.

In Brief: Mele Entertainment, the production company behind the hit “You Got Served,” has a deal with Paramount to produce music-based films with an emphasis on casting established recording artists. The films will be released on DVD, with the opportunity for theatrical release.

The “Blade: Trinity” soundtrack, which New Line Records releases Nov. 23, features Wu-Tang Clan members the RZA, Ghostface Killah, ODB (of Dirty Bastard) and Raekwon, as well as Lil’ Flip, Kool Keith, the Crystal Method, WC and E-40. The RZA collaborated on the film’s score with composer Ramin Djawadi.

The soundtrack will come in two editions: a regular CD and a CD/DVD deluxe package that will include behind-the-scenes footage, an art gallery, animation and a nine-panel comic piece. “Blade: Trinity,” which stars Wesley Snipes, is the third in the “Blade” action-movie series. The New Line Cinema release opens Dec. 8 in U.S. theaters.

Director Hackford On The Genius Of ‘Ray’

The late Ray Charles has been called a legend, a genius and those who had the privilege of working with him may have picked up some of his wisdom along the way.

Academy Award winner Taylor Hackford—who directed and co-produced the Charles biopic “Ray,” starring Jamie Foxx—tells Billboard that the most important thing he learned from Charles was to “trust my instincts. That lesson served me well when I cast Jamie Foxx. Jamie was meant for this role.”

Hackford continues. “It helped that Jamie is a real musician who plays piano. When I first thought of him to play this part, people believed it would be a huge risk. But now people can see why Jamie was the right choice.”

Foxx and Hackford are getting Oscar buzz for the Universal Pictures film, which has been a hit with audiences and critics. Most industry pundits agree that the movie’s standout was Foxx’s performance and the music, which we previewed in an exclusive story (Movies & Music, Billboard, July 3).

Hackford, along with Stuart Benjamin and James Austin, produced the “Ray” soundtrack. (Rhino Atlantic Warner Music Soundtracks), for which Charles rerecorded many of his hit songs.

“Being in the studio with Ray when he recorded those songs was one of the greatest moments of my life,” Hackford says. He remembers vividly his first encounter with Charles, in 1988.

“When I first met Ray, I didn’t think of him as handicapped at all. He didn’t need an aide or a cane, and at first I thought it was almost a lie that he was really blind.”

At one of the first meetings between Charles and Foxx, the two played piano together. Hackford describes the encounter: “Ray wasn’t just testing Jamie as a musician; he was testing him as a man.”

Luckily, Foxx passed the test. Charles fully approved of the decision for Foxx to portray him in the film.

That wasn’t the only time Charles exercised creative control. Hackford says he asked Charles if there was any thing that should be removed from the film. “It took some creative license and dramatized two things that Ray said didn’t happen,” Hackford says. “Originally I had Ray getting into music at a much later age in life than what he said really happened. He wasn’t happy with that, and I took it out.”

“I also had a scene with his [mistress] Margie shooting up heroin in the band’s dressing room, and Ray said that never happened, even though it has been written over the years that it did happen. He was sure it never happened, so I respected his wishes and left those things out of the movie. I’d known Ray for years, and he trusted me to tell his story.”

“Ray” was 16 years in the making.

Hackford says it was Charles’ faith in the project that kept the filmmakers going despite numerous obstacles. After years of trying to secure major studio financing, Hackford and his team decided to make the movie independently. After it was complet-

Hackford says, the filmmakers “were turned down by every studio except for Universal.”

The director continues. “We shot much of the movie in sweltering Louisiana heat that was draining on many people’s energy… There were times when the cast and crew would come back from a concert scene and they would be singing or snapping their fingers, and I knew the music was having a powerful, energizing effect on them.”

Hackford, whose credits as director or producer include “An Officer and a Gentleman” and “La Bamba,” says that although “Ray” was an extraordinary experience for him, he may not do another musical biopic for quite a while. “Somebody like Ray Charles comes along once in a lifetime.”

In Brief: Mele Entertainment, the production company behind the hit “You Got Served,” has a deal with Paramount to produce music-based films with an emphasis on casting established recording artists. The films will be released on DVD, with the opportunity for theatrical release.

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From Sony To The Met: Gelb Makes Waves

The recent announcement that Sony Classical chief Peter Gelb is leaving the company to replace Joseph Volpe as GM of the Metropolitan Opera has the classical world abuzz. He will join the Met in August 2005, working alongside Volpe for one year before Volpe steps down in August 2006.

Gelb has helmed Sony Classical since 1995, leading his company to solid financial success mainly via soundtracks and crossover recordings. Current Sony Classical releases include the soundtracks to the films "Alexander" (Nov. 9) and "The Phantom of the Opera" (Nov. 23), as well as the recording debut of actor-turned-singer-songwriter Robert Downey Jr. (Nov. 23). The label continues to release occasional new albums of mainstream classical repertoire, including Argentine tenor Marcelo Alvarez's recent arias CD, "The Tenor's Passion" (Oct. 19).

But the 51-year-old Gelb—who worked as a Met usher while a teenager—has little direct experience in live arts presentation, and the Met is a vast institution, with an annual budget of $204 million, 18 unions and 850 full-time and 1,200 part-time employees, as well as a large roster of soloists, instrumentalists and chorus members.

Gelb has been praised for his fiscal expertise and his successes at Sony as well as his previous accomplishments at Columbia Artists Management, his work as pianist Vladimir Horowitz's manager and a three-year term as assistant manager of the Boston Symphony Orchestra.

Met chairman Beverly Sills also commended his relative youthfulness, adding, "I'm certain that he will lead this great institution to further heights, using his talents, experience and especially his love for music as means for bringing new audiences to opera."

However, Gelb's move came as a surprise to many observers, and undoubtedly brings repercussions at the newly merged Sony BMG, particularly because many watchers believed Gelb would be tapped as the choice to head the combined labels' classical company.

STOCKING STUFFERS: Every holiday season brings an avalanche of new releases and reissues, and this year is no exception.

For listeners yearning for tradition, there's a first CD reissue of "Christmas With the Von Trapp Family Singers" (Deutsche Grammophon, Oct. 12) and the Vienna Choir Boys, who return with "Merry Christmas—Carols From North America and Europe" (Koch, Oct. 5). An edgy homage to Handel comes courtesy of "Messiah Remix" on Cantaloupe (Oct. 12), which features tracks by composers Tod Machover, Eve Egoyan, Charles Birkhanian, Phil Kline and Paul Lansky, among others.

If you just can't get enough of a beloved favorite, RCA Red Seal/BMG Classics offers "The Ultimate Nutcracker—Tchaikovsky's Greatest Hit" (Oct. 26), which ranges from a classic Eugene Ormandy and the Philadelphia Orchestra reading of portions of the ballet suite to transcriptions by the Modern Man-
dolin Quartet and the First Piano Quartet to witty Tchaikovsky interpretations courtesy of Spike Jones & His City Slickers.

14,000 AND COUNTING: The New York Philharmonic—the oldest symphony orchestra in the United States and one of the oldest in the world—will perform its 14,000th concert Dec. 18, a figure unmatched by any other orchestra. The milestone concert features American mezzo-soprano Lorraine Hunt Lieberson in her Philharmonic debut, and will be conducted by Sir Colin Davis.

Collaborators

Continued from page 17

most-played albums earlier this month. But a number of modern rock and triple-A stations have jumped on the singles, including KITS San Francisco and KJEE Santa Barbara, Calif. "It's cool, quirky and definitely has hit potential," KITS music director Aaron Axelsen says of "The World's Gone Mad."

As buzz builds, Atlantic will begin drumming up airplay for the Lex Sidon-directed video for "The World's Gone Mad," which features Del, Levy and Meadows. The clip will also be available on Handsome Boy's forthcoming Web site.

"It shows more or less the dealings of the runway, the preparation for a show and how Nate and Chest live," Prince Paul says of the video.

While logistics for a short tour are being hammered out, Nakamura will host and serve as DJ at KITS' Not So Silent Night concert Dec. 10. Additionally, the pair is set for promotional appearances early next year in Europe and Australia, where the album will come out in February.

Building on the idea that the Handsome Boys are arbiters of style in addition to music, Atlantic is launching ruhandsome.com, a site where fans can submit their photos for evaluation.

"We'll have before and after shots, once the Handsome Boys have 'transformed' them and made comments," Venable says. "Hopefully this will take on a life of its own."
Warped Success Based On Selective Sponsorship

BY MARGO WHITMIRE

LOS ANGELES—How does a corporate-sponsored tour maintain its appeal to punk acts and their fans?

The key is pairing with credible sponsors, according to Vans Warped tour founder Kevin Lyman, who spoke during the What Teens Want Conference held Oct. 26-27 at the Regent Beverly Wilshire here.

“We all had stickers that said, ‘Fuck Corporate America,’ ” Lyman said of his punk-ethos youth. “As I grew older, I realized that almost everything has a [corporate] tie in some way. Now we take the corporate dollars and put them back into our brand.”

The conference was coordinated by Billboard, The Hollywood Reporter, Adweek, Brandweek and Mediaweek.

The Warped tour, which claims to be the longest-running music and extreme sports festival in the world, celebrated its 10th and most successful year this summer. Attendance was 652,000, up 26% from 2003.

At $25 a ticket, a large factor of the tour’s success is offering the lowest summer-festival price around. Corporate dollars underwrite the bulk of the fest’s expenses, keeping ticket costs to a minimum.

Lyman passed up sponsors such as Calvin Klein before partnering with surf and skate lifestyle brand Vans in the tour’s second year.

The partnership seemed authentic to Lyman because the majority of the tour’s crew were Vans brand and for its popularity among the extreme sports set.

“We keep it real,” Vans promotions and event manager Kristy Van Doren told the audience. “You have to be aware of your [target demographic] and be part of them, not try to sell to them.”

Lyman—who gives out his personal e-mail and has received up to 1,500 messages a day from Warped attendees—says he received death threats when he strayed from this strategy in 1998.

That year, the tour had its biggest sales slump, with Eminem as the headliner. Though the rapper was the biggest name on the bill, he wasn’t what the punk and rock fans were used to.

“Why do you have to lead with what kids want to see,” Lyman said.

Lyman doesn’t believe in forcing the bands to promote Vans or any of the other tour sponsors.

Regardless of whether the musicians are towering brands, Vans benefits from the onstage signage during the shows and the opportunity to see firsthand what the target demographic is responding to.

“Ticket sales quantify our sponsorship,” Van Doren said. “It’s one big focus group.”

Van Doren added that the year the company pushed its old-school style of shoe during the tour, it became Vans’ biggest seller.

KEEPING IT SIMPLE

The tour also maintains its credibility by keeping it simple.

“We’ve learned not to mess with the brand too much,” Lyman said. “The formula when we started was to have a backyard party, and that’s what this tour is all about. After 10 years we’ve kept that same atmosphere.”

Keeping with the theme, audiences do not know when a band is playing until they come through the doors that day, with the idea that if they came to see one band like Good Charlotte, they will leave as fans of two or three other bands they saw by chance.

This also gives the tour a chance to incorporate sponsors like Samsung, which this year sent text messages with the band schedule to fans the day of the show.

The Warped tour further enhances the show-going experience with booths that feature such free activities as Punk Your Phone, where fans can decorate their phones with Bedazzle stickers.

Next year’s tour will offer a trivia contest through text messaging. The fans who answer the most questions correctly will spend a week with the tour as a road reporter.

Lyman also credited the tour’s long-standing success to its mutually beneficial line up. By booking veteran bands like Bad Religion alongside such younger groups as Sum 41, the tour attracts kids and their parents.

Lyman said that next year’s tour will include a Samsung-sponsored Adult Day Care area, where kids can drop off parents and have fun on their own.

Green Takes The Long Road To Build A Base

BY RAY WADDELL

Pat Green: He’s not just for Texas anymore.

Like Robert Earl Keen, Jack Ingram, Cross Canadian Ragweed and others, Green could make a nice living touring the Lone Star State.

But, like those acts, he continues to expand his draw geographically with the release of each record. His latest, “Lucky Ones,” bowed Oct. 12 on Universal South, and positioned Green for another career boost.

“We’ve been playing outside the state of Texas for about eight years now,” Green says. “It’s a slow grind, but we believe in the music so much, it’s worth it.”

“Grind” is an apt portrayal of Green’s touring strategy. “It’s the best way for me to describe my touring schedule is ‘we never stop,’” Green says. “I take a week off in January to take a vacation with my family, and other than that we pretty much tour year-round.”

Green says he’ll end up with 220 days on the road in 2004, which includes about 200 shows. “I don’t know if I want to keep up that pace for the rest of my life,” he admits. “But when you’re still trying to establish yourself, it’s worth the time.”

Green is managed by Jimmy Perkins at Eight Twenty Three Management and booked by Greg Oswald at the William Morris Agency. He leaves the tour strategizing to them.

“They’re overpaid, so I might as well trust them,” Green jokes. “Really, they’ve done a great job for us.”

WMA VP Oswald returns the compliment. “I love Pat Green,” he says.

“He loves to work. He is a tireless touring artist and one of those rare examples of the primary reason he is as successful as he is because of touring. And that’s the exception to the rule in our country business.”

Oswald and WMA have booked Green down to a science. Oswald explains the strategy.

“Here is the typical Pat Green year: major headlining dates in Texas, where he draws 10,000 paid or more per market; smaller headlining dates in Texas in places like Abilene or Corpus Christi, where he’ll sell out anywhere from 3,500 to 8,000; third, there are headlining dates we’ve discovered in primarily college-driven markets all over the South, some of the Midwest, some of the East Coast and some of the Mountain states. We know right where we’re going and right when to go there, and every day is a cherry-pick.”

Other bookings on a “typical” Green year, according to Oswald, include a significant number of private dates, primarily in Texas, and then what I would call ‘straight-ahead country dates’ in either country nightclub or at fairs and festivals.”

Finally, Oswald supplants Green’s routing with “multiple-genre support positions when it makes sense.”

“We’ll open for a rap artist, as long as it doesn’t look like a big crowd,” Green says. “I don’t think there’s a crowd out there we can’t play to.”

SUPPORTING BOOST

The Green machine could get a nice boost in 2005 thanks to a supporting slot, along with Gretchen Wilson, on Kenny Chesney’s summer tour; Chesney played to 1.1 million people in 2004.

[“2005] will be the first time Pat has gone out on a complete tour as a support act,” Oswald says. “We’ve had some attractive offers, both money-and-artist-wise, but this is the first time it really made sense.”

After watching a couple of new country careers explode in 2004, Green still is happy with his steady improvement as a touring attraction.

“Slow growth is permanent,” he says. “If you go skyrocketing up the charts on your first record, it’s really hard to hold on to these expectations, and it’s hard to deal with the depression if you don’t.”

Green likes to balance his recording and touring careers. “One hand feeds the other,” he says. “It’s harder to sell records in a market that you’ve never played in.”

Oswald believes Green will continue to grow as a headline. “This guy will be in big buildings coast to coast before it’s over,” he says.
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Bentley A Busy Touring Man

Scott Kernahan, who helps guide the career of Dierks Bentley at the E 7 Oosley Co., thinks his client may be the hardest-working man in country music.

Kernahan says Bentley will end up playing 260 shows in 2004, most recently with Cross Canadian Ragweed on the perfectly named High Times & Hangovers tour.

That's even more shows than Pat Green, who tells Billboard that he booked 200 dates for 2004 (see story, page 20).

If there is a country act out there that toured Bentley, we would like to hear about it.

The Brian Setzer Orchestra will be at Caesars in Atlantic City, N.J., Dec. 31-Jan. 1.

One of the most successful New Year's Eve shows eight years running is promoter Steve Moore's blowdown at the Gaylord Entertainment Center in Nashville. For the second consecutive year, Toby Keith will count 'em down at the GEC, along with Terri Clark and Dierks Bentley. Previous headliners were Tim McGraw and Kenny Chesney, and past performers include the Dixie Chicks and Willie Nelson.

And, dating back to the Grateful Dead's legendary year-end shows at the Fillmore, jam bands still take Dec. 31 shows seriously. New York alone will host the String Cheese Incident (Dec. 28-29 at the Theater at Madison Square Garden and Dec. 31 at Radio City Music Hall), Widespread Panic (MSG), Gov't Mule and Flaming Lips (MSU), Gov't Mule and Flaming Lips (MSU), Gov't Mule and Flaming Lips (MSU), Gov't Mule and Flaming Lips (MSU), Gov't Mule and Flaming Lips (MSU)

Here's a sampling of other New Year's Eve shows listed at jambase.com: moe. at the Fox Pavilion in Las Vegas; Big Bad Voodoo Daddy at the Marcus Center for Performing Arts in Milwaukee; Yonder Mountain String Band; Keller Williams and Snake Oil Medicine at the Fillmore Auditorium in Denver; Derek Trucks Band at the Variety Playhouse in Atlanta; Robert Randolph & the Family Band with Big Head Todd & the Monsters at the Navy Pier Theater in Chicago; and B.B. King and Dr. John at the Munier Park Amphitheater in Boca Raton, Fla. Cheers, bro.

WARNING: To ensure that your artist, company or building is accurately represented in the special year-end issue of Billboard, make sure you report all box-office data to Billboard Boxscore manager Bob Allen, at ballen@billboard.com. That means you should report even the shows that stifled, at least those numbers can be part of your yearly total.

ANNOUNCE IT, ALREADY! Joel Peresman, longtime talent booker for Madison Square Garden, will join Ron Delsener Presents in New York as CEO, reporting to newly named Delsner president Jim Glancy. Neither MSG nor Delsner would confirm the move, but sources say it's a done deal.

Peresman has been with MSG for nine years, most recently as executive VP of entertainment. Before joining MSG, Peresman was a booking agent at International Talent Group. MSG recently was named top arena at the Billboard Backstage Pass Awards in New York.

GOT PLANS FOR DEC. 31? Some cool New Year's Eve shows are being announced. The Del McCoury Band has booked a gig at the Ryman Auditorium in Nashville, with the Waybacks, the Hackensaw Boys, King Wilkie and Whitey Johnson.

In a show sure to have a towering beer per cap, Montgomery Gentry returns to Lexington, Ky's Rupp Arena for a show with Lynyrd Skynyrd, Trace Adkins and Blue County.

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**Spotlight**

Rocking Millions From New Jersey To The World

**BY CHRISTA TITUS**

Musicians, take note: If you’re asked to fill in with a band for just a few weeks, don’t be too quick to say no. You might be destined for global success.

Jon Bon Jovi formed his namesake act in 1983 as an ad hoc group to promote his song “Runaway.” He had been cutting demos in his spare time while working as a gofer at the Power Station, New York’s famed recording studio, when “Runaway” wound up on a compilation of local rock bands and began getting airplay on now long-defunct New York rock station WAPP.

“It was meant to be a short-term thing to support that single at local shows and in a contest that Miller Beer was sponsoring with Atlantic Records,” Bon Jovi recalls. “They were really doing me a favor. We just seemed to hit it off, and what was supposed to be three weeks is 20 years.”

“They”—guitarist Richie Sambora, bassist Alec John Such, drummer Tico Torres and keyboardist David Bryan—played their first show with Bon Jovi at a bowling alley. Within a few weeks, they knew the band was no temporary gig.

Within another 12 months, their first album, “Bon Jovi,” was released. Within three more years, they were international superstars.

On Tuesday (30), Island Records will release “100,000,000 Bon Jovi Fans Can’t Be Wrong . . .,” a five-CD boxed set featuring a wealth of rare material that spans the length of the band’s career (see story, page 4). The collection includes 39 previously unreleased recordings, 12 non-album tracks and a DVD of interviews and other footage (billboard.com, Oct. 5).

The boxed set offers a unique perspective of a band that has shown remarkable longevity and commercial impact across two decades. The set helps highlight the journey—and the dedication—it took to turn five New Jersey guys into one of the world’s most popular bands.

“We really earned our keep by going door to door, going to every town playing in every club,” Bryan recalls of Bon Jovi’s relentless touring in the ’80s. “We would say we would play every pay toilet and use our own change. Across America and across the world, we just kept going and going. I didn’t think it would be that hard. Nobody thought you would be into it that much, and you are. You have to go to every city in America and every country in the world and sell your scots.”

Bon Jovi is “a great touring act,” says Steve Bartels, president of Island Records. “When they go on the road, they sell out everywhere. Fans love them, and they keep themselves in front of people. That’s very important, especially as the music business continues as it has.”

While the band has grown to stadium-filling status through the years, its appeal remains rooted in the impact of its storytelling and rock/pop hooks.

“Songs. It’s the only thing,” says Paul Rozalius, who heads Bon Jovi Management, crediting the craft of songwriting for the band’s longevity.

(Continued on page 32)

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**BON JOVI: FACT FILE**

**Founded:** 1983

**Members:** Jon Bon Jovi (vocals), Richie Sambora (guitar), David Bryan (keyboards) and Tico Torres (percussion)

**Latest release:** “100,000,000 Bon Jovi Fans Can’t Be Wrong . . .” a five-disc boxed set

**Label:** Island Records

**U.S. distributor:** Universal

**International distributor:** Universal
‘Always A Hard-Working Band’
Bon Jovi Survives And Thrives Across Two Decades, Amid Music Business Changes

BY CHRISTA TITUS

As one of the most popular rock bands in the world, Bon Jovi hasn’t just made musical history during its 20-year career: It has also been a close witness to music business history.

On the way to becoming one the most famous acts from New Jersey, Jon Bon Jovi, Richie Sambora, Tico Torres and David Bryan saw changes aplenty in the record industry, most notably the merger of PolyGram and Universal in 1998.

After releasing albums through PolyGram’s Mercury Records for the first half of its career, the band switched to Universal’s Island Records label for “Crush” in 2000.

Despite the shuffle, across two decades, Bon Jovi has not only endured, but thrived. On the eve of the release Tuesday (16) of the boxed set “100,000,000 Bon Jovi Fans Can’t Be Wrong,” the group members spoke individually to Billboard about their long-lived career and their perspective on the music business.

Additional excerpts from this interview are available exclusively online at billboard.com/bonjovi.

Twenty years after your debut, your band is counted along with Bruce Springsteen and Frank Sinatra among the biggest musical acts from New Jersey. How does it feel to be in such company?

Jon Bon Jovi: It’s pretty incredible. I, in 1984, never in my wildest, wildest dreams, even envisioned having the conversation 20 years down the road—forget 10 million albums later. God. Nobody could even fathom those kinds of numbers. So, it’s awe-inspiring for us, as a band, to know that those are legit album numbers.

And Frank, certainly, is the role model here for me. The E Street Band was a huge influence, but Frank was more of a role model.

David Bryan: Springsteen was the lord of Asbury Park when [Jon and I] were in high school, and it was just neat to be able to see him come down to the club, and now we’re a peer.

Now we’ve sold as many, if not more records than he has, so it’s an honor.

Tico Torres: You can’t get any better than that. Frank Sinatra was always my favorite. Growing up with Bruce [when he was still unknown, it was] like seeing how the music developed, and his type of music actually set a tone for a lot of other musicians to follow. To be part of that, I think the best way to put it is [that it is] an honor.

Richie Sambora: It feels extraordinary. We never in our wildest dreams thought anything like this would have happened.

We’ve actually exceeded, I think, our expectations. Can I say I’m surprised? Yes and no, because we’ve always been such a hard-working band in every aspect of our business, whether it’s been the live thing—I don’t think anybody has toured as much as we have, except for James Brown [he laughs]—or working on our craft as songwriters. And always expanding and becoming producers and continuing to evolve as a unit is what’s kept this thing alive.

What do you remember from recording the first album?

Bon Jovi: I remember taking pictures of us in the studio going, “Wow, this is real.” I remember having this 99-cent mini-bottle of champagne that I used to say I was going to open the day I got a record deal and I put it in the fridge to chill it and it broke before we got to open it [he laughs].

I remember the producers and engineers saying, “Well, you guys aren’t very good are you?” Learning about composing a vocal for the first time and having the engineer tell you that “it’s how it’s done—everyone sings a song more than once, you don’t have to apologize.”

It was all those great things about making the early records. We were as green as could be. It was just all part of the joy of learning the process.

Sambora: We were very confident, cocky. We were having a good time. We were a young rock ‘n roll band in the ‘80s. We were getting into a lot of trouble and having a lot of fun. [And] we knew it was a great shot.

“Wanted Dead or Alive” makes the analogy between being on tour and being a cowboy. What was it about such a character that you identify with?

Bon Jovi: In simplistic terms, here I was on a bus for a couple of years, finding America for the first time, seeing what it was all about, taking the dream and making it a reality.

But another dawn on a highway, there was a romantic version of that. There was the feeling that you, in cliched terms, rode into a town, took the money, met the girls, drank their boozes and left before they caught you, and that was the cute way I would describe it as a 25-year-old.

As I got older, it was more the life of a carny, and then as I got older still, it was more the life of a traveling salesman [he laughs]. But the romantic version in my 20s was that of a cowboy.

In forming your own management company, were you concerned that it was riskier than finding another manager, or were you more intent on having more control over the band’s career?

Bon Jovi: Sure, it was a great risk, and the gossip in the industry among other management companies was “That’s the end of them; they’re over. Who are they to think they could do this?” And [I read that] supposedly I thought that I was the smartest guy in the music business. But I had an idea of the direction of the band, and I felt that deals were deals and with the right people spot-checking our decisions, there’s no reason why we had to have an [outside] management company.

The band experienced one of the major mergers in the industry when Universal absorbed PolyGram in 1998. What was the hardest part of dealing with that, personally or professionally?

Sambora: Gaining our footing. Waiting it out. Being a veteran band, honestly, you know how many CEOs that we’ve been through? Almost 10.

Jon and I, especially, we’re not afraid to sit down with the executives and [ask], “What’s going on with the business?”, and be involved. Jon and I were always those kind of people. Some artists don’t like to get involved—they have the manager do that stuff. We want to be face to face with these guys.

I think that was a big part of what we did. The merger has probably affected [other] people more than us, and we felt like we put the roof on the building after 80 million records, at that time.

Luckily there were a lot of acquaintances that we had at that particular point. [It] actually worked out real, real well, and we built a rock division for a hip-hop company at that point.

Torres: You spend a lot of time building a relationship with people [in] the company and different segments of the (Continued on page 30)
THE ISLAND DEF JAM MUSIC GROUP AND UMe

CONGRATULATE BON JOVI
ON 100 MILLION RECORDS SOLD AND COUNTING!

