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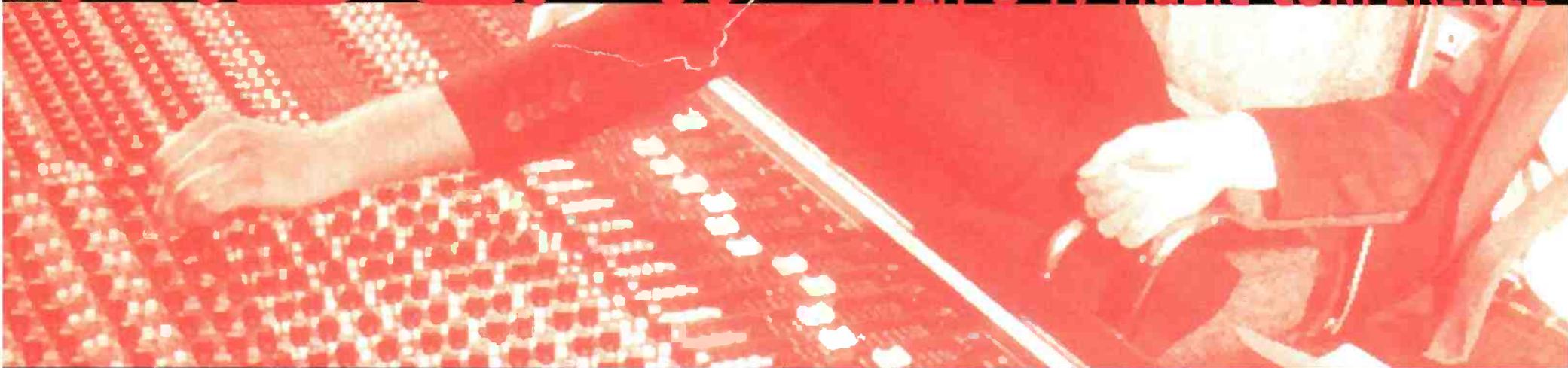
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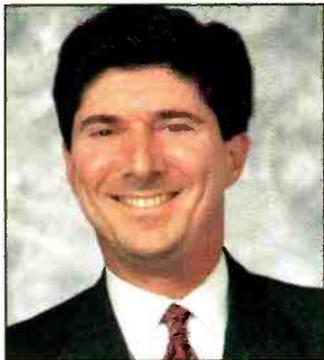
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HOT SPOTS



10 Hot Touring Topics

CCE chairman/CEO Brian Becker participated in the Q&A session at *Billboard's* first Backstage Pass conference.



10 Digital Debut

Geoff Byrd performed for a packed house at the inaugural *Billboard* Digital Entertainment Conference & Awards.



94 Wind Of Change

Fresh from the release of a new album and DVD, Elton John shares his view of the changing music industry in *The Last Word*.

For breaking news, analysis, jobs and newsletters visit:
www.billboard.biz

SUPER! TUESDAY?

Eminem's Back With A Vision

BY TAMARA CONNIFF

Steve Berman, head of sales and marketing at Interscope Geffen A&M, is driving around in a rental car equipped with Sirius radio. He 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)



Eminem Photo: Kevin Mazur/WireImage.com

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

Music Choice VIDEOS MY MUSIC CHOICE MUSIC CHOICE TV

ROCK

ARTIST FACT
The Darkness have refused to play this year's Glastonbury Festival after a feud with the event's founder Michael Eavis

Song: I Believe In A Thing Called Love
Artist: The Darkness
Album: Permission To Land

MUSIC CHOICE: VIDEO-ENABLED

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)

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Top Albums

ARTIST	ALBUM	PAGE
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VARIOUS ARTISTS	Now 17	82
BLUEGRASS		
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CHRISTIAN		
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THE POSTAL SERVICE	Give Up	60
GOSPEL		
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HEATSEEKERS		
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INDEPENDENT		
YING YANG TWINS	My Brother & Me	71
INTERNET		
RELIENT K	MMHMM	84
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LATIN		
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Unpublished
No. 1 on this week's unpublished charts

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CLASSICAL Crossover	
JOSH GROBAN	Closer
JAZZ	
CHRIS BOTTI	When I Fall In Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
CELINE DION	Miracle
NEW AGE	
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18 **In The Spirit:** Vickie Winans' Destiny Joy Records seeks new talent as the first online gospel label.

18 **Movies & Music:** Producer/director Taylor Hackford shares the vision behind his musical biopic "Ray."

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20 **Touring:** Vans Warped tour founder Kevin Lyman goes with the flow of the tour's target demographic.



DIE FANTASTISCHEN VIER

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, "Viel."

56 **Latin:** Roberto Livi dips into the untapped market for mature Latin acts with his new Klásico 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 Boosey & Hawkes and Germany's Schott Musik Interna-

tional team up as European American Music Distributors in New York.

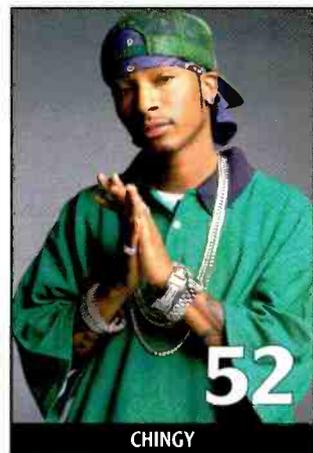
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69 **The Indies:** Merge Records credits the Internet with igniting the initial sales surge of the Arcade Fire's debut album, "Funeral."

70 **Retail Track:** Alliance Entertainment and Source Interlink may be considering a merger.



CHINGY

QUOTE OF THE WEEK

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

JIMMY IOVINE
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72 **Digital Entertainment:** A variety of marketing techniques allow wireless companies to reach consumers.

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75 Canadian major labels are increasing the number of music DVDs they release.

77 **Global Pulse:** Italy's Elisa finds her new set, "Pearl Days," entering the country's sales chart at No. 2.

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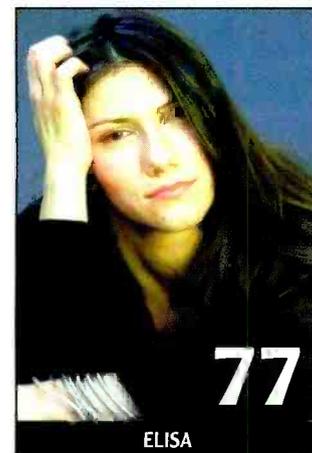
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ELISA

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EVENTS CALENDAR

The Hollywood Reporter/Billboard Film & TV Music Conference. Nov. 16-17 at the Renaissance Hollywood Hotel, Los Angeles.

Information: 646-654-4660

Billboard Music Awards. Dec. 8 at the MGM Grand Arena, Las Vegas.

Information: 646-654-4600

The Next Big Idea: The Future of Branded Entertainment—West. Jan. 20, 2005, at the Regent Beverly Wilshire, Beverly Hills, Calif.

Information: 646-654-5169

Billboard Music and Money Symposium. March 3, 2005, at the St. Regis Hotel, New York.

Information: 646-654-4660

Billboard Latin Music Conference and Awards. April 25-28, 2005, at the InterContinental Hotel, Miami.

Information: 646-654-4660

billboardevents.com

Todd Rundgren tells DECA attendees the CD model has to change



Upfront

TOP OF THE NEWS

Mel Karmazin addresses NAB Europe gathering



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 con-

tent 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)



SYKES: CREATING EXCLUSIVE CONTENT

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 sup-

(Continued on page 64)



CHESNEY: ENTERTAINER OF THE YEAR

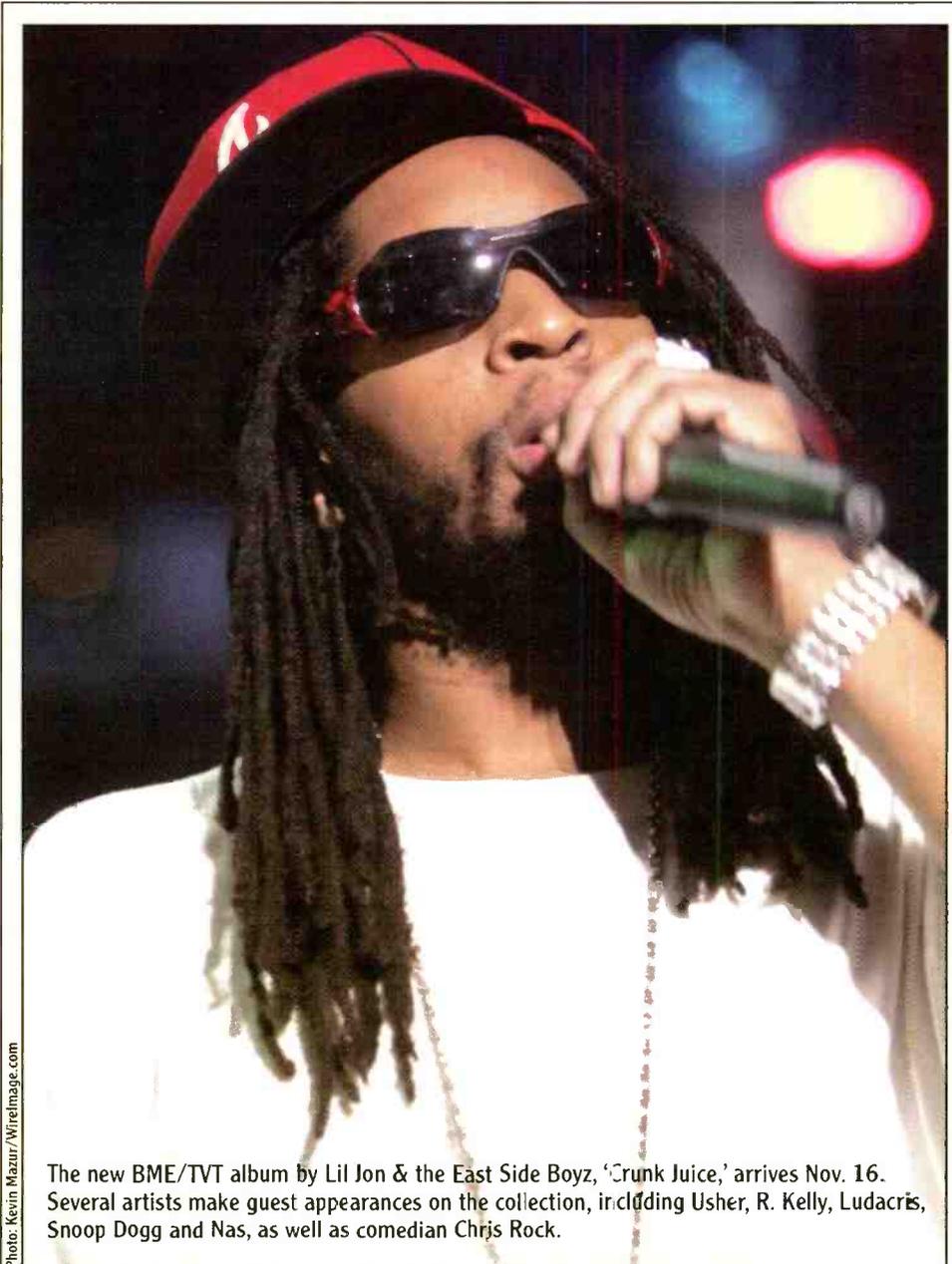


Photo: Kevin Mazur/WireImage.com

The new BME/TVT album by Lil Jon & the East Side Boyz, 'Crunk Juice,' arrives Nov. 16. Several artists make guest appearances on the collection, including Usher, R. Kelly, Ludacris, Snoop Dogg and Nas, as well as comedian Chris Rock.

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 smashes 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)

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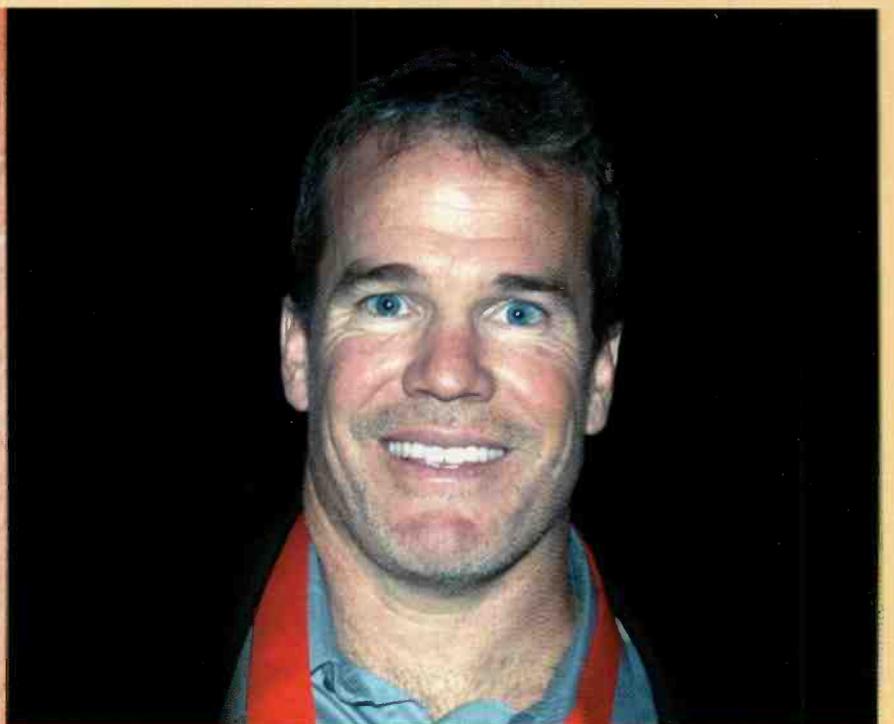
WRITER: SHANIA TWAIN

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



TOBY KEITH

Songwriter / Artist of the Year



CASEY BEATHARD

Songwriter of the Year

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 Magic Mustang Music, Inc.
 Triple Shoes Music

AMERICAN SOLDIER

Chuck Cannon
 Toby Keith
 Tokeco Tunes
 Wacissa River Music, Inc.

BEER FOR MY HORSES

Scotty Emerick
 Toby Keith
 Big Yellow Dog Music
 Sony/ATV Tree
 Tokeco Tunes

BIG STAR

Stephony Smith
 EMI-Blackwood Music, Inc.
 Singles Only Music

CHICKS DIG IT

Charlie Crowe
 Casey Donovan Music

CONCRETE ANGEL

Stephanie Bentley
 Rob Crosby
 Glitterfish Music, Inc.
 Hopechest Music
 Universal-Songs of PolyGram
 International, Inc.

HAVE YOU FORGOTTEN?

Wynn Varble
 Warner-Tamerlane Publishing Corp.

HELL YEAH

Jeffrey Steele
 Gottahaveable Music
 Songs of Windswept Pacific

HELP POUR OUT THE RAIN (LACEY'S SONG)

Buddy Jewell
 My Little Jewell Music
 Sony/ATV Tree

HONESTY (WRITE ME A LIST)

Patience Clements
 David Kent
 New Works Music Co.
 Sony/ATV Acuff Rose

HOT MAMA

Casey Beathard
 Tom Shapiro
 Sony/ATV Acuff Rose
 Sony/ATV Tree
 Wenonga Music

I BELIEVE

Skip Ewing
 Donny Kees
 Sony/ATV Acuff Rose
 Write On! Music

IT'S FIVE O'CLOCK SOMEWHERE

Don Rollins
 R Joseph Publishing
 Warner-Tamerlane Publishing Corp.

THE LOVE SONG

Jeff Bates
 Casey Beathard
 Smith Haven Music
 Sony/ATV Acuff Rose
 Warner-Tamerlane Publishing Corp.

MY FRONT PORCH LOOKING IN

Richie McDonald
 Frank Myers
 Frank Myers Music
 Sixteen Stars Music
 Sony/ATV Tree

NO SHOES, NO SHIRT, NO PROBLEMS

Casey Beathard
 Sony/ATV Acuff Rose

PERFECT

Sara Evans
 Tony Martin
 Tom Shapiro
 Careers-BMG Music Publishing, Inc.
 Gingerdog Songs
 Gold Watch Music
 Sony/ATV Tree
 Wenonga Music

SHE'S MY KIND OF RAIN

Tommy Lee James
 Robin Lerner
 Massabielle Music
 Still Working For The Man Music, Inc.
 Tommy Lee James Songs

SHE'S NOT JUST A PRETTY FACE

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 Loon Echo, Inc.
 Universal-Songs of PolyGram
 International, Inc.