100,000,000
BON JOVI
FANS CAN'T BE
WRONG...
THE PREMIERE COLLECTION

Available November 16, 2004
A Look Inside The Bon Jovi Box
Previously Unreleased Tracks Offer Surprises Galore

BY CHRISTA TITUS

The new Bon Jovi boxed set “100,000,000 Bon Jovi Fans Can’t Be Wrong...” contains plenty of musical surprises, especially since it consists mainly of previously unreleased songs. And acting in the wings is another treat for fans: The group has recorded an album of new material that is expected to hit the market in spring 2005.

“People can’t believe that I’m doing both things simultaneously, nor can my record company,” Jon Bon Jovi told Billboard one morning after spending the previous evening working in the studio.

The label’s disbelief may be caused by the scope of the boxed set, which arrives Tuesday (16). The five-disc package contains a photo booklet, four CDs of music and a DVD of interviews and other footage. Three of the CDs are full of previously unreleased material. Its list price is $59.98.

Two days before the boxed set arrives, on Sunday (14), Bon Jovi will receive the American Music Awards’ special Award of Merit, an honor previously bestowed on Bing Crosby, Johnny Cash, Stevie Wonder, Elvis Presley and Frank Sinatra.

The honor will be conveyed during the 32nd annual event, which will be broadcast live on ABC (tape delayed on the West Coast).

The Award of Merit is presented in recognition of “outstanding contributions to the musical entertainment of the American public.” Other previous recipients include Michael Jackson, Irving Berlin, Ella Fitzgerald, Chuck Berry, Paul McCartney, the Beach Boys and Willie Nelson.

The new boxed set “wasn’t a record that needed a lot of attention; overdues, things like that,” Bon Jovi says. “I don’t think that each of us did a day on it, and when I say a day, I mean a couple of hours. And then [engineer] Ohie [O’Brien] has gone through things and mixed them. Simultaneously, we were writing and recording in the studio.

The band stresses that what makes its box different from others is the amount of rare and unreleased material it contains. Of the 50 songs included on “100,000,000,” 38 have never been heard.

“Usually ‘boxed set’ means some sort of rehashed greatest hits or rearranged masters or some sort of different packaged stuff you've heard before,” keyboardist David Bryan says. “Ohie just went back into the tapes and said, ‘Let’s make something for the fans. If [you were] a fan of a band, what would you want to hear?’ You wouldn’t want to hear stuff that you’ve heard already.”

“Funny, listening to some of the stuff, you almost think, ‘Did we do this?’ That’s how obscure some of it is,” drummer Tico Torres adds. “There’s a little bit of everything on there. The nice thing is you’re not going to say, ‘I’ve heard this before.’

Another reason Bon Jovi remained from making a greatest-hits album is that it has already gone that route twice.

The first collection, “Cross Road,” was hugely successful. The 1994 set has sold 18.5 million copies worldwide, according to the band’s label, Island Records. Of that number, 4.1 million were sold in the United States. “Cross Road” contains the No. 1 ballad “Always,” which spent 32 weeks on The Billboard Hot 100, making it one of the biggest hits of Bon Jovi’s career.

This “Left Feels Right” focuses on 2003. On it, the band completely revamped such staples as “Living on a Prayer” and “Born to Be My Baby,” stripping them down and rearranging them. It has sold 382,000 copies, according to Nielsen SoundScan.

For the boxed set, Bon Jovi had an abundance of material. The band wrote many songs that went unused on previous studio albums, often because they didn’t fit the overall feel of a record.

“Jon and I have always been prolific writers,” guitarist Richie Sambora says. “To get to the 10 or 12 songs on the record, we would write anywhere between 30 and 50 songs to make sure we found a good direction.

“There was lots and lots of material that we had in our vault, and we thought that it would be great for the fans. [The fans] also knew, you go back and listen to that stuff and go, ‘Hey, why didn’t this song make the record?’

“Bryan, Torres and Sambora each sing lead on one track in the compilation, according to Bryan, a first for a Bon Jovi package. Sambora’s song is a demo from one of his solo projects, Bryan’s is from a musical titled ‘Memphis Lives in Me’ and Torres is heard on ‘Only in My Dreams.’

Torres was so secretive about his track that his bandmates didn’t even know he had recorded until after the fact. “Twelve years ago he went in and sang on it and never told anybody.

The cover design is a wry tribute to the 1959 Elvis Presley set “50,000,000 Elvis Fans Can’t Be Wrong.”

Bon Jovi’s new album due in spring 2005 will be “a loud guitar, big rock record,” Jon Bon Jovi says. “We’re very excited about it, and I’m very confident it’s going to be a big record for us.”

Guitarist Richie Sambora says the band will launch a world tour in late spring to support the album, but dates have not yet been announced.

A NEW DIRECTION

Sambora adds, “I think we stumbled upon something again on this particular record, kind of like what happened with ‘It’s My Life.’ When [that] came out, it seemed to give Bon Jovi a whole new audience. We’ve always had a vast audience base, but with this new record, what I’m feeling is it’s kind of a new direction. It sounds very fresh, yet it sounds like us.”

The band worked with producer John Shanks (Michelle Branch, Melissa Etheridge), who also wrote tracks with Bon Jovi and Sambora. The album was recorded during the summer.

Bon Jovi notes that changes in the climate of the country, and the state of the music business, influenced the songwriting on the new album.

The songs reflect “personal and introspective views on issues I may have had growing up that I certainly would have never discussed publicly before. I’ve always kept this chink up, glass is half full” kind of optimism, and now I showed some chinks in the armor.

The song “Last Man Standing” depicts Bon Jovi’s unhappiness with the music industry. He says it reflects his “disgust of the music business in general and its lack of true vision when it comes to supporting the artistry of a song, the songwriter and the bands on the road.

“Instead of creating trends, we’re all following what Andy Warhol once called ‘15 minutes of fame,’ I think it’s down to just three minutes and 30 seconds,” he says. “I don’t know how this industry is ever going to have another Bob Dylan when it all about the single, [not] the album and the vision and that inspiri- tion that comes from the sale of a few cent download so they can sell bulk and make their bonuses. It’s heartbreaking.”

Eric Wong, senior director of marketing at Island Records, notes: “[As] with every Bon Jovi release, it’s going to get the full-on attention.”
Like fine wine, just gets better and better. Thanks for two decades of magic.
All The World's A Stage
NJ's Favorite Sons Continue Filling Stadiums And Arenas

BY JILL KIPNIS

Since starting its touring career supporting acts like the Scorpions and Ratt in the early 1980s, Bon Jovi has become one of the strongest concert draws in the world.

Its popularity stretches from Japan and Australia to Europe and North America because, simply stated, the band puts on a great live show.

"Without question, they are truly one of the best live acts," says Rob Light, Bon Jovi's longtime domestic booking agent and head of the music division at Creative Artists Agency.

Bon Jovi also has proven that smart concert promotion and a keen understanding of touring markets pays off.

A DEDICATED NETWORK

The band has created a network of dedicated tour organizers that it works with tour after tour. And it has built a huge fan base in the United States and abroad with the quality of its performances.

"Bon Jovi knows how to give fans a real show," says Riley O'Connor, senior VP of House of Blues Concerts in Canada. "Everybody knows that when you buy a ticket to see Bon Jovi, you will walk away off the ground. [It feels as though] Jon could be your neighbor, your brother, your best friend. He comes onstage and just projects that."

O'Connor says that this energy is felt equally in North America and overseas. "Bon Jovi represents the wholesomeness and goodness of America," he explains. "The act is an ambassador around the world."

Recent U.S. tour grosses confirm the band's appeal.

According to Billboard Boxscore, Bon Jovi generated $42.4 million from just under half of its 2003 domestic tour dates. The figure covers 34 out of 70 dates and includes 22 sellouts.

In 2001, the act grossed some $16.2 million on tour. That figure was determined by the 17 shows reported to Billboard Boxscore, which included 11 sellouts. In 2000, out of the 11 shows and 10 sellouts reported, the group grossed $5.8 million.

International dates on those tours were not reported to Boxscore.

Through the years, stadiums have become the norm for Bon Jovi's international shows, while arenas make up most of its domestic dates.

This is a marked shift from the band's booking strategy in the mid- to late-'80s.

(Continued on page 48)
OUR DREAMS TOUCHED A WORLD IN NEED OF HOPE
YOU ARE MY BROTHERS
AND I AM SO GRATEFUL

DESMOND
Q&A
Continued from page 24
company around the world, and then you find out some are gone.
In one sense it was good, because that’s how we were able to have David Munns help us with “Crush.”

The bad sense is that the long-lasting relationships you had built up are no longer there. It’s scary.
It took a little bit of bringing the new people in to see what we do, and—not to sound condescending, but to educate them on what we do, because they’re not used to it. I think if it’s honest, they’ll get it, and the ones that did, did, and there’s not much you can do except to be yourself. For a minute there, we were concerned, and I think you have to be.

What advice would you give to acts that face such a situation now that Sony and BMG have merged?
Bon Jovi: Develop your relationship with the fan base more than anything else. You have to build the fan base with the fan because, they may come and go, but how else do you continue to be able to come back? What are you building on your foundation, on sand or stone? For us, it was based on touring. For a band these days, I’d love to recommend to them to go out and do that.

Bryan: It’s inevitable and it’s tough, and you just have to try to go back to history and learn from it. Record companies gobble each other up, and then they become too big and too independent come in. It’s a cycle. Luckily we’ve been fortunate enough to ride out the cycle.

What would you tell a musician trying to break into the business today?
Torres: [One idea] is doing your own record and finding a distributor for it and being your own label, because you can sell 10% of what someone would at a big label and make more money, most likely. That means you can do what you want and make a living at it.

Some people do an independent film, it becomes a smash hit, and it didn’t cost them a lot to do it; it was just the ingenuity of how they did it. I think it could be the same way with music.
Sambora: Make a great record. Be a great songwriter. Really work on that craft [and] make your choices wisely. Management choices, production choices, the way you go about booking your tour, not making the mistake of getting on a bad tour, playing to halfhouses—there’s a bunch of stuff you have to know.

What is the upside to the music business?
Sambora: Aw, come on—it’s the greatest job in the world if you can do what we’ve done. We get to do what we love to do for a living, make a ton of money and evolve as musicians, individually and also as a unit.
Every time you work with somebody different, whether it’s a producer or a new CEO or a new distributor or something, you’re going to learn from them if you keep your eyes open and communicate.
Bryan: The upside is that you get to do something you love. They don’t call it “working music,” they call it “playing music”—key word being “play.”

The other stuff is work. Doing the interviews, traveling—that stuff is work. When you actually get onstage and play? That’s the most fun you can have with your clothes on in the world [he laughs]. It’s wonderful.

Where do you see the band in the next 10 years?
Bon Jovi: We have other [creative] outlets, so though this is the band, the thing that keeps us secure, we encourage each other to do those other projects so wholeheartedly that it allows us to never have to rely on this, and therefore never break up.

And the only reason I would ever walk away from this is—I’ll never see this band on a nostalgia tour. You’ll never see this band coming down from what it’s accustomed to, with regard to the venues and the style of record release; I’m not doing it. I’m walking away. [I] said that from the beginning, and I’ve stuck by that statement.
Torres: We have always said that we’re not going to be the old boxer that’s still boxing when he can’t win a match. We’ll do it as long as we have fun, and we’ll do it as long as it can be as good as we can be. And when that stops, we stop. And if it doesn’t, geez, we have a good gauge. Look at the Stones; they’ve been around forever. Look at jazz artists and blues artists. You can play all your life.

Bryan: More making records and touring. We don’t do it at the same pace as we used to. We play fewer gigs to more people. But we love making music, and we love playing.
You don’t lose your piss and vinegar just because you’re down the road a little further. I think if anything, it means more to you. I think we’re playing more on fire than we did when we were 18 years old. You always had to prove something to the world because you’re just a bunch of kids from New Jersey, and now we’re just a bunch of older kids from New Jersey, and we just want to prove something to the goddamn world.

(Continued on page 51)
CREATIVE ARTISTS AGENCY

salutes

Bon Jovi

Twenty years, 50 countries, more than 2500 shows...over 100 million fans can’t be wrong!
Bon Jovi
Continued from page 23

David Munns, EMI Music Worldwide vice chairman and EMI Music North America chairman/CEO, says, “I believe in melody, and their songs always have great melodies. It’s a rock band—when you see them live, no doubt, they’re a rock band—but there’s a little pop element in their songs that make them very playable on the radio, and that’s what people want.”

According to Island, Bon Jovi has sold 100 million records worldwide and counting, thus the title of the boxed set.

On The Billboard Hot 100, the band has had four No. 1s, two top five hits, four top 10 songs, one top 20 and six more in the top 40. Its first four studio albums have been certified for total shipments of 22 million copies, according to the Recording Industry Asn. of America, and total sales for its last seven releases have exceeded 7.5 million copies, according to Nielsen SoundScan.

BORN TO BE A STAR
Jon Bon Jovi grew up wanting to be a rock star. Two heroes of the Sayreville, N.J., native were Bruce Springsteen and Southside Johnny & the Asbury Jukes, local acts that had made a difference. But he never dreamed he would reach such heights.

“My vision of big, in ‘83, was Southside Johnny,” Bon Jovi recalls. “Up until 1985, the E Street Band was not a big band. So I didn’t have anything to base what was big on. I didn’t want to grow up and be in Kiss or Led Zeppelin. I wanted to be a Juke.”

Bon Jovi did not merely break through when its third album, “Slippery When Wet,” arrived in September 1986. It exploded. “Slippery” spawned the No. 1 hits “You Give Love a Bad Name” and “Living on a Prayer” along with what became Bon Jovi’s anthem, “Wanted Dead or Alive,” which peaked at No. 7.

Within one month of its release, the RIAA certified the album platinum, and it topped The Billboard 200 for eight weeks. After a year it was eight times platinum—and that was only in the United States.

From the start, Bon Jovi and the band’s then-manager, Doc McGhee, envisioned the world as their potential market.

In the mid-‘80s, the stars were aligned in the group’s favor. Metal acts like Iron Maiden and Judas Priest were on the rise, and McGhee, who managed Bon Jovi from 1985 to 1992, was also managing Motley Crue.

As a rock band, Bon Jovi had plenty of guitar and drums to please male audiences, so it opened for groups like Ratt, Kiss and the Scorpions for months on end, gaining fans around the globe.

“Our [third] tour, we opened for Judas Priest in Canada,” Bryan says. “And we’re singing, ‘Ooooh, she’s a little runaway.’ We got thrust into a heavy-metal situation where we had hostile audiences. They hated us [at first]. They didn’t want us. They wanted the main act, and we won them over almost every time.”

An acoustic performance by Jon Bon Jovi and Richie Sambora during the 1989 MTV Video Music Awards is considered to have helped spark the network’s “Unplugged” franchise. McGhee says that when he told MTV about the idea, “they freaked out. ‘Can’t do it, you can’t do it.’ And we did it anyway.”

“It was certainly a great moment for the VMA,” says Calderone, who saw the show before he joined MTV. “It certainly took an opportunity to say to bands, ‘Let’s see how you stack up by sitting there without all the bells and whistles of the pyro and everything else and see if you can actually sing and perform,’ and they nailed it.”

Bruce Gillmer, senior VP of music and talent relations at VH1, was an MTV intern when “Slippery” hit. He says, “Through their partnership with Wayne, they produced some of the most influential performance-driven videos and also the ‘band on the road’ theme. ‘Dead or Alive,’ ‘Livin’ on a Prayer,’ ‘You Give Love a Bad Name,’ those videos were absolutely huge and influential and, I think, copied for years.”

CHRISTA TITUS

Congratulations!
"100,000,000 BON JOVI FANS CAN’T BE WRONG!"
Keep on rockin’!

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ONE HUNDRED MILLION ALBUMS.
2,000 NIGHTS AT THE PLAZA,
27 METRIC TONS OF HAIRSPRAY.

HERE'S TO BREAKING RECORDS.
CONGRATULATIONS BON JOVI.
Int'l Relations Just As Vital For Music
By Working Beyond U.S. Borders, Bon Jovi Has Maintained Its Stronghold Abroad

By Paul Sexton

LONDON—Bon Jovi has been dining at the top table of international rock attractions for two decades. While other rock bands pay lip service to overseas territories and discover too late that they have failed to invest sufficient time abroad, the New Jersey warriors have always cultivated a foreign fan base with tireless touring and promotion. The payoff has been immense—and invaluable, as Bon Jovi's legion of supporters in Europe, and especially the United Kingdom, helped see it through some quieter times in its homeland.

The first time the name Bon Jovi appeared on the British charts, you might have missed it if you blinked. The group's self-titled 1984 album tiptoed onto the U.K. best sellers in April of that year, peaking at No. 71 during a three-week stay. Bon Jovi's first European tour, in the autumn of 1984, included a live broadcast of one British date, by BBC Radio 1.

That early groundwork would prove crucial in Bon Jovi's international breakthrough year of 1986, when the anthemic "You Give Love a Bad Name" and "Livin' on a Prayer" became widespread hits along with the "Slippery When Wet" album.

To this day, that set is the band's longest-running album on the British charts, by far, at 123 weeks in total.

That early attention to working outside North America has sustained Bon Jovi ever since.

(Continued on page 49)
CONGRATULATIONS, BON JOVI. YOU’VE ROCKED THE WORLD.

From the clubs on the Jersey Shore to the great venues across the globe, you have shown the world how to rock. Congratulations, Jon Bon Jovi, David Bryan, Richie Sambora and Tico Torres, as you celebrate the release of your highly anticipated career retrospective. We’re thrilled to have been part of your rock 'n' roll road show.

Thank you, Bon Jovi, for playing 13 concerts over the years at The Meadowlands in front of 500,000 screaming fans.  
meadowlands.com
CONGRATULATIONS
FROM
YOUR
BIGGEST FANS

www.americanradiohistory.com
Bon Jovi

Continued from page 32

McGee recalls “Slippery When Wet” as “a really fun, up record,” particularly compared with its predecessor “7800 Fahrenheit” (1985), an album darkened by the band’s heartaches.

While working on the songs for “Slippery When Wet,” Bon Jovi and Sambora collaborated with songwriter Desmond Child. The collaboration grew out of their frustration with the greater success other metal bands were achieving.

**SLIPPERY SESSIONS**

They saw another rocker, Bryan Adams, gaining acclaim as a songwriter for Tina Turner and thought it would boost Bon Jovi’s profile if they collaborated with a songwriter on hits for another artist. Instead, the sessions yielded songs for “Slippery When Wet.”

“One of the first ones was ‘You Give Love a Bad Name,’” Bon Jovi says. “And I thought, ‘Not giving that one away.’”

Sambora explains, “Desmond had a pop side to him that we didn’t have yet. I think we just didn’t want to go there so explicitly and kind of melded it into our own style and our own sound.”

Child recalls, “I was impressed with Jon and Richie. They were amazingly professional for their age, they were very clear about their concepts.

“When you meet winners, that’s not every day. I felt they were going to go places,” says Child, whose relationship with the band has grown into a close friendship.

Bon Jovi ushered in a peak commercial era for pop metal. They toured with a raft of bands that benefitted from the association, including White Lion, Cinderella, Warrant and Poison.

But Bon Jovi is one of the few bands with roots in that era that went on to gain a broader pop audience and never scaled back to clubs and theaters for tours.

Jon Bon Jovi “transcended the hair-band moments,” says Tom Calderone, executive VP of music talent and programming at MTV and MTV2. “What set him apart was his songwriting, his penchant for a hit, He knows how to write great music.”

Bon Jovi got played not only on rock radio, it broke through at top 40. Korzilus at BJM notes that most of the band’s airplay is at those two formats, along with adult top 40 and modern AC.

The multiplatinum success of “Slippery When Wet” also made Child more in demand as a songwriter. He observes that, in many ways, Bon Jovi changed the course of pop music.

**BIMBOS AND CORVETTES**

“I remember it was very difficult to get rock played on the radio,” he says. “At that moment, they had the right combination of image and melody and lyric to break through. A lot of the music at that time was strictly about bimbos and red Corvettes going down Sunset Strip.

“If you listen to the lyrics of the bands that were coming out at the time.” Child continues, “none of them had the depth of Bon Jovi. But then, every single one of those bands started copying Bon Jovi. ”

Bon Jovi recalls that band’s rise. “It was so meteoric and it came at you, not in giant steps, but in leaps, bounds. Every day was another-record-set kind of time in our career: Fastest sellout, quickest No. 1—you couldn’t even bask in the moments because another had come.”

Torres remarks, “It’s that point in any band’s career when you go, ‘Wow, this is as good as the Beatles.’ That level where the frenzy is going on, it’s like the revival meeting: One person gets into it, then two, then

(Continued on page 18)

Jon, David, Richie and Tico

**Our Family to Yours**

4 ever and Always

**Congratulations**

and Continued Successes

Ellen Barkin and Ronald O. Perelman
IT'S ONE HOT PACKAGE

MTVN AND INFINITY CONGRATULATE BON JOVI ON THE RELEASE OF THEIR
BRAND-NEW BOX SET: 100,000,000 Bon Jovi Fans Can't Be Wrong.
Bon Jovi

Continued from page 38

three, then you've got 200."

The band's 1988 album, "New Jer-
sey," was another triumph. The RIAA
certified the set triple-platinum
within two months of its release. (It
is now seven times platinum.) It
included two No. 1 hits on Billboard
Hot 100. "Bad Medicine" and "I'll Be
There for You," along with the hits
"Born to Be My Baby" (which peaked
at No. 3), "Living in Sin" (No. 9) and
"Lay Your Hands on Me" (No. 7).

BACK IN THE U.S.S.R.

Bon Jovi returned to the road to
support the album. From 1988 to
1990, the band crisscrossed the
globe, making history internation-
ally (the first rock band sanctioned
by the former U.S.S.R. to perform
in the country) and personally
(playing its first homecoming
show at Giants Stadium in East
Rutherford, N.J.).

But the road took its toll. After
touring for six years, the band was
exhausted. The final shows in
Guadalajara, Mexico, almost marked
the end of the group.

"It just about killed us," Sambora
recalls of the 232 shows on the Jer-
sey Syndicate tour. "We couldn't
even speak to each other. We
couldn't even speak English at that
point. We were just dead from the
whole trip."

Bryan says, "Everyone around us,
they wanted the machine to keep
going because they were making a
lot of money. At that point, we didn't
care what the money was. You're
tired of the same channel."

Bon Jovi also was overwhelmed,
from a business standpoint and by
his role as leader of the band.

"You were a 28-year-old kid that
got a record deal. Suddenly, when
you're 25 you're running this cor-
poration, and by the time you're 30,
your whole life changed," he recalls.
"It was really confusing. Suddenly
you're being asked your opinion as
though it matters as the head of a
big company, making decisions that
employ 100 people at a time. That
was a lot to ask."

The band went on hiatus. Bon
Jovi and Sambora made their first
solo records: Bon Jovi's 1990 album
"Blaze of Glory," which was the
soundtrack to the movie "Young
Guns II," and Sambora's 1991 set
"Stranger in This Town."

The title track to "Blaze of Glory"
topped The Billboard Hot 100, won
a Golden Globe Award and earned a
nominations for a Grammy Award
and an Academy Award. The album
went double-platinum.

HEALING THROUGH THERAPY

But more hits weren't going to
mend the band. When Bon Jovi
regrouped, "it wasn't as if we said,
'This is over' or 'I hate you, you stole
my money, you're doing too much
drugs,' it was, 'Why don't I like this
anymore?'" Bon Jovi says.

He and Sambora credit Lou Cox,
a psychologist who worked with
Aerosmith, with reviving Bon Jovi by
helping the band members learn to
better communicate with each other.
Torres adds, "We realized you
don't have to kill yourself. Make the
best music you can, tour without
depleting yourself and have a better
deplying yourself and have a better
quality of life."

To better control the pace and
direction of the band's career, Bon
Jovi parted ways with McGhee and
formed BJM in 1992. "The vision
was clearly to have one company
focusing on one thing," Korzilius
says. "BJM's primary and only goal
is to manage Bon Jovi."

Bon Jovi's next album was
1992's aptly titled "Keep the
Faith." Amid the onslaught of
grunge in the early '90s, Bon Jovi
stayed true to its style, and the
album went double-platinum.

(Continued on page 28)
CONGRATULATIONS
Jon, Richie, David & Tico
ON THE RELEASE OF YOUR NEW BOXED SET.

It’s been quite a ride!
We could continue praising one of the most successful rock & roll acts of all time, but sometimes we get a little nervous with our speech, so we think it is best written

“100,000,000 Bon Jovi fans can’t be wrong”

From Everyone at Bravado International Group.
www.bravado.com
The Industry Says Congratulations

Those Who Know Bon Jovi Best Praise Band’s Talent, Work Ethic, Humanitarian Efforts

"The worldwide stature that Bon Jovi has achieved over the course of these past two decades has assured the band a place at the very top of contemporary rock’s pantheon. Bon Jovi has worked harder than anyone can imagine to evolve their signature style and attitude, always staying faithful to their deep Jersey roots. Their litany of career milestones, encompassing the '80s, '90s and beyond, on the charts, on the road and in the hearts of one of rock's most loyal followings, is truly the stuff legends are made of."

Antonio "L.A." Reid
Chairman, Island Def Jam Music Group

"I am thrilled to be able to work with Bon Jovi in this phase of their illustrious career. I have been a fan of their music since their very first album, and I am looking forward to helping with their continued success."

Steve Bartels
President, Island Records

"They’re a band that always wants to be in a new market first. They’re always ready to try something new that nobody has done before, so they’re always quite adventurous like that."

"I still see them and talk to them, and they’re my friends. This is absolutely a fantastic milestone for them. God bless Bon Jovi, I’ve got to say. They’re a band other artists can benchmark themselves against."

David Munns
Chairman/CEO, EMI Music North America
Vice Chairman, EMI Music Worldwide

"Until Bon Jovi, I had never seen a rock band mesmerize an entire stadium filled with screaming fans. For me, it was a transformational experience, and I’ve been a huge fan of these guys ever since."

Lyor Cohen
Chairman/CEO of U.S. recorded music
Warner Music Group

"I think Bon Jovi will go down in history, after being noted as great songwriters, as an amazing live show. The band invests heavily in it. They will go out on the road with the best design, the best equipment and do everything they possibly can to make sure every customer leaves that venue totally satisfied that they experienced one of the best, if not the best, entertainment experiences of their entire life.

"Congratulations to the greatest rock ‘n’ roll band on the face of this planet. Good luck, and let's get another 100 million."

Paul Korzilius
BJM (Bon Jovi Management)

"Tico is one of the best drummers I’ve had a chance to work with. Richie is such a great artist, and Jonny’s just a star. And Dave is as solid as it gets. In deciding to work with them, it was one of those things where the sum is greater than the parts; all of them together were just great.

"Always, gobs of congratulations from me. They're just one of the top-class acts in the business."

Doc McGhee
Founder, McGhee Entertainment

"Not only is Bon Jovi a great band, but the guys are very loyal friends. Jon and Richie were the first artists to pledge their support for the Concert for New York City. David Bryan has personally raised hundreds of thousands of dollars for VH1 Save the Music, and Tico has donated artwork for every silent auction we’ve had. Last year, the band played a sold-out show in New York and gave every dollar to the Robin Hood Foundation. They never say no to the people close to them.

"As a band, Bon Jovi has shown the same kind of loyalty to their fans, so it is no surprise that they have made it onto that rarified short-list of artists who emerged in the '80s and remain relevant today. I think their success is due to a combination of great talent and good karma."

John Sykes
Chairman/CEO, Infinity Broadcasting

"Jon Bon Jovi is the most determined, professional perfectionist. He’s an amazing artist and businessman. He is so focused and punctual . . . He is an amazing leader, and whatever he sets"

(Continued on page 44)
WANTED:
20 MORE YEARS

KEEP ROCKIN'!

Comcast Spectacor & Global Spectrum

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Congratulations

Continued from page 42

his mind to, he executes to perfection. It's amazing what he's doing with his football team. And he's an activist, a politician.

"The formula for Bon Jovi is Jon Bon Jovi, because he has kept his band together. He is the most loyal person I've ever met. No matter what, he stays with his friends and the people who care about him.

"What I would like to say to Jon Bon Jovi is 'thank you.' Thank you for the friendship, the loyalty, the inspiration and the laughs.

"They've been an amazing beacon of light in my life, and they've been a band that has actually stood for something—[to which] they've stayed true. And for that reason, I find them very inspiring as people and as a band.

Desmond Child
Songwriter and co-founder, Deston Songs

"Jon cares about family, friendship and better lives for all Americans. I admire and respect him, especially for all he is doing to rock the youth vote. And I've been lucky enough to hear him rock in person!"

Sen. Hillary Rodham Clinton, D-N.Y.

"Jon's vision, passion and energy know no limits. He is one of the most successful people I know and a legend of the industry. I'm proud to call him my good friend."

Bill Belichick
Head coach, New England Patriots

"I have had the misfortune to be a friend of Jon Bon Jovi's, lo, these many years. It's painful for an old dog like me to watch a young pup grow into a better performer, especially when the pup used to open for him.

"Jon was always one of the most dedicated rockers who cared about his audience. After 25 years of recording, he still has more energy than any five guys I know. I wish he would slow down and stop making me look like the old man I am. Hey Jon, give me a break, will ya?!

"Keep pumpin', JB and all the guys. God knows you could never handle a real job!"

Southside Johnny

"We love Jon Bon Jovi for their great music that just keeps getting better. We also love them for who they are. Jon, in particular, has become a close friend we respect enormously. He and [wife] Dorothea and their family are all very special to us.

"Jon and Richie had the loyalty and courage to help in the 2000 campaign when the chips were really down, and we will never forget it. At times during the campaign, Jon would join our bus trips and jump ahead to warm up the crowd so that by the time we arrived they were at a fever pitch. Then he would take off for the next stop without even pausing for rest.

"We have also seen the way he quietly pitches in to help lots of good causes in his home state of New Jersey—such as providing community-based health care to a lot of families that wouldn't have it otherwise—and the way he has used his arena football team, the [Philadelphia] Soul, to make Philadelphia a better city.

"He really is a great guy who is passionate about music (and acting) and compassionate toward people.""

Al and Tipper Gore in a joint statement

"Bon Jovi is the most viable of all the 1980s bands—as a matter of fact, of the '70s, '80s or '90s [bands].

"When I was signing bands at Gfen, I first saw Bon Jovi on 'American Bandstand.' I thought they were interesting and different. When I heard 'Slippery When Wet,' I thought it would be the record that would change the course of music in the 1980s. And it did.

"I've been with Jon through all these years and have a lot of memories. When no one would produce Cher in 1987, Jon and Richie would. I've seen Jon and Richie play for 100 people in a record store and 100,000 people in Moscow. And in both cases, they gave their all.

"I also think back to dinners at Jon's house when we worked at his home studio. We'd walk to his house for dinner [and after dinner] Richie, Jon and I did the dishes in Jon's kitchen in New Jersey. Jon is the most 'un-prim donna' person you'll ever meet.

The 'Behind the Music' show on Bon Jovi was one of the most bailing, because there are no bad or crazy things to say about the band. They are fun to work with and superf professional, and they have a few how important it is to give people their money's worth. Jon always does. He was always a beautiful rock star but now has become a world-class performer."

John David Kalodner
Senior VP, Sanctuary Records

(Continued on page 46)
100,000,000 Albums
And Still Counting!

Keep on Rockin...

Congratulations
from
Edelstein, Laird & Sobel, LLP
Congratulations

Continued from page 44

"Jon Bon Jovi is known around the globe as both a rock star and a movie star. But to millions of Special Olympics athletes worldwide, he is more than a star; he is a hero. He has believed in our athletes and supported their efforts consistently over the last 15 years, producing the kind of life-changing effects that will outlast even the greatest of fame."

Timothy Shriver
Chairman/CEO, Special Olympics

"First and foremost, why Bon Jovi was successful in the 1980s, 1990s and into this decade is the great music. And they are great showmen. It's nice to see a band so devoted to their fans; they give it their all every night.

'Bon Jovi's music stands the test of time. Usually after five years, the songs won't test anymore. 'Livin' on a Prayer,' however, is one of the best-tested [WHIZ] Z100 [New York] songs of all time."

Tom Poleman
Senior VP of programming, Clear Channel Radio New York
PD, WHHT New York

"I've been friends with Jon and Richie since 1983. You won't find two classier, more cooperative people in the business. I know a lot of people in the business, and almost everybody changes, but Jon and Richie are basically the same guys they were when I met them."

Scott Shannon
DJ, WPLJ New York

"Before I moved to Dallas, I was living on the Jersey shore. I got to know Jon when I was coaching the Giants—he's a diehard Giants fan. He was just a young guy making his way in the music business at the time.

"Through my travels around the NFL, he visits me. I saw him in Dallas when he was playing a concert. He's just a nice young man. But, being a Jersey guy myself, I guess I'm a little prejudiced."

Bill Parcells
Head coach, Dallas Cowboys

"I've known Jon Bon Jovi since the early '80s, when he was a runner at Power Station studios in New York. One thing's for sure, he's a far better rock star than he was a delivery boy!"

Bob Clearmountain
Producer/sound engineer

"Jon Bon Jovi is a great talent, but more importantly, he is a tremendous friend. He's loyal, gracious, smart, fun and always there."

California Gov. Arnold Schwarzenegger and first lady Maria Shriver in a joint statement

"Every time I have worked with Jon in any capacity, whether it be a benefit performance or a music-business function, he has always been the consummate professional. He is what we call a 'good guy.'"

"I have tremendous respect for Jon and his bandmate Richie Sambora, who is an extremely knowledgeable musician. I wish them all the best in their future endeavors."

"PS... Jon ain't a bad actor, either!"

Billy Joel

"My relationship with Bon Jovi dates back to 'Slippery When Wet.' They were the opening act for '88 Special, and they were coming into Atlanta. We were promoting that show. By the time they got here, Bon Jovi was really the headliner.

"Right after that show played, we brought them back to the Omni as the headliner. I think it sold out in 20 minutes, which was unheard of back then.

"When [the band was] on hiatus and nobody knew if they'd get back together or tour again, I got a call from Paul Korlilis. He said Jon and Richie were coming into town and were going to start working on writing a new record. They wanted to know if I'd hang out with them for a few days.

"They always stayed at the Ritz Carlton, so I kiddingly said to Paul, 'Oh, I'm going to be running back and forth from my house to the Ritz Carlton—for those guys I'd do anything.'

"Paul calls me back the next day and says, 'I've got it all worked out for you. They're not going to stay at the Ritz Carlton; they're going to stay at your house. Jon figured that you were offering your house.'

"When the guys landed [in Atlanta], we picked them up and made a phone call to 96 Rock [WRXL]—the guys wanted to say hi to DJ Katie Kylie. She asked, 'What are you doing in town?' Jon says, 'Richie and I are writing songs, and we're staying at Charlie's house.' By the time we got to my house, there were kids all over waiting for us. It was ridiculous!

"[Jon and Richie] were there for the weekend, and we had a great time! You can't have a bad time with those guys. They ended up writing some of the songs for 'Keep the Faith' that weekend."

Charlie Brusco
President, Alliance Artists Entertainment

CONGRATULATIONS JON, RICHIE, TICO, DAVE & HUGH.
GLAD TO HAVE HELPED YOU SAFELY ARRIVE AT YET ANOTHER MILESTONE.
RAIN OR SHINE. DAY OR NIGHT. YOU KNOW WE'LL BE THERE FOR YOU.
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One does not need to be a Wizard to be a fan

Dear Jon, Richie, David and Tico

hairstyles change...

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I am proud to have been your promoter and friend for over 20 years

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To: Jon, Richie, Tico and especially David

This Jersey girl has never been so proud to be one of 100 million I am honored and humbled to be a part of the process.

With all my love,

Jill

p.s. My love to Paul, Ilene Cheryl and everyone else who makes it happen over and over!

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CONGRATULATIONS
JON, DAVID, RICHIE & TICO
“They keep coming, they always give great value for the money and no matter what promo thing they’re doing, they make it something special,” says Greg Castell, managing director of Mercury U.K.

“I’ve worked with them three times,” he adds. “When I was in the sales team in 1986, then around ‘Keep the Faith’ [1992] and the ‘Cross Road’ compilation [1994]. Then I left again to go to Polydor, then I’ve done the last two albums. “Without being corny,” he continues, “they’re among the top three most professional bands I’ve ever worked with. Whether it comes down to doing a full Wembley Stadium or Hyde Park show or busking [street entertainment], you know you’re going to get something electric from them.”

**U.K. LEADS GLOBAL SALES**

Matt Voss, VP of international marketing at Universal Music International, confirms that in terms of record sales, the United Kingdom is indeed Bon Jovi’s best international market, followed by Germany, and then Japan.

The band’s best-selling album worldwide is the greatest-hits set, “Cross Road,” at 18.5 million, according to Island Records. “Keep the Faith” comes next, with 8 million, and then 2000’s “Crush” at 7.4 million.

“It’s rare to have an artist which not only defines its genre as Bon Jovi did, but can then go on to transcend that genre and find a whole new generation of fans,” Voss notes. “Bon Jovi have the ability to connect to their audience at every level. “Look at the show in [London’s] Hyde Park last year,” he continues. “The band [members] were as comfortable playing their music to 90,000 people in London on a Saturday night as they were in the relative intimacy of a few hundred diehards in Atlantic City [N.J.] four months later for the recording of the ‘This Left Feels Right’ DVD.”

Castell also recalls the massive Hyde Park gathering as a high point. “I’ve got a great picture in my office of the band playing [that show], and it was taken from the air, so all you see is Hyde Park full of people. It’s incredible.”

The band’s 1986-87 touring season was crowned with a performance at the Monsters of Rock show at England’s Castle Donington. By early 1990, Bon Jovi was ending another enormous global tour that had lasted through 16 months and 237 shows. The end of that year brought a further huge event emphasizing the band’s global reach, as it played a New Year’s Eve show at the Tokyo Dome in Japan, broadcast by MTV.

**ADIMIRABLE WORK ETHIC**

“I remember doing an in-store with them once in Scotland,” Castell says, “and they literally flew in Portugal, did the in-store and got back in the plane so they could get to Spain the same day to do the gig there in the evening. It’s that relentless push to make the most of every opportunity that I admire. I’m sure many record companies would like to train that work ethic into all their bands.”

Castell also points to the band’s remarkable run of five consecutive No. 1 albums in the United Kingdom from 1988’s “New Jersey” to 2000’s “Crush.” The 2002 album “Bounce,” released in Europe two weeks before its U.S. debut, opened at No. 1 on the Pan-European Top 100 Albums survey. 2003’s “This Left Feels Right” opened on that chart at No. 3, fuelled in particular by debuts at No. 3 in Germany and No. 4 in Britain. Further afield, it was, typically, an instant top five record in Japan.

Castell is convinced that the band’s commitment to traveling and attention to detail are the secrets of its extraordinary survival across two full decades.

Remembering one imaginative promotional gambit in London, he says: “They decided they were going to go busking, and we had real problems getting any kind of permit to busk anywhere. “They managed to find a church step in Covent Garden which wasn’t technically on council land, and they busked on the church step. The whole of Covent Garden was packed with people, and there was nothing anyone could do. “It’s that kind of inventiveness about them, it’s really special. We always look forward to them coming, because we know we can rely on them.”

---

**Thanks for the wild ride (on that steel horse).**

It has been indescribable.....
and we'll leave it at that.

You have been great friends, clients and inspirations.

Here's to a hundred million more.

Love and respect,

Michael Guido, Rosemary Carroll, Elliot Groffman
Jennifer Justice, Janine Small, Rob Cohen,
Gillian Malken and everyone at
carroll, Guido & Groffman, LLP
A greatest-hits set, “Cross Road,” arrived in 1994. It yielded the top five hit “Always,” which was certified platinum and stayed on the Hot 100 for 32 weeks. The album has sold 18.5 million copies worldwide, according to the label.

Bon Jovi’s base “grew up with them and stayed with them,” says Joe Nardone Jr., head buyer and co-owner of Wilkes-Barre, Pa.-based chain Gallery of Sound. He describes the act’s catalog as “very strong,” particularly “Slippery When Wet” and “New Jersey.” He adds, “Every day we sell something.”

The album “These Days” arrived in 1995 amid more change. Sonic shifts were apparent: The CD’s production had less bombast but still rocked, its lyrics evidenced heightened social awareness and the love songs were less optimistic. Bassist John was no longer with the band, and hip-hop and nu-metal rose on the charts. Nevertheless, Bon Jovi again reached platinum.

Along with some really great songwriting, they know when to put a fresh coat of paint on themselves,” says Bruce Gillmer, senior VP of music and talent relations at VH1. “They don’t necessarily ever have to reinvent themselves, because they have such a successful formula, but they know when to freshen it up a bit.”

The band realizes there is more to reaching the top than enjoying the view. “Every time you’re a band like us that [has] the kind of record sales we were having, you need to go work your ass off all over the globe to catch [those] record sales.” Sambora says.

While on tours to support “These Days” and “Cross Road,” Bon Jovi played in 42 countries, including India, across the Pacific Rim and Central America.

Although boy bands and teen pop knocked rock off the radio

in the late ’90s, Bon Jovi experienced another boom. It turned a new generation on to its music with the 2000 album “Crush,” thanks to the success of the single “It’s My Life,” which peaked at No. 33 on the Hot 100.

After Universal and PolyGram merged in 1998, Bon Jovi’s longtime label, Mercury Records, was dissolved and the band moved to Island Records. Munns, who was PolyGram’s global head of marketing at the time, left the company. But Bon Jovi recruited him as a consultant to oversee marketing for “Crush.”

The band “did the work again,” Munns recalls, describing his strategy as a grassroots plan that Island Records supported. “They did the work sort of like all the things a new artist does. Bon Jovi is never too proud to do what it has got to do. Its ego doesn’t get in the way of what it needs to do to be a successful band.”

Bon Jovi followed “Crush” in 2002 with “Bounce,” a studio album greatly influenced by the events of Sept. 11, 2001, and then “This Left Feels Right,” a 2003 release that featured rerecordings of a dozen of the band’s greatest hits.

The hiatus in the early ’90s taught the band that taking time off to pursue other interests keeps it strong as a unit. Sambora has scored music for TV and film. Bryan writes music for theatrical productions. Torres is a painter/sculptor and art gallery owner who also created the Rock Star Baby line of infant clothing. Bon Jovi is involved with politics and co-owns the Arena Football League team Philadelphia Soul.

What has enabled the band to remain together, either musically or in terms of personalities?

Bon Jovi: As a band? I think that first and foremost, we were friends. We were always friends. The greatest compliment I can tell you about Richie Sambora is that you’d be lucky to call him your friend. That’s how loyal the guy is.

I think that we see through each other’s faults. That’s been part of the learning process of truly becoming friends and not just business associates. This has never been one of those hands that [took] separate cars to the gigs and [stayed in] different hotels. We truly do enjoy each other’s company. We still laugh when we’re together.

Sambora: It’s impossible to pinpoint one thing. Everything that we’ve been talking about: just our dedication to songwriting, our dedication to our fans, our dedication to our live performances, our dedication to evolution, just to continue showing up. You have got to show up. No. 1 thing: Try. [You] can’t be afraid. Do whatever it takes to stay up there, to be an important part in the business.

Bryan: I would say musically the reason we’ve endured, it goes right back to 1984. [The] musicianship in this band surpasses the music of this band. We’re wildly talented in different directions, and we can play rock ’n’ roll.

We’re in it too long to get divorced, you know? It’s too much fun, and I think Richie said it best when he said, “We need to get out of the house.” We just need an excuse to get out of the house. We can’t break up the band, we got to get out of the house! It’s too much fun. It’s a blast.

Bon Jovi

Continued from page 50

The outside projects don’t hurt the band’s visibility, either. “This is a band that continues to do things for their fans and certainly is always keeping a high profile,” Calderone says. “Even when they’re not in a record cycle, you always hear about them, or Jon’s in a movie or a TV show . . . Staying in front of people—I think that’s really important and the fans really appreciate that.”

Bon Jovi does go to significant lengths to connect with its fans. Whether it’s a contest to win the house that belonged to Bon Jovi’s parents (a legendary MTV promotion), a backyard barbecue with the band or kicking off the NFL season with a free concert in Times Square, Bon Jovi remembers who supports it.

Torres says, “When I sit in front of an audience, there could be 50,000 or 100,000 out there, and I’ll find that one person, it’s usually a guy that’s not into it because his sister or girlfriend or wife dragged him down. And I work on this guy. I look at him, and I work and work and work, and then finally by the end of the night he’s clapping and he’s singing.”

The band’s commitment to fans is evident again in the preparation for “100,000,000 Bon Jovi Fans Can’t Be Wrong . . .” The band invited fans to offer comments that are included in the boxed-set package. It also launched American XS Platinum, a premium level of membership in its fan program that allows participants to gain access to exclusive footage online, additional boxed set content and passwords for presales on concert tickets.

And the band already has recorded its next studio album, with a release planned for spring 2005.

When asked which band or individual achievements he is most proud of, Bon Jovi replies, “There’s too many to list, and I don’t mean that lightly.”

“The Soviet Union, when the wall was still up, playing Lenin Stadium, that was pretty big. The three nights at Wembley [Arena in London] at the stadium or the nine nights in the arenas here in the New York area, and the ‘Slippery’ tour or the 51 singles or the 100 million albums, it goes on and on and on,” he says.

“Just being here is the greatest accomplishment of all. And being here not in a nostalgic kind of way, not in a career retrospective. It’s just one chapter in the book.”

Additional reporting by Troy Carpenter in New York.
Stakes Are High For Chingy’s Second Set

BY GAIL MITCHELL

Chingy literally hit the jackpot in 2003. The rapper’s first single, “Right Thru/Thru,” mushroomed to reach No. 2 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart, and his debut album, “Jackpot,” spun off the top five R&B and pop hits “Holiday In” (featuring Snoop Dogg and Ludacris) and “One Call Away,” propelling its sales to 2.8 million copies, according to Nielsen SoundScan.

Can lightning strike twice? The answer will begin taking shape Nov. 16 with Capitol’s release of “Powerballin’.” This is no ordinary street date: Nov. 16 and 23 have been dubbed “super Tuesdays,” due to new projects from several major acts that will roll out on or around those dates (see story, page 3).

Thus, Chingy finds himself up against Eminem, Destiny’s Child, Lil’ Jon & the East Side Boyz and Snoop Dogg. Eminem, Destiny’s Child and Snoop pushed up their release dates to break free of the juggernaut and help quell the illegal downloading frenzy. But Chingy and Capitol are holding steady.

“I’m not intimidated; I can hold mine,” Chingy declares during a break in taping an appearance on “The Tonight Show With Jay Leno.” “If you make good music, people will appreciate it.”

Capitol senior director of marketing Robert Reddy says, “At some point you have to draw the line and put out the record. We couldn’t count on where anyone would be, so we held our ground.”

Joining him are producers the Trak Starz (also behind “One Call Away”), David Banner, Keith McMathers, Vudu and the Beatstaz. The set also features cameos from Janet Jackson, R. Kelly, Nate Dogg, Lil’ Wayne and Chingy’s St. Louis clique, the Git It Boyz (G.I.B.).

RED CARPET ROLLOUT

With an eye on fortifying Chingy’s urban base while maintaining his mainstream appeal, Capitol is mounting an aggressive marketing campaign. In association with the label, EA Sports is spotlighting tracks from “Powerballin’” on two new video games. “I Do” can be heard “Need for Speed,” while “Fall-N,” featuring G.I.B., appears on “NBA Street.”

Taking the sports connection further is a Brand Jordan promotion that includes Chingy pregaming the ball at the TVT-televisioned Nov. 1 Denver Nuggets game and manning a postgame meet-and-greet with the Nuggets’ Carmelo Anthony. Chingy is participating in Target Red Room, a series of private after-parties sponsored by the retailer. Among the holiday radio shows on tap are top 40s WNOU Indianapolis, WIOQ Philadelphia and WLTJ Lexington, Ky., as well as R&B/hip-hop WAMO Pittsburgh. He is also discussing a possible tour outing with Juvenile at the top of the year in 1,500- to 2,500-seat venues.

A multitiered retail campaign will encompass major chains and mom-and-pop stores. The cornerstone is a special-edition CD featuring three bonus tracks and a bonus DVD. Only 150,000 copies will be available.

A slew of TV appearances are set, including the American Music Awards, the Vibe Awards, “Total Request Live,” “106 & Park” and “The Ellen DeGeneres Show.” DeGeneres will appear in an American Express ad that airs later this month with Chingy’s “Ball Baby” as its musical backdrop.

A video for the remix of “Ball Baby” will bow on BET the week of Nov. 15, according to Reddy. The single is No. 19 on Hot R&B/Hip-Hop Singles & Tracks and No. 20 for a second consecutive week on The Billboard Hot 100.

Chingy was Launch’s artist of the month for October. He is also a fixture in the ringtones marketplace, with “Ball Baby” at No. 8 on the Billboard Hot Ringtones chart this issue.

“You’re being heard, and that’s cool,” Chingy says about the ringtones hook up. “When people’s phones ring and your beat pops up, it keeps you in their heads.”

West Makes Nonprofit Call

Exclusive Ringtone For Boost Mobile Raises Funds For Charities

Signaling the potential of the fast-growing ringtones market, Boost Mobile has raised more than $20,000 for three youth organizations through sales of its “Anthem” master ringtone. The track, produced exclusively for Boost by Kanye West, features original lyrics by Ludacris and Dr. Dre to promote the game. “Anthem” doubles as the soundtrack for Boost Mobile’s TV ad campaign, which incorporates the tag line “Where You At?” customers can download the ringtone from the company Web site for $1.

Proceeds benefit United Negro College Fund, the Ludacris Foundation and Chicago State University Foundation.

“This is a fully integrated campaign,” Boost Mobile VP of marketing Darryl Cobban says. “Our desire was to create content that doesn’t just compete in wireless but in any [format] that targets young people. And instead of just marketing to these young people, we also wanted to give something back.”

Boost Mobile is a division of Nextel Communications.


Boost Mobile introduced its Hot Ringtones chart in the Nov. 6 issue. Currently holding down No. 1 on the chart is “My Boo” by Usher and Alicia Keys.

WHERE THERE’S A WILL: Dionne Warwick isn’t the only R&B artist harboring visions of sugarplums (billboard.biz, Sept. 3). R&B smooth jazz vocalist Will Downing has also recorded his first Christmas album.

GRP Records unwrapped “Christmas, Love and You” Nov. 9. In addition to rendering such standards as “White Christmas” and “The First Noel,” Downing sings three original tunes that he cowrote, including “Christmas Time After Time.” Reggae artist Jahfe, guitarist/vocalist Jonathan Butler and keyboardist Joe Sample guest on the album.

Also contributing a song is Brenda Russell, who co-wrote Downing’s recent single, “Don’t You Talk to Me Like That.”

“I wanted to do an album like the holiday albums I grew up listening to... in the vein of Nat ‘King’ Cole,” says Downing, whose next studio project is due in summer 2005. “I just want people to feel good when they hear the record now and 20 years from now.”

In support of the album, Downing will embark on a holiday tour. A Soulful Christmas... and More will include special guests Vesta, Kirk Whalum and Phil Perry, along with musicians on the new album. The limited engagement starts Nov. 26 in Washington, D.C., and ends Dec. 10 in Atlanta.

MUSICAL NOTES: R&B icon Isaac Hayes was inducted into Holly- wood’s RockWalk Nov. 4... Stevie Wonder’s ninth annual House Full of Toys benefit concert decks the halls of the Los Angeles Forum Dec. 18... Singer/songwriter/producer Leon Ware does “R&Bosa” on “A Kiss in the Sand,” due Feb. 1, 2005, on his own Kitchen Records.

Attending a Miami press conference that previewed Boost Mobile’s “Anthem” TV ad are, from left, Boost Mobile VP of marketing Darryl Cobban, New Orleans Hornets’ Baron Davis, G-Unit newcomer the Game, Kanye West and DJ Clue.
### Top R&B/Hip-Hop Albums

**November 20, 2004**

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<tr>
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<th>Title</th>
<th>No.</th>
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### Top R&B/Hip-Hop Catalog Albums

**November 20, 2004**

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**Notes:**
- Sales data are based on Nielsen SoundScan's weekly chain store sales survey, which provides a national audience for R&B/Hip-Hop albums.
- Album positions are determined by sales figures from the previous week.
- The chart includes sales of R&B/Hip-Hop albums. Sales data are not available for all albums.
- The chart is compiled on a daily basis and updated weekly. The chart is a snapshot of the most popular R&B/Hip-Hop albums in the U.S. for the week ending November 20, 2004.
- The chart is based on sales data from the previous week, which includes sales from the week ending November 20, 2004.
- The chart includes albums by artists from a wide range of genres, including R&B, Hip-Hop, and soul.
- The chart is compiled by Nielsen SoundScan, a division of Nielsen Media Research, which collects and analyzes sales data from retailers nationwide.
- The chart is updated weekly on Billboard.com, where it is available for free.
German Rap Is Fantastischen

This week’s column was written by London bureau chief Emmanuel Legrand.