SPEED

Jeffrey Steele
 Gottahaveable Music
 Songs of Windswept Pacific

SPEND MY TIME

Clint Black
 Hayden Nicholas
 Blackened Music

STAY GONE

Billy Kirsch
 Kidbilly Music LLC

STREETS OF HEAVEN

Sherrie Austin
 Magic Mustang Music, Inc.
 Write Em Cowgirl Music

SWEET SOUTHERN COMFORT

Rodney Clawson
 Warner-Tamerlane Publishing Corp.
 Writer's Extreme Music

TELL ME SOMETHING BAD ABOUT TULSA

Red Lane
 Sony/ATV Tree

THEN THEY DO

Jim Collins
 Sunny Russ
 Make Shift Music
 Warner-Tamerlane Publishing Corp.

THERE GOES MY LIFE

Wendell Mobley
 Lexi's Palm Tree Music
 Warner-Tamerlane Publishing Corp.

THIS ONE'S FOR THE GIRLS

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 Careers-BMG Music Publishing, Inc.
 Silverkiss Music

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Doug Johnson
 Mike Curb Music
 Sweet Radical Music

TOUGH LITTLE BOYS

Harley Allen
 Coburn Music, Inc.
 Harley Allen Music

THE TRUTH ABOUT MEN

Tim Johnson
 Paul Overstreet
 Marathon Key II Music
 Scarlet Moon Music, Inc.
 Warner-Tamerlane Publishing Corp.

WALK A LITTLE STRAIGHTER

Casey Beathard
 Carson Chambertain
 Everything I Love Music
 Sony/ATV Acuff Rose
 Universal-Songs of PolyGram
 International, Inc.

WATCH THE WIND BLOW BY

Dylan Altman
 Anders Osborne
 Hope-N-Cal Music
 Slowborne Music
 Universal-Songs of PolyGram
 International, Inc.

WAVE ON WAVE

Pat Green
 EMI-Blackwood Music, Inc.
 Greenhorse Music

WHAT WAS I THINKIN'

Brett Beavers
 Sony/ATV Tree

WHO WOULDN'T WANNA BE ME

Keith Urban
 Coburn Music, Inc.
 Guitar Monkey Music

WRINKLES

Ronny Scaife
 Universal-Songs of PolyGram
 International, Inc.
 Virgin Timber Music

YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL

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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 2004's 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 516.7 million, compared with 497.3 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 Soundtrax 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 in

(Continued on page 93)

Touring Pros Gather At Backstage Pass

BY JILL KIPNIS

NEW YORK—After an abysmal summer concert seasons, touring executives say that 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)

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. The

"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 encourages the Supreme Court to ensure "that 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)



Photo: Steven Barston Photography

In his Nov. 4 afternoon keynote address, artist/producer Todd Rundgren, founder of the PatroNet subscription service, endorsed a shift to a subscription-based model for music consumption. Pictured, from left, are Panacea Entertainment CEO Eric Gardner, *Billboard* co-executive editor Tamara Conniff and Rundgren. (For more photos, see page 73.)

DECA Confab: Change Coming

BY BRIAN GARRITY and SCOTT BANERJEE

LOS ANGELES—Revenue and renewed investment dollars are starting to flow into the digital entertainment industry, as consumers begin to experiment with paying for music, games and video online.

Yet attendees at the first Billboard Digital Entertainment Conference & Awards said that accelerating the momentum of the market's development will hinge on creating working business models and effective programming for a dizzying array of new distribution opportunities on portable devices, mobile phones and in the Internet-wired home.

Much of the debate at DECA, held Nov. 4-5 in Los Angeles in association with Digital Media Wire, centered on the push and pull between content owners and technologists over clearing copyrights at a pace that is in line with consumer demand and the speed of innovation.

HDNet chairman Mark Cuban urged content owners to view new distribution models, including peer-to-peer file sharing, as a boon to the digital entertainment industry.

"We look at all these distribution

(Continued on page 92)

DECA Winners

LOS ANGELES—A half-dozen companies were multiple winners at the 2004 Billboard Digital Entertainment Awards, held here Nov. 5.

Among those honored at UCLA's Grand Horizon Ballroom were Apple Computer, RealNetworks, XM Satellite Radio, NCSoft, Maven Networks and Nintendo.

Mutaytor, Geoff Byrd and Kansas-Cali performed at the event.

A complete list of winners is available at billboard.com/awards.

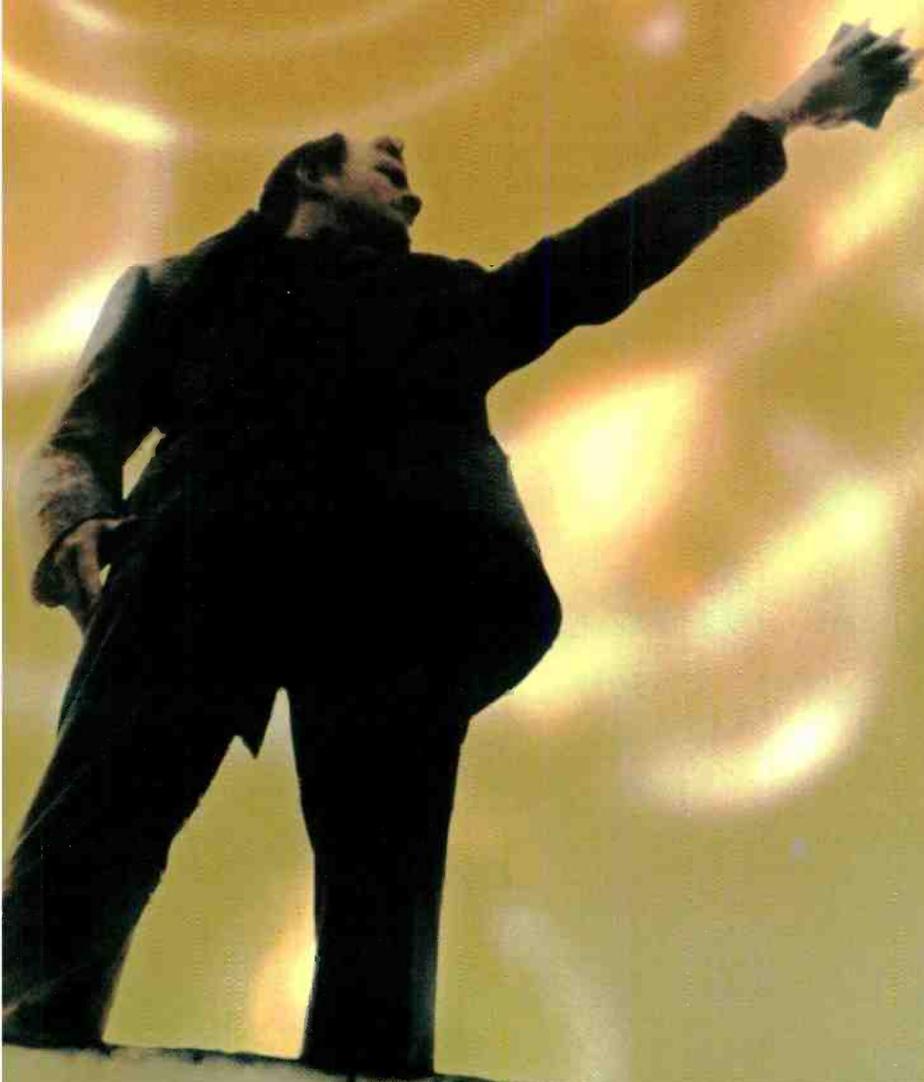
Supreme Court Pressed On P2P Ruling

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified 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/UNIVERSAL
Dip It Low/ **Christina Milian** /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/UNIVERSAL
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/ **Terri Clark** /MERCURY
Everytime/ **Britney Spears** /JIVE/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** /JIVE/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** /JIVE/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** /FONOVISIA
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

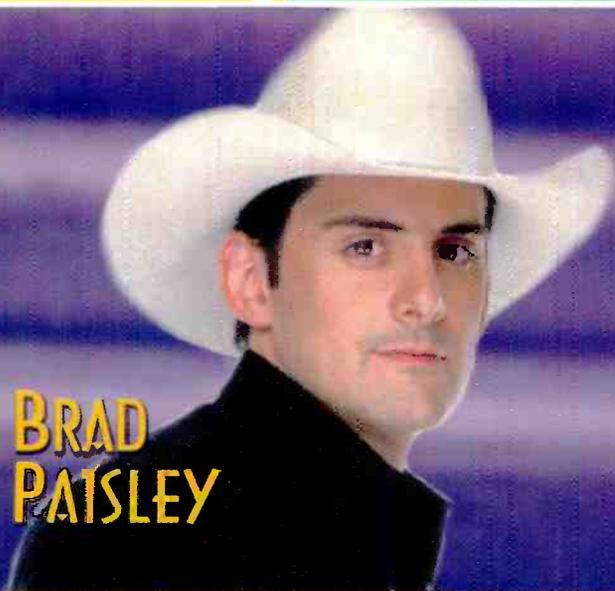


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Broadcast Data
Systems

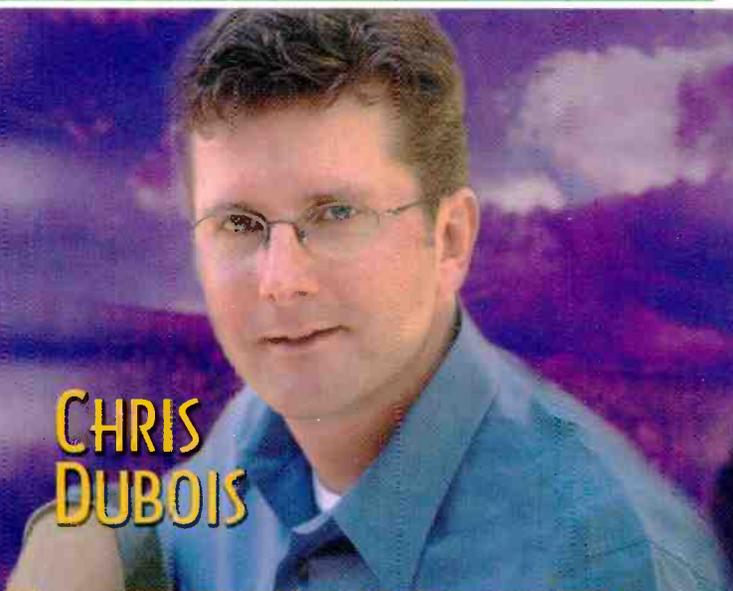
www.bds online.com



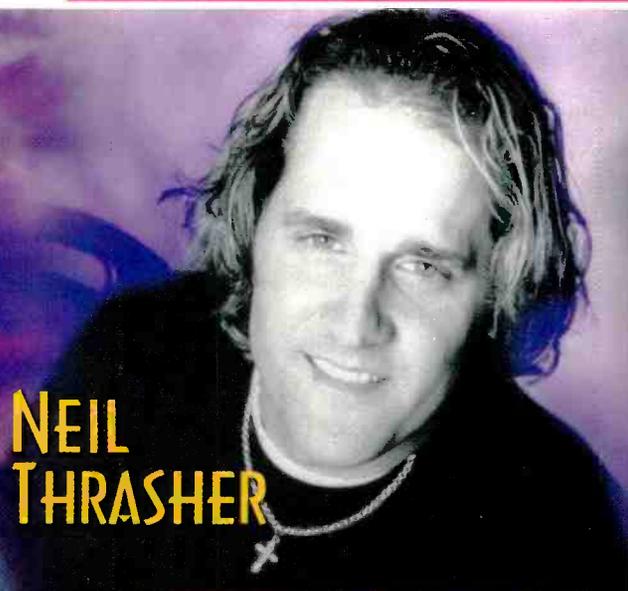
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BRAD PAISLEY



CHRIS DUBOIS

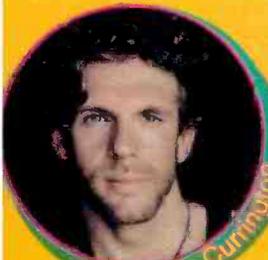


NEIL THRASHER

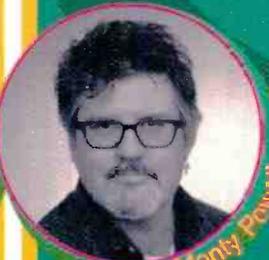
SONGWRITER/ARTIST OF THE YEAR

SONGWRITER OF THE YEAR

SONGWRITER OF THE YEAR



Billy Currington



Monty Powell



Jimmy Wayne



Rodney Crowell



Josh Turner



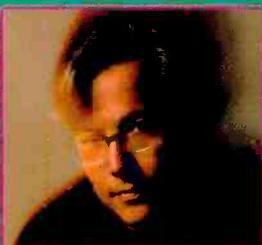
Kim Williams



Chris Wallin



Chris Cagle



Rodney Foster



Dennis Matkosky



Kim McLean



Lonnie Wilson



Holly Lamar



Melissa Peirce



Al Kasha



Kim Tribble



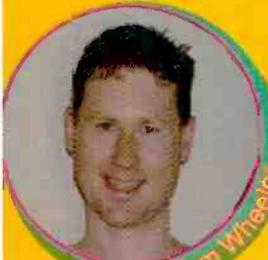
David Lee Murphy



Marcel Chagnon



Ty Lacy



Adam Wheeler



Marc Cohn



Blake Mevis



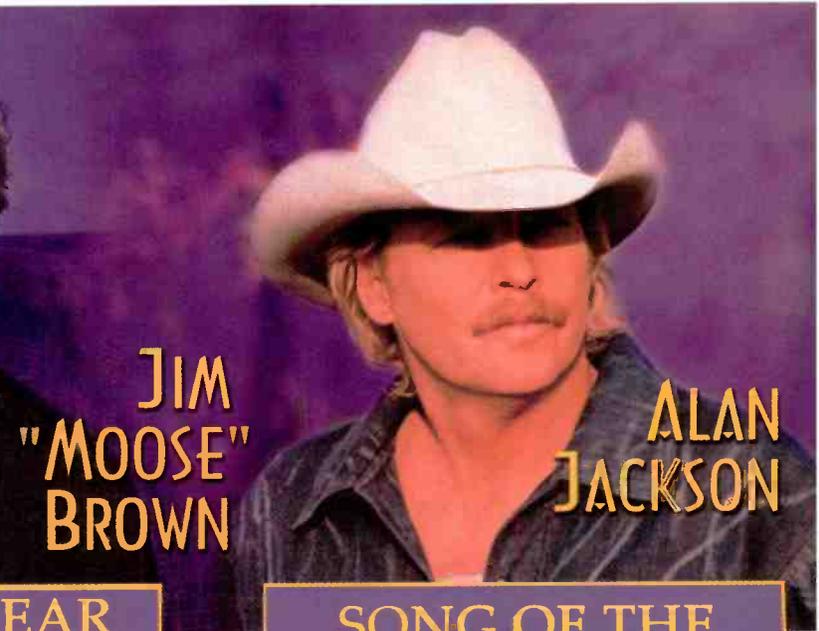
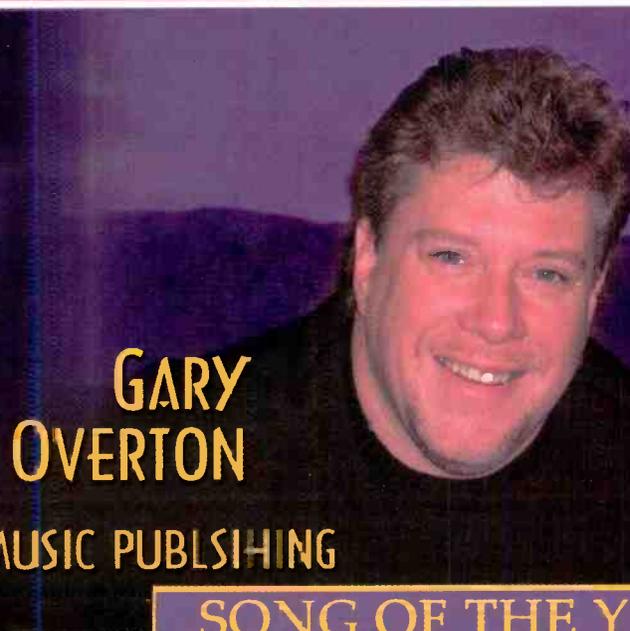
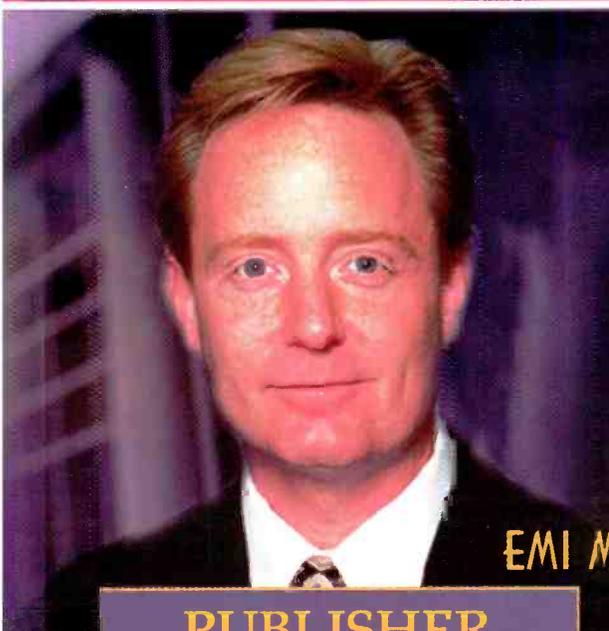
Denis Pritikin

not pictured Robert John "Mutt" Lange

Celebrating 90 Years

AP

CONGRATULATIONS TO OUR 2004 COUNTRY MUSIC AWARD WINNERS!



**GARY
OVERTON**

**JIM
"MOOSE"
BROWN**

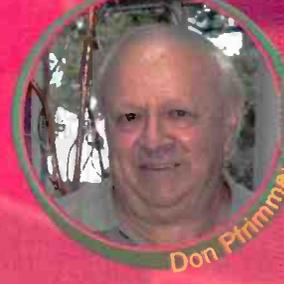
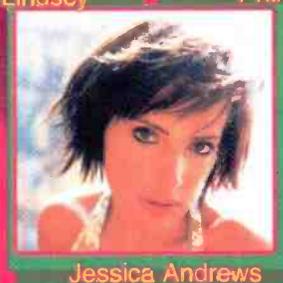
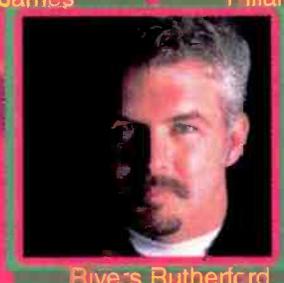
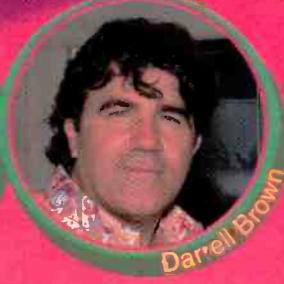
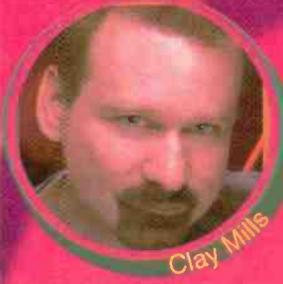
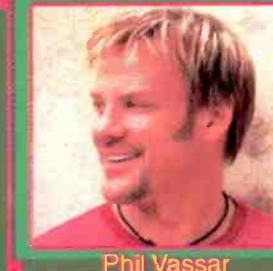
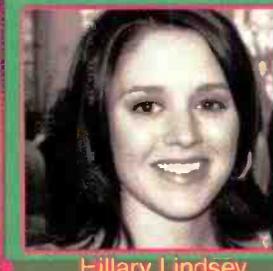
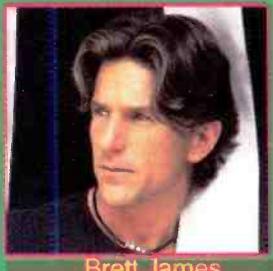
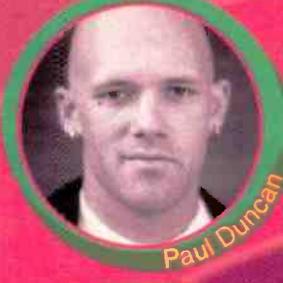
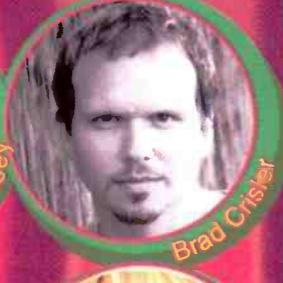
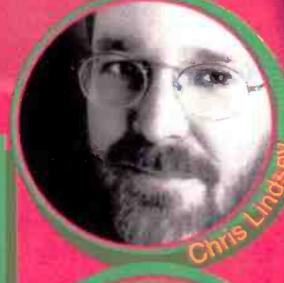
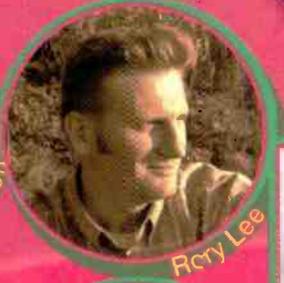
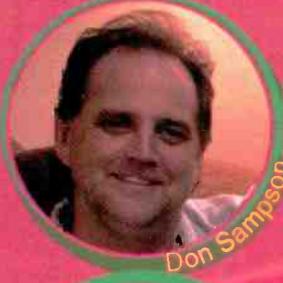
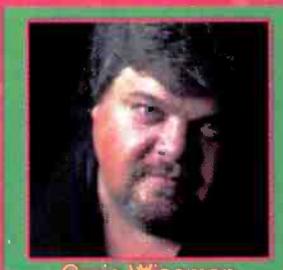
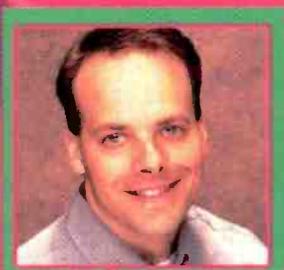
**ALAN
JACKSON**

EMI MUSIC PUBLISHING

**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**



NAB Talks Digital In Europe

Many Believe New Model Is Needed For Radio

BY EMMANUEL LEGRAND

LISBON, Portugal—The radio industry's future is digital—but that same technology, used on other devices, threatens the medium.

Many executives attending the 12th annual National Assn. of Broadcasters European Radio Conference, held here Nov. 7-9, voiced concern that digital technology could adversely affect the business of radio, the same way it did the music industry.

"It is important that radio makes the change to digital," said keynote speaker Mel Karmazin, former Viacom COO, in his first public appearance since departing the company last summer. "Any other media are digital—radio should not continue to be analog."

Many operators in Europe agree with his diagnosis. They also believe that the time has come for radio to look at new models.

NEW TECH STEALS RADIO TIME

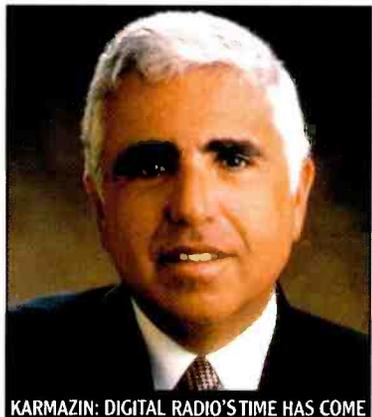
Kevin Cassidy, senior VP of international for Clear Channel-owned radio research company Broadcast Architecture, listed some of the technologies capable of affecting radio's future and bolstering its business.

Mobile phones, in his view, are one of radio's serious competitors, with Europe and Asia leading on that front. With the launch of 3G networks in Europe, consumers will have access to such services as music downloads and audio streaming.

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.

David Mansfield, CEO of British radio group Capital Radio, said dur-



KARMAZIN: DIGITAL RADIO'S TIME HAS COME

ing his keynote address, titled "Does Radio Need a New Model?," that the industry needs to develop a new way of thinking.

He added, "The old model [has] had its day to a certain extent. If you don't keep up with changes and technology, you will lose big time."

Much debate focused on how radio deals with "the iPod generation"—those who download music and use portable MP3 devices—which, according to recent U.S.

studies, is turning its back on radio.

Although Mansfield believes "the iPod is not the death of radio," he warned that digital distribution has caused "big trouble" for the record business, and it could do the same for the radio industry.

"You are not in control anymore," Mansfield said. "Technology is there—the consumer is now in control. 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 "buy" 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)

Film & TV Music Confab Adds McG To Marquee Speakers

The special challenges facing those who create, acquire and market music for visual media will be the crucial concerns at The Hollywood Reporter/Billboard Film & TV Music Conference, to be held Nov. 16-17 at the Renaissance Hollywood Hotel in Los Angeles.

The conference will gather hundreds of industry professionals to discuss and plan ways to improve the business of film and TV music. Among the primary issues will be the decline of soundtrack sales in 2004 (see story, page 10).

The conference also emphasizes the creative side, with a program featuring some of today's leading composers.

The opening day will include a keynote speech from McG, director of the "Charlie's Angels" movies and executive producer of Fox TV series "The O.C."

Among the first day's panels are "A View From the Top," a discussion among top industry decision-makers. The ASCAP-sponsored "Simply Simpsonic Music" will feature the team behind the music from Fox's animated series "The Simpsons." And the first "Roundtable Matinee" will offer 12 simultaneous small-group sessions on a host of essential topics.



McG

Also on opening day, songwriter/producer Dave Stewart, who co-wrote the music for this year's "Alfie" movie remake, will deliver the Vanguard Address. Additionally, there will be a live performance from Grammy Award-nominated composer Jon Brion, a cocktail reception and an advance screening of "The SpongeBob SquarePants Movie."

Second-day highlights will include "The Billboard Q&A," sponsored by BMI, with composer/Devo co-founder Mark Mothersbaugh. ASCAP will present "The Director/Composer Conversation" with Garry Marshall and John Debney. Some of TV's top creative musicians will be on hand for the panel "Across the Spectrum: Changing Trends in Composing for Television."

Other panels set for Nov. 17 are "The Boom in Artist Biopics" and the Sony Pictures-sponsored "Anatomy of a Movie: Spider-Man 2," which will examine the music in the blockbuster film.

The confab's second day will also feature performances from up-and-coming artists Kaki King and Alexi Murdoch. The conference will conclude with a party for attendees. For more information, visit billboardevents.com or call 646-654-4660.

NEWSLINE

THE WEEK IN BRIEF

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 Foster is appointed to the newly created position of GM. He had been executive VP of operations for BMG North America.

Among several key Sony BMG Music Entertainment Canada appointments: Shane Carter 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, iB Entertainment, which will handle management of Keshia Chante, Rupert Gayle and others. **LARRY LeBLANC**

Dimensional Music Publishing, the New York-based private-equity arm of investment firm JDS Capital Management, has acquired DreamWorks Music Publishing's assets. Artists and songwriters in the DreamWorks catalog include the Byrds, John Denver, Stevie Ray Vaughan and Ricki Lee Jones. It also boasts newer acts Jimmy Eat World, Lifehouse, Alien Ant Farm and Papa Roach.

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

The DreamWorks Music Publishing acquisition follows JDS Capital's purchases of the Orchard in July 2003, eMusic in November 2003 and Digital Club Network in May 2004. **CHRISTOPHER WALSH**

Billboard announced Nov. 5 that it will hand 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 *Billboard* Hot Ringtones chart.

"We're thrilled to be the first awards show to recognize the best-selling ringtone in the U.S.," says John Kilcullen, president of the VNU Music and Literary Group and publisher of *Billboard*. "*Billboard* has long 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 \$550,000 indecency fine against the TV network for the 2004 Super Bowl half-time 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 to CBS in September "is based on the premise that Viacom 'planned' and 'touted' 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 EMM 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 fabled 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**

For the latest breaking news, go to billboard.biz.

Billboard 2004

DIGITAL ENTERTAINMENT

Conference & Awards

The best in digital MUSIC, GAMING AND FILM/TV!

We are proud to congratulate the winners of the inaugural Billboard 2004 Digital Entertainment Awards. Through the rigorous judging of the industry's top experts, these brands, products, and individuals have been chosen as the very best in their field and truly represent the forward thinking and cutting-edge innovation that will mark the future of digital entertainment.

The winners, as announced at a special awards ceremony and dinner on November 5th in Los Angeles:

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 DOWNLOADABLE 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

BEST DIGITAL MUSIC COMMUNITY

Napster

DIGITAL MUSIC INNOVATION OF THE YEAR

Harmony, Real Networks

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

Eyetoys, Dr. Richard Marks and Sony Computer Entertainment America

FILM, TELEVISION & VIDEO

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Bringing Back Artist Development

The 'Antidote' To File Sharing

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 around 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 12-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; everyone but the dog knows it's not going anywhere running in a loop like that.

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 fight and asking the wrong questions.

It is not a question of whether the 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 put everybody in jail.

I think the RIAA needs to examine file sharing from another angle. Like, "Hmm, 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."

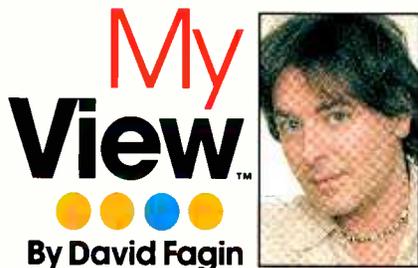


Exhibit B: "Media giant Clear Channel buys up everything in sight, thereby turning our airwaves into generic strip malls of sound. It then reduces the number of artists on its stations to 10. With radio being the main source of public access to new music, Clear Channel shrinks the variety of artists 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 file 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, Soulseek, 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 judge orders 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 reach record highs 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.

Letters

U.K. Challenged By Country

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' anymore."

I always enjoy the column.

Jon Philibert
Contributor
Country Music People magazine
London

Billboard

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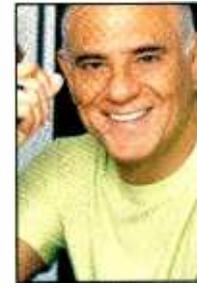
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POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Henry Planning Post-Madonna Gig

Following her parting with longtime management client **Madonna**, **Cresse 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

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**, helms **Warner Bros. Nashville** (*Billboard*, Nov. 13). She will continue to head the company's PR efforts.

Additional reporting by Keith Caulfield in Los Angeles.

The Beat
By Melinda Newman
mnewman@billboard.com



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 **Q-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



The debonair pair of Dan Nakamura, left, and Prince Paul strike a pose as Handsome Boy alter egos Nathaniel Merriweather and Chest Rockwell.

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 Nathaniel 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 handsome people who came before you," Nakamura notes of Oates).

Interspersed are skits voiced by Father Guido Sarducci 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 their music heard.

The veteran gospel artist admits to sometimes being frustrated with the way major labels do business. "I'm a 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: LOOKING FOR NEW TALENT

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, a female 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

she performed 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

In The Spirit
By Deborah Evans Price
dprice@billboard.com



process of buying a building 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 **Marvelyn Loreal Winans** after her father **Marvin Lawrence Winans Sr.** Her son, **Mario**

Winans, later named his daughter **Skyler Destiny Joy Winans**.

Winans will serve as CEO which 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 unrecoupable 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/awards.com. The Stellers are produced by **Central City Productions** to honor the top acts in gospel music. Nominations are voted on by the **Stellar Awards Gospel Music Academy**.

The day before the awards, **BMI** will host the sixth annual Trailblazers of 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**, known as "the Light." 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 sgnthe-light.com. **K.D. Bowe**, previously host of "Evenings on the Light," has moved to morning drive. **Ace Alexander** has been tapped to host "Afternoon Praise Party."