It has now been close to 15 years since German rap band Die Fantastischen Vier made its mark in Germany, and the act’s popularity shows no signs of waning. What the quartet brought to the local scene was the notion that home-bred rap could be popular, and that it was possible to express oneself in the hip hop genre using Germany’s own language.

Since then, the German rap scene has blossomed, but the Vier occupy a special place. They are revered as godfathers of the scene and still one of its most potent forces.

On Sept. 27, the band released its latest album “Vielfarben” (Four Colors/Columbia). It bowed at No. 2 on Media Control’s German and Austrian sales charts and debuted at No. 12 on the Billboard European Top 100 Albums. It has since taken up residency in the German top 10.

The band has built a small, Berlin-based empire, which includes a record label (Four Music, formed in 1999, affiliated with Sony), a publishing unit, also named Four Music, and a talent agency (Four Artists). The band members are owners of the companies.

“Die Fantastischen Vier have a special status in Germany,” explains Berlin-based radio consultant and researcher Mario Colontonio at Radio Research Europe. “When they started in 1991, they were really cutting edge and it took them a while to get airplay. The real break for urban music in general took place in Germany in the late 90s. Now, there’s a new generation of more hardcore hip-hoppers that has emerged. They probably are not as relevant and their music is almost considered mainstream, but they have played a key role.”

A RASCAL WORTH A TRY: Long confined to underground, the British rap show scene shows stronger signs of reaching the mainstream.

The Streets have so far been the most successful act in the new generation of thrown rap hip-hop acts, but another artist grabbing a lot of attention lately is Dizzee Rascal, a 19-year-old rapper from East London.

Rascal, a son of Dylan Mills, first rose to attention when he won the Mercury Prize in 2000 with his debut album, “Boy in Da Corner,” backing the process such heralded acts as Radiohead, Coldplay and the Darkness. Rascal emerged from the London pirate radio scene and was spotted by A&R executives at XL Recordings, home to Prodigy and part of Beggars Group.

A year after the groundbreaking ‘Boy in Da Corner,’ which has shipped 250,000 copies, according to British industry body BPI, Rascal delivered “Showtime” (XL Recordings) in early September. The new album provided similar cutting-edge music, deep rooted in U.K. garage and jungle styles, with Rascal’s distinctively pitched voice and staccato delivery.

“Showtime” was certified gold in the United Kingdom at the beginning of November for shipments in excess of 100,000 units, according to BPI. The set’s second single, “Dreams,” released Nov. 8 in the United Kingdom, used part of the chorus to “Happy Talk,” a tune from the Rodgers & Hammerstein musical “South Pacific.” It is sampled from a 1982 version by Captain Sensible, a former member of punk band the Damned. Rascal recently opened for Jay-Z at the 15,000-seat Wembley Arena, and he has just started his first headlining tour of the United Kingdom.

The rapper says he was inspired by the works of production team The Neptunes. He is working on the track from Beck’s forthcoming album, “Hell Yeah,” due early next year. Rascal’s debut album has made him one of three British acts nominated for the Shortlist Prize, alongside Franz Ferdinand and the Streets. The awards will be held Nov. 16 at the Wiltern Theater in Los Angeles.
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### Hot Latin Tracks

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<td>Me Dedique A Perderme</td>
<td>Alejandro Fernandez</td>
<td>12 Weeks</td>
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<td>15</td>
<td>Que seas feliz</td>
<td>Luis Miguel</td>
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<td>17</td>
<td>Estoy Llorando Mi Corazon</td>
<td>Beta Y Sus Conquistadores</td>
<td>5 Weeks</td>
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<td>32</td>
<td>Pasos de Gigante</td>
<td>Bacilos</td>
<td>11 Weeks</td>
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<td>53</td>
<td>Los Amigos</td>
<td>Daddy Yankee</td>
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### Greatest Gainer

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<tr>
<td>Porque Es Tan Cruel El Amor</td>
<td>Ricardo Arjona</td>
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### Hot Shot Debut

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<td>Mi Mayor Sacrificio</td>
<td>Marco Antonio Solis</td>
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### Tropical PlayAir

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<tr>
<td>Quiero A A.A. Alba</td>
<td>F.Lomuto, J.M. Contursi</td>
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### Latin Pop PlayAir

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<td>No Tengo Que Aprendear A Olvidar</td>
<td>Jennifer Lopez</td>
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### Regional Mexican PlayAir

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<td>Amores</td>
<td>Grupo Mambo</td>
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For more information, visit www.billboard.com.
**RIAA, SoundScan: Latin Sales Up**

**BY LEILA COBO**

For the first time in two years, the growth in Latin music sales reported by Nielsen SoundScan is mirrored by shipment numbers from the Recording Industry Assn. of America. According to the RIAA’s midyear figures, released Nov. 4, shipments of Latin music grew by 21.5% in units and 18.2% in value in the first six months of 2004, compared with the same period last year. This is the first time in four years that the RIAA has registered growth in shipments of Latin music. The good showing is attributed to a strong release schedule coupled with new anti-piracy efforts aimed specifically at the Latin market (Billboard, April 10).

The upswing in the market was led by CDs. Shipments of the format went from 17.7 million units in the first six months of 2003 to 21.2 million in the first six months of 2004. The value of CD shipments rose 15.9% to $277.9 million. Total shipments of Latin music for the first six months of the year were 21.9 million units, with DVD shipments making up the remainder of the total. The RIAA’s numbers are significant not only because they finally point to an upswing in the marketplace, but also because they jibe with Nielsen SoundScan data.

Since 2002, Nielsen SoundScan has reported increasing sales of Latin music, mostly attributed to the genre’s growing presence among mass merchants. Conversely, since 2000, the RIAA has registered a steady decline in Latin music shipments, attributed to the general music-industry crisis, coupled with the genre’s disproportionate physical piracy and the decline of Latin mom-and-pop retailers.

Now, the RIAA and Nielsen SoundScan numbers are at least trending the same way. According to Nielsen SoundScan, 14.1 million Latin units were sold from January to June, vs. 12 million in the same period the year before. If the trend continues, 2004 will end as the strongest year ever in Latin sales, according to Nielsen SoundScan.

As for the RIAA numbers, despite the rebound, shipments are not even close to their glory days. In 2000, for example, net shipments of Latin music were 35.1 million units. In 2003, they were 38.6 million.

But Rafael Fernandez, VP of Latin for the RIAA, calls the growth “impressive and encouraging.” The Latin street piracy problem is still severe, but our investment in new anti-piracy initiatives and our expanded work with law enforcement agencies is beginning to pay off,” he said in a statement.

### Latin Music Shipments: Midyear Scorecard

*In thousands, as of six months ending June 30, 2004*

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<th>Music Video</th>
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<td>Dollars</td>
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<tr>
<td>Percent Change</td>
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</table>

Source: Recording Industry Assn. of America; Latin music is defined as that written or performed in Spanish language.

**Latin Chart Bows**

** Recap: Notable Latin Chart Bows**

**BY LEILA COBO**

The past 12 months have seen a surge of new Latin record companies on the Billboard charts. Here is a look at new labels that are seeing their first chart activity, as well as slightly older imprints that are making their debuts. Labels are listed alphabetically.

- **El Cartel Records:** Based in Puerto Rico, El Cartel is home to its founder, Raymond Ayala, aka Baby Yankee. Ayala runs El Cartel with help from his wife and brother. He is the label’s only artist. Marketing and promotion are overseen by independents, and Universal Music & Video Distribution handles distribution through a deal with Vi Music.

- **Flow Music, Más Flow:** Founded in 1996 by DJ Nelson, nycagotainer label Flow Music was previously independently distributed. The label recently signed a deal with UMWD, which will give Flow’s acts prominence. Current chart-toppers are Nelson, Noriega and Llunytunes, who records on Flow’s spinoff label Más Flow. Flow Music is based in Puerto Rico with Danny Santana acting as GM.

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- **Perfect Image Records:** Originally launched as Real Music late last year, Perfect Image’s first signing was reggaetón artist Queen. Based in Miami, the label specializes in urban Latin music, and its roster now includes Légeles, Tribales, Top 4 and Fito Blanco. The label was founded by TV producer Anthony Perez. Perez Perfect Image is distributed by UMWD through an agreement with Universal Music Latino.

- **SGZ Records:** The Miami-based label opened the first year by former WEA Latina president George Zamora and Grammy Award-winning producer Sergio George specializes in tropical music. Chart success has been quick with Tito Nieves’ single “Fabricando Fantasias” peaking at No. 1 on the Tropical Airplay chart in August.

- **Vene Music:** The indie label that belongs to entertainment company Venevision International. Vene Music was launched in early 2003. Initially, the Miami-based label released compilation and concept albums. But last spring, it released Juan Luis Guerra’s “Para Ti.” Vene is now signing new acts. The label distributes its releases through agreements with different distributors.

- **Yoshi Records:** Founded in 2004, the company is run by Yoshitoshi Tshibuya, who is best known for his record label of the same name.

- **Perfect Image Records:** Originally launched as Real Music late last year, Perfect Image’s first signing was reggaetón artist Queen. Based in Miami, the label specializes in urban Latin music, and its roster now includes Légeles, Tribales, Top 4 and Fito Blanco. The label was founded by TV producer Anthony Perez. Perez Perfect Image is distributed by UMWD through an agreement with Universal Music Latino.

The pair’s hotly anticipated sophomore studio album, due in March 2005, is preceded by the global dancefloor smash “Flashdance,” which arrives in January. (The single was available for a short time from the duo’s own label, Yoshi-toshi Records.)

On Nov. 2, Thrive issued “Return to V.” The new recording from Drum’n’ Bass pioneer Size, who is signingdeal covers three discs.

With the majors “streamlined to do huge records,” Thrive founder/president Ricardo Vinas says, it is an exciting time to be an indie, particularly for those of us that got through the last couple of difficult years. This has greatly affected the signing and licensing of bands, Vinas acknowledges. “The playing field has become more realistic and more fair,” he explains.

With majors no longer an integral part of the dance music equation, independent labels can spend less money to get the acts they want. “Then, it was difficult to compete with the big monsters. You needed a huge wallet. Now, you can get more with less.”

Earlier this year, Vinas launched Thrive Pictures, which has several projects in development. Thrive hopes to have Thrive’s first feature film ready for mass consumption in 2006.

Speaking of Yoshitoshi (again), the Deep Dish helmed label—in a special arrangement with distribution/label management firm Prommer—is now distributed by Caroline in the United States. The deal covers CDs (exclusively) and 12-inch vinyl singles (nonexclusively).

**TIDBITS:**

**More’s “Cheerful”—** from the artist’s sophomore album, Lucky Strike (Yoshitoshi Records)—has been licensed by Electronic Arts for use in its interactive videogame “UEFA Champions League 2005.”

**FOR THE RECORD:**

In the Nov. 6 issue, we reported that “The Underground” by Celeda peaked at No. 2 on the Billboard Hot Dance Club Play chart. We stand corrected. The track topped the chart in the Jan. 13, 2001, issue.
### Hot Dance Singles Sales

<table>
<thead>
<tr>
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<td><strong>NUMBER 1</strong></td>
<td><strong>6 Weeks At Number 1</strong></td>
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<td><strong>TURNT MAN ON (REMIXES)</strong></td>
<td><strong>Kevin Lyttle</strong></td>
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<td>22</td>
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<td><strong>WHO IS SHE 2 (REMIXES)</strong></td>
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<td><strong>EIGHT EASY STEPS (REMIXES)</strong></td>
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<td></td>
<td><strong>6</strong></td>
<td><strong>ME AGAINST THE MUSIC</strong></td>
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<td></td>
<td><strong>7</strong></td>
<td><strong>AMAMING (FULL INTENT &amp; LAY K R ANDY M WEED REMIX)</strong></td>
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<td></td>
<td><strong>8</strong></td>
<td><strong>SURFING ON A ROCKET</strong></td>
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<td></td>
<td><strong>9</strong></td>
<td><strong>THE DISTRICT SLEEPS ALONE</strong></td>
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<td></td>
<td><strong>10</strong></td>
<td><strong>FLAWLESS (GO TO THE CITY)</strong></td>
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<td><strong>11</strong></td>
<td><strong>LEFT OUTSIDE (J.NEVINS REMIX)</strong></td>
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<td><strong>12</strong></td>
<td><strong>ONE RHAPSY (RAH / C.GRAZIANO / C.J. MACKLE)</strong></td>
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<td></td>
<td><strong>13</strong></td>
<td><strong>HOLE IN THE HEAD (A. VAN HELDEN REMIX)</strong></td>
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<td><strong>14</strong></td>
<td><strong>DIP IT LOW (DANCE REMIXES)</strong></td>
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<td></td>
<td><strong>15</strong></td>
<td><strong>LOVE PROPHUSION</strong></td>
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<td><strong>16</strong></td>
<td><strong>SYMPATHY FOR THE DEVIL (REMIXES)</strong></td>
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<td><strong>17</strong></td>
<td><strong>THAT LADY I WANT (REMIXES)</strong></td>
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<td><strong>18</strong></td>
<td><strong>NIGHTS FALLS NOBODY KNOWS ME</strong></td>
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<td></td>
<td><strong>19</strong></td>
<td><strong>MORE &amp; MORE</strong></td>
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<td><strong>20</strong></td>
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<td></td>
<td><strong>21</strong></td>
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<td><strong>23</strong></td>
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<td><strong>24</strong></td>
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<td><strong>25</strong></td>
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### Billboard Hot Dance Airplay

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<td>22</td>
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<td><strong>HOW DID YOU KNOW?</strong></td>
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<td><strong>6</strong></td>
<td><strong>DIARY</strong></td>
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<td><strong>LOSE MY BREATH</strong></td>
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<td><strong>8</strong></td>
<td><strong>YOU NEVER KNOW</strong></td>
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<td><strong>WALK INTO THE SUN</strong></td>
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<td><strong>CALL ON ME</strong></td>
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<td><strong>11</strong></td>
<td><strong>STIRRIN' OUT</strong></td>
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<td></td>
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<td><strong>VISION OF LOVE</strong></td>
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<td><strong>13</strong></td>
<td><strong>IF I CLOSE MY EYES</strong></td>
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<td></td>
<td><strong>14</strong></td>
<td><strong>MAMASITA</strong></td>
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<td><strong>MOVE YA BODY</strong></td>
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<td><strong>22</strong></td>
<td><strong>IT'S YOU</strong></td>
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<td><strong>WHATEVER U WANT</strong></td>
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<td><strong>24</strong></td>
<td><strong>CHERISH THE DAY</strong></td>
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<td><strong>25</strong></td>
<td><strong>WHITE FLAG</strong></td>
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### Billboard Top Electronic Albums

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<td><strong>8 Weeks At Number 1</strong></td>
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<tr>
<td></td>
<td><strong>THE POSTAL SERVICE</strong></td>
<td><strong>Give Up</strong></td>
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<td>22</td>
<td><strong>SCISSOR SISTERS</strong></td>
<td><strong>Parade Of The Athletes</strong></td>
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<tr>
<td></td>
<td><strong>DEPECHE MODE</strong></td>
<td><strong>Son Of A Gun</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>THE JACO BUFFETT CORPORATION</strong></td>
<td><strong>What's Left Of My Life</strong></td>
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<tr>
<td></td>
<td><strong>D.J. LEE</strong></td>
<td><strong>Dance Mix 6</strong></td>
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<tr>
<td></td>
<td><strong>PAUL OAKENFOLD</strong></td>
<td><strong>Freedom</strong></td>
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<tr>
<td></td>
<td><strong>THE PRODIGY</strong></td>
<td><strong>Always Outnumbered, Never Outgunned</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>LOUIE DEVITO</strong></td>
<td><strong>Louie Devito's Dance Factory</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>THE STREETS</strong></td>
<td><strong>Don't Start Believing</strong></td>
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<tr>
<td></td>
<td><strong>SANDER KLEINBERG</strong></td>
<td><strong>This Is Everyone Too</strong></td>
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<tr>
<td></td>
<td><strong>THE JACO BUFFETT CORPORATION</strong></td>
<td><strong>The Outsider</strong></td>
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<td><strong>JASON NEVINS</strong></td>
<td><strong>Virgin Records Dance Hits</strong></td>
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<td>23</td>
<td><strong>VIC LATINO &amp; DAVID WAXMAN</strong></td>
<td><strong>Ultrasonic 95</strong></td>
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<td>24</td>
<td><strong>POWER PICK</strong></td>
<td><strong>Future Perfect</strong></td>
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### Hot Dance Club Play

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<tbody>
<tr>
<td>21</td>
<td><strong>NUMBER 1</strong></td>
<td><strong>1 Week At Number 1</strong></td>
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<tr>
<td></td>
<td><strong>TURNT MAN ON (REMIXES)</strong></td>
<td><strong>Aliens Keys Featuring Tony! Tony!</strong></td>
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<tr>
<td></td>
<td><strong>2</strong></td>
<td><strong>FREE ME</strong></td>
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<td></td>
<td><strong>3</strong></td>
<td><strong>REACH UP FOR THE SUNRISE</strong></td>
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<td></td>
<td><strong>4</strong></td>
<td><strong>DEVIL INSIDE</strong></td>
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<td></td>
<td><strong>5</strong></td>
<td><strong>TURNT MAN ON</strong></td>
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<td></td>
<td><strong>6</strong></td>
<td><strong>SOMEBODY TOLD ME</strong></td>
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<td></td>
<td><strong>7</strong></td>
<td><strong>HOW WOULD YOU FEEL</strong></td>
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<td></td>
<td><strong>8</strong></td>
<td><strong>REACH UP FOR THE SUNRISE</strong></td>
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<td></td>
<td><strong>9</strong></td>
<td><strong>IT'S YOU</strong></td>
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<td><strong>10</strong></td>
<td><strong>WHATEVER U WANT</strong></td>
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<td><strong>11</strong></td>
<td><strong>CHERISH THE DAY</strong></td>
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<td><strong>12</strong></td>
<td><strong>WHITE FLAG</strong></td>
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<td></td>
<td><strong>13</strong></td>
<td><strong>POWER PICK</strong></td>
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</table>

**Notes:**
- Sales data for dance singles and albums is compiled by Nielsen SoundScan.
- Airplay data for dance singles is compiled by Billboard.
- Weekly chart rankings are based on sales, airplay, and downloads.
- Platinum and Diamond symbols indicate album sales levels, with Platinum at 1 million units.
-dance singles are purchased from dance stations.

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**Additional Notes:**
- Dance singles sales and albums are based on Nielsen SoundScan data.
- Airplay data is compiled by Billboard.
- Weekly chart rankings are updated on a weekly basis.
- Platinum and Diamond symbols indicate album sales levels, with Platinum at 1 million units.
-dance singles are purchased from dance stations.
Thrasher, DuBois Top ASCAP Writers

BY DEBORAH EVANS PRICE

NASHVILLE—Brad Paisley, Chris DuBois, Neil Thrasher, Emmylou Harris and EMI Music Publishing were the top honorees at the 42nd annual ASCAP Country Music Awards. The Alan Jackson/Timmy Buffet hit “It’s Five O’Clock Somewhere” was named song of the year at the annual gala, held Nov. 8 at Nashville’s Opryland Hotel.

Hosted by ASCAP senior VP Connie Bradley, president/chairman Marilyn Bergman and CEO John LoPrunto, the gala celebrated “90 Years of America’s Beer Music.” ASCAP was founded Feb. 13, 1914, in New York. Today the organization has more than 195,000 members.

DuBois and Thrasher shared songwriter of the year honors. A one-time ASCAP employee who is now a partner in Sea Gaye Music, DuBois’ recent writing credits include “19 Somethin’,” “I Love You This Much” and “Little Moments.”

Thrasher was recognized for “I Melt,” “There Goes My Life” and “Wrinkles.” The fontbonie McAsylum Records duo Thrasher Shiver has become one of Music Row’s most respected writers. His tunes have been cut by numerous acts, including Kenny Chesney, Rascal Flatts and Edwin McCain.

Paisley was named songwriter/artist of the year. The Arista Nashville artist was recognized for his hits “Celebrity” and “Little Moments.”

“It’s Five O’Clock Somewhere” was penned by ASCAP’s Jim “Moose” Brown and BMI’s Don Rollins. The tune spent eight weeks at No. 1 on the Billboard Hot Country Singles & Tracks chart.

EMI Music Publishing was named ASCAP publisher of the year. Headed by executive VP/GM Gary Overton, the company was recognized for “19 Somethin’,” “Celebrity,” “Have You Forgotten?,” “I Can’t Be Your Friend,” “I Just Wanna Be Mad,” “I Love You This Much,” “It’s Five O’Clock Somewhere,” “Little Moments,” “Remember When,” “She Only Smokes When She Drinks,” “Sweet Southern Comfort,” “This Is God,” “Tough Little Boys” and “You’ll Think of Me.”

Legend Fort Worth, Texas, nightclub Billy Bob’s Texas won this year’s Partners in Music Award, which recognizes a “licensee who has shown exceptional dedication to promoting and expanding the reach of country music.” Billy Bob’s owner, Bill Minick, accepted the award.

TRIBUTES TO HARRIS

Harris was presented with ASCAP’s prestigious Founders Award for her enduring contributions to music. Past Founders Award recipients include Billy Joel, Stevie Wonder, James Taylor, Joni Mitchell, Jackson Browne, Paul McCartney, Garth Brooks, Smokey Robinson and Bob Dylan.

This year’s celebration was highlighted by several memorable moments including Harris’ reunion with famed Hot Band members James Burton, Rodney Crowell, Hank DeVito, Emory Gordy Jr., Glen D. Hardin and John Ware.

Attendees were also treated to footage from the BBC documentary “From the Heart,” which spotlights Harris’ artistry. LeAnn Rimes was slated to sing at the gala but became ill, so Thrasher performed.

The songwriters who penned ASCAP’s top five country songs performed those hits, accompanied by special guests. Dierks Bentley, Darrell Brown, Brad Crisler, Brett James, Robert John “Mutt” Lange, Chris Lindsey, Hilary Lindsey, Monty Powell, Kery Kurt Phillips, Don Sampson and Jimmy Wayne were among the songwriters who received multiple awards.


For a complete list of the ASCAP country winners, visit billboard.com/awards.

Twain Wins Pair Of BMI Country Awards

BY PHYLIS STARK

NASHVILLE—Shania Twain was a top winner at the 52nd annual BMI Country Awards, held Nov. 8 at the company’s Music Row offices.

Twain’s crossover hit “Forever and for Always” was named country song of the year. It also received the Robert J. Burton Award, which recognizes the most-performed country song of the year based on U.S. broadcast performances during the eligibility period.

The song, written by Twain and her husband, Robert John “Mutt” Lange, was published by Twain’s Loon Echo publishing company and by Universal-Songs of PolyGram International.

“Forever and for Always” earned Twain her fourth BMI song of the year award. It was also named song of the year at the BMI London Awards earlier this year. Another of her crossover hits, “You’re Still the One,” earned Twain the honor at both the BMI Pop and Country Awards in 1999.

Twain was named BMI’s songwriter of the year at the Pop and Country Awards in 1999 and 2000. With her latest prizes, Twain has now received 28 BMI awards.

MANY OTHER HONOREES

Toby Keith was named country artist/songwriter of the year. He previously won that category in 2001 and now has 15 BMI awards to his credit. This year’s award was based on Keith’s hits “American Soldier,” “Beer for My Horses” and “I Love This Bar.”

Casey Beathard was named the performing rights organization’s country songwriter of the year. He placed five titles on BMI’s list of the 50 most-performed songs of the year. They were “Drinkin’ Bone” (recorded by Tracy Byrd), “Hot Mama” (Trace Adkins), “The Love Song” (Jeff Bates), “No Shoes, No Shirt, No Problems” (Kenny Chesney) and “Walk a Little Straighter” (Billy Currington).

Sony/ATV Music Publishing Nashville was recognized as BMI’s country publisher of the year. The winner is chosen by accumulating the highest percentage of copyright ownership in the year’s most-performed songs. Sony/ATV had an interest in 18 songs on the most-performed list through its companies Sony/ATV Acuff Rose and Sony/ATV Tree.

President/CEO Donna Hilley accepted on the company’s behalf.

In addition to Sony/ATV, other publishers with multiple wins included Warner-Tamerlane Publishing (eight), Universal-Songs of PolyGram International (six), EMI-Blackwood Music (four), Careers-BMG Music Publishing/Zomba Songs (three) and ToCeo Tunes (three).

Loretta Lynn was the recipient of the BMI Icon Award for her “enduring influence on generations of music makers.” Lynn has been affiliated with BMI for 43 years.

She joins previous BMI icon recipients including Bill Anderson, Dolly Parton, Bob Dylan, Chuck Berry, James Brown, Bo Diddley, Al Green, Isaac Hayes, Little Richard, Van Morrison and the Motown songwriting trio of Brian Holland, Lamont Dozier and Eddie Holland.

BMI president emeritus Frances W. Preston was recognized with the company’s President’s Award. Among those who participated in a tribute to Preston were Kris Kristofferson, Vince Gill and Alabama’s Randy Owen.

The President’s Award recognizes an individual in the entertainment industry deserving of special recognition. Previous winners include Alabama, Merv Griffin, Harlan Howard, Willie Nelson, Pete Townshend, Earle Hagen, Billy Sherrill and Brian Wilson.

Eight songwriters won two awards this year for contributing two songs each to the most-performed list. They were Bob DiPiero, Scotty Emerick, Tony Martin, Wendell Mobley, Tim Nichols, Tom Shapiro, Jeffrey Steele and Twain.

The black-tie event was hosted by Preston, BMI president/CEO Del Bryant and VP of writer/publisher relations Paul Corbin. For a complete list of BMI Country Award winners, go to billboard.com/awards.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
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<td>Carry On</td>
<td>Epic</td>
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<td>Dean Broderick</td>
<td>Mark McGrath</td>
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**Billboard Top Bluegrass Albums**

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<th>Label</th>
<th>Chart Position</th>
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<td>TOP OF THE MOUNTAIN</td>
<td>Ricky Skaggs &amp; Kentucky Thunder</td>
<td>Capitol</td>
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<td>Old Crow Medicine Show</td>
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**Billboard Hot Country Singles Sales**

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<td>3</td>
<td>HURT</td>
<td>Sugarland</td>
<td>Sugarland</td>
<td>5</td>
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<td>4</td>
<td>DON'T YOU DO ANYMORE</td>
<td>Shenandoah</td>
<td>Shenandoah</td>
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<td>REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS</td>
<td>Sugarland</td>
<td>Sugarland</td>
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<td>GETAWAY CAR</td>
<td>Bill Engels</td>
<td>Getaway Car</td>
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<td>Wade Hayes</td>
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<td>WILD WEST SHOW</td>
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Songwriters Hall Welcomes New Members

Guy Clark, Freddie Hart, Dennis Morgan and Billy Joe Shaver became the latest members of the Nashville Songwriters Hall of Fame during a Nov. 7 ceremony in Nashville. The event was hosted by the Nashville Songwriters Foundation.