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

Director Hackford On The Genius Of 'Ray'

The late **Ray Charles** has been called a legend and 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 standouts are 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 anything that should be removed from the film. "I 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 [touring van], and Ray said that never happened, even though it had 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

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. "Someone like Ray Charles comes along once in a lifetime."

IN BRIEF: Melee 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 (O' 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.

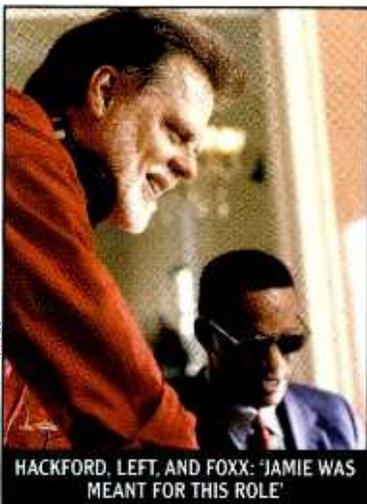


Photo: Nicola Goode

HACKFORD, LEFT, AND FOXX: JAMIE WAS MEANT FOR THIS ROLE

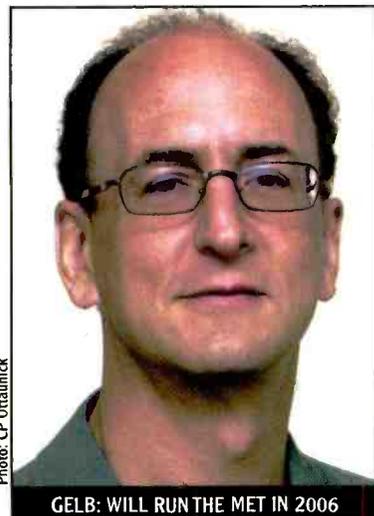
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From Sony To The Met: Gelb Makes Waves

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 Classi-



GELB: WILL RUN THE MET IN 2006

cal 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

Classical Score™

By Anastasia Tsioulcas
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"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 Beglarian**, **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**.

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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 wore the 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.

"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 seen wearing its brand, 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



VANS WARPED TOUR FOUNDER KEVIN LYMAN: "WE'VE LEARNED NOT TO MESS WITH THE BRAND TOO MUCH"

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 fan who answers 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 multigenerational lineup. 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. But he notes he has also added a stroller section.

The goal for next year, Lyman said, is to expand the appeal to the third generation. "Live touring and events are in a bad state right now. If we can get 11-year-olds in the trend of going to shows, we'll be in better shape in the future."

Lyman recently announced that he is starting a winter indoor arena tour, called Taste of Chaos, in February 2005 (*Billboard*, Oct. 30).

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. "I guess 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 booking 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



GREEN: 220 DAYS ON THE ROAD IN 2004

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 date 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 nightclubs 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 they draw 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 those 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 headliner. "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 **Erv Woolsey Co.**, thinks his client may be the hardest-working man in country music.

Kernahan says Bentley will end up playing 206 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 topped Bentley, we would like to hear about it.

Rupp Arena for a show with **Lynyrd Skynyrd**, **Trace Adkins** and **Blue County**.

On The Road
By Ray Waddell
rwaddell@billboard.com



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** throwdown 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), **Wilco** and **Flaming Lips** (MSG), **Gov't Mule** (the Beacon Theatre), **Disco Biscuits** (Hammerstein Ballroom) and **Particle** and **Buckethead** (Irving Plaza).

Here's a sampling of other New Year's Eve shows listed at jambase.com: **moe.** at the Cox 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 Ballroom in Chicago; and **B.B. King** and **Dr. John** at the Mizner 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 stiffed, so 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 COO, reporting to newly named Delsener president **Jim Glancy**. Neither MSG nor Delsener 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

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas Oct. 12-31	\$9,823,975 \$250/\$175/\$100	59,155 fifteen sellouts	Caesars Palace, Concerts West/AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 3-7	\$2,670,980 \$225/\$175/\$127.50/\$87.50	19,624 five sellouts	Concerts West/AEG Live
VOTE FOR CHANGE FINALE: BRUCE SPRINGSTEEN, R.E.M., DIXIE CHICKS, PEARL JAM, BONNIE RAITT, JOHN MELLENCAMP & OTHERS	MCI Center, Washington, D.C. Oct. 11	\$1,714,865 \$178/\$53	16,769 sellout	MoveOn PAC
ANDREA BOCELLI	Wembley Arena, London Nov. 7	\$1,568,272 (\$844,383) \$232.16/\$157.87/\$92.87/\$32.50	10,871 11,322	Clear Channel Entertainment-U.K.
METALLICA, GODSMACK	FleetCenter, Boston Oct. 24-25	\$1,504,100 \$75/\$55	26,396 34,014 two shows one sellout	OCESA Presents, Frank Productions, Mass Concerts
BRIDGE SCHOOL BENEFIT: NEIL YOUNG, PAUL MCCARTNEY, TONY BENNETT, RED HOT CHILI PEPPERS, BEN HARPER & OTHERS	Shoreline Amphitheatre, Mountain View, Calif. Oct. 23-24	\$1,491,796 \$55.75/\$38.75	41,214 44,000 two shows	Clear Channel Entertainment
BACKSTREET BOYS	Sports Palace, Mexico City Oct. 15-16	\$1,439,701 (16,412,594 pesos) \$166.66/\$26.32	32,721 34,978 two shows	OCESA Presents
BRYAN ADAMS, SPEEDWAY	Wembley Arena, London Oct. 29-30	\$1,370,263 (\$748,983) \$59.46	22,724 23,716 two shows one sellout	Clear Channel Entertainment-U.K.
VICENTE FERNANDEZ, ANA GABRIEL	Allstate Arena, Rosemont, Ill. Oct. 24	\$1,092,462 \$100.50/\$45.50	15,264 15,790	Hauser Entertainment, Consultants Marketing Network
METALLICA, GODSMACK	Continental Airlines Arena, East Rutherford, N.J. Oct. 22	\$1,090,490 \$75/\$55	18,986 sellout	OCESA Presents, Frank Productions
LIONEL RICHIE, NINA JAYNE	Odyssey Arena, Belfast, Northern Ireland Oct. 26, Nov. 3	\$1,078,384 (\$585,760) \$64.44	16,736 two sellouts	Aiken Promotions
ROD STEWART	Royal Albert Hall, London Oct. 13	\$885,982 (\$494,575) \$403.07/\$223.93/\$134.36/\$62.70	4,416 4,595	Clear Channel Entertainment-U.K.
ANDREA BOCELLI	Odyssey Arena, Belfast, Northern Ireland Nov. 5	\$870,574 (\$472,035) \$175.21/\$129.10/\$82.99	6,308 7,000	Aiken Promotions
BARRY MANILOW	Office Depot Center, Sunrise, Fla. Oct. 28	\$861,451 \$135.50/\$51.50	9,481 18,169	Clear Channel Entertainment
VICENTE FERNANDEZ, ANA GABRIEL	American Airlines Center, Dallas Oct. 15	\$825,118 \$100.50/\$75.50/\$50.50/\$40.50	11,345 12,762	Hauser Entertainment, Consultants Marketing Network
BRYAN ADAMS, SPEEDWAY	Manchester Evening News Arena, Manchester, England Oct. 22	\$817,453 (\$447,160) \$54.84	14,684 15,088	Clear Channel Entertainment-U.K.
METALLICA, GODSMACK	Corel Centre, Ottawa Oct. 7	\$782,333 (\$985,033 Canadian) \$75.85/\$63.14/\$39.31	12,875 sellout	House of Blues Canada
VAN HALEN, ROSE HILL DRIVE	Pacific Coliseum, Vancouver Oct. 23	\$773,520 (\$954,138 Canadian) \$96.47/\$72.15/\$47.83	8,952 11,639	House of Blues Canada
BETTE MIDLER	Wachovia Center, Philadelphia Nov. 3	\$751,316 \$177.50/\$92.50/\$62.50/\$42	12,006 15,000	Clear Channel Entertainment
BARRY MANILOW	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 23	\$729,298 \$135/\$89.50/\$69.50/\$39.50	12,453 13,295	Clear Channel Entertainment, Palace Sports & Entertainment
JUAN GABRIEL	The Arena at Gwinnett Center, Duluth, Ga. Oct. 16	\$705,960 \$125/\$85/\$70/\$50	7,916 sellout	House of Blues Concerts, OCESA Presents, NYK Productions, LL Entertainment
CAFÉ TACUBA	Sports Palace, Mexico City Oct. 6-7	\$633,559 (7,285,931 pesos) \$52.17/\$17.39	31,454 two sellouts	OCESA Presents
BRYAN ADAMS, SPEEDWAY	National Exhibition Centre, Birmingham, England Oct. 26	\$629,972 (\$342,190) \$55.23	11,255 11,299	Clear Channel Entertainment-U.K.
BRYAN ADAMS, SPEEDWAY	Hallam FM Arena, Sheffield, England Oct. 24	\$617,144 (\$337,440) \$54.87	11,079 11,340	Clear Channel Entertainment-U.K.
BRYAN ADAMS, SPEEDWAY	Metro Radio Arena, Newcastle, England Oct. 23	\$613,035 (\$335,560) \$54.81	11,051 11,277	Clear Channel Entertainment-U.K.
VOTE FOR CHANGE TOUR: DAVE MATTHEWS BAND, BEN HARPER, JURASSIC 5, MY MORNING JACKET	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 3	\$607,118 \$49.50	13,181 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
THE FINN BROTHERS	Carling Apollo Hammersmith, London Nov. 5-7	\$551,276 (\$298,908) \$52.56	10,488 three sellouts	Clear Channel Entertainment-U.K.
SLIPKNOT, SLAYER	Carling Apollo Hammersmith, London Oct. 9-10	\$495,114 (\$276,045) \$49.32	10,038 two sellouts	Clear Channel Entertainment-U.K.
ALAN JACKSON, MARTINA McBRIDE	Colonial Center, Columbia, S.C. Nov. 7	\$489,142 \$64.50/\$51.50/\$39.50	8,044 14,102	The Messina Group/AEG Live
PET SHOP BOYS	Sports Palace, Mexico City Nov. 3	\$484,207 (5,568,379 pesos) \$104.35/\$26.09	12,860 15,647	OCESA Presents
BRYAN ADAMS, SPEEDWAY	Nottingham Arena, Nottingham, England Oct. 28	\$482,165 (\$263,680) \$54.86	8,748 9,482	Clear Channel Entertainment-U.K.
BARRY MANILOW	Veterans Memorial Arena, Jacksonville, Fla. Oct. 29	\$460,129 \$135/\$11	7,069 14,262	Clear Channel Entertainment
METALLICA, GODSMACK	Copps Coliseum, Hamilton, Ontario Oct. 27	\$424,662 (\$520,553 Canadian) \$77.50/\$64.86/\$40.38	6,722 10,000	House of Blues Canada
R.E.M., NOW IT'S OVERHEAD	The Arena at Gwinnett Center, Duluth, Ga. Oct. 23	\$420,665 \$75/\$55	6,399 10,244	Clear Channel Entertainment
VICENTE FERNANDEZ, AZUCENA	Freeman Coliseum, San Antonio, Texas Oct. 16	\$414,660 \$95/\$35	6,304 7,814	Hauser Entertainment, Consultants Marketing Network

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Spotlight

BON JOVI

Rocking Millions From New Jersey To The World



Photo: Sheryl Nields

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 (16), 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 38 previously unreleased recordings, 12 non-album tracks and a DVD of inter-

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

views 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 wares."

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 Korzilius, who heads Bon Jovi Management, crediting the craft of songwriting for the band's longevity.

(Continued on page 32)

'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 of 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 1983, never in my wildest, wildest dreams, ever envisioned having the conversation 20 years down the road—forget 100 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 company 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



BON JOVI, FROM LEFT: RICHIE SAMBORA, DAVID BRYAN, TICO TORRES AND JON BON JOVI

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 comping 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 clichéd terms, rode into a town, took the money, met the girls, drank their booze 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.

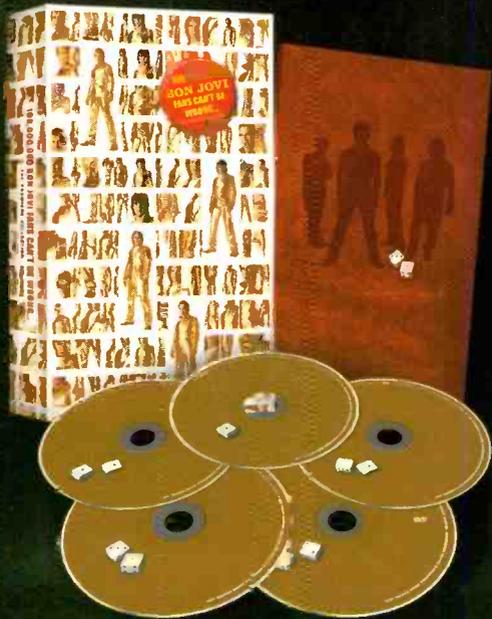
Torres: You spend a lot of time building a relationship with people [in] the company and different segments of the

(Continued on page 30)

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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 waiting 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 Cosby, 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." Others who have been honored include Michael Jackson, Irving Berlin, Ella Fitzgerald, Chuck Berry, Paul McCartney, the Beach Boys and Willie Nelson.

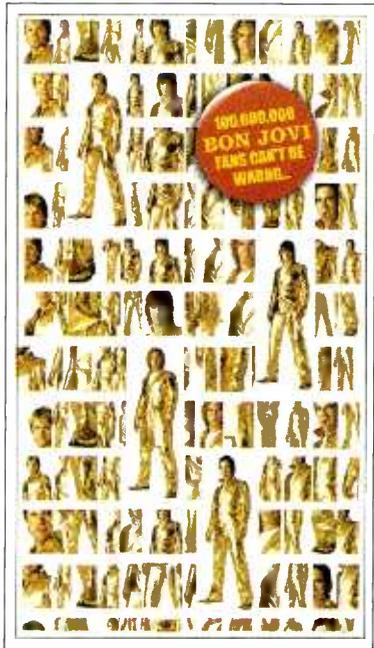
The new boxed set "wasn't a record that needed a lot of attention; overdubs, things like that," Bon Jovi says. "I don't think that each of us did a day on it, and when I say a day, I mean a couple of hours. And then [engineer] Obie [O'Brien] has gone through things and mixed them. Simultaneously, we 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 released.

"Usually 'boxed set' means some sort of rehashed greatest hits or rearranged masters or some sort of different packaged stuff you've heard already," keyboardist David Bryan says. "Obie 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."

"It's 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.'"



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

Another reason Bon Jovi refrained 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. 4 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" followed in 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 quite 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 people to hear," he continues. "You know, 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 he wrote called "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 it.

"Twelve years ago he went in and sang on it and never told anybody.

Obie O'Brien found it," Bryan says. "It's one of my favorite songs ever, and Tico sings his ass off on it."

Among the rarities are cuts from film soundtracks, such as "Edge of a Broken Heart" from the 1987 film "Disorderlies," and a recording of "Somebody I'll Be Saturday Night" that differs from the version on "Cross Road."

"Being that we're at the 100-million-records-sold-worldwide-and-counting mark, it was time for us to do this [boxed set]," Island Records senior director of marketing Eric Wong says. "For us to be able to celebrate and honor them with this collection is something we're really excited about."

Via the band's Web site, Bon Jovi solicited fans around the world for material featured in the booklet packaged with the boxed set.

That material included "essays, anecdotes, opinions and recollections of what the band means to them," Wong says.

Bon Jovi explains why it was so important for the band to reach out to fans for content. "They've been a part of this journey," he says. "This has always been a band of the people anyhow, and [we wanted to give] back to those people who are the ones that gave us the opportunity to still be here 20 years on."

Bon Jovi adds that in the first week of the request, 4,000 to 5,000 e-mails were received.