Ivy Lovett and Vernon Thompson paid tribute to Clark by performing a sampling of his legendary songs. Longtime friend and fellow Hall of Famer Wayland Holyfield delivered Clark’s induction speech.

Hart’s hits were performed by T. Graham Brown, Freddy Weller, Jim Casey and Hall of Fame member Dickey Lee. Another Hall of Famer, Bill Anderson, gave his induction speech.


Kristofferson and Joe Ely paid tribute to Shaver with a medley of his songs, and Tom T. Hall provided the induction speech.

A nominating committee of Hall of Fame songwriters and music historians determined the final ballot of potential inductees, who were then selected by the Nashville Songwriters Foundation board, the Nashville Songwriters Assn. International board, NSAI professional songwriter members and members of the Nashville Songwriters Hall of Fame.

In conjunction with the event, NSAI also bestowed a series of songwriter achievement awards. “LIVE Like You Were Dying” by Tim Nichols and Craig Wiseman was named song of the year.

Scotty Emerick was named songwriter of the year. He is the co-writer—with Toby Keith—of Keith’s recent hits “Beer for My Horses” and “I Love This Bar.”

The writers of NSAI’s professional songwriters division also selected 10 songs and their writers for special achievement awards.


ON THE ROW: Look for Jimmy Harnen to join Capitol Records Nashville as director of national promotion shortly. That job was recently vacated by longtime Capitol staffer Rick Young (Nashville Scene, Billboard, Nov. 13).

Harnen most recently handled day-to-day management duties for Jo Dee Messina at Refugee Management International. Prior to that, he was co-national director of promotion at DreamWorks Records. His previous experience includes stints in regional promotion at Curb/Universal Records and as an advertising sales rep at the now-defunct Gavin magazine.

At press time, he had not yet signed his Capitol contract.

Gayle Holcomb chairman for a second term. David Corlew of Corlew Music Group and Blue Hat Records remained president for another term. Creating Artists Agency’s Rod Essig stays as VP, and John Dorris of Hallmark Direction was reappointed to the post.

Bill Mayne of Mayne Entertainment was appointed parliamentarian, and ACM’s Marla Gluck was appointed secretary.

Newly elected to the board for two years, are executives Eddie Montgomery of Montgomery Gen and Phil Vassar. Artist Tracy Lawrence remains on the board.

SIGNINGS: Brad Crisler has signed a publishing agreement with Nashville-based publishing company Big Loud Shirt, owned by fellow songwriter Craig Wiseman. Crisler’s clients include Toby Keith, Kenny Chesney, Tim McGraw, Buddy Jewell and Rascal Flatts.

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EXECUTIVE TURNTABLE

RECORD COMPANIES: Sony BMG Music Entertainment United Kingdom and Ireland in London appoints Ged Doherty music division president. Nicola Tuer senior VP of sales, Richard Story senior VP of commercial division, Clive Rich senior VP of futures and David Pearce senior VP of finance, information technology, new media and human resources. Tuer was VP of sales at Sony Music Entertainment United Kingdom, where Story was VP of commercial division and Rich was VP of legal and business affairs, new media and human resources. Tuer was VP of sales at Sony Music Entertainment United Kingdom, where Pearce was VP of finance, administration and operations. Sony BMG Music Entertainment Ireland in Dublin names Annette Donnelly managing director. She was GM at Sony Music Ireland. Sony BMG Music Entertainment Colombia, Ecuador and Venezuela in Bogota, Colombia, names Carlos Gutierrez president. He held the same title at Sony Music Entertainment Colombia, Ecuador and Venezuela. EMI Music in London appoints Adam Klein executive VP of strategy and business development. He was adviser to the chairman/CEO at MTV Networks.

Universal Music Group in Toronto appoints David Weinberg to VP of business and legal affairs for Universal Music eLabs. He was senior director of business and legal affairs at Universal Music eLabs. Columbia Records in New York promotes Brad Davidson to VP of top 40 promotion. He was senior director of top 40 promotion.

Lightyear Entertainment in New York appoints Don Spielvogel VP of sales. He was senior director of video at Razor & Tie Records.

PUBLISHING: Spirit Music Publishing in New York promotes Jed Katrancha to creative manager of advertising. He was creative coordinator.


PERSONAL MANAGEMENT: Dreamcatcher Artist Management in Nashville promotes Josh Fulmer to manager of tour coordination and Melissa Fuller to executive assistant. Fulmer was executive assistant and Fuller was receptionist.

RADIO: R&B/hip-hop WUSL in Columbus, Ohio, appoints Kashon Powell assistant PD/music director. She was R&B/adult R&B editor at Radio & Records.

Oldies WGLD Indianapolis names Steve Cannon PD. He was OM for Clear Channel Radio in Tallahassee, Fla.

Cumulus Media in Oxnard, Calif., names Buddy Van Arsdale OM and country KHAY Oxnard PD/midday host. He was Tucson, Ariz., OM at Journal Broadcasting.

AC KSOF Fresno, Calif., promotes Mike Brady to PD. He remains morning host.

Modern rock KWHL Anchorage, Alaska, names Jen Shevlin PD. She was music director at classic rock KGB San Diego.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

Backbeat
People/Places/Events

Young Eldar
Seventeen-year-old jazz piano prodigy Eldar performed at an Oct. 20 event for Sony Classical, which will release Eldar's self-titled debut album Feb. 8, 2005. Pictured at the event, from left, are Kennedy Center jazz curator Dr. Billy Taylor, Billboard contributor Dan Ouellette, Eldar and jazz artist Marian McPartland. (Photo: CP Oltmann)

Hot Fashion...
JEWEL
Jewel, pictured holding Harry Winston's grandson, Blaise Winston, was the celebrity guest of honor at the Oct. 22 grand opening of the Harry Winston Las Vegas Salon at Caesars Palace's Forum Shops. Jewel cut the $150,000 all-diamond necklace worth $5 million. (Photo: Denise Truscott/Wireimage.com)

Shady Politics
Eminem gave a speech and performed live at his mock-political Shady National Convention, held Oct. 28 at New York's Roseland Ballroom. The event marked the debut of Shade 45, the channel that Eminem and Shady/Interscope Records have created for Sirius Satellite Radio. Shade 45 had an exclusive five broadcast of the show. Attendees included Dr. Dre, Sean "P. Diddy" Combs, UZ lead singer Bone, Method Man, Cypress Hill vocalist B-Real and D12. They were treated to performances by 50 Cent, Tony Yayo, Busta Rhymes, Obie Trice and Stat Quo. An MTV special on the event premiered Nov. 13. (Photo: Kevin Mazur/Wireimage.com)

Now, Hear This ...
STRAIGHTLIGHT RUN
Artists to Watch
Straylight Run begins its self-titled debut album on Victory Records with a song titled "The Perfect Ending." The band has a good start toward that dream with U.S. album sales hitting 22,000 since its Oct. 12 release, according to Nielsen SoundScan. Part of that early success comes from the fact that the band's founders, lead singer/guitarist John Nolan and bassist Shann Cooper, were members of Victory labelmates Taking Back Sunday, which has a "hardcore fan base," according to Ramseay Dean, Victory head of sales. For Straightlight Run, Nolan and Cooper drafted drummer Will Thomas Noon and Michele Nolan, John's sister, on keyboards and vocals. Victory's marketing plan is to eventually bring Straightlight Run's album to triple-A radio. The band's adult-alternative rock/pop sound represents a departure for Victory, which is one of the top indie punk and emo labels in the United States. Victory leader Jules Brummel likes the change, and says that Straightlight Run represents a new challenge for the label's staff. "We are leading our troops down another path," Brummel says. Straightlight Run, currently on a U.S. tour, "will stay on the road to grow the audience and let the people discover the record," says the band's manager, Gary Gersh of GZG Management. "This clearly will be a marathon and not a sprint."

ED CHRISTIAN
**ALBUMS**

**ESSENTIAL REVIEWS**

Edited by Michael Paolletta

**POP**

- **LINDA RONSTADT**
  *Lo Nuestro to Me*  
  PRODUCERS: John Boylan, George Massenburg  
  REVIEW DATE: Nov. 9
  There's nothing new about Linda Ronstadt struggling through the Great American Songbook. She extols her respectable post-rock career with her three 1980s big-band albums arranged with Sinatra-esque swing by Nelson Riddle. The excellent "Hummin' to Myself," Ronstadt's debut for Verve, is sparsely arranged, the small-combo accompanied at times accented by effective jazz solos: Roy Har- grove's flugelhorn on Sammy Cahn and Julie Styne's "I Fall in Love Too Easily." The "Talk to Me," though, is more introspective and subtle: a guileless reading of "Cry Me a River" and a sloe-eyed "Miss Otis Rend" that salutes yet another era, the music itself offering comfort and consolation.—**WR**

**SOUNDTRACK**

The SpongeBob SquarePants Movie: Music From the Movie and More  
PRODUCERS: various
  REVIEW DATE: Nov. 9
  What better way to appeal to today's young audience than to have April La-vigne kick off a SpongeBob SquarePants soundtrack with the theme song? "The SpongeBob SquarePants Movie" (opening in theaters Nov. 19) extends its funny, crazy personality into an equally rol-licking brew of classic pop-rock melodies à la the Beatles can be heard in such tracks as "SpongeBob & Patrick Confront the Psychic Wall of Energy" ("The Flaming Lips) and "Just a Kid" (Wilco). For good, clean, head-banging fun, the hard rock sound of "Goofy Gooser Rock" (Tom Rothrock and Jim Wrix) delivers. Aimed squarely at kids and the young at heart, this soundtrack may not be suitable for serious adults.—**SN**

**R&B/HIP-HOP**

- **YING YANG TWINS**
  *My Brother & Me*  
  PRODUCERS: various  
  TVT 2489
  REVIEW DATE: Nov. 2
  The Ying Yang Twins follow in the foot-steps of their labelmates Lil Jon & the East Side Boyz with the release of their own CD/DVD combo. Like Lil Jon’s "Part II," "My Brother & Me" is a collection of danceable pop-rock tracks and previously released singles on which the animated duo of Raine and D-Rock turn up the crank factor better than most. "Take Ya Clothes Off" (featuring Bone Crusher) is a certified party starter that was first featured on last year’s "Me & My Brother." On the new music-front, the duo introduces Homebwoi on the infectious "Hallftime (Up & Get Crunk)." Despite those crunk tracks, the set’s crowning jewel is an extended remix of the hit single "Salt Shaker." Featuring Juvenile, Murphy Lee, Lil Jon, Pat Joe, Fibbi, Jack-J-O, BG and Fatman Scoop, the track is an all-star affair, with each MC topping the other. The accompanying DVD featuring Ying videos and live performances.—**RH**

**DANCE/ELECTRONIC**

- **TIESTO**
  *Parade of the Athletes*  
  PRODUCERS: Tiësto, T. Verwes, DJ Waakop Reyers  
  Netwerk 30393
  REVIEW DATE: Nov. 2
  Dutch DJ/producer Tiësto's second studio album, "Just Be," debuted at No. 3 on the Billboard Top Electronic Albums chart in June. A couple of months later, in front of a global audience of a few billion, he performed at the opening ceremony of the Olympic Games in Athens. The beat-mixed "Parade of the Athletes"—eight new original tracks and four remixes of classic Tiësto tracks—spotlights the primarily pulsating and wholly instrumental trance music he played during the event. And while a handful of tracks are thrilling victories ("Ancient History," "Euphoria," "Alphena"), others border on sameness. More sonic variety would have made this parade worthy of the gold.—**MP**

**COUNTRY**

- **RANDY TRAVIS**
  *Passing Through*  
  PRODUCER: Kyle Lehning  
  Word Corp./Warner Bros. 686348
  REVIEW DATE: Nov. 9
  After three very successful gospel albums (including "Rise and Shine," which spawned one Top 10 country hit "Three Wooden Crosses"), Randy Travis returns with a straightforward country project. "Passing Through" with a little more mileage than his past albums has been considered the savor of the format in the mid-’80s. This is a solid collection of traditional country numbers, from the playful and lighthearted to the real "That Was Us" to the poignant ballad "I Can See in Your Eyes." Emotionally riveting, "Daddy Never Was" tells the tale of a man struggling to escape the clutches of alcoholism while hanging onto his family. Several of the songs are infused with Travis’ faith and should be embraced by his newfound Christian fan base.—**DEP**

**LATIN**

- **OBIE BERMUDEZ**
  *Todo el Año*  
  PRODUCERS: Sébastien Krys, Joel Somanell  
  FML 07243-473338
  REVIEW DATE: Nov. 2
  Next time Latin music critics decide to trivialize Latin pop, they might want to listen to Obie Bermúdez’s new album. Call it contemporary Latin pop; an album that has no rock or reggaeton influences—yet manages to be neither musically saccharin nor lyrically trite. "Todo el año" is mostly about love and yearning, but the songs—all either written or co-written by Bermúdez—are colloquial, almost chatty. The vast amount of production, however, places Bermúdez apart from the earlier, Latin songwriter mode. This is radio-friendly material, some of it tropical-tinged ("Sabes Bien," "Dos Locos") and other areas touched by rock and blues. Bermúdez is in finer voice than ever. He is also more emotional, sometimes in a style that is reminiscent of Marc Anthony, but he retains his distinctive sound. Aside from the first single (the title track), fades include the achingly lovely "Me Enamoro," a lyrically naive "Chapulin" falls short in this very fine collection that should solidify Bermúdez’s standing in the Latin pop world.—**LC**

**BLUES**

- **CHRIS THOMAS KING**
  *Why My Guitar Screams & Moans*  
  PRODUCER: Chris Thomas  
  Constant 21st Century Blues 2110
  REVIEW DATE: Nov. 9
  Chris Thomas King has earned a reputation as a blues innovator. He hasn’t been afraid to explore hip-hop, sampling and unorthodox mixing techniques. His bravado paid major creative dividends on his 2002 album, "Dirty South Hip-Hop Blues." However, his latest set is, at most, about half a blues record. It isn’t that Thomas is pushing the blues enve-lope again. Rather, he has cut several songs that are either rock songs or R&B numbers. "Why My Guitar Screams & Moans" is a strong outing, to be sure, anchored by the rugged three-chord blues "Wicked," a lovely, melodic R&B tune "A Song for Mama"; and "Legend," a characteristic King blues rap, set to an arrange-ment with a "Coco Pudiste." If the bottom line here is caveat emptor: King is clearly expanding his reperto-ire, so don’t approach this album with (Continued on next page)

**CONTRIBUTORS:**

Jim BeSSON, Lelia COBO, Deborah Evans Price, Rashawn Hall, Sarah Han, Katy Krall, Gail Mitchell, Michael Paolletta, Wayne Robit, Chuck Taylor, Christa L. Titus, Philip van Veek, Christopher Walsh.

**ESSENTIAL REVIEWS** Revised by the many editors in deference special attention on the basis of musical merit and/or Billboard chart potential. VITAL REVIEWS: theme albums of special interest, archival and commercial interest and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the tops of the chart in the coming months. CRITICS' CHOICES: (**) New releases, regardless of chart potential, highly recommended because of their artistic merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paolletta (Billboard, 770 Bushway, 6th floor, New York, NY 10003) or to the writers in the appropriate bureaus.

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BILLBOARD NOVEMBER 20, 2004
with preconceived notions about his sound. The only exception being listeners who focused on this CD is that he’ll continue to release compelling music.—PVV

CHRISTIAN

► NEWSBOYS Devotion
PRODUCER: Peter Furler
Sparrow SP955547
RELEASE DATE: Nov. 9
The Newsboys’ latest album is a stunning follow-up to their gold-selling collection, “Adoration: The Worship Album.” Producer Peter Furler, “Devotion” comprises anthemic songs, ideal for corporate worship yet intimate and personal enough for universal appeal. Lead single “Presence (My Heart’s Desire),” written by Furler and noted songwriter Tim Hughes, is gaining substantial support at Christian radio. “Landslide of Love” marries the Newsboys’ pop sensibilities with a potent lyric that boasts poetic lines: “Every step, a day it falls/so skies/so sky up in our world/Pain let’s get drenched under God’s good rain.” Great vocals, tasteful musicianship and engaging songs have always been the cornerstones of the Newsboys’ career. With “Devotion,” such qualities are infused with a new sense of purpose.—DEP

VITAL REISSUES

BON JOVI 100,000,000 Bon Jovi Fans Can’t Be Wrong...
PRODUCTS: various
Island 0003543
RELEASE DATE: Nov. 16
Hardcore Bon Jovi fans will devour the band’s first boxed set. But casual listeners beware: “100,000,000” does not cater to those looking for the familiar. Instead, the set contains 38 previously unreleased tracks and 12 rarities spanning from 1985 to 2003. Aside from a few demos (“Always,” “Livin’ on a Prayer”) and one-off that appeared on soundtracks (“Edge of a Broken Heart,” “Real Life”), most of these songs were originally left on the cutting-room floor. And a few truly belong there, including “Only in My Dreams,” which features drummer Tico Torres on vocals. But overall, most are diamonds in the rough (“Why Ain’t You Dead?,” “Last Chance Train”). In addition to four discs of music, the set comes with a bonus DVD of exclusive interviews and behind-the-scenes footage.—KN

JOHN LENNON Acoustic
PRODUCTS: Yoko Ono
Capitol 72438 7 4428
RELEASE DATE: Nov. 2
The 1998 compilation “John Lennon Acoustic” featured outtakes from demos from Lennon’s post-Beatles career. With “Acoustic,” Yoko Ono has compiled a similar set featuring her late husband’s acoustic recordings. Though the similarities are obvious—this collection, some of which appears on “Anthology: The Anthology”—you’ll find this album captures the artist in the act of creation at home—and in studio—Ono has aimed “Acoustic” squarely at guitarists. The 20-page CD booklet includes the complete lyrics along with guitar tabulations, photos of Lennon playing acoustic guitars and a dedication by Ono to future guitarists. The reason becomes clear when listening to this diverse selection. Whether it’s the gutural blues of demo “Well Well Well” or a live performance of the achingly sorrowful “The Luck of the Irish,” Lennon’s music, like his message, is uncomplicated. That everyman simplicity contributes to the universal and transcendent nature of his music. On the same date, Capitol released a remixed and remastered version of Lennon’s 1975 cover album, “Meditations ‘N’ Roll,” with four bonus tracks.—CW

DVD

AIMIE MANI Live at St. Ann’s Warehouse Super-join SE 014
RELEASE DATE: Nov. 2
This gorgeous 80-minute concert DVD is the previously unreleased high-definition shoot at the intimate St. Ann’s in Brooklyn, N.Y. Mixed in 5.1 surround sound and stereo audio and packaged with a bonus DVD version, it captures Mann and her exquisitely delicate music up close and deeply personal. The set focuses on her solo career and includes two songs from her Academy Award-nominated “Magnolia” soundtrack. Also spotlighted are two songs from her recent album, including a powerful title track “King of the Jailhouse,” which she says is about bitterness, unhappiness and dysfunction, then jokes, “Oh, wait a minute! That’s all my songs!” Fans know this, of course, but also revealed between songs is an admitted unf逐一verse career turn: Mann has taken up boxing. Fans: discuss.—JB

ROBERT EARL KEEN Live From Austin, TX
New West NW8004
RELEASE DATE: Nov. 2
This year’s only thing wrong with PBS’s visionary music series “Austin City Limits,” now in its 30th season, is that its televised sets are too short. New West’s “Live From Austin, TX” series aims to correct that. New West has released the first batch of DVDs of the full concerts from which the 30-minute TV shows were excerpted. Robert Earl Keen’s set, recorded Aug. 22, 2001, is a juggernaut that brings the versatile artist’s joy-and-thought-filled 84-minute set to fans’ homes. The 17 tracks run the gamut of repertoire by this smart singer/songwriter, from the irresistibly catchy, simmering anger of “Blow You Away” and the Southern rock jam of “The Road Goes On Forever” to the comical John Prine tune, “Merry Christmas From the Family.” The performances are beautifully lit, histrionically staged and gorgeous to the ear. As with the other editions in this series: the Flatlanders (2002), Steve Earle (1986) and Susan Tedeschi (2003). All but the Flatlanders are also available on CD.—WR

► ALTER BRIDGE: Find the Real (4:02)
PRODUCERS: Ben Grosse, Alter Bridge
WRITER: M. Tremonti
PUBLISHERS: various
WIND-UP WICN 35 (CD promo)
Alter Bridge introduced itself this summer with “Open Your Eyes,” a smart choice for its opening gambit. “One Step Closer” appeared on the band’s mainstream Rock Tracks and at No. 24 on the Modern Rock chart. In the Billboard review of the band’s self-titled album, it was said that “Find the Real” was too close to Soundgarden for comfort. Drawing comparisons to that band is not an insult, but because Alter Bridge rose from the ashes of Creed, it must work on getting audiences to view it as a separate entity without being confused with yet another act. In essence, this is not a bad song. The guitars growl and howl apetently, the bass rumbles and the drums deliver a sturdy, pounding beat, which sounds so different at once you get wound up trying to keep up. Ladies will love Myles Kennedy’s soulful vocals and croons and wails; the fella will like the grit in his delivery.—CLT

► BLAINE LARSEN How Do You Get That Lonely (3:52)
PRODUCERS: Rolly Lee Fek, Tim Johnson
WRITERS: R. L. Fek, J. Johnson
PUBLISHERS: BMI (the little Songs); Giantslayer Music (ASCAP); Marracash Music (BMI)
BNA 82879645625 (CD promo)
In this seasonally-charged single, a sweet country voice will transcend mere entertainment to address a sensitive issue. Consider this one of them. Written by Rolly Lee Fek and Jaime Johnson, the lyric “How Do You Get That Lonely” speaks of a teen alienated by a potent chorus that begins to know, “How do you feel so empty, you want to let it all go?/How do you get that lonely and nobody know?” The incredible song is strongly performed by Larsen, a talented 18-year-old whose indie album, “In My High School,” made enough noise to attract BMI’s attention. Indeed, Larsen—and his warm, engaging baritone—deftly delivers this emotional ballad with the restraint and integrity of a much older soul. The powerful sound bodes well for the success of the artist’s major-label debut, “To Join the Week,” which is scheduled to arrive early next year.—DEP

HOLIDAY

TOMMY JAMES & THE SHONDELLS I Love Christmas (3:45)
PRODUCERS: Tommy James, Jimmy “Wiz” Wisser
WRITERS: J. James, J. Wisser
PUBLISHERS: Tommy James Songs (BMI); Talamis Music (ASCAP)
Aurea 1007 (MP3 single)
CHRIS ISAAC featuring STEVIE NICKS Santa Claus Is Coming To Town (2:30)
PRODUCER: Chris Isaak
WRITERS: F. Goots, H. Gillespie
PUBLISHERS: EMI Feist Catalog; Gillespie Haven Music (ASCAP)
EMI Wicked Game/Reprise 101453 (CD promo)
RENA Christmas (Baby Please Come Home) (3:00)
PRODUCER: Albert Castiglia
WRITERS: J. Barthes, P. Ureda, P. Specter
PUBLISHERS: Mother Bertha Music/Liv3 Music/Universal Songs of PolyGram (BMI)
Robbins 75049 (album track)
JOSH GROBAN Believe (4:18)
PRODUCERS: Glen Ballard, Alan Silvestri
WRITERS: G. Ballard, A. Silvestri
PUBLISHERS: Warner Olive Music (ASCAP); Aerostation; Universal—MCA
Music/sony/la Jewels/Universal Studios (ASCAP); Jobana Music (ASCAP)
Warner Sunset/Reprise 101467 (CD promo)
TONY BENNETT A Christmas Love Song (4:16)
PRODUCER: Phil Ramone
WRITERS: I. Mandel, A. Bergman, M. Bergman
PUBLISHERS: WB Music (ASCAP) on behalf of Marissa Music (ASCAP) and Threesome Music (ASCAP)
RPM/Colonial Media CSK 58203 (CD promo)
VANESSA WILLIAMS Silver and Gold (3:38)
PRODUCER: Rob Mathes
WRITERS: J. Martin
PUBLISHER: St. Nicholas Music (ASCAP)
Lava 93199 (album track)
Boosey & Hawkes In A New York State Of Mind

Boosey & Hawkes has been particularly busy. The England-based international classical music publisher recently teamed with Germany’s Schott Musik International in a North American initiative. The umbrella company known as European American Music Distributors—the U.S. Schott affiliate that represents non-print sales of the catalogs of Schott, European American Music and Helicon Music in the United States, Canada and Latin America as well as the catalog of Universal Edition for stage and concert uses—will center its operations in New York. Boosey & Hawkes will manage its rental library and provide administrative services in New York.

Schott will handle the sales, marketing and international distribution of Boosey & Hawkes’ printed music catalog in territories outside North America, Latin America, Australia and New Zealand. Boosey & Hawkes will continue to develop new titles and manage its own publishing program. It will provide centralized royalty accounting and copyright control services for the Schott companies using software designed for classical music rights management.

Meanwhile, Boosey & Hawkes has launched the “American Arias” series of vocal anthologies. Four $29.95 volumes—one each for soprano, mezzo-soprano, tenor and baritone—have been issued, each full of excerpts from the publisher’s catalog of 20th and 21st century American operas and packaged with a CD of piano accompaniments.

Curated by American vocal music authority Philip Brunelle, the series is aimed at professional and college-level singers for use in recitals and auditions. Operas represented range from “The Rake’s Progress” by Igor Stravinsky to “Nixon in China” composed by John Adams. In tangentially related news, Songs From A Random House, the electronic ukulele/viola/upper bass/percussion band featuring Boosey & Hawkes publicity manager Steven Swartz (vocals, baritone uke), has released its second album, “Glisten,” via Hoboken, N.J.-based Bare/Nome Records. The disc has received accolades from The New Yorker, and Bose has licensed the track “Stretch (Light Return)” for a compilation disc designed to demonstrate its new Acoustic Wave music system.