The boxed set was released Nov. 10 in Japan and arrives Monday (15) in the rest of the world outside the States. Wong expects the initial U.S. shipment to total 100,000 copies, and another 100,000 to ship internationally.

Island Ready For 'Fans'

Island Records plans a full-scale promotional campaign for the Nov. 16 release of the boxed set "100,000,000 Bon Jovi Fans Can't Be Wrong . . ." including a groundbreaking high-definition cable TV concert.

According to Eric Wong, Island Records senior director of marketing, there will be a "huge TV, print, radio and outdoor campaign" plugging the set and its kickoff event: a Nov. 21 concert at the Borgata Hotel Casino and Spa in Atlantic City, N.J.

"In partnership with Samsung, we will cablecast the concert in high definition over various cable systems and have the concert Webcast on the Samsung Web site, samsungusa.com, as well," Wong explains.

The show is the debut of a new cable concert series, "INHD's Center Stage" on the high-definition cable network INHD and



its spinoff, INHD2. It was created through a partnership of Samsung Electronics America and OnlyCableCan, a cable TV industry marketing initiative.

Another Internet initiative involves supplying American XS Platinum, a premium fan site located on bonjovi.com, with exclusive tracks and materials like e-cards and banners. To view this material, fans must first sign up at bonjovi.com.

In addition, ads will be placed in music magazines (such as Rolling Stone), lifestyle publications (Entertainment Weekly) and newspapers (USA Today). TV ads will appear on music channels like MTV and VH1 and other outlets such as Lifetime.

For radio, the label is giving away 1,000 MP3 players loaded with the boxed set that listeners will have a chance to win from various AC, rock and pop stations. A 10-song sampler will also be serviced to radio and retail.

CHRISTA TITUS

Additional Reporting by Carla Hay in New York.

New In 2005

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, although 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, influ-

enced 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 'chin 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 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's all about the single, [not] the album and the vision and that inspiration. [It's] all for the sake of a 99 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."

CHRISTA TITUS

BON JOVI

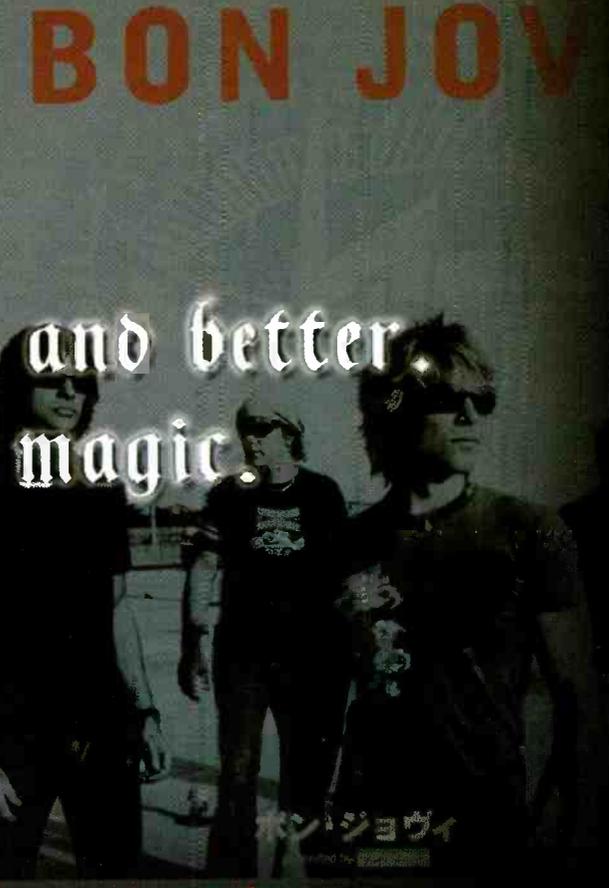


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All The World's A Stage

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. But the promotional and booking savvy behind the group helps as well.

"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.

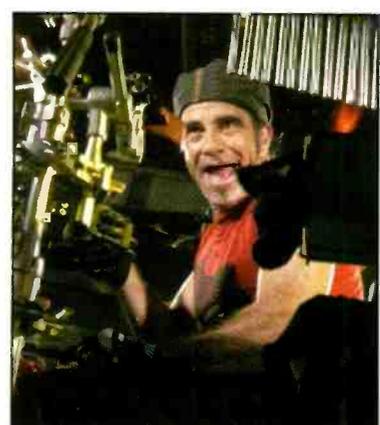
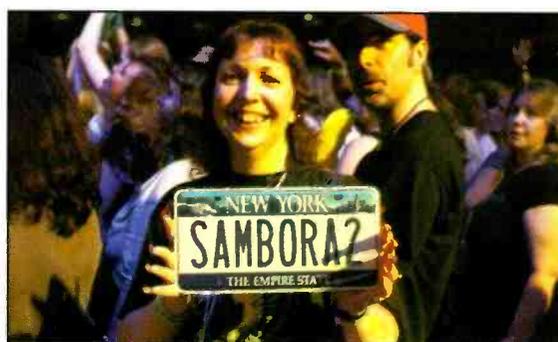
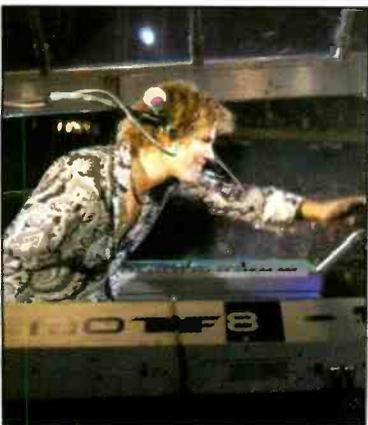
In 2001, the act grossed some \$16.2 million on tour. That figure was determined by the 17 shows reported to Billboard Boxscore, which included 11 sellouts. In 2000, out of the 11 shows and 10 sellouts reported, the group grossed \$5.8 million.

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)



Bon Jovi played the final show of their 'Bounce' tour on Aug. 8, 2003 at Giants Stadium in East Rutherford, N.J. shown, clockwise from upper left are: bassist Hugh McDonald, Jon Bon Jovi, percussionist Tico Torres, keyboardist David Bryan, guitarist Richie Sambora and in individual photos, Sambora, Torres, the fans, Bryan and Bon Jovi. All photos: Theo Wargo/WireImage.com

BLOOD ON BLOOD



**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 any-

thing and anyone 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 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 then the independents 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 2% of what you 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 band live, not making the mistake of getting on a bad tour, playing to half-houses—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 promotion guy 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 [all] have other [creative] outlets, so though this is the mothership, 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]—you will never see this band on a nostalgia tour. You will never see this band going 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 we can be as good as we can be. And when that stops, we'll stop. And if it doesn't, geez, we got 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)



Bon Jovi's Chart Action Billboard 200 Albums

Rank	Title	Peak Position	Debut Date	Label
1	"Slippery When Wet"	1	Feb. 25, 1984	Mercury/Polygram
2	"New Jersey"	1	Oct. 8, 1988	Mercury/Polygram
3	"Bounce"	2	Oct. 26, 2002	Island/IDJMG
4	"Blaze Of Glory/Young Guns II"	3	Aug. 25, 1990	Mercury/Polygram
5	"Keep The Faith"	5	Nov. 21, 1992	Jambco/IDJMG
6	"Cross Road"	8	Nov. 5, 1994	Mercury/IDJMG
7	"Crush"	9	July 1, 2000	Island/IDJMG
8	"These Days"	9	July 15, 1995	Mercury/IDJMG
9	"This Left Feels Right"	14	Nov. 22, 2003	Island/IDJMG
10	"One Wild Night: Live 1985-2001"	20	June 9, 2001	Island/IDJMG

* (Soundtrack/Jon Bon Jovi)

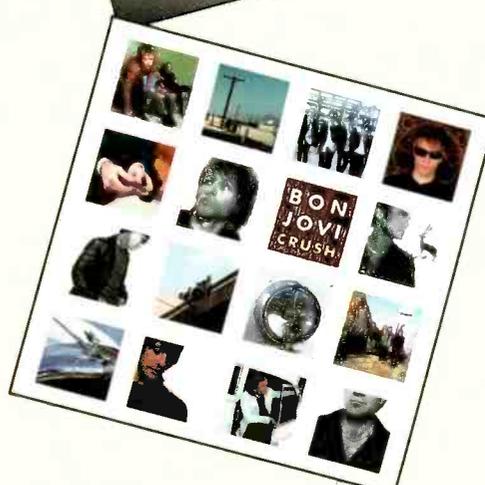
Hot 100 Singles

Rank	Title	Peak Position	Debut Date	Label
1	"Livin' On A Prayer"	1	March 4, 1987	Mercury/PolyGram
2	"Bad Medicine"	1	Sept. 24, 1988	Mercury/PolyGram
3	"You Give Love A Bad Name"	1	Sept. 6, 1986	Mercury/PolyGram
4	"I'll Be There For You"	1	March 4, 1989	Mercury/PolyGram
5	"Blaze Of Glory"	1	July 21, 1990	Mercury/IDJMG
6	"Born To Be My Baby"	3	Nov. 26, 1988	Mercury/PolyGram
7	"Always"	4	Oct. 1, 1994	Mercury/IDJMG
8	"Wanted Dead Or Alive"	7	April 11, 1987	Mercury/PolyGram
9	"Lay Your Hands On Me"	7	June 3, 1989	Mercury/PolyGram
10	"Living In Sin"	9	Oct. 7, 1989	Mercury/IDJMG
11	"Bed Of Roses"	10	Jan. 23, 1993	Jambco/IDJMG
12	"Miracle"	12	Oct. 27, 1990	Mercury/IDJMG
13	"This Ain't A Love Song"	14	June 10, 1995	Mercury/IDJMG
14	"In These Arms"	27	May 8, 1993	Jambco/IDJMG
15	"Keep The Faith"	29	Oct. 24, 1992	Jambco/IDJMG
16	"It's My Life"	33	Aug. 12, 2000	Island/IDJMG
17	"Runaway"	39	Feb. 25, 1984	Mercury/PolyGram
18	"She Don't Know Me"	48	May 26, 1984	Mercury/PolyGram
19	"Only Lonely"	54	April 20, 1985	Mercury/PolyGram
20	"Thank You For Loving Me"	57	Feb. 17, 2001	Island/IDJMG

* (From "Young Guns II") (Jon Bon Jovi)

Compiled by Keith Caulfield

Titles on these charts are ordered by peak position on the Billboard 200 and Hot 100 Singles, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top ten, and/or top 40, depending on where the title peaked.



CREATIVE ARTISTS AGENCY

salutes

Bon Jovi

Twenty years, 50 countries, more than 2500 shows...over 100 million fans can't be wrong!

CREATIVE ARTISTS AGENCY



Bon Jovi

Continued from page 23

David Munns, EMI Music World-wide 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 Assn. of America, and total sales for its last seven releases have exceeded 7.5 million copies, according to Nielsen SoundScan.

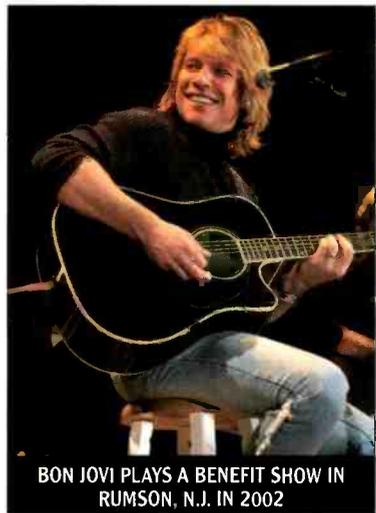
BORN TO BE A STAR

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 good. But he never dreamed he would reach such heights.

"My vision of big, in '83, was Southside Johnny," Bon Jovi recalls. "Up until 1983, 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, "Slip-



BON JOVI PLAYS A BENEFIT SHOW IN RUMSON, N.J. IN 2002

Photo by Dimitrios Kambouris/WireImage.com

perry 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 1983 to 1992, was also managing Mötley Crüe.

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, 'Oooo, 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."

(Continued on page 38)

An MTV Moment

The music video for Bon Jovi's "You Give Love a Bad Name," directed by Wayne Isham, marked the band's breakthrough at MTV and began an important promotional partnership that has lasted through the years.

Bon Jovi's previous videos "had Velveeta all over them," former manager Doc McGhee says with a laugh. "They were as cheese as it gets. When 'Slippery [When Wet]' came, I said, 'There is no more Velveeta on this stuff. This is about a rock band, this is going to be an infomercial to our live shows.'"

The clip emphasized the band playing live. With bright lights, energy and close-ups of five good-looking guys, the video turned Bon Jovi into a mainstay on MTV and, as a result, on radio.

At MTV, Bon Jovi "opened the door for showmanship and staging and big tours and big contests," says Tom Calderone, executive VP of music talent and programming at MTV and MTV2. "The show business and the bigness of rock gets people excited about Bon Jovi."

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 VMAs," 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,' 'Living on a Prayer,' 'You Give Love a Bad Name,' those videos were absolutely huge and influential and, I think, copied for years." **CHRISTA TITUS**

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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 tip-toed 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.

The first showing on the U.K. singles survey, in August 1985, was even more tentative, a one-week appearance at No. 68 with "Hardest Part Is the Night."

Nevertheless, by then, a top 30 placing for its "7800° Fahrenheit" album showed the act was on the right track. In those days, the band's releases appeared internationally on Vertigo, the rock label operated by the (pre-Universal Music) Phonogram company.

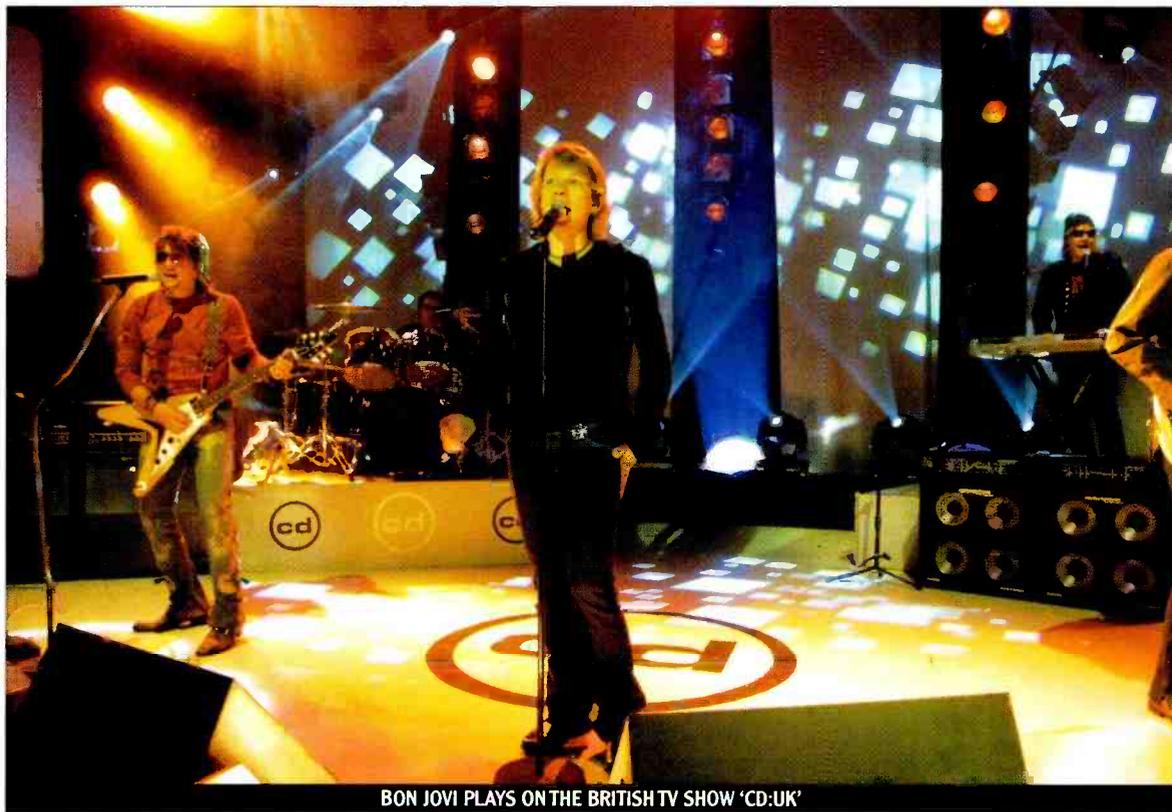
EARLY GROUNDWORK

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)