The group’s name, incidentally, is not a nod to another publishing house. “The name long predated my association with Boosey & Hawkes,” Swartz says. “Basically, ‘random house’ is just one of those phrases you run across without contemplating.” But the BMI writer notes a “random” nature to his songs’ content.

“They depict events that could happen in anyone’s life—in a house chosen at random,” Swartz says. He cites “Water,” a song from the group’s first album “Random Numbers,” to illustrate.

“It’s about waking up and still being in a dream state, and then washing the dishes and hearing the water rush into the sink and being hypnotized by the sound it makes,” Swartz says. “Or another song called ‘Can I Get You Something’—that’s not on a record—that’s about visiting somebody and they go insane trying to be hospitable to you. So the idea was to have songs about the stranger aspects of daily life.”

A WALK ON GREENE STREET: Universal Music Publishing Group has signed an exclusive worldwide music publishing administration agreement with New York indie film financing/production company Greene Street Films. The deal covers the original scores to such recent Greene Street releases as “Swimfan,” “Just a Kiss” and “Piñero,” along with forthcoming titles including “Yes,” “Slow Burn” and the documentary “Once in a Lifetime.”

The UMPG-Greene Street pact also involves films produced by Raw Nerve, the company co-founded by Greene Street filmmakers Boaz Yakin, Eli Roth and Scott Spiegel.

“In addition to helping [us] to maximize our revenue, we believe that Universal will find new and creative opportunities to license our music,” Greene Street head of business affairs Vicki Cherkas says.

Greene Street looks to exploit further and expand the company’s music publishing assets, having enlisted independent music consultant/music supervisor Janice Ginsberg to list its music publishing arm. Ginsberg helped negotiate the UMPG deal on behalf of Greene Street with Cherkas and business affairs manager Mary Lawless.


LEONARD CARRIES BRENWOOD-BENSEN MESSAGE: Hal Leonard Corp. has signed a long-term agreement with Brentwood-Benson Music Publishing whereby the Milwaukee-based music print publisher becomes the exclusive distributor of all Brentwood-Benson publications to the secular music trade. The Nashville-based Christian music publisher, which is a subsidiary of BMG Music Publishing’s Zomba, will continue to service the Christian Bookellers Assn. trade and church market with its choral music, artist folios, hymnals, anthems and songbooks.

“This relationship will enable us to tap Hal Leonard’s extensive retail network to meet the demand for our publications,” says Brentwood-Benson president Dale Mathews, whose publication also owns 75,000 songs by acts including Jars of Clay, Third Day, FFH, 4-Him and Fred Hammond.

Final statistics from the Audio Engineering Society’s 117th convention, held Oct. 28-31 in San Francisco, reflect a robust industry. The professional audio recording business remains in transition, but the numbers and composition of attendees and exhibitors indicate a promising future.

The convention attracted 415 exhibitors and 16,153 attendees to the Moscone Center. These figures signify a gradual but steady recovery from the dramatically downsized 111th AES confab in December 2001, which was postponed in the wake of the Sept. 11 terrorist attacks.

More significant was the composition of the attendance. Students seemed to make up a greater share of the attendees than ever before. Individually owned and small, independent production companies were also well represented. Their presence reflected the unprecedented access to high-performance recording gear and the unyielding demand for content for satellite and terrestrial TV and radio, billions of Web pages and physical formats carrying sounds and pictures.

A clear sign of the broadening base of audio professionals was seen at the “Platinum Producers” and “Platinum Engineers” panels. AES keynote speaker Ron Fair, president of A&M Records, moderated the former; producer Jack Joseph Puig helmed the latter and appeared on Fair’s panel.

“Platinum Producers” panelists Howard Benson, Phil Ramone, Chito Santanta, Mark Wright and Puig illustrated the genre-spanning creative renaissance that Fair cited in his keynote, discussing their work with acts including Hoobastank, Green Day, Ja Rule, Gretchen Wilson and the late Ray Charles.

A capacity audience was captivated by the lively and sometimes irreverent “Platinum Engineers” panel of Bob Clearmont, Chris Corelli and brothers Chris and Tom Lord-Alge. Here attendees immersed themselves in the expertise of three super-stardom mix engineers.

In an age of high-definition and “prosumer” equipment, this kind of detailed insight—once imparted by
Trans World, AAO Give Biz A Reality Check

BY ED CHRISTMAN

NEW YORK—When they agreed to participate in the startup of a U.S. record label, Trans World Entertainment executives knew they had to be careful. They were taking on a business that has befuddled many other record store chains.

Under a joint-venture marketing agreement, Trans World and Palm Beach, Fla.-based AAO Music launched the Reality label in April with a roster of heritage artists. Reality albums have a retail price of $9.99 or less, and Trans World is the only national chain to carry them.

The first release was Rick Wakeman’s “Revisited,” which has scanned 3,601 units, according to Nielsen SoundScan. That may seem low, but big sales and huge profits were not the Albany, N.Y.-based chain’s objectives when starting the label.

Reality is “not going to drive an incredible amount of business for us,” Trans World executive VP Fred Pox says. “It gets back to the grassroots of being in the music business for music’s sake.”

Reality helps with the company’s team spirit, says Jerry Kamler, Trans World music divisional merchandise manager. He notes that it makes the chain’s front-line employees partners in a record company.

Peter Kuys, CEO of AAO Music, is heading the Reality effort. “The model is to sell records in the thousands,” he says. “At the low end it is 1,000 units, with expectations reaching up to sell 20,000 on some titles.”

In Wakeman’s case, Kuys adds, the target is 20,000 units in the next two years.

NOT YOUR AVERAGE LABEL

Reality can operate differently within these parameters because it is set up differently from conventional record labels, Kuys explains.

First, the artists own their masters and license them to the label, working with it on a project-by-project basis. Second, “there are no advances, no infrastructure, and so there is no overhead,” Kuys says. “Most of the marketing revolves around touring and the expensive efforts of Trans World.”

Finally, the label can keep costs low because it is not trying to break new acts, which has been the downfall of other labels affiliated with record chains.

“Aim I selling to other big chains? No,” Kuys says. “But I am selling to Bosco’s [a regional department store chain] and to Gallery of Sound, and I would be willing to sell to other independent retailers if they want our records.”

In addition to Wakeman’s set, Reality has released “Bare Bones” from Journey’s Jonathan Cain, Nazareth’s “The River Sessions” and Jan Hammer’s “Best of Miami Vice,” as well as reissuing Dream Theater’s first album, “When Dream and Day Unite,” and the Thompson Twins’ “Into the Gap.”

“These are bands with fans, but they don’t fit the current record-industry model,” Kuys says. “How often can one of these bands play before 10,000 fans at a concert and [Continued on page 70]
Alliance Entertainment Corp. and magazine wholesaler Source Interlink are negotiating a merger, sources say, with the combined companies’ revenue estimated at $1.5 billion. Source Interlink, which is publicly traded under the symbol SOIRC, reported a net income of $4.1 million on sales of $91.4 million in the quarter ended July 31. In the corresponding quarter of 2003, it earned a net income of $3 million on sales of $85.5 million.

According to Source Interlink’s 10-K filing with the Securities and Exchange Commission, more than 2,500 retail companies use its fulfillment and marketing services. The Bonita Springs, Fla.-based company’s main customers are such chains as Barnes & Noble, Borders Books & Music, Musicland and Virgin.

Source Interlink also manages point-of-purchase displays at convenience stores, discount stores, newstands, drugstores and such supermarkets as Food Lion, Kroger and Winn-Dixie.

This customer base suggests a good fit with Coral Springs, Fla.-based AEC, which sells to music and book chains and supermarkets through its Fresh Picks division.

An AEC-Source Interlink merger would provide an exit strategy for investment firm the Yucaipa Cos., which has owned AEC since it emerged from Chapter 11 in 1999.

A previous merger with publicly traded Liquid Audio fell through.

In an apparently unrelated move, California-based Yucaipa is said to be considering bidding for Tower Records.

For the six months ended July 31, Source Interlink reported a net income of $4.6 million on sales of $177.1 million. For the fiscal year ended Jan. 31, the company posted a net income of $10 million, or 51 cents per diluted share, on revenue of $335.1 million.

Source Interlink’s stock closed at $10.77 Nov. 9 to give it a market capitalization of $252.2 million.

AEC and Yucaipa did not return calls for comment, while a Source Interlink spokesman said the company does not comment on market rumors.

LET’S MAKE A DEAL: Dallas-based investment firm Hicks, Muse, Tate & Furst appears to have hit a roadblock in its effort to acquire Tower Records, but sources say the chain’s management and owners continue to work toward a sale.

Sources suggest that the Yucaipa Cos., which was knocked out in the early rounds of bidding for Tower in 2003, is back in the running.

It is unclear what went wrong with the Hicks Muse bid. Some observers indicate that the firm may just be stepping to the sidelines to see how things play out. According to some sources, Hicks Muse withdrew on its own, while others say it was knocked out of contention by Tower co-owner Highland Capital.

Highland, one of the bondholders that converted its debt into Tower equity as part of the chain’s Chapter 11 restructuring, may be considering its own bid. Sources say the firm is preparing a tender offer in an effort to become the chain’s majority owner.

If Highland buys out the other bondholders, it could hold on to Tower—and invest more funds to refurbish the chain’s stores—or sell it to Yucaipa. Hicks Muse or whoever else is interested.

Tower is a much more attractive investment now than when it was first up for sale. The chain is said to be on track for its first profitable year since 1999, as it projects net income of $15 million-$20 million in its current fiscal year. Further, Tower’s worth has almost doubled in the last year, sources say, so a purchaser would need $170 million-$200 million.

None of the companies cited above returned calls for comment.

Trans World

Continued from page 69

still have no new product in stores?”

With such acts receiving little attention from radio and TV and with stores reducing the space they devote to music, Kuys says, a different model is needed. That was the gist of a conversation he had with Kamiler at the 2003 National Assn. of Recording Merchandisers convention, and it led to the formation of Reality.

Kuys and Fox built a business model in which Trans World is the only big chain to carry Reality releases. In return, Trans World supports these titles with space and signage and carries the acts’ catalogs, regardless of label.

WORLDWIDE REALITY

AEO Music has structured similar agreements for bands with merchants in other territories, including Mastertrax in Spain, Antilla in Finland and the Warehouse in New Zealand, FNAC and Virgin will exclusively carry Reality in France.

Kuys says he is also in talks to set up his label model in Germany, the United Kingdom, Japan, Australia and Denmark.

In the United States, because of Reality’s low price point and modest sales expectations, Trans World had to be willing to expand its effort and yet take a smaller return,” Kamiler notes. “We have always found that when we mobilize our 850 stores and say, ‘This artist is a priority,’ it makes for a great point of differentiation.”

For artists who seem unconcerned that the label’s marketing concern might be controversial:

Randi Jackson, the leader of Zebra—which will release an album on Reality in summer 2005—says the potential controversy doesn’t worry him because his band can’t get arrested” with the major labels or record stores.

“Most stores don’t carry Zebra titles anyway, Jackson adds, and about 90% of the label’s sales come through its Web site.

“I don’t blame the chains one bit for not promoting our albums, because they are going to stick with their meat and potatoes,” he says. “But there are a lot of bands like Zebra that still have fans.”

“Besides Long Island [N.Y.],” where the independents still carry Zebra——when we tour, I don’t any stores to point to, to tell the fans where they can get our records. Now, in any state I will be able to tell fans where they can get my records.”

For artists, Kuys says, doing an exclusive deal comes down to a simple choice: ‘Do you want to be a nobody at 10,000 stores or a top pick at 1,000 stores?”

Kenny Jones, who made his name as the drummer for the Faces and the Who, is part of the Jones Gang, which has an album coming out in February 2005 on Reality.

The Jones Gang—which includes Rick Wills, who played bass for Peter Frampton during his heyday, and Robert Hart, who had a stint as the lead singer of Bad Company—kicked off the Trans World convention in September. They played a five-song set to people “who actually sell the records,” in Jones’ words, something none of the band members had ever done.

“When you look at the music industry, that’s out there now, it is so continued,” Jones says.

“The record industry got into the rut of trying to build superstars every time,” he continues. “I might not need a multiplatinum superstar, but this way my records can get immediately exposed to a large, nationwide audience. It’s fascinating to try this out. How else are we going to get kids to pay space and support in stores?”

That’s the point of Reality. Kuys says, “We will put out albums priced in-store at $9.99 and our bands will tour and do as many in-stores as Trans World wants.”

The marketing plan for Hammer’s “Miami Vice” album, which came out Sept. 30, takes advantage of the TV series’ 20th anniversary in 2005, with a planned release of a theatrical film and a videogame based on the show.

“We will cross-merchandize the videogame, which is coming out on all platforms in 2005,” Kuys says. “Inside the game will be an advertisement for the album and vice versa.”

Reality also might occasionally try for radio play. The label plans to pitch tracks on Cain’s “Sometimes She Breaks” and Hammer’s “Crockett’s Theme 04.” Hammer hit No. 1 in the United States with the “Miami Vice” theme, but follow-up “Crockett’s Theme” flopped in the States despite hitting big in Europe. Kuys hopes the new version will rectify that.
Marketing The Music To Mobile Customers

BY SCOTT BANERJEE

SAN FRANCISCO—As the U.S. ringtone market expands, many of the companies involved are experimenting with creative techniques to drive sales.

The mobile market presents a challenge to content owners and aggregators because—unlike Internet retail, which can offer banner ads and expanded cross-marketing mechanisms—its main pipeline to consumers is tiny WAP (wireless application protocol) decks.

These are the issues to be discussed in the "Marketing, Music and Mobility" panel at Consect's Mobile Music Conference (mobillemusic.com) Nov. 18 in Miami.

Consect estimates that 90% of ringtones are purchased through handsets. Yet carriers like Verizon, Cingular/AT&T, Sprint and T-Mobile must keep transaction data confidential for the sake of subscriber anonymity.

Mobills CEO Brian Levin says, "Whenever delivering a product over a carrier, it's always the carrier's position that it owns that customer and their data."

One way around this barrier is to generate e-mail and text-messaging lists from voluntary, event-based marketing campaigns.

During this summer's Vans Warped tour, for example, Cingular and handset manufacturer Samsung generated 65,000 names, e-mail addresses and cell phone numbers from Web site registrations for Warped tour mobile alerts.

Aggregator Infospace Mobile was able to generate similar lists from 167,000 contest entries in on-site promotions for Samsung, Cingular and various artists.

Infospace Mobile and Cingular have teamed along-side Universal Records for a sweepstakes-based campaign called Nelly on Your Cell. The winner gets a phone call from rap artist Nelly.

Cingular will provide information on Nelly and the sweepstakes on its WAP deck under "What's Hot." The campaign will also include an e-mail push from Nelly's fan club, Web promotions on rucircular.com and cingularxtras.com, and an SMS text-messaging push from Cingular and Infospace Mobile.

"The first trick," says Mary Stuyvesant, GM of entertainment marketing at Infospace Mobile, "is to find what is a relevant message to [consumers], send it out in an e-mail or SMS, then get them to open that message."

"The upside to working in e-mail," she adds, "is that you can actually explain where to find these products on your phone."

This push can result in ringtone sales and, ultimately, transaction data.

Gracenote CEO Craig Palmer says, "Given that most music services are offered by partnerships, a lot of services are being run by third parties that have access in terms of what people are buying."

Accumulating data about users will allow companies to personalize product offerings on carrier decks—a service akin to the welcome screen on amazon.com or iTunes. Infospace Mobile plans to include such personalization on its Ringster 3.0 service, which is available on Verizon.

"Soon," Stuyvesant says, "we will be able to know what music people like from [their] purchase habits, and the content that is served up on WAP decks will reflect this."

David Dorn, senior VP of new media strategy with Rhino/Warner Strategic Marketing, takes a different approach. He feels Rhino will benefit from a deal with mCUBE that enables consumers to purchase ringtones through SMS on three of the five major U.S. carriers. Rhino also places inserts for SMS offers into physical CDs.

"Premium SMS offers us the opportunity to fulfill a sale very quickly on behalf of the carrier," Dorn says. "What we're trying to do is to create a comprehensive destination—purchasing ringtones online through rhinorecords.com, via premium SMS or through the carrier's decks."

NEWTECH

Nintendo and Sony appear set to square off in a handheld videogame war this holiday season, as each rolls out a new device.

Nintendo DS hits U.S. shelves Nov. 21, while Sony's PlayStation Portable goes on sale Dec. 12 in Japan. PSP's U.S. launch is set for late March 2005, making it a late entry to the battle for U.S. market share.

Nintendo already dominates the handheld category with its Game Boy franchise. Strengthening its position is an aggressive marketing campaign including TV and print ads using the tag line "Touching Is Good."

DS, with a suggested retail price of $150, will feature a touch screen, built-in chat function, wireless communication and voice recognition. PSP will sell for about $199.99 (€185) and will run on Sony's new Universal Media Disk format, which can play music and movies.

Figuring the field can use a third player, Jacksonville, Fla.-based Tiger Telematics has launched Gizmondo. The device, which is already available in the United Kingdom, is expected to beat the PSP to the States. Gizmondo features multimedia messaging, MP4 movie and MP3 music playback, a digital camera, global positioning system and Bluetooth.

Office In The Sky

DVD promotion is flying high with a deal between SBC Video and United Airlines. A 60-second trailer touting the Nov. 16 DVD release of "The Office"—a faux documentary set three years after the second season of TV series "The Office"—will air during United Entertainment Network's in-flight programming next month. The airline will also show the 30-minute documentary "How I Made The Office," and next month's United In-Flight magazine will highlight "The Office" co-creator Ricky Gervais.

Ringing Up Janus

Tracks from such portable subscription music services as Napster To Go and F.Y.E. Download Zone now have a home on mobile phones. The AudioVox SMT5600, available through AT&T Wireless, joins the list of gadgets supporting Windows Media DRM 10, aka Janus. The phone can store four hours of music and can be used to download songs from AT&T's mMusic Store.

Snoop Opens Doggy Doors

Electronic Arts' high-octane "Need for Speed Underground 2" gets a boost from Snoop Dogg's remix of the Doors' classic "Riders on the Storm." The exclusive track highlights a 26-song in-game soundtrack with new tunes from Felix Da Housecat, Helmet, Killing Joke, Sly Boogy and Snapcase. The game shipped Nov. 15.
Executives from more than 70 companies in the music, gaming, new media, digital technology and film industries gathered Nov. 4-5 at the Tom Bradley International Center on the University of California campus in Los Angeles for the inaugural Billboard Digital Entertainment Conference & Awards. The event, presented in association with Digital Media Wire, gave awards in 30 categories, honoring innovation, entrepreneurship and effective brand development in digital entertainment. (Photos: Steven Barston Photography)

During the "Political Roundtable" panel, Recording Industry Assn. of America chairman/CEO Mitch Bainwol, left, and Rep. Howard Berman, D-Calif., discussed litigation and legislative measures that the recording industry is pursuing in its fight against peer-to-peer file sharing.

Napster president Brad duce, left, accepts the award for best digital community from EMI senior VP of digital development and distribution Ted Cohen.

Dallas Mavericks owner/HDNet chairman Mark Cuban works the crowd following his Nov. 4 keynote address.

Superb Records hip-hop duo KansasCali performs its single "Hello World" at the Digital Entertainment Awards.

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During a panel about the evolution of digital music, Real Networks chief strategy officer Richard Wolpert, left, and Sony Connect VP of content development Ty Braswell analyzed the growth of the digital download market.

XM Satellite Radio won two Digital Entertainment Awards for innova- tor of the year (which also honored XM president/CEO Hugh Panero) and best radio service. XM programming chief Lee Abrams, left, standing in for Panero, accepted the innovator award from Billboard president/publisher John Kilcullen.

Sprint PCS GM of wireless music Nancy Beaton, left, and Mobiles senior VP of music and downloads Tom Parrish examine the evolution of the mobile music market in an afternoon panel.

Billboard president/publisher John Kilcullen kicks off the Dig- ital Entertainment Awards gala.

Gigi Johnson, executive director of the UCLA Anderson School of Management's Entertainment and Media Management Insti- tute, welcomes DECA attendees. Johnson also moderated a panel examining the impact of digital rights management on enter- tainment business models.

Digital Media Wire co-founder and CEO Ned Sherman opens the conference with a greeting to attendees.

AOL Entertainment Senior VP/GM Bill Wilson discusses the evolution of digital entertain- ment strategies during the "View From the Top" session.

Intel Capital strategic investment manager of media and entertainment Alexander Marquez examines the state of asset valuations in a panel on investment trends in digital entertainment.

Consect CEO Mark Frieser, left, and Billboard co-executive editor Tamara Conniff discuss the ringtones market at a cocktail reception prior to the Digital Entertainment Awards ceremony. Billboard, in con- junction with Consect, recently bowed the Hot Ringtones chart, which ranks the top 20 best-selling polyphonic ringtones.
## Programming

### Infinity

**Continued from page 7**

Jon Zellner, Infinity VP of adult top 40 programming and GM of WBIX (93.7) Boston, says it all comes down to whether he is getting quality programming. The show “does an amazing job of researching the artist, asking the right questions. We’re only going to do The Naked Truth specials with artists that can fill up an entire hour with hits,” he says.

### PROMOTING TO A SMALL TOWN

For the promotional component, Infinity strives to give listeners a once-in-a-lifetime experience. For instance, with the Mellencamp promotion, the company persuaded him to stage a private show in his hometown of Bloomington, Ind., at the Bluebird, a small club he played as a young artist. Other than industry-types, only Street Date contest winners and their guests can attend these events.

Duran Duran winners will hang with the band at a private party in Las Vegas, before taking in a concert from premium seats. (Actual real ideas executed locally) is the campaign’s mantra. “We leave it up to the radio stations to decide the best way to take advantage of the promotion,” Zellner says. At WBMP and the morning show of Duran Duran recorded on-air solicitations for listeners to call the station to win the band’s new CD and qualify for the Vegas flyaway. “We think taking the power of the Infinity (adult top 40 stations) and doing events, promotions and interviews that would be pretty sedate for the traditional station to set up themselves.”

He contends that Street Date helped goose sales for Mellencamp and Duran Duran. In each participating local market, Duran Duran sold as many tickets as it did nationally, he says.

“We would like to think that we helped create a sense of urgency among not only the fans of these artists but people who were fans of the station,” Zellner says.

Goodman says Infinity isn’t trying to take all the credit for strong sales by Street Date artists. “But we would like to think that we played a significant part in their success by reaching millions of people on the day and the week of release,” he says.

Infinity says the only costs to labels are the commercials and costs associated with the promotional event.

Island’s Lane says it’s tough to gauge the program’s effectiveness. “Between radio, television, direct response and newspaper, it’s a cumulative effective of all the advertising outlets we use.”

Sykes adds, “We don’t think we’re the end-all, be-all, but we are becoming one of the major names in the business.”

Most stations have been airing the program the Saturday or Sunday after the album’s impact date. Infinity says each episode receives a minimum of 50 promos.

“I do how programmers justify airing an entire hour devoted to one artist?"
**Music DVD Market Growing In Canada**

**BY LARRY LeBLANC**

TORONTO—With music DVDs accounting for a greater portion of sales, Canada’s major labels are stepping up their commitment to the format by expanding their release slates and boosting marketing tie-ins.

In the past year, labels here have significantly increased the number of releases that include DVDs. Record executives say they will release even more titles with DVD content in the next year, to meet demand at retail.

Handleman Entertainment Canada GM Ned Talley says that more than 10% of the company’s business will come from music DVDs this year. Handleman racks the Wal-Mart Canada and Zellers chains.

Ken Kirkwood, director of product for 102-store chain HMV Canada, notes that there are more than 25 music DVD releases each week.

"Sales have become significant," he says. "Industry figures also monitored Warner Music Canada’s Oct. 26 launch of the CD/DVD hybrid DualDisc with Simple Plan’s "Still Not Getting Any..." The Lava title sold 13,175 units, debuting at No. 2 on Nielsen SoundScan’s album chart for the week ending Oct. 31.

"DualDisc is an interesting item to watch," Talley says. "It is what the industry was looking for."

While retailers are optimistic about DualDisc, they say its success will depend on labels aggressively marketing the format.

Label executives continue to ponder which acts are suitable for DVD releases, but most retailers maintain that veteran rockers with concert-style DVDs are desirable because they appeal to consumers older than 35, who are..." (Continued on page 78)

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**Japan’s Downloads Gather Speed**

**BY STEVE McCLURE**

TOKYO—Microsoft has beaten Apple to the punch in the world’s second-largest music market.

Microsoft Japan launched a local version of its MSN Music service Oct. 20 (music.msn.co.jp), offering 50,000 tracks from 10 key Japanese labels. The company says it expects to have 100,000 tracks available by the end of the year.

Meanwhile, a spokesman for Apple Japan says the Tokyo-based company has not decided on a launch date for its iTunes Music Store here. "We are not in the position to handle the program yet," he says. Despite the absence of iTunes, Apple claims..." (Continued on page 78)
**HITS OF THE WORLD**

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**NEW**

- New Entry
- Re-Entry

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

**EUROCHARTS**

**Elisa Rocks Out On Italy’s Album Chart**

“Pearl Days,” the new album by Italian singer/songwriter Elisa, finds her in more of a rock mood than her previous four efforts.

Sugar/Universal released the set Oct. 15 in Italy, and it entered the FIM album-sales chart at No. 7.

Elisa’s “I Choose” album was released in Italy by Universal/Mute, and it entered the FIM album-sales chart at No. 2.

**European Charts**

**Bliss**

**Elisa: New Set Debuted at No. 2**

**Crying Fame:** Ehim Lanto became an overnight success in her native Sweden when her debut single, “I Won’t Cry,” topped the Oct. 22 GF chart.

The pop vocalist from Enköping signed with Swedish indie Roof Records three years ago, while still in high school. The Universal-distributed label was founded by Lars Anderson, son of Abba’s late mentor, Stig Anderson.

“We have interest in the single from England, Norway, Denmark, Finland and Benelux,” Anderson says. “They’re interested in Germany— would be surprised if it didn’t work there.”


**Two Past Ten:** Japanese-signed Chinese act the Twelve Girls Band has logged 10 weeks at No. 1 on the Billboard Top World Music Albums chart with its instrumental set “Eastern Energy.”

The members graduated from music schools in Beijing. The band debuted in October 2001, playing tradional Chinese instruments in contemporary pop settings.