BON JOVI PLAYS ON THE BRITISH TV SHOW 'CD:UK'

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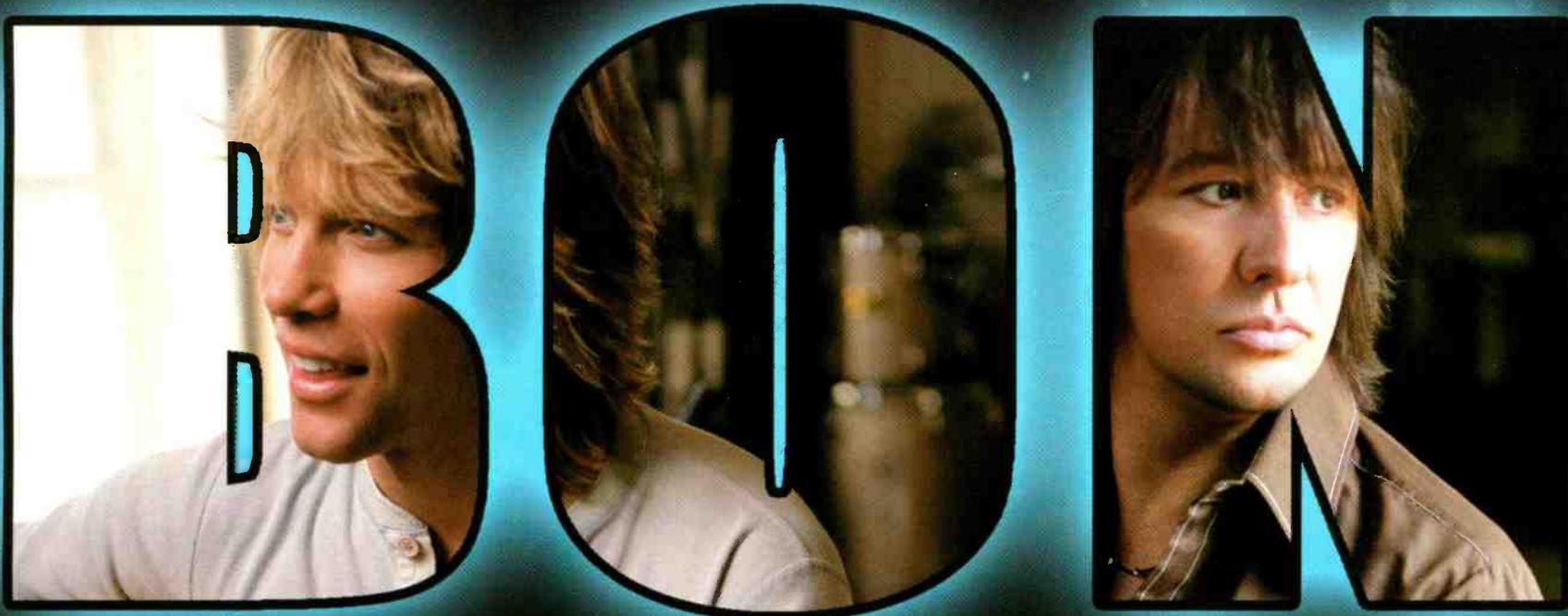
CONGRATULATIONS, BON JOVI. YOU'VE ROCKED THE WORLD.

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.

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BON JOVI



Bon Jovi

Continued from page 32

McGhee 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



BON JOVI IN THE EARLY 80S: THEY "TRANSCENDED THE HAIR-BAND MOMENTS," SAYS ONE EXECUTIVE.

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 com-

mercial era for pop metal. They toured with a raft of bands that benefited 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. Korzilius 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 the 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

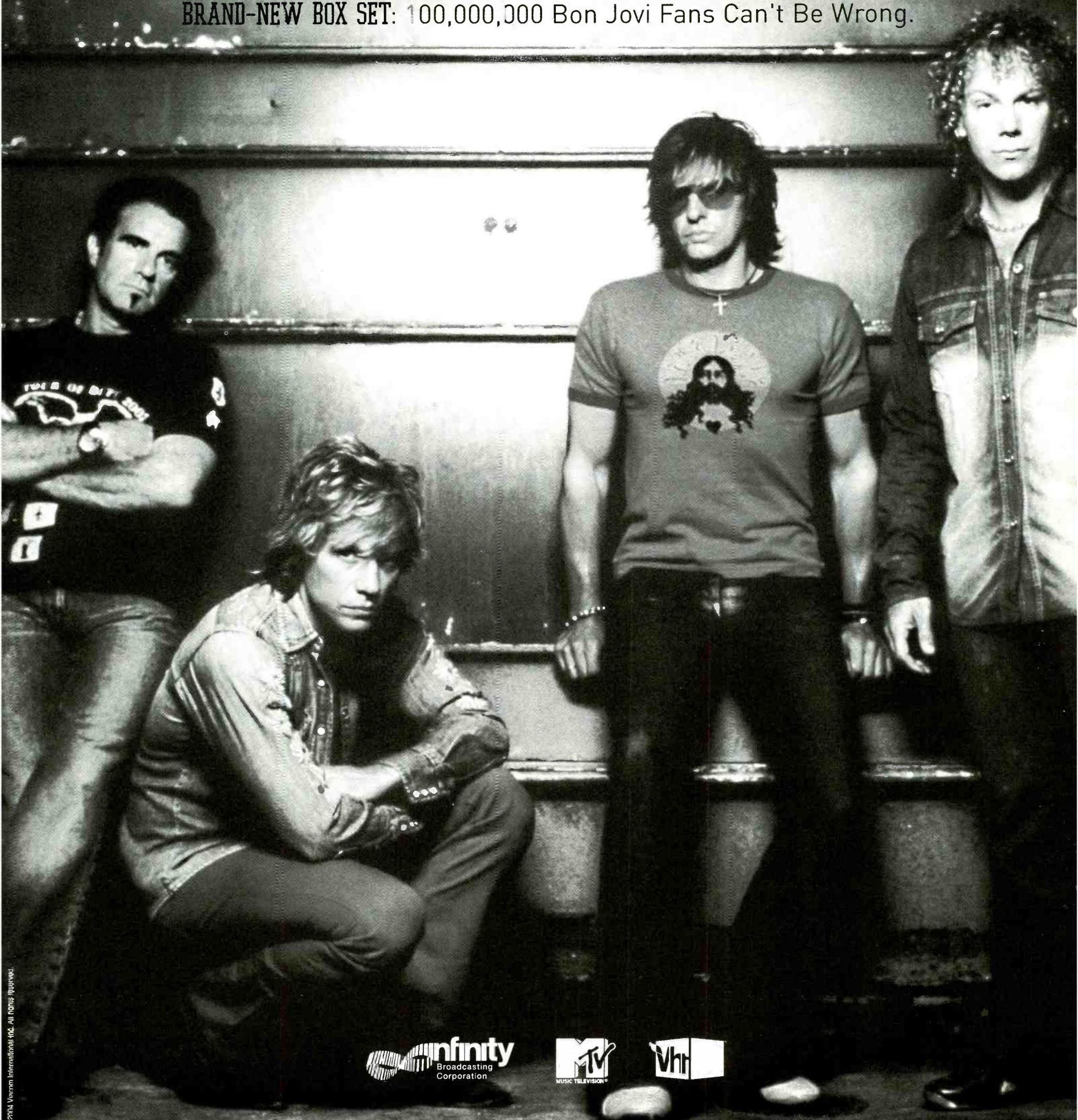
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Bon Jovi

Continued from page 38

three, then you've got 200."

The band's 1988 album, "New Jersey," 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 internationally (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 20-year-old kid that got a record deal. Suddenly, when you're 25 you're running this corporation, 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 nomination for a Grammy Award



BY THE EARLY 90'S CONSTANT TOURING NEARLY BROKE UP THE BAND

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 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)

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Antonio "L.A." Reid

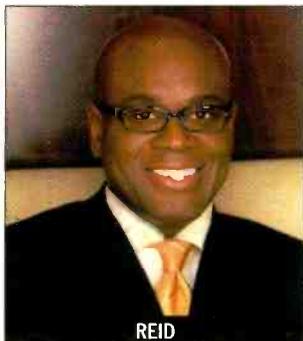
Chairman, Island Def Jam Music Group

"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."



REID

"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)

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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 are part of his life.

"What I would like to say to 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!"

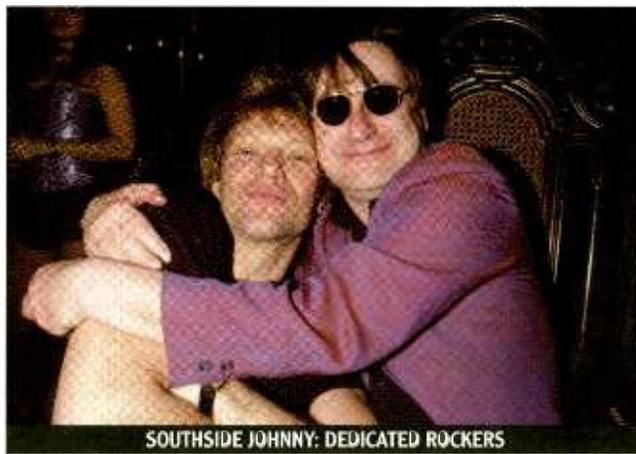
Sen. **Hillary Rodham Clinton, D-N.Y.**

"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



SOUTHSIDE JOHNNY: DEDICATED ROCKERS

Photo by Theo Wargo/WireImage.com

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 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 Geffen, 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-prima donna' person you'll ever meet.

"The 'Behind the Music' show on Bon Jovi was one of the most boring, because there are no bad or crazy things to say about the band. They are fun to work with and super professional, and they know 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)

BON JOVI

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Cyndi Lauper	Roger Daltrey	Richie Sambora
Annie Lennox	David Bryan	Phish
Lenny Kravitz	Jackson Browne	Hiram Bullock
Paul Young	Ernest Kohl	Phoebe Snow
Peter Frampton	Carole King	Adam Clayton (U2)
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Continued from page 44

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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 [WHTZ] Z100 [New York] songs of all time."

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

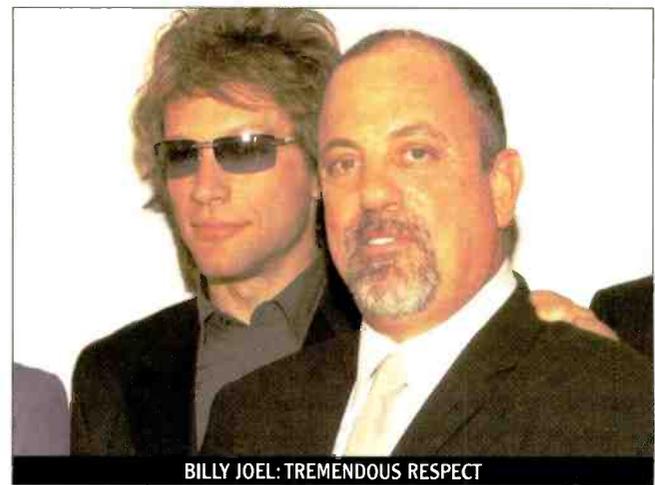
"I've known Jon Bon Jovi since the early '80s, when he was a runner at Power Station studios in New York. One thing's for sure, he's a far better rock star than he was a delivery boy!"

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



BILLY JOEL: TREMENDOUS RESPECT

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."

"P.S.: 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 .38 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 Korzilius. 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 [WKLS]—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

THANK YOU
BON JOVI
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Spotlight

Stage

Continued from page 28

"Jon focused on international [markets] as much as domestic [ones] throughout his career," says Chris Dalston, the act's international booking agent at CAA. "European and international audiences are more loyal—they know they're going to get three hours of rock'n'roll at a Bon Jovi show."

Light attributes the shift to larger overseas venues to changing musical tastes in the United States. "America went through a dramatic change in the late '80s and early '90s," Light says. "The advent of Nirvana and Pearl Jam was a huge shift, but Europe didn't feel that."

"Here our musical dynamic changed, and certain artists were left unable to fit in," he adds. "[U.S.] radio was extremely fickle, but Jon continued to tour overseas in a fervor, and he continued to make great music. So he was right there when the pendulum swung back."

There have been a number of large U.S. venues throughout the band's career that have brought in huge crowds every tour. The most notable is Giants Stadium in East Rutherford, N.J., in the band's home state.

The band has ended legs of its last two domestic tours at Giants Stadium and has also played multiple shows at Continental Airlines Arena, which is part of the Meadowlands Sports Complex that includes Giants Stadium.

Light says that one of the highlights of Bon Jovi's touring career was the act's Crush tour, which began as the single "It's My Life" broke through as a hit in 2000.

MAGICAL NIGHTS IN JERSEY

"Jon was convinced that it would be one of the biggest singles [of the year], and he wanted to finish the tour at Giants Stadium," Light recalls. "At that point, it had been close to a dozen years since they had played a U.S. stadium. To be at Giants Stadium for two sold-out nights was pretty magical."

Rob VanDeVeen, associate GM for Continental Airlines Arena/Giants Stadium, says that seeing Bon Jovi at Giants Stadium is the ultimate experience for a fan because it is a homegrown act. He notes that the band has sold out a total of five stadium shows and eight arena shows at the complex. "Bon Jovi is the No. 6 act of all time at the Meadowlands Sports Complex," he adds.

According to many promoters, Bon Jovi has been so successful in the touring business because it has learned how to promote itself and understands what will bring fans to its shows.

HOB's O'Connor notes that he has always supported Bon Jovi because "they have always been fantastic about promotion and what they can do in the marketplace. They have a philosophy of looking at each market and how they stand there."

Jerry Mickelson, co-president of Chicago-based Jam Productions, also notes that Bon Jovi has been conscious of ticket prices throughout its career.

"They have not forced fans to stay home because they have been reasonable with their ticket prices. And they still earn money," Mickelson says.

"Since 1997, when concert prices rose dramatically, we have seen gross ticket sales increase and attendance decrease. This disturbing trend continues to happen because people get greedy, but Bon Jovi has not gone along with that philosophy."

Additionally, the act has been adamant about playing both major markets and secondaries. Light adds that the group will show up in small venues when it is promoting a record and has played a show in New Jersey almost every year specifically for charity.

Bon Jovi's agents say that a big tour is expected next year in support of the forthcoming boxed set, "100,000,000 Bon Jovi Fans Can't Be Wrong..." Jam's Mickelson and O'Connor already say that they want to be on board.

"They have remained loyal throughout the years, so I'd participate without a doubt," says Mickelson, adding that a feeling of camaraderie between Bon Jovi and tour organizers began in the '80s. "There was one tour [where] we would [have] courts to play basketball after the shows. They'd finish a show, take their showers and then at one in the morning we'd all be playing basketball."

Light notes that there are few bands that make their tour cohorts feel welcome. "Jon has created a family around him," he says. "It's like being in a fraternity. He gives out 'Slippery When Wet' medallions made from gold and diamonds—you have to have worked on two tours to get one. I am really part of something special."



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Global

Continued from page 34

"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 entertaining], 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.

ADMIRABLE WORK ETHIC

"I remember doing an in-store with them once in Scotland," Castell says, "and they literally flew from 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."

Jon, Richie, Tico, David & Hugh,

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(on that steel horse).

It has been indescribable.....
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Bon Jovi

Continued from page 40

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 fan 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 Such 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



BON JOVI SIGNS AUTOGRAPHS AT THE LAUNCH OF THE PHILADELPHIA SOUL ARENA FOOTBALL LEAGUE TEAM

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.

And he is an actor, appearing on TV series "Ally McBeal" and in movies including "Moonlight and Valentino" (1995), "Leading Man" (1996), "Little City" (1997), "No Looking Back" (1998), "U-571" (2000), "Pay It Forward" (2000) and "Vampires: Los Muertos" (2002).

(Continued on page 51)

Q&A

Continued from page 30

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 bands 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 supercedes the music of this band. We're wildly talented in different directions, and yet 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 pre-sales 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."

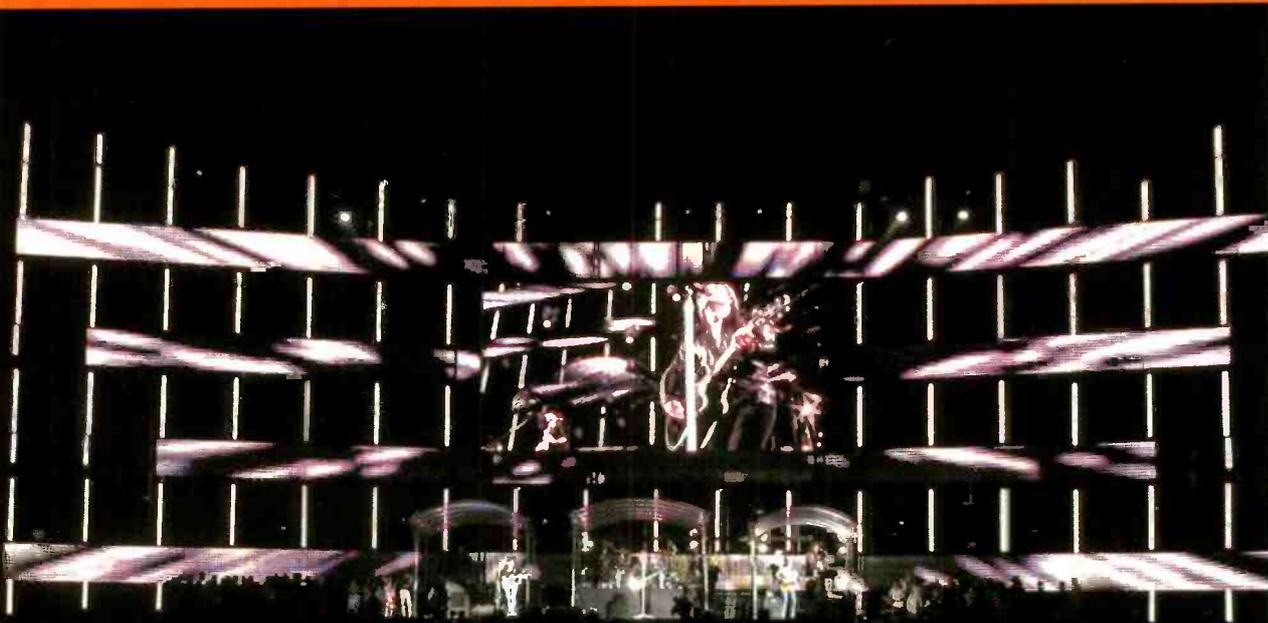
Additional reporting by Troy Carpenter in New York.

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Stakes Are High For Chingy's Second Set

BY GAIL MITCHELL

Chingy literally hit the jackpot in 2003.

The rapper's first single, "Right Thurr," mushroomed to reach No. 2 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart.

Then, his debut album, "Jackpot," spun off the top five R&B and pop hits "Holidae 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, because new projects from several major acts 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."

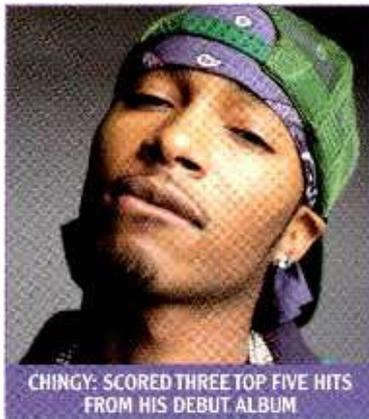
Capitol senior director of marketing Robert Redd says, "At some point you have to draw the line and put out the record. We couldn't count on where anyone would be, so we held our ground."

Joining him are producers the Trak Starz (also behind "One Call Away"), David Banner, Keith McMasters, 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 videogames. "I Do" can be heard on "Need for Speed," while "Fall-N," featuring G.I.B., appears on "NBA Street."



CHINGY: SCORED THREE TOP FIVE HITS FROM HIS DEBUT ALBUM

Taking the sports connection further is a Brand Jordan promotion that included Chingy presenting the ball at the TVT-televised Nov. 11 Denver Nuggets game and manning a post-

game 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 WLKT Lexington, Ky., as well as R&B/hip-hop WAMO Pittsburgh. He is also discussing a possible tour 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 "Balla Baby" as its musical backdrop.

A video for the remix of "Balla Baby" will bow on BET the week of Nov. 15, according to Redd. 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 "Balla 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** protégé **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 Cobbin** 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**.

Ludacris' new set, "The Red Light District," bows Nov. 23. The Game

sits at No. 58 on the Hot R&B/Hip-Hop Singles & Tracks chart with his first single, "Westside Story."

Billboard 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 co-wrote, including "Christmas Time After Time." Reggae artist **Jabba**, guitarist/vocalist **Jonathan Butler** and keyboardist **Joe**

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 Hollywood'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&Bossa" on "A Kiss in the Sand," due Feb. 1, 2005, on his own **Kitchen Records**.

NOVEMBER 20 2004		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DROP IT LIKE IT'S HOT DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
2	5	WONDERFUL THE INC./DEF JAM/IDJMG	Ja Rule Featuring R. Kelly & Ashanti
3	2	BREATHE DESERT STORM/ATLANTIC	Fabulous
4	3	GO D.J. CASH MONEY/UMRG	Lil Wayne
5	6	LET'S GO SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
6	4	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
7	11	SHORTY WANNA RIDE G-UNIT/INTERSCOPE	Young Buck
8	9	OVER AND OVER DESSERT/REEL/UMRG	Nelly Featuring Tim McGraw
9	7	BALLA BABY CAPITOL	Chingy
10	8	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato RCA-A&W/DEF JAM/IDJMG	
11	10	JUST LOSE IT SHADY/AFTERMATH/INTERSCOPE	Eminem
12	13	HUSH DEF JAM/IDJMG	LL Cool J Featuring 7 Aurelius
13	15	NOLIA CLAP RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
14	14	BIG CHIPS JIVE/DEF JAM/IDJMG	R. Kelly & Jay-Z
15	12	MY PLACE DESSERT/REEL/UMRG	Nelly Featuring Jaheim
16	21	WHAT U GON' DO BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy
17	16	NO PROBLEM BME/REPRISE/WARNER BRDS	Lil Scrappy
18	20	SLOW MOTION CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
19	17	HEADSPRUNG DEF JAM/IDJMG	LL Cool J
20	18	BREATHE, STRETCH, SHAKE BAD BOY/DEF JAM/UMRG	Mase Featuring P. Diddy
21	19	WHY? RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
22	24	KARMA G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
23		GET BACK DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris
24		NEW YORK THE INC./DEF JAM/IDJMG	Ja Rule Featuring Fat Joe & Jadakiss
25		ENCORE SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Dr. Dre & 50 Cent

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



Attending a Miami press conference that previewed Boost Mobile's "Anthem" TV ad are, from left, Boost Mobile VP of marketing Darryl Cobbin, New Orleans Hornets' Baron Davis, G-Unit newcomer the Game, Kanye West and DJ Clue.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



NOVEMBER 20
2004

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	—	4	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 836777/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	1	49	72	47	4	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36
2	1	45	3	R. KELLY & JAY-Z JIVE/DEF JAM 003691*/ZOMBA/DJMG (12.98/18.98)	Unfinished Business	1	51	55	54	3	BLACK EYED PEAS A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	23
3	3	1	3	USHER LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	52	68	67	3	JOJO DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10
4	NEW	1	1	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	4	53	47	37	3	JAY-Z ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1
5	4	2	1	NELLY DERRTY/FO REEL 003316*/UMRG (8.98/13.98)	Suit	1	54	54	44	3	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	15
6	NEW	1	1	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me	6	55	59	59	3	MASE BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	3
7	9	33	3	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	7	56	57	46	3	BEYONCE COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
8	7	4	4	CIARA SHO NUFF/MUSICLINE/LAFACE 62819/ZOMBA (12.98/18.98)	Goodies	1	57	56	49	3	SHYNE GANGLAND/DEF JAM 002962*/DJMG (8.98/13.98)	Godfather Buried Alive	1
9	6	5	1	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	2	58	56	49	3	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22
10	5	3	4	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	2	59	43	43	3	JOSS STONE S-CURVE 94897 (18.98 CD)	Mind Body & Soul	15
11	11	7	3	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	60	46	39	3	THE O'JAYS MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)	Imagination	19
12	14	13	4	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerilla City	4	61	45	31	3	SHAWNNA DISTURBING THA PEACE/DEF JAM 002959*/DJMG (13.98 CD)	Worth Tha Weight	5
13	13	10	4	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	2	62	73	55	3	TEEDRA MOSES TVT 2450 (11.98 CD) [M]	Complex Simplicity	20
14	10	8	4	RAY CHARLES HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	5	63	64	48	3	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	The College Dropout	1
15	16	17	3	R. KELLY JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	1	64	49	63	3	WON-G REAL SOVAGE 87511/SANCTUARY (18.98 CD)	Rage Of The Age	49
16	17	16	3	LL COOL J DEF JAM 002939*/DJMG (13.98 CD)	The DEfinition	3	65	65	64	3	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	2
17	23	23	3	DE LA SOUL A&I 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	17	66	60	51	3	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	2
18	18	11	3	NELLY DERRTY/FO REEL 003314*/UMRG (8.98/13.98)	Sweat	2	67	70	50	3	LLOYD THE INC./DEF JAM 002409*/DJMG (13.98 CD)	Southside	3
19	15	14	3	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	1	68	63	—	3	MARVIN SEASE MALACO 7518 (10.98/16.98)	Playa Haters	63
20	19	15	3	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	1	69	52	27	3	BIZZY BONE 7TH SIGN 970036/BUNGALO (18.98 CD/DVD)	Alpha And Omega	27
21	12	—	3	JACKI-O POE BOY 2660*/TVT (17.98 CD)	Poe Little Rich Girl	12	70	35	—	3	WU-TANG CLAN BMG STRATEGIC MARKETING GROUP 61645 (18.98 CD)	Legend Of The Wu-Tang: Wu-Tang Clan's Greatest Hits	35
22	24	18	3	JON B E2 87520/SANCTUARY URBAN (18.98 CD)	Stronger Everyday	17	71	66	58	3	RAPHAEL SAADIQ POKIE 1004 (17.98 CD)	Ray Ray	18
23	21	19	3	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	11	72	50	21	3	O'RYAN T.U.G./UNIVERSAL 003153/UMRG (19.98 CD)	O'Ryan	21
24	20	6	3	LIL WYTE HYPNOTIZE MINDS 68500/ASYLUM (17.98 CD/DVD)	Phinally Phamous	6	73	69	79	3	VARIOUS ARTISTS GRP 002426/VG (18.98 CD)	Forever, For Always, For Luther	24
25	26	24	3	LYFE JENNINGS COLUMBIA 30946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	17	74	53	52	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	2
26	25	20	3	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	3	75	78	78	3	ANGIE STONE J 56215*/RMG (18.98 CD)	Stone Love	4
27	100	96	3	TWISTA ATLANTIC 83745*/AG (12.98/18.98)	Kamikaze	1	76	95	83	3	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
28	8	—	3	MICHAEL MCDONALD MOTOWN 003472/LMRG (13.98 CD)	Motown Two	8	77	88	77	3	THE BEATNUTS PENALTY 7001*/RYKODISC (16.98 CD)	Milk Me	42
29	22	9	3	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	9	78	81	75	3	LUTHER VANDROSS J 51885/RMG (12.98/18.98)	Dance With My Father	1
30	27	25	3	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	11	79	76	68	3	JUVENILE, WACKO & SKIP UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD)	The Beginning Of The End...	17
31	28	34	3	LLOYD BANKS G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	80	98	86	3	KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29
32	31	36	3	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry	11	81	61	61	3	LALAH HATHAWAY MESA BLUEMODN 006911/PYRAMID (18.98 CD) [M]	Outrun The Sky	34
33	33	22	3	I-20 CAPITOL 82114 (17.98 CD)	Self Explanatory	5	82	86	82	3	OUTKAST LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
34	32	30	3	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11	83	74	69	3	NORMAN BROWN WARNER BROS. 48713 (18.98 CD) [M]	West Coast Coolin'	24
35	30	26	3	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3	84	91	80	3	HOUSTON CAPITOL 90432* (18.98 CD)	It's Already Written	8
36	37	38	3	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church	4	85	79	87	3	8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	1
37	36	32	3	ALICIA KEYS J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	86	77	76	3	BOYZ II MEN MSM 5735/KOCH (17.98 CD)	Throwback	8
38	34	35	3	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7	87	80	85	3	AMEL LARRIEUX BLISSLIFE 00001 (16.98 CD)	Bravebird	28
39	44	53	3	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	1	88	99	73	3	E.S.G. S-E-S ENTERTAINMENT 9871 (15.98 CD)	All American Gangsta	73
40	67	65	3	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38	89	93	89	3	BRANDY ATLANTIC 83633*/AG (12.98/18.98)	Afrosisic	4
41	39	41	3	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1	90	84	—	3	LADY SAW VP 1683* (16.98 CD)	Strip Tease	84
42	38	—	3	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ BODY HEAD/UNIVERSAL 003687*/UMRG (13.98 CD) [M]	Body Head Bangerz: Volume One	38	91	92	88	3	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2
43	48	40	3	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD) [M]	Dem Franchise Boyz	18	92	90	72	3	THE ROOTS GEFFEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	2
44	40	42	3	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	3	93	75	56	3	WU-TANG CLAN WU-TANG 84727/SANCTUARY URBAN (18.98 CD)	Disciples Of The 36 Chambers: Chapter 1	36
45	42	28	3	213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	1	94	80	85	3	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	93
46	62	70	3	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	7	95	94	—	3	DETRICK HADDON TYSCOT/VERITY 59482/ZOMBA (11.98/17.98) [M]	Crossroads	36
47	29	12	3	JIN RUFF RYDERS 84087*/VIRGIN (12.98 CD)	The Rest Is History	12	96	71	—	3	MAC DRE SUMO 3018 (17.98 CD/DVD)	The Game Is Thick: Part 2	95
48	41	29	3	THE GAME GET LOW 7 (17.98 CD) [M]	Untold Story	29	97	82	84	3	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14
							98	82	84	3	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul	71
							99	82	84	3	PRINCE NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3
							100	89	60	3	S.C.C. & LIL' BOOSIE DIRTY SOUTH 5624/TRILL (16.98 CD)	Both Sides Of The Track	99
											CHAKA KHAN FEATURING THE LONDON SYMPHONY ORCHESTRA AQUA/ARTS&CRENSHAW 97524/SANCTUARY URBAN (18.98 CD)	Classikhan	42

NOVEMBER 20
2004

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	RAY CHARLES RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles	19	18	18	ANITA BAKER ATLANTIC 78208/RHINO (17.98 CD)	The Best Of Anita Baker	111
2	4	THE NOTORIOUS B.I.G. BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die	468	20	20	BONE THUGS-N-HARMONY RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	346
3	6	2PAC DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	448	7	7	R. KELLY & JAY-Z JIVE/DEF JAM 586783*/ZOMBA/DJMG (12.98/19.98)	The Best Of Both Worlds	28
4	2	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	307	25	25	VARIOUS ARTISTS FATT SAK 0010 (13.98 CD)	Da Sak Is Fat Volume #1	15
5	3	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	19	19	2PAC AMARU/JIVE 31636/ZOMBA (11.98/17.98)	Me Against The World	420
6	5	BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 548904/UME (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	418	18	18	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	189
7	14	R. KELLY JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	149	21	21	DR. DRE DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	352
8	12	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	129	16	16	THE NOTORIOUS B.I.G. BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	351
9	13	STEVIE WONDER MOTOWN/UTV 066184/UME (18.98 CD)	The Definitive Collection	43	—	—	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	193
10	11	JAY-Z FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	355	—	—	AL GREEN HUTHE RIGHT S LUFF 33800/CAPITOL (10.98/17.98)	Greatest Hits	477
11	9	JAY-Z ROC-A-FELLA/DEF JAM 586396*/DJMG (12.98/19.98)	The Blueprint	102	—	—	SADE EPIC 85287/SONY MUSIC (17.98 EQ/18.98)	The Best Of Sade	432
12	15	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	192	—	—	JAY-Z ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	42
					17	17	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	331

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Association (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for 200,000 units (Platinum). Certification for 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact: shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



DIE FANTASTISCHEN VIER: BERLIN-BASED GODFATHERS OF GERMANY'S RAP SCENE

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, German 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 "Viel (More)" (Four Music/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 business empire, which includes a label (Four Music, formed in 1996, affiliated with **Sony**), a publishing unit (also named Four Music) and a talent agency (**Four Artists**). The band members are co-owners of the companies.