Initially signed to Universal Music Hong Kong, the act achieved overseas success after moving to Tokyo-based indie Plativa Entertainment in 2003. Plativa released the “Beautiful Energy” album in Japan in July 2003, followed by “Shining Energy” in 2004 and two live albums. The four sets together have shipped more than 3.5 million units domestically, according to the label.

“After getting such a reaction to the band’s music from people in Japan,” Plativa president Katsuma Tomoto says, “we decided to see how it would do in the U.S., especially since it is instrumental, not vocal.”

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**Eliza Rocks Out On Italy’s Album Chart**

**Bliss**

**Elisa: New Set Debuted at No. 2**

**Crying Fame:** Ehim Lanto became an overnight success in her native Sweden when her debut single, “I Won’t Cry,” topped the Oct. 22 GF chart.

The pop vocalist from Enköping signed with Swedish indie Roof Records three years ago, while still in high school. The Universal-distributed label was founded by Lars Anderson, son of Abba’s late mentor, Stig Anderson.

“We have interest in the single from England, Norway, Denmark, Finland and Benelux,” Anderson says. “They’re interested in Germany— would be surprised if it didn’t work there.”


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Singapore’s Soundbuzz Expands

BY CHRISTIE LEO

SINGAPORE—Leading digital music service provider Soundbuzz is expanding into other Asia-Pacific territories.

In September Soundbuzz began supplying downloads for a new music service that it launched with Optus Mobile, Australia’s second-largest telecommunications company.

Now Soundbuzz has entered a strategic partnership with Singapore’s Creative Technology that will give Soundbuzz users access to 250,000 songs in its Digital Music Store (soundbuzz.com). Access to the store will be a feature in Creative’s Nomad, Zen and MuVo lines of digital music players in several Asia-Pacific markets. Creative is the parent of California-based Creative Labs.

Soundbuzz CEO Sudhanshu Sarwornala says the company’s partnerships throughout the region are poised to recoup a healthy percentage of declining physical CD sales while developing the download industry for a new generation of music fans.

The tie-in with Creative is “the most strategic digital music initiative in the region,” Sarwornala says. “The Digital Music Store software will be bundled with the Creative MediaSource software [on a regional basis] by December, making it available to all Creative device owners as they install their hardware. The cumulative reach could breach the seven-digit mark.”

The Creative MediaSource software, which is used in Creative’s MP3 players, allows users to manage music transfers between a computer and a player. The Soundbuzz/ Creative package has been available in Singapore since July and is being rolled out in Australia, India and Southeast Asia during November and December.

Soundbuzz’s online library contains material from all major labels, as well as key independents that include such regional names as Saregama in India and Singapore imports Ocean Butterfly and Yellow Music. Soundbuzz operates and maintains the download service on behalf of Creative and Optus and handles all payments to rightsholders.

Although pricing is set by territory, the Australian service charges $1.15 Australian (87 cents per song and $9.50 Australian ($7.22) for entire albums.

Sarwornala adds that record companies in the region now “accept that legal download sales have real growth value and are comfortable with the security and digital-rights management from companies like Microsoft, as well as the devices that support this DRM.”

However, he adds, “selling music online is not as simple as selling a CD—and as we continue to shift significant numbers, the royalty rate must drop.”

Sony Music Asia VP of business development Rusben van der Heuvel sees the Chinese and South Korean markets as the likely front-runners as online sales begin to contribute significantly to total music sales in Asia. “The sheer volume of broadband subscribers in China, estimated at 31 million, serves as an encouraging signal to companies like Soundbuzz in expanding its business model,” he says.

Sydney-based Optus is a subsidiary of Singapore’s SingTel, which claims to be Asia’s largest multimarket mobile operator. Soundbuzz is making its online store available to the 890,000 subscribers of the Australian company’s Optus Zoo entertainment and information mobile portal.

Optus Zoo subscribers will be able to purchase music through their wireless phones by accessing an MTV Mobile-branded area of Optus Zoo. The paid-for tracks can then be transferred to buyers’ computers. Purchases are billed directly to users’ Optus accounts. Non-phone users can access a Web site, optuzzoo.com.au, to make purchases.

In addition to the Soundbuzz-supplied music and ringtones, the MTV tie-in will provide access to material from MTV Australia, including videos, news and reviews.

Downloads

Continued from page 75

that its iPod player is a major success in Japan. The company has not released iPod sales figures.

“I am personally surprised that Apple let Microsoft get there first,” one industry source says. “Especially with the fanatical devotion that Japanese have to the iPod over other players. I would have thought that Apple would have made sure to capitalize on the opportunity.”

Another observer comments, “MSN has done its homework, set up a proper infrastructure to deliver the songs in Japan and done all the advance work with the record companies. Apple Japan has not.”

Music DVD

Continued from page 75

more likely to have upgraded entertainment systems. Retailers cite the popularity of DVDs by Led Zeppelin, The Rolling Stones, Rush, Van Halen and AC/DC.

“DVs that do well are live performances by bands with a devout following,” says Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. “What doesn’t sell are DVDs that only have videos.”

But executives caution against throwing releases against the wall. BMI Music Canada VP of sales and distribution Steve Simon says, “We are seeing a lot of marginal releases from bands that haven’t been around long. Retailers don’t have the space. These DVDs may only sell a few thousand units.”

Canadian-based bands have begun to issue their own DVD releases. These include titles by Diana Krall, Oscar Peterson and Hawksley Workman from Universal Music Canada; Blue Rodeo, Great Big Sea and Billy Talent from Warner Music Canada; and Sarah McLachlan from Nett Productions.

Universal Music Canada president/CFO Randy Lennox is bullish about Kral’s “Live at the Montreal Jazz Festival” DVD, due Nov. 23. The performance was filmed June 29, the opening night of the Montreal Jazz Festival’s 25th-anniversary gathering. “We expect the DVD to do very well,” Lennox says. “because it is Diana Krall and was recorded in Quebec.”

While music DVD has momentum in the Canadian marketplace, several retailers are concerned that labels are failing to educate consumers that DVD can add value or enhance a product they already know well. “DVDs are still primarily an impulse buy,” Baker says, “aside from product that has real fans.”

The 2005 MTV Asia Awards have been set for Feb. 5 in Bangkok, Thailand. The show will take place at the 12,000-capacity IMPACT Arena and will have a martial arts theme.

“Given the theme of the show,” MTV Networks Asia Pacific president Frank Brown says, “we assure the audience that the music, design, creative content and action are aiming to set a new benchmark in entertainment.”

Sponsors include Toyota, Hewlett-Packard and Samsung.

The MTV Asia Awards were first held in 2002 in Singapore. MTV says the 2005 event will be broadcast to 180 million homes across the region, with excerpts shown globally.

Stuart Fraser has exited as managing director of HMV Australia and Southeast Asia.

Fraser has spent 18 years at the retail chain, holding posts in the United Kingdom, Asia and Australia. He plans to relocate from Sydney to Hong Kong to pursue his own business interests.

HMV Asia Pacific president Paul Delessey says, “Alan Pengelly, HMV Asia Pacific regional finance director, has added responsibilities as acting managing director of HMV Australia. He continues to report to Delessey in both capacities.”

Peter Smith, product and marketing director for HMV Australia, has added duties as commercial director for Australian operations, reporting to Pengelly.

Emily Butt, director/GM for the Hong Kong and Singapore affiliates, now reports to Delessey; she previously reported to Fraser.

The Polar Music Prize for 2005 will be presented to German baritone Dietrich Fischer-Dieskau and Brazilian composer/musician/singer Gilberto Gil.

The ceremony will take place May 23 in Stockholm. The winners will be honored by King Carl XVI Gustaf of Sweden.

Fischer-Dieskau is being honored for “his unparalleled achievements as a penetrating and innovative interpreter of art songs in the German language.” Gil is cited for “his unflinching creative engagement in bringing to the world the heart and soul of the rich music of Brazil.”

ABBA mentor the late Stig Anderson founded the Polar Music Prize in 1989. Winners are selected by a jury of members of the Royal Swedish Academy of Music. The honorees each receive 1 million Swedish krona ($141,000). Previous winners include Pierre Boulez, Bob Dylan, Elton John, Quincy Jones, Paul McCartney and Ravi Shankar.

John Kennedy, the incoming chairman/CEO of the International Federation of the Phonographic Industry, will deliver a keynote speech at the sixth annual MIDEM music and technology platform Jan. 22 at the Palais des Festivals in Cannes.

It will mark Kennedy’s first significant speaking engagement after joining the trade body at its headquarters in London. Kennedy was formerly president/COO of Universal Music International.

MIDEM will again precede the annual MIDEM trade fair, which runs Jan. 23-27.
HELP WANTED

Billboard Seeks Interns...

We are currently seeking interns to assist The Music & Literary division of VNU Business Media. Qualified candidates will have the opportunity to work with Billboard Magazine, Billboard Radio Monitor, and Kirkus. We currently have internship opportunities available in the following areas: editorial, charts, marketing, sales, and special events.

Qualified applicants must be from undergraduate or graduate institutions that agree to grant academic credit to students in return for program participation. The candidate should have a strong desire to pursue a career in the B2B arena. We seek candidates with proven records of leadership and achievement who demonstrate the capacity for continuous development. Additionally, candidates must have strong computer skills including Word, Excel, Access and PowerPoint.

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**Video**

Continued from page 3

for TV audiences.

Viewers of Music Choice, which previously focused on radio-style audio programming, can use their remotes to select and watch any available music video free of charge. They can also view concer-
tns, interviews and original music programs.

The advertising-supported service employs the video-on-demand technol-
ogy that digital-cable networks use to deliver pay-per-view movies to customers.

Music Choice president/CEO David Del Beccaro says he expects the service to be in more than 7 million homes by April 2005 and hopes it will expand to reach 40 million viewers.

The Music Choice VOD strategy is part of a larger convergence play. The network will begin offering the same programs and video content through the Internet-service arms of its cable partners.

“This is a big step,” Del Beccaro tells Billboard. “It puts us into video and long-term-program ful-
fillment—right now we’re only doing audio and concerts. And it gives us a much stronger presence on both the television and on the Web with both launches.”

Launch, AOL and mtv.com pioneered the idea of VOD online in the late ’90s. Now, new players are looking to further mainstream the concept by extending it to TVs, phones and handheld devices.

AOL has inked deals with Time Warner Cable and Microsoft’s Win-
dows XP Media Center—an operat-
ing system designed to be used in the living room and navigated using a TV remote—to distribute a free music video service called AOL Music on Demand.

Bill Wilson, senior VP/GM at AOL Entertainment, says the new service is a promotional showcase for the benefits of the AOL service. “For us, it’s about extending our brands and our original productions,” he says.

MTV rival Fuse is providing a rotating free catalog of 75 videos on demand and other music-related content to consumers in roughly 1 million homes through digital cable providers like Comcast.

Fuse senior VP of distribution strategy Lisa Schwartz believes the video service will enhance the interactive ori-
entation of the network’s audience. “Our target demographic wants to skip around, and they also want to do a long-form play,” she says.

The Jupiter Research senior analyst David notes that those who benefit most from the Music Choice offering are cable operators. They are using VOD services to differen-
tiate their product from satellite TV.

Other service providers are also looking to videos to boost their con-
sumer appeal. PCs, cell phones and handheld video devices like the new Microsoft Portable Media Center require short-form programming like music videos, analysts say.

Apple Computer’s iTunes Music Store—joining the likes of MTV, Yahoo Launch and AOL—is feature-
ing streaming video content.

Sources say music services as Sony Connect are looking to expand into music videos, perhaps by renting or selling.

As companies begin to build busi-
hnesses around music videos, major labels see an opportunity to defray the cost of a traditionally expensive part of the marketing process. Although most new videos are made available free of charge, many services pay labels for catalog videos. Some services acquire con-
tent through annual licensing pay-
ments, others through revenue-
share agreements.

“We see the opportunity to build a business around the investment we make in creating these assets,” says Michael Nash, senior VP of Internet strategy and business development at Warner Music Group. “Videos are going to become a commercial product and not just a marketing tool.”

Music Choice is also touting VOD’s ability to provide advertis-
ing. One detailed usage data is now available from traditional TV advertising.

Yahoo VP/GM of music David Goldberg is nonplussed by the ris-
ing competition. He believes the real value isn’t in VOD, it’s in the pro-
gramming associated with it.

A lot of our videos aren’t viewed on demand,” he says. “We are actively promoting most of them.”

**Court**

Continued from page 10

deliberately designed to enable copyright infringement on a mas-
sive scale.”

The 40 attorneys general argue that P2P networks are becoming “poten-
tial forums for non-copyright-related criminal activity” involving pornog-
raphy and concealment of crimes. They say that their efforts to enforce laws are “obstructed by a legal stan-
dard that permits companies, who facilitate not only the conduct but also the anonymity of perpetrators, to escape any responsibility for their role in these crimes.”

In another brief, law professors did not take a position on what the outcome of the case should be, but they urged the court to review the decision so that copyright authors and technology developers “will be able to reliably predict their legal rights and duties in a networked world.” If they don’t, the professors say, “innovation in both the arts and technology will suffer.”

The National Basketball Assn. and the baseball commissioner filed a brief with other organizations repre-
senting photographers, directors, writers, actors, publishers, produc-
ers, graphic artists, entertainment and video software dealers and inter-
active entertainment merchants.

They seek to protect their intel-
lectual property rights.

Two briefs were filed on behalf of the Recording Artists’ Coalition, the Recording Academy and several individual artists, unions and music organizations.

In their response, Grokster and StreamCast argue that the Supreme Court should not review the case or preempt the efforts of Congress to legislate rights as they relate to new technology.
Reilet K scores its first No. 1 on Christian list and Internet, too

‘Now’ Leads New List

You might have known a week ago, or earlier, that the latest edition in the “Now That’s What I Call Music!” line would lead The Billboard 200. What you did not realize is that “Now 17” would also top a brand-new Billboard chart.

More on the new list later—first, we celebrate the “Now” line’s second No. 1 on the big chart in 2004, following the conquest in August by “Now 16.” Do not fool yourself into thinking that a No. 1 “Now” album is an every-day occurrence, because the last time it had happened prior to this summer was spring 2002, when “Now 9” checked into the top slot with a start of 419,000.

“Now 17” climbs in with a slightly smaller sum, 407,000 copies, which is also down from the 304,000 that launched “Now 16.” But the new one does have a larger start than some of its recent cousins. “Now 15,” released in March, started at No. 2 with 343,000 sold, and “Now 14” opened at No. 3 a year ago with 322,000.

Rarer than a “Now” at No. 1 is the sight of titles distributed by EMI Music Marketing in the top two spots. The issue of Billboard dated June 20, 1998, marks the last time that EMI’s distributor owned the top two, when Master P’s “MP Da Last Don” led the Smashing Pumpkins’ “Adore.”

EMI locks that sweep this time, because it is Capitol’s turn to sell the multitalent “Now” series, while Virgin rock band A Perfect Circle bows at No. 2 with 142,000 sold. The rank matches Circle’s career peak, but each of its previous two albums began with big Nielsen SoundScan walks: “Thirteenth Step” with 231,000 last year (No. 2) and “Mer de Noms” with 180,000 in 2000 (No. 4).

NEW TO THE MENU: Aside from leading The Billboard 200, “Now 17” also bows at No. 1 on Top Compilation Albums, one of three new charts just added to Billboard Information Group’s Web sites.

Also new to the menu are Top Rap Albums and Top Comedy Albums. All three charts are built on data from Nielsen SoundScan. Trick Daddy is No. 1 on Top Rap Albums with “Thug Matrimony: Married to the Streets,” which also moves to No. 1 on Top R&B/Hip-Hop Albums. King of the comedy chart is Larry the Cable Guy’s “‘Til I’m Too Damn Tall.”

The rap and comedy charts will still be posted on the SoundScan system, but management of those lists has moved to Billboard. R&B/Hip-hop charts manager Minal Patel adds the former to her plate. Top Comedy Albums is on the desk of Gordon Murray, who also manages our electronic jazz, new age and world music charts. Both are based in New York.

(Continued on page 84)

Brit Beat 40 Years Later

How many times during the ’60s did you hear the phrase, “the Beatles and the Stones”? Four decades after those two acts made their original chart impact, “the Beatles and the Stones” are still potent forces. The evidence? This issue, John Lennon and the Rolling Stones have new albums entering The billboard 200.

Lennon’s “Acoustic” (Capitol) opens at No. 31. It’s his highest-charting debut since “Double Fantasy” bowed at No. 25 the week of Dec. 6, 1980, and his highest charting in more than 20 years, since “Milk and Honey” peaked at No. 11 the week of March 10, 1984.

“Acoustic” is Lennon’s first chart album in the 21st century. He last appeared on the album survey with “John Lennon Anthology,” which debuted and peaked at No. 99 the week of Nov. 21, 1998.

Also making its first appearance on The billboard 200 this issue is the Stones’ “Live Licks” (Virgin), bowing at No. 50. It follows by a mere two months the last Stones album to chart, “The Best of the Rolling Stones: Jump Back ’71-’93,” which debuted and peaked at No. 30 the week of Sept. 11.

That means this is the first year that the Stones have had two albums debut in the same calendar year since 1989, when “Singles Collection—The London Years” and “Steel Wheels” debuted.

Lennon made his first appearance on The billboard album tally 40 years ago, nine months and three weeks ago, when “Meet the Beatles” debuted. The Stones made their opening move a short time after “England’s Newest Hitmakers” entered the chart the week of June 27, 1964, giving the band a chart span of 40 years, four months and three weeks.

TEAM PLAYER: The soundtrack to “Team America: World Police” (Atlantic) debuts on The billboard 200 at No. 98. Given that “Team America” was not a well-known franchise, like Trey Parker and Matt Stone’s “South Park,” that’s a respectable start compared to the No. 82 entry of the soundtrack to “South Park: Bigger, Longer & Uncut” the week of July 10, 1999.

WHAT IT’S ALL ABOUT: The soundtrack to the Jude Law summer film “Alfie” (Virgin) debuts on The billboard 200 at No. 183. This is the first “Alfie” soundtrack to chart, although two versions of the title song from the original 1966 Michael Caine “Alfie” movie cracked the top 40. Cher was first, debuting the week of July 30, 1986, and peaking at No. 32. Dionne Warwick was bigger, entering the chart the week of April 8, 1967, and peaking at No. 15.

THEY LOVE TO MAKE UP MUSIC: The O’Jays reach a landmark thanks to the debut of “Make Up” (Music World/Sacramental Urban) at No. 74 on Hot R&B/Hip-Hop Singles & Tracks.

“Make Up” is the outfit’s 60th chart single. It has taken the trio nearly 40 years to rack up those 60 chart entries. The first O’Jays single to chart on the R&B tally was “Lipstick Traces (On a Cigarette),” which debuted the week of May 22, 1965.

The O’Jays have No. 10. to their credit. The most successful was “Use Ta Be My Girl,” which reigned for five weeks in 1978.
<table>
<thead>
<tr>
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<th>Number 1 HOT SHOT DEBUT</th>
<th>Title</th>
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<td>26</td>
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<td>Usher</td>
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<td>Rod Stewart</td>
<td>Stardust... The Great American Songbook Vol. 1</td>
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<td>50 Number Ones</td>
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<td>8</td>
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**GREATEST GAINER**

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<td>R. Kelly &amp; Jay-Z</td>
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<td>16</td>
<td>Simple Plan</td>
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<td>10</td>
<td>Yng Yang Twins</td>
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<td>17</td>
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**new**

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<td>Charles Kelley</td>
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<td>Have For The Party</td>
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<td>100 Hits - The Ultimate Collection</td>
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**Notes:**
- **FORMAT** indicates the media format: CD, LP, or Video.
- **Peaks** list the peak positions on the Billboard charts for each week.
- **Label** provides the record label name.
- **Original Title** and **Original Label** indicate the title and label of the original release of the song.
Over The Counter

Continued from page 81

Keith Caufield in our Los Angeles office oversees the new compilations list, which will see various artists sets of all stripes compete with each other. Caufield also manages Billboard Top Catalog, Top Soundtracks and Production Credits tallies.

Top Compilation Albums will exclude titles driven by producers, DJs or a single act. Thus, sets that are credited to a DJ or a producer will not appear on this chart but will continue to be eligible for Top Heatseekers.

Samples that contain more than three tracks by the same act are also excluded from the compilation chart, as are soundtracks. Catalog titles are not included on this week’s list but will be added in future weeks.

All of these weekly album charts join the recently introduced Hot Ringtones list on billboard.biz and billboard.com. They are also being added to Billboard Information Network.

THE GREAT UNKNOWN: Chart watchers say Shania Twain’s “Greatest Hits” and Toby Keith’s “Greatest Hits” 2 each have a shot at $500,000 or more, but with the street-date acceleration of Eminem’s “Encore” comes the distinct possibility that neither country star will lead next week’s Billboard 200 (see story, page 3).

First-day numbers cited by chains put the former in the range of 485,000 and the latter at about 365,000, but store traffic and interest in the genre generated by the Nov. 9 telecast on CBS of the Country Music Awards. Awards could swell both bottom, as each artist performed during the show.

The last Eminem album to get pushed to an off-cycle date sold less than 300,000 copies in the opening week, but that set’s release was advanced twice. Thus, a more appropriate analogy might be his associate 50 Cent, whose “Get Rich or Die Tryin’” sold 872,000 in February 2003, despite its off-cycle bow. That was the largest sales week by any album that year, so that title moved 825,000.

ADVANCE WARNING: Aside from the projection of chart softsayers when hot new releases come to market, this column does not predict the future. Thus, it is a departure from character that I suggest that retailers check their supply on Chris Botti’s latest album, “When I Fall in Love.”

The trumpeter’s lushly arranged collection of love songs has been No. 1 for three weeks on Top Jazz Albums and has stood as high as No. 124 on The Billboard 200, but a roll of publicity that began during the tracking week that will inform next week’s

CHRIS BOTTI

charts stands to handsomely charge its sale volume.

Botti, a member of Sting’s band who first charted as a solo artist in 1995, was profiled—as much for his budding romance with Katie Couric as his music—in the Nov. 9 edition of USA Today. And, speaking of Couric, Botti was scheduled to appear Nov. 12 on “Today.”

The following week he will appear on a wedding edition of “The Oprah Winfrey Show,” where, given her tastes as revealed on past music-related shows, Botti seems a good bet to receive the host’s endorsement. Think 1990, an album by an instrumentalist had just fallen off The Billboard 200. He appeared on Oprah Winfrey’s Thanksgiving week and received the talk-show queen’s enthusiastic praise. The following week, Yanni’s “Reflections of Passion” re-entered at No. 21 and rose to No. 29 when Christmas-week sales kicked in.

Although Botti’s music differs from Yanni’s, I suspect the trumpeter is poised to replicate the chart romp that the keyboardist made some 14 years ago.
### Top Pop Catalog

<table>
<thead>
<tr>
<th>Week of November 20, 2004</th>
<th>Week Ending November 7, 2004</th>
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</thead>
<tbody>
<tr>
<td><strong>Artist</strong></td>
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<tr>
<td>Ray Charles</td>
<td>The Very Best Of Ray Charles</td>
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<tr>
<td>Rod Stewart</td>
<td>’Ain’t It Fun To You... The Great American Songbook</td>
</tr>
<tr>
<td>Ray Charles</td>
<td>Anthology</td>
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<td>2</td>
<td><strong>Connect Me</strong></td>
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<tr>
<td>3</td>
<td><strong>To Tell The Truth</strong></td>
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<tr>
<td>4</td>
<td><strong>Let’s Go</strong></td>
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<tr>
<td>5</td>
<td><strong>Dark Side Of The Moon</strong></td>
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**Greatest Gainer**

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<th><strong>Artist</strong></th>
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<tr>
<td>Frank Sinatra</td>
<td>Classic Sinatra: His Great Performances 1933-1960</td>
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<td>The Beatles</td>
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<tr>
<td>Queen</td>
<td>Greatest Hits</td>
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<tr>
<td>Loll &amp; The East Side Boy</td>
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<tr>
<td>Tim McGraw</td>
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<tr>
<td>Soundtrack</td>
<td>O Brother, Where Art Thou?</td>
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<td>Rob Seger &amp; The Silver Bullet Band</td>
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<tr>
<td>Rascal Flatts</td>
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<td>AC/DC</td>
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**Hot Shot Debut**

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<td>Burt Ives</td>
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<tr>
<td>Lenny Kravitz</td>
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<td>Tim McGraw</td>
<td>Sat This Circus Down</td>
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<tr>
<td>Harry Connick, Jr.</td>
<td>Harry For The Holidays</td>
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<td>Abba</td>
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**New**

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<td>Toby Keith</td>
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<tr>
<td>Lenny Kravitz</td>
<td>Greatest Hits</td>
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<td>Tim McGraw</td>
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**Top Heatseekers**

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<td>Pescando En Ti</td>
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<tr>
<td>Don Francisco &amp; Mama Cien Gigante de La Masica Nortena</td>
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<td>The Game</td>
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<td>Chris Botti</td>
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<td>Houston: Rodeo Live</td>
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<td>Atlatar Blue/The Life Of Orpheus</td>
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<td>Monchy &amp; Alexandria</td>
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<tr>
<td>Donald Lawrence &amp; Co.</td>
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**New**

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Country Returns to Audience-Based Chart

After 12 years of being ranked by total detections, songs competing on Hot Country Singles & Tracks will be tallied by total audience impressions starting with the "Billboard" dated Jan. 15, 2005.

The change from Nielsen Broadcast Data Systems-supplied detections to audience-based rankings (also provided by Nielsen BDS) is the result of more than a year of close scrutiny of the chart and extensive dialogue with a broad cross-section of chart users, including radio, label and music publishing readers.

The country chart was the first "Billboard" list to convert to monitored airplay in January 1990 and was based on audience impressions until the end of the 1992 chart year.

At that time, the chart was converted to detection-based rankings because of a consensus among labels that the audience system created a disproportionate level of influence with large-market stations and devalued airplay at smaller stations that served significant sales markets.

Conventional wisdom along Nashville's Music Row at that time also held that smaller stations were generally more receptive to songs by new and developing artists than their large-market counterparts.

In today's radio and record label climate, those long-held assumptions are simply no longer the case, having been negated by corporate radio consolidation and federal deregulation of the industry. Under this new business model, label-sponsored spin programs have become more prevalent, which in a format already heavily influenced by late-night syndication has led to some recent chart anomalies.

Ranking songs by audience rather than detections is an infinitely more scientific and specific method to assess the reach and frequency of songs. Under the audience system, detections at each monitored station are cross-referenced with Arbitron audience data for that exact time of play.

Audience data is already utilized for other "Billboard" charts, including the "Billboard" Hot 100, Hot R&B/Hip-Hop Singles & Tracks, our four Latino radio charts and "Billboard".com's Christian airplay charts.

No matter which method you use this issue, "Lonestar"'s "Mr. Mom" leads Hot Country Singles & Tracks. It rises 2-1 on the current detections-based chart and also dominates the Nielsen BDS country audience tally for a third consecutive week.

The track also leads the former with 4,682 plays and crowns the audience scoreboard with 35.2 million estimated listener impressions.

With large cross radio detections, "Lonestar's" "Mr. Mom" has been negated with users, including broadcast listeners, increasingly cross-listing hits from a record company's active release effort.

Recent detections from "Lonestar's" "Mr. Mom" include KMER-Manchester, NH; WKTU-Atlanta; WDIA-Memphis; and WHIG-Lexington.

"Lonestar" this week is No. 1 on Hot R&B/Hip Hop Singles & Tracks for a second week, having topped the top 40 chart last week, and No. 3 on the Hot 100.

"Lonestar" also lands at No. 3 on the Adult Contemporary chart.

"Hollaback Girl" holds at No. 1 for a fourth week and pulls in a total of 172.3 million listener impressions. That is the second-highest audience total in the chart's history and falls a half-million impressions behind the benchmark Usher's "Yeah!" set in the April 17 issue.

Also in its third week at No. 1 on the Mainstream Top 40 chart, "Over" is the rare track to reach pole position at that format before ascending to the top of the Rhythmic Top 40 list. Since 1996, only one other song, "OutKast's" "Hey Ya!" from Late Late After, has topped Mainstream before doing the same on the Rhythmic chart.

"Breath Taking": A week after debuting early because of street date violations, Destiny's Child earns its fifth No. 1 on Hot R&B/Hip-Hop Singles Sales and its third No. 1 on Hot 100 Singles Sales as full-week CD sales push "I Love My Life" to the top of both lists.

Scanning 19,500 units, "Breath" posts the largest sales tally by a non-"American Idol" contestant since Hilary Duff's "So Yesterday" moved 22,000 pieces in the Aug. 16, 2003, issue.

Additionally, the trio bows "Soldier," its second single from "Destiny Fulfilled," as the Hot Tracks Debut on Hot R&B/Hip-Hop Singles & Tracks at No. 46.

DOLLED UP: Goo Goo Dolls' cover of Supertramp's "Give a Little Bit" jumps 10-5 in its fifth week on the Adult Top 40 chart. The band also had the last song to ascend that quickly on the chart, taking "Here I Go Again" to No. 5 in five weeks in April 2002.

Additional reporting by Patrick McGowan in Los Angeles.
**Tuesday**

Continued from page 3

the release dates of three superstar albums, leaving chains in what one buyer calls “street-date hell.”

Meanwhile, most chain and label executives are fretting about a recent downturn in album sales that has seen the business lose much of its edge over last year’s U.S. results.

Where units scanned were 7.2% ahead of last year’s pace as of Sept. 12, the lead slipped to 3.9% as of Nov. 7, according to Nielsen SoundScan. During that eight-week span, album sales were down 11.5%, threatening to wipe out what potentially could be the first positive sales year that the industry has had since 2000.

Still others are worrying about pricing. Most sales and retail executives point to a spate of advertisements during the last six weeks that featured more superstar titles priced at $9.99 and even the occasional $8.99. For most of the year, chain executives have only featured one or two superstar titles at $9.99.

The increase to five or six low-cost albums per circular has some executives fearful of what kind of pricing will be featured in newspapers on Black Fri., which falls on Nov. 26 this year. The holiday finally kicks off the holiday selling season and sets the pricing tone for the rest of the year.

This year’s holiday selling season is “unfolding from back to front,” says Curt Eddy, VP of sales at Hollywood Records. He hopes the next two weeks of releases “will be a big boost,” offsetting worries about the sales downturn.

Nov. 16 will see boxed sets from the Beatles and Bon Jovi, greatest-hits albums from Michael Jackson, Pearl Jam and Neil Young and new albums from Snoop Dogg, Clay Aiken and Lil Jon & the East Side Boyz (see story, page 7).

But street dates for two of the biggest releases planned for that day, Eminem’s “Encore” and Destiny’s Child’s “Destiny Fulfilled,” have been moved up to Friday, Nov. 12, and Monday, Nov. 15, respectively.

The following week’s lineup includes U2’s “How to Disarm an Atomic Bomb,” Gwen Stefani’s “Love, Angel, Music, Baby” and Ruben Studdard’s “I Need an Angel.” There is also a Christmas album from Jessica Simpson, a greatest-hits set from Creed, live albums and/or DVDs from Sarah McLachlan, Evanescence and Norah Jones and a Nirvana boxed set.

But with Eminem and Destiny being moved ahead of their scheduled Nov. 16 releases and Snoop Dogg being bumped up one week to Nov. 16, retailers are perplexed.

“Every day, what are you talking about?” asks Thuy Satterfield, VP of marketing and purchasing at Super D, an Irvine, Calif.,-based one-stop.

Carl Melo, a buyer at Newbury Comics, is even more perplexed. “What’s this stuff coming out on a Tuesday? Maybe you mean Super Monday or Super Friday.”

“I understand the reasons being transmitted for moving the street dates, but it is really unfortunate,” says Lew Garrett, president of Musicland Purchasing. “We put a lot of forethought in setting up our advertising plans, not even wristwatching the logistics you have to go through to get product into stores in time for a moved street date.”

**FIXING LEAKS OR BUILDING HYPE?**

Label sales and distribution executives have noted the increased street-date changes, considering all the work they put into setting up releases. But they say the changes are needed to combat counterfeit CD sales, thanks to Internet.

Most merchants contacted for this story used to accept that line of reasoning. Now they suspect that labels move street dates to maximize chart positions or to enhance an album’s “story.”

“Merchants say that such moves could backfire. When releases are moved to a day other than the traditional Tuesday, the street-date concept falls apart, with merchants generally putting albums out as soon as they get them,” says Satterfield.

Consequently, many expect to see the Eminem album to start appearing in stores Thursday, Nov. 11. The Destiny’s Child title is likely to be available on Friday.

As one merchant says, “We will tell our stores ‘street dates be damned.’”

Another says that so many stores will disregard the new street date, it will be hard for the labels to hold anyone accountable.

Sources confirm that Eminem’s album was indeed available Thursday. “It will be interesting to see how all this plays out,” says another retail executive.

who predicts that street-date violations “will diffuse [Nielsen] SoundScan sales.”

In a normal week, the top rung for next week’s chart would be a battle of heavyweights between President superstars, Shania Twain and Toby Keith. But the advanced street date makes Eminem a wild card.

The country sets are expected to move at a million units each (see Over the Counter, page 81). It is unclear how much product Eminem can move during an abbreviated three- or four-day window.

Universal Music Group Video Distribution has shipped more than 3 million units of Eminem’s Shady/Altaralbum. Most of those units include a bonus disc and carry a “special” Jumper Like First price of $19.99 ($11.99 boxset cost). A “deluxe” version is priced at $29.99 ($17.98 boxset) and accounts for 200,000 of the total shipped.

The rapper’s last album, “The Eminem Show,” also was moved forward and scanned 284,000 in a short sales window. That was enough to bow to No. 1. It then sold 1.3 million in its first full sales week.

Super D’s Satterfield says that in addition to the greatest-hits sets, “this is the year of the boxed set, and the Nirvana boxed set will take precedence over everything.”

Trans World chairman/CEO Bob Higgins predicts that music sales “will be OK with low single-digit gains. But video and videogames will be strong.”

Super D’s Satterfield says that holiday season for home entertainment software retailers, if not the labels. But even if store sales are brisk, merchants worry about pricing. “All of a sudden there are a lot of $8.99 and $9.99 [albums], and I shudder to think what Black Friday will bring,” one executive says.

Additional reporting by Geoff Mayfield in Los Angeles.

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**Eminem**

Continued from page 3

Eminem has become a powerful brand. In addition to Shade 45 and label Shady Records, the rapper is associated with a clothing line and movie properties. And his new two-disc set, “Encore,” on Shady/Aftermath via Interscope is poised to be a fourth-quarter blockbuster.

Yes, Shady’s back—in a big way. “Encore,” which was pushed up to Nov. 12 from Nov. 16 in hopes of curbing physical and online piracy, has shipped more than 3 million units, according to Berman. The album’s first single, “Just Lose it,” is No. 10 on The Billboard Hot 100 and the album track “Encore,” lea-
during Dr. Dre & 50 Cent, is this week’s Hot Shot debut at No. 60 on the Hot 100.

“Encore” is the follow-up to the 2002 smash “The Eminem Show,” which shipped at 3.5 million on Shade 45. Now and has sold more than 92 stool million copies in the United States, according to Nielsen SoundScan. “Encore” will also be available in a collector’s edition (about 200,000 copies have been shipped). The limited-run set features a telescoping box and 25 glossy photo inserts, full lyrics, an exclusive Eminem photo and an exclusive ringtone.

**ENTREPRENEURIAL FEEL**

Judging from Eminem’s success, Interscope Geffen A&M chief Jimmy Iovine may have found a record label business model that works: entrepreneurially-ventured ventures with branded artists.

Under Iovine’s watch, Eminem has unleashed multiple enterprises, U2 has its own iPod and 50 Cent has a fashion line and a movie on the way. And Interscope has a stake in all of it.

“It’s about a unique relationship between the artists, managers and the record company. We’re in business with these guys. It has an entre-
preneural feel,” Iovine says.

Eminem’s manager, Paul Rosenberg, says the Eminem-branded ini-
tiatives are not “part of a master plan,” but rather an organic expansion of the rapper’s talents and fan appeal. “We look for opportunities that can do well and are based on what Eminem fans genuine, not just exploiting, Kids know when they are being taken.”

An Eminem release would hardly seem normal without a little con-
nection to the rich and organic expansion of the rapper’s talents and fan appeal. “We look for opportunities that can do well and are based on what Eminem fans genuine, not just exploiting, Kids know when they are being taken.”

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But labels and retailers have become better at reacting to street-
date changes, and the number for the shortened week will likely be higher.

With street dates being moved, some artists are having to readjust the release dates of Snoop Dogg’s “R&G Rhythm & Gangsta: The Masterpiece” on Geffen, which will ship 1.2 million units, an effort to ensure that merchants receive their full allotments by street date.

The following week, UNMD is ship-
ning 2.2 million units of U2’s Inter-
scope album, which will be backed with $10 million in advertising between Apple Computer’s iPod commercials and the label’s own effort on behalf of there, sources say.

Merchants have mixed views as to how the season will play out. One chain executive says it is primarily a rap Christmas and worries that there are too many releases that need to maintain traffic through-out the holiday season. But others say the schedule has balance. Bryan Everitt, director of music purchasing for Jenkins Entertainment in Amar-
illo, Texas, says, “It’s shaping up to be a greatest-hits Christmas. What’s a better gift-item than a greatest-
ests albums? Overall, we have a very strong release schedule.”

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Additional reporting by Geoff Mayfield in Los Angeles.

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**NAB**

Continued from page 14

This message was endorsed by Simon Cole, CEO of British radio group UBC and an ardant proponent of digital radio.

“Digital technologies allow us to be better partners in a way that we never were before,” Cole said.

“The 13-24 generation is finding other ways to access music, and radio has a problem in continuing to appeal to youngsters.”

To keep wooing listeners, radio has to invest in its content and its brands. Mansfield said, adding that corporate consolidation in the United States “has lost the plot” by focusing on financial results rather than content.

“Where are the benefits of con-
solidation for listeners?” asked Mansfield, who is in the process of merging Capital with another British radio company, GWR, to create the country’s largest radio operator.

In a roundtable, however, said during his keynote that he believes more consolidation is needed. “But there’s no sympathy for it on both sides of the [political] spectrum right now,” he added.

“Every time we look to reduce costs, there have not been many moves toward deregulation. It’s a problem, and if [the radio busi-
ness] can’t grow, investors will look somewhere else.”

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in the studio because I’ve said. “No that just ain’t it. We have to do it over,” he says. “I have told major plat- form rappers to do their verses over and over until they get it right. Hip-hop and underground music. Crunk music is music that makes you feel a certain way. It gives you energy and a certain emotion, so it has to be right.”

It is that ethic that has placed the Atlanta trio at the head of the Crunk class. Its 2001 TVT debut, “Put Ya Hood Up,” sold more than 676,000 copies, according to Nielsen SoundScan. Meanwhile, their more aggressive effort, “Kings of Crunk,” went on to sell 2.2 million copies. Not bad, con- sidering the label didn’t think it would sell more than a million.

“They thought it would go gold, maybe platinum,” Jon says. “That was a hard record because that was before [artists like] David Banner and Bone Crusher broke through. We were getting resistance with the record for ‘I Don’t Give a @%#$. But it broke at radio because it was the hottest record in the clubs all over the country. After that, Bone Crusher came in and broke the door down and I can’t be ‘Never Scared.’ Then, Banner came through and it was just like a wave.”

“Get Low,” the third single from “Kings of Crunk,” was the album’s crowning achievement. Jon, who featured label- mates the Ying Yang Twins, peaked at No. 2 on The Billboard Hot 100 and made the group a household name. “None of us ever expected the record to be that big,” Jon says.

Following “Get Low,” Jon turned to producing other artists with tremendous success. His biggest accomplishment was his collaboration with Ludacris on his album “Back 2 Life.” Jon is hit “Yeah!” More recently, he produced Ciara’s hit “Goodies.”

According to TVT VP of urban A&R Brian Leach, the label never worried about Jon, remembering him as “the kid.”

“We supported his development as an artist,” Leach says. “Aside from the benefits of raising his personal profile, it was all about his creative development as a producer.”

DECA
Continued from page 10

As a whole, panelists believe that the most critical problem facing the indus- try is high ticket prices.

“Don’t sell 40% of the tickets we put on sale as an industry,” said Greg Mock of Blue Note Live. “We need to increase the price of tickets. In movies, operates of digital music delivery services complained of limited content availability. In games, experts like Xbox co-founder Seamus Blackley said the industry is struggling to move away from its packaged-good roots and embrace its new identity as an enter- tainment business.

Such panelists as Jim Griffin, CEO of Jersey Lane Digital, recognized that the entertainment business is undergoing a major transformation as it shifts from a product-based industry to one based on the notion of services and consumption rights. “We’ve got to shape the notion of licensing,” he said.

Rep. Howard Berman, D-Calif., noted that discord over new technol- ogy, particularly P2P, is in its own way spurring progress in digital entertainment. “Without the advent of P2P, the music industry would have been slower to adopt digital technology,” Berman said. “Without our efforts to stop the stealing of music, the P2P companies would not be trying to develop legitimate services.”

However, many conference atten- dees cautioned that the future of the digital music business is still threatened by P2P piracy if content owners do not do a better job of making legitimate content available for distribution.

Top digital service executives warned that the movie industry will face the same piracy woes as the music business if online delivery is delayed by worries over DVD cannibalization.

And concerns about cannibalization of the physical-goods world is staring right into the rear view mirror,” Naper- man of Blue Note Live, said.

Richard Wolpert, chief strategy officer for Danger, said that digital and content owners are currently licensing video to such digital distribution channels as STARZ! Ticket on Real Movies, MovieLink and CinemaNow on a lim- ited basis only. “Legitimate legal alternatives need to be as good as the illegitimate serv- ices,” he added. Meanwhile, digital music service with libraries of more than 1 million tracks are not experiencing the kind of growth analysts once predicted. Since launching the iTunes Music Store in April 2003, Apple Computer has report- ed 150 million downloads through mid-October. The rest of the digital music industry is lagging far behind that volume.

Advisory commission of the ARD is involved in the first activity that was on the rise at the conference. “Ultimately, music portability will be what causes the explosion in demand,” Wolpert said. He argued that portability contributes to consumer satisfaction with the music and and will also play a key role in the selection of the market.

Artist/producer Todd Rundgren was among those endorsing the subscrip- tion concept. “There is going to be a point where the distinction between where you download music and where you purchase music disappears,” he said in a keynote address.

TNT’s conference suggested that such a model would empower music and artist discovery. “In terms of discovering music, the commoditized model is a hindrance. The one-CD—good or bad—for $20 model has to go.”
the United States. This year's top-selling soundtrack, "Shrek 2," has sold 708,000 copies to date, according to Nielsen SoundScan.

In 2003, the top four best-selling soundtracks—"Chicago," "Bad Boys II," "The Lizzie McGuire Movie," and "Pirates of the Caribbean"—each had U.S. sales that exceeded 1 million copies.

Looking at the top 30 of 2004’s best-selling soundtracks, some lessons can be learned from what ended up being the biggest hits with consumers.

**FOUR IMPORTANT POINTS**

Lesson No. 1: A movie’s popularity and audience word-of-mouth may often be more helpful to soundtrack sales than top 40 airplay.

The "Lord of the Rings: The Return of the King," and "The Passion of the Christ" are just two of the soundtracks that were hits in 2004 despite a lack of top 40 radio airplay for their songs. The respective films were box-office and DVD blockbusters, and their soundtracks’ success appears to be a natural extension of audience’s massive support of the films.

And although sales of the "Shrek 2" soundtrack were not only aided by the Counting Crows single "Accidentally in Love," the album may have also benefited from "Shrek 2" being the biggest U.S. box-office hit of the year, grossing more than $436 million, according to Nielsen EDI. The "Shrek 2" DVD is also a big hit.

For soundtracks to much smaller films like "Garfield: A Tale of Two Kitties"—or "Napoleon Dynamite"—seems to have played a more crucial role in the success of the album than radio airplay. More people undoubtedly heard the music in those movies than on mainstream top 40 radio, which essentially ignored both soundtracks. But also consider that consumers may believe a great soundtrack is "not only a souvenir of the movie but also something that you can experience as a good collection."

The soundtracks released in fourth-quarter 2004 that cracked the Billboard Top Soundtracks chart seem to confirm the notion that top 40 radio isn’t needed for the albums to be a hit, that the soundtracks to "Ray," "Shall We Dance?," "The Polar Express," "Alfie," "Dora the Explorer," "The O.C.: Music From the O.C.: Mix 2" and "Team America: World Police" are all virtually seamless with their respective films. In an informal survey of U.S. retailers, "Ray," was the fourth-quarter release soundtrack album believed to be the best seller of the quarter. Upcoming fourth-quarter soundtracks that retailers believe will be hits include "The SpongeBob SquarePants Movie" (released Nov. 9), "Bridge Jones: The Edge of Reason" (due Nov. 12) and "The Return of the Opera," "Beyond the Sea" and "Blade: Trinity."

Lesson No. 2: Soundtracks have a better chance of selling well if they contain music from the movie or TV show.

Indeed, all of the soundtracks in 2004’s top 10—except for "Spider-Man 2"—consisted mostly of music that was heard in the films. The public, it seems, prefers soundtracks in the very literal sense of the word—"soundtracks", "inspired by albums.

"Soundtracks like "Saturday Night Fever," "Grease," or "Titanic" or the "Lion King" sell records when the music is an integral part of the film. When people want to stay emotionally connected to the movie," says Jerry Kamiller, music divisional merchant manager of retail chain Trans World Entertainment World’s Entertainment. "It’s a hell of a lot different from when you have [an "inspired by"] soundtrack with songs that have nothing to do with the movie."

"Soundtracks are dependent on how well the film does," says Virgin Entertainment Group senior music product manager Jerry Suarez. "If the music is prominent in the film, it makes a world of difference in soundtrack sales.

Lesson No. 3: Cross-promotion and target marketing can be the keys to a successful soundtrack.

While the Recording Industry Association of America continues to hammer away at P2P services in the courts and in Congress, the labels are using the prospect of content license fees as a new carrot to get their recording companies to embrace their networks.

However, an alliance between Snocap and the majors would be just one step in a larger process to develop legitimate P2P systems. UMG’s deal only allows Snocap to fingerprint their catalog and ensure that proper royalties are earned. However, that stance could be softened. Former Crocker boss and puretunes.com backer Wayne Rosso is reportedly developing a service. Mashbox, that will use Snocap and seek licenses from the majors. Rosso denies the allegations.

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Snocap

Continued from page 10

its technology to the major labels for some time, and buzz has been building since early this year.

Sony and Snocap are said to be in talks for an alliance; however, no deal has been announced yet. Sources close to Sony acknowledge that the company is exploring legitimate models of this kind.

Sony BMG CEO Andrew Lack’s enthusiasm for Snocap is no secret. He was talking up the technology in February at the Recording Academy’s annual pre-Grammy Awards Entertainment Law Initiative event.

The majors’ embrace of Snocap appears to be the latest tactic in their bid to rein operators of P2P networks.

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LONDON—As a major artist on major labels for nearly 35 years, Elton John long ago proved himself one of the most durable artists of the rock era. At 57, the many challenges he rises to are the ones he sets himself, with a solid schedule of writing, recording and performing that would stretch musicians three decades his junior.

Nov. 9 marked the North American release of two ambitious projects: “Peachtree Road,” a new studio album for Rocket/Universal, and “Dream Ticket: Four Destinations Four DVDs,” a 10-hour package issued in the United States exclusively by Minneapolis-based retailer Best Buy.

John performed concerts for “Peachtree Road” Nov. 4-5 in one of his adopted hometowns, Atlanta, and will play a British tour in December before returning to Las Vegas to resume his “Red Piano” residency at Caesars Palace in January 2005. He is also completing work on the musical “Billy Elliot,” a stage version of the 2000 film about an 11-year-old boy who becomes an acclaimed ballet dancer.

John spoke with Billboard about his current and upcoming activities and his views on the music business and how it has changed since his emergence in the early 1970s.

Q: The new album seems invested with the same spirit as 2001’s “Songs From the West Coast.” Was that your intention?

A: On the last album, [producer] Pat Leonard got me back to doing stuff that was much more simple, playing more piano, doing what I do best. Trying to be Elton, not trying to be anybody else. That really paid off, and then this album I decided to produce myself, which I’ve never done before. I knew I wanted to make an organic record like “Tumbleweed [Connection]” or “Madman [Across the Water],” with a band playing, which we did on “Songs From the West Coast,” so to continue it, but using my hand.

Q: Were you happy with the way “Songs From the West Coast” performed at retail?

A: In the U.K., I was ecstatic, it did 1.4 million copies, which was extraordinary as it didn’t have that [many] big hit singles off it. In America, I was very disappointed. It did 600,000; they didn’t really know what to do with it. I think it has done 3.5 million copies around the world. I can’t grumble at that.

When we put an album out now it’s all about TV and doing [deals like] this Best Buy thing. I noticed what they did with the Rolling Stones [on last year’s “Four Flicks” DVD]. It has been like working with an old record company, they’ve been so enthusiastic. I’ve got the XM radio ad, the NFL are using [current U.S. single] “Answer in the Sky.” That’s the way to go.

Q: You have several other projects in development. Are you pleased to be working in different media?

A: “The Lion King” opened so many doors for me in the ’90s. Up to that point I was just making albums and touring and promoting them, which was OK, but “The Lion King” obviously enabled me to write for animation. Consequently, it went to the stage. Then I wrote for “Aida.” I’ve written another two musicals, two film scores, so… I’m not bored with my life.

Concertwise, in an eight-week period over the summer I played over 70 different songs. Elton Costello, in a three-week period, sang about 85. But that’s how an artist keeps himself on his toes. I’ve played with my band. I’ve played solo… I did the orchestral stuff, and then I came to Las Vegas. And I could tour with Billy Joel if I wanted. They’re all different options.

Q: What’s the latest update on the “Billy Elliot” musical?

A: It is going to open in May in London at the Victoria Palace, and we’ve been finding the boys [to play the lead]. We’re going to need a lot of them, because their voices are going to break and then that’s it. But it is in really good shape.

Q: Is the songwriting process with Bernie the same as ever?

A: Yes. No collaboration whatsoever beforehand or any hint of what’s going to come, just a folder full of lyrics that I get slightly before the album. I look at them, but I don’t have any preconceived ideas until I set foot in the studio.

Q: The singles format has always been important to you, and you’re a keen chart-watcher. But with the traditional single in a perilous state, what does the future hold?

A: I’m a bit of a Luddite. It doesn’t really interest me if people download, and the ringtone chart doesn’t interest me at all. It might make the record industry a bit better if people go and make albums rather than just singles, it’ll get rid of some of the problems.

In America, radio stations play records for too long. Look at the AC chart, which I’m climbing up. Dido’s No. 4 with “White Flag.” I mean… stop it! There should be a legal amount of time they can play a record and then drop it. If the radio stations don’t change their ways, people are going to switch, because it’s ridiculous.

Q: So what is your view of the business?

A: I have an optimistic view of everything. You have to, otherwise you would go nuts. The thing that really worries me is, how can Rufus Wainwright be played? How can Ryan Adams get played? There’s no real outlet for bands like Basement Jaxx or Groove Armada in America—where does that music fit in? It’s an essential part of the recording scene.

Q: Your endorsement has been instrumental in developing many young artists. How do you retain that enthusiasm?

A: From 1970-75, when we could do no wrong, it was all done on momentum and adrenalin. Then it’s someone else’s turn, you lose that adrenalin and you don’t really get it back. The only way I can get it back is by listening to people. I’m the ultimate record fan. I still go out and buy records, I’m searching for stuff because I can’t hear it on the radio in America, and I’m here a lot.

I have a little column in Interview magazine, to write about the records that I like. If I can help in any way then it’s great, because it was done for me earlier in my career by people like George Harrison sending me telegrams when I flew to America, by the Band coming and seeing my concert and Leon Russell taking me on two tours. You’ve got to pass that down.

At 57, you’re an old man now, you can’t possibly feel like you did when you were 20. 23. I have as much enthusiasm for music as I did at that age, but times have changed.

Q: Are the majors still capable of nurturing new artists?

A: If you have an organization like a Sony, BMG, Universal, Warner Bros., they’re so large, how can you have the intimacy? You can’t. They’re going to be all about putting out the new Eminem record and the new U2. I think people like Sanctuary can find the older acts who don’t have a home, and they’ve done such a good job, the younger acts are looking at them.

Q: Who are the best record executives you’ve worked with?

A: Russ Regan was my A&R guy and president of Uni Records when I first went to America, and I had an incredible relationship with him. Alain Levy was fantastic, and Lucian Grainge is fantastic. I really miss Alain, but he is doing a good job at EMI—they’re not signing any crap. I would go out with the record company people, have dinner, and we would be talking music non-stop, they would call me up. I don’t really get phone calls from record companies anymore, because they haven’t got the time.
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