"Die Fantastischen Vier have a special status in Germany," explains Berlin-based radio consultant/researcher **Mario Colantonio** at **Radio Research Europe**. "When they started in 1991, they were really cutting edge and it took them a while to get radio 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-hopers 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 the underground, the British rap scene shows stronger signs of reaching the mainstream.

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

Rascal, aka **Dylan Mills**, first rose to attention when he won the Mercury Prize in 2003 with his debut album, "Boy in Da Corner," beating in 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, deeply rooted in U.K. garage and jungle styles, with Rascal's distinctive high-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, uses 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 is inspired by the works of production team **the Neptunes**. He is also remixing a 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 **Wilton Theater** in Los Angeles.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Drop It Like It's Hot	SNOPP DOGG (DODGYSTYLE/GEFFEN/INTERSCOPE) 1 Wk At No. 1	26	29	Tempted To Touch	RUPEE (ATLANTIC)	51	56	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)
2	1	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	27	26	If I Ain't Got You	ALICIA KEYS (J/RMG) ☆	52	45	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
3	8	Wonderful	JARULE (THE INC./DEF JAM/UMG)	28	24	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆	53	32	Breathe, Stretch, Shake	MASE FEAT. P. DIDDY (BAD BOY/FD) REEL/UMRG
4	3	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	29	22	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE) ☆	54	53	Over And Over	NELLY FEAT. TIM MCGRAW (DEERTY/FO) REEL/CURB/UMRG ☆
5	4	Go D.J.	LIL WAYNE (CASH MONEY/UMRG) ☆	30	36	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) ☆	55	49	So Sexy Chapter II (Like This)	TWISTA FEAT. R. KELLY (ATLANTIC) ☆
6	7	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆	31	46	Only U	ASHANTI (THE INC./DEF JAM/UMG)	56	—	Karma	ALICIA KEYS (J/RMG) ☆
7	5	Diary	ALICIA KEYS (J/RMG)	32	35	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	57	54	Flap Your Wings	NELLY (DEERTY/FO) REEL/UMRG ☆
8	9	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆	33	28	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	58	64	Bridging The Gap	NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
9	10	Let Me Love You	MARIO (3RD STREET/J/RMG) ☆	34	37	I Smoke, I Drank	BODY HEAD BANGERZ (BODY HEAD/UNIVERSAL/UMRG)	59	55	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
10	6	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	35	33	Used To Love U	JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM) ☆	60	63	Dammit Man	PITBULL FEAT. PICCALO (ID/2 BROTHERS/TVT)
11	12	My Place	NELLY FEAT. JAHEIM (DEERTY/FO) REEL/UMRG ☆	36	40	Karma	LLOYD BANKS (G-UNIT/INTERSCOPE)	61	48	Red Carpet (Pause, Flash)	R. KELLY (JIVE/ZOMBA) ☆
12	17	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	37	39	Real Big	MANNIE FRESH (CASH MONEY/UMRG)	62	60	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)
13	11	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	38	59	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG) ☆	63	57	Westside Story	GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
14	23	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	39	38	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)	64	69	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
15	14	Nolia Clap	JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	40	34	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	65	62	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
16	13	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	41	42	King Of The Dancehall	BEENIE MAN (SHOCKING VIBES/VIRGIN)	66	67	Hey Now (Mean Muggin')	XZIBIT (COLUMBIA/SUM)
17	19	Hush	LIL COOL J FEAT. 7 AURELIUS (DEF JAM/UMG) ☆	42	31	Jesus Walks	KANYE WEST (RCA-A&M/DEF JAM/UMG) ☆	67	66	Can't Wait	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
18	15	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆	43	44	Caught Up	USHER (LAFACE/ZOMBA)	68	—	Hold You Down	THE ALCHEMIST (ALIC/KOCHI)
19	16	Big Chips	R. KELLY & JAY-Z (JIVE/DEF JAM/UMG)	44	47	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	69	65	For Real	AMEL LARRIEUX (BLISS/LIFE)
20	18	Balla Baby	CHINGY (CAPITOL) ☆	45	—	Soldier	DESTINY'S CHILD (COLUMBIA/SUM)	70	74	You're The One	GUERRILLA BLACK (CZAR/VIRGIN) ☆
21	27	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	46	30	Headsprung	LIL COOL J (DEF JAM/UMG)	71	—	One Million Times	GERALD LEVERT (ATLANTIC)
22	43	New York	JARULE (THE INC./DEF JAM/UMG)	47	61	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	72	71	Forever, For Always, For Love	LALAH HATHAWAY (GRP/VERVE)
23	21	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	48	50	Call My Name	PRINCE (NPG/COLUMBIA/SUM) ☆	73	58	Don't Let Me Die	R. KELLY & JAY-Z (DEF JAM/JIVE/ZOMBA)
24	20	Dangerously In Love	BEYONCE (COLUMBIA/SUM)	49	52	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	74	—	Make Up	THE O'JAYS (MUSIC WORLD/SANCTUARY URBAN)
25	25	Oye Mi Canto	N.O.R.E. (RCA-A&M/DEF JAM/UMG)	50	51	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/UMG)	75	68	I've Got Your Man	LADY SAW (VPI)

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NOVEMBER 20 2004 **Billboard** R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	23	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) 1 Wk At No. 1
2	—	Bridging The Gap	NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
3	—	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
4	3	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)
5	1	Drop It Like It's Hot	SNOPP DOGG (DODGYSTYLE/GEFFEN/INTERSCOPE) ☆
6	11	Westside Story	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	4	Balla Baby	CHINGY (CAPITOL)
8	6	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
9	10	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)
10	9	Wonderful	JARULE (THE INC./DEF JAM/UMG)
11	7	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
12	21	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
13	19	Let Me Love You	MARIO (3RD STREET/J/RMG)
14	2	Hush	LIL COOL J FEAT. 7 AURELIUS (DEF JAM/UMG)
15	15	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	69	Radio	JARVIS (SO SO DEF/ZOMBA)
17	12	Used To Love U	JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM)
18	27	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)
19	25	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
20	16	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
21	34	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
22	17	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
23	5	Welcome Back/Breathe, Stretch, Shake	MASE (BAD BOY/FD) REEL/UMRG
24	22	My Place/Flap Your Wings	NELLY FEAT. JAHEIM (DEERTY/FO) REEL/UMRG
25	13	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)

NOVEMBER 20 2004 **Billboard** RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Over And Over	NELLY (DEERTY/FO) REEL/CURB/UMRG 1 Wk At No. 1
2	1	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
3	4	Drop It Like It's Hot	SNOPP DOGG (DODGYSTYLE/GEFFEN/INTERSCOPE) ☆
4	5	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆
5	3	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
6	7	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
7	6	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
8	8	Oye Mi Canto	N.O.R.E. (RCA-A&M/DEF JAM/UMG)
9	11	Balla Baby	CHINGY (CAPITOL)
10	9	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
11	13	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
12	10	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
13	12	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆
14	14	Wonderful	JARULE (THE INC./DEF JAM/UMG) ☆
15	19	Let Me Love You	MARIO (3RD STREET/J/RMG) ☆
16	22	Baby It's You	JOJO (DA FAMILY/BLACKGROUND/UMRG) ☆
17	18	Sunshine	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
18	17	Headsprung	LIL COOL J (DEF JAM/UMG)
19	20	Slow Motion	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
20	15	Hush	LIL COOL J FEAT. 7 AURELIUS (DEF JAM/UMG)

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

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004. VNU Business Media, Inc. All rights reserved.

HitPredictor DATA PROVIDED BY RadioMonitor promosquad

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ALICIA KEYS
- KARMA RMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- LIL COOL J
- HUSH (DJMG)
- CIARA
- 1, 2 Step ZOMBA
- LIL JON & THE EAST SIDE BOYZ
- What U Gon' Do TVT
- LUDACRIS
- Get Back DJMG
- TERROR SQUAD
- Take Me Home UMRG
- KEYSHIA COLE
- I Changed My Mind INTERSCOPE
- JADAKISS
- U Make Me Wanna INTERSCOPE
- GUERRILLA BLACK
- You're The One VIRGIN
- URBAN MYSTIC
- Where Were You WARNER BROS.
- NELLY
- Over And Over UMRG
- NELLY
- Nelly-Na-Na UMRG

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

NO NEW SONGS SHOWN TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- LIL WAYNE
- Go D.J. UMRG
- LIL JON & THE EAST SIDE BOYZ
- What U Gon' Do TVT
- LUDACRIS
- Get Back DJMG
- GUERRILLA BLACK
- You're The One VIRGIN
- JADAKISS
- U Make Me Wanna INTERSCOPE

Other radio formats and hitpredictor legend located in chart section.

NOVEMBER 20
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION				
														NEW	RE-ENTRY		
1	NEW	1	1	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Numero 1 / Hot Shot Debut Razon De Sobre	1	51	RE-ENTRY	4	4	YOLANDA PEREZ FONOVISA 351507/UG (14.98 CD)	Aqui Me Tienes	51				
2	1	1	6	JUANES SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	52	52	39	12	VARIOUS ARTISTS DISA 720383 (11.98 CD)	iQue Chido! El Pasito Duranguense	8				
3	2	—	2	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	53	53	75	3	JOSE ALFREDO JIMENEZ UNIVISION 310350/UG (14.98 CD)	20 Inolvidables	53				
4	3	2	21	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	54	63	44	33	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1				
5	4	4	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	2	55	41	64	21	JENNIFER PENA UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1				
6	5	3	3	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	56	49	43	19	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37				
7	NEW	1	1	DON FRANCISCO UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7	57	56	66	66	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2				
8	6	6	8	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	58	65	—	2	LOS HURACANES DEL NORTE UNIVISION 310276/UG (14.98 CD)	Corridos De Caballos	58				
9	9	10	17	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1	59	48	38	10	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4				
10	NEW	1	1	JENNIFER PENA UNIVISION 310288/UG (13.98 CD) [M]	Houston: Rodeo Live	10	60	45	41	13	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos...20 Exitos Romanticos	9				
11	7	5	5	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	61	58	63	54	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1				
12	8	—	2	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8	62	57	46	11	GILBERTO SANTA ROSA SONY DISCOS 95263 (17.98 CD/DVD) [M]	Autentico	3				
13	10	7	3	MONCHY & ALEXANDRA J&N 96422/SONY DISCOS (15.98 CD) [M]	Hasta El Fin	7	63	51	37	8	GRUPO EXTERMINADOR FONOVISA 351450/UG (13.98 CD) [M]	Los Amos Y Senores: Los 20 Corridos Mas Perrones	20				
14	11	9	10	JUAN LUIS GUERRA VENE 651060/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	64	RE-ENTRY	6	6	MAGNATE & VALENTINO SELLOS ASOCIADOS 550603/VI (13.98 CD) [M]	Sin Limite	22				
15	12	12	9	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD) [M]	A Corazon Abierto	2	65	60	45	21	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22				
16	14	14	19	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 CD) [M]	Tesoros De Coleccion	8	66	62	51	5	LOS HURACANES DEL NORTE SONY DISCOS 95357 (9.98 CD)	Tesoros De Coleccion	40				
17	16	8	3	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8	67	50	28	6	LOS RIELEROS DEL NORTE FONOVISA 351453/UG (14.98 CD) [M]	Sobre Los Rieles	15				
18	NEW	1	1	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18	68	61	61	55	SIN BANDERA SONY DISCOS 70633 (16.98 CD) [M]	De Viaje	6				
19	13	13	19	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	69	70	47	16	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	36				
20	17	16	14	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	70	59	48	27	FRANCO DE VITA SONY DISCOS 93298 (17.98 CD) [M]	Stop	7				
21	15	11	6	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6	71	67	69	48	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91089 (17.98 CD) [M]	En Vivo: Juntos Por Ultima Vez	4				
22	19	20	20	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	72	64	53	8	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 CD)	Fabricando Fantasias	29				
23	24	—	2	GLORIA ESTEFAN SONY DISCOS 95553 (17.98 CD/DVD)	Amor Y Suerte: Exitos Romanticos	23	73	NEW	1	1	MOLOTOV SURCO 369402/UNIVERSAL LATINO (15.98 CD)	Con Todo Respeto	73				
24	25	17	4	BRAZeros MUSICAL DISA 720439 (11.98 CD) [M]	El Grupo Joven Duranguense	7	74	66	50	15	ALACRANES MUSICAL UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7				
25	18	18	13	LOS CAMINANTES SONY DISCOS 95300 (9.98 CD) [M]	Tesoros De Coleccion: Puras Rancheras	14	75	71	56	31	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11				
26	21	15	4	DJ NELSON FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12	LATIN POP ALBUMS						TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS		
27	23	—	2	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351496/UG (14.98 CD)	En Vivo	23	1	1		1		1		1		1	
28	22	21	15	MARC ANTHONY SONY DISCOS 95310 (16.98 CD)	Valio La Pena	1	2	2		2		2		2		2	
29	26	—	2	VARIOUS ARTISTS LIDERES 950632 (21.98 CD)	Las 32 Mas Grandes De El Pasito De Durango	26	3	3		3		3		3		3	
30	20	22	15	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 CD) [M]	Tesoros De Coleccion	15	4	4		4		4		4		4	
31	28	23	22	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3	5	5		5		5		5		5	
32	29	—	2	LOS RAZOS ARIOLA 64907/BMG LATIN (13.98 CD)	La Raza Anda Acelerada	29	6	6		6		6		6		6	
33	27	19	6	VARIOUS ARTISTS DISA 720414 (12.98 CD)	Mano A Mano, Durango Vs. Chicago	9	7	7		7		7		7		7	
34	31	24	7	VARIOUS ARTISTS DISA 726934 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6	8	8		8		8		8		8	
35	32	26	20	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	9	9		9		9		9		9	
36	36	31	22	MARC ANTHONY SONY DISCOS 95194 (18.98 CD)	Amar Sin Mentiras	1	10	10		10		10		10		10	
37	33	30	21	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	11	11		11		11		11		11	
38	38	33	23	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	12	12		12		12		12		12	
39	35	27	5	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26	13	13		13		13		13		13	
40	43	32	26	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	14	14		14		14		14		14	
41	39	34	23	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 CD)	Tesoros Musicales	24	15	15		15		15		15		15	
42	44	35	22	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDOE 1890 (16.98 CD) [M]	Antologia De Un Rey	16	16	16		16		16		16		16	
43	34	25	6	JAE-P UNIVISION 310278/UG (13.98 CD) [M]	Esperanza	7	17	17		17		17		17		17	
44	37	29	10	PEPE AGUILAR SONY DISCOS 95363 (17.98 CD) [M]	No Soy De Nadie	6	18	18		18		18		18		18	
45	40	68	4	NORIEGA FLOW 180001 OR 5027/CUTTING/UNIVERSAL LATINO (14.98 CD)	Contra La Corriente	36	19	19		19		19		19		19	
46	42	36	10	JAVIER SOLIS SONY DISCOS 95328 (9.98 CD) [M]	Tesoros De Coleccion	21	20	20		20		20		20		20	
47	47	40	21	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38	LATIN POP ALBUMS						TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS		
48	30	49	3	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 CD)	Tradicional	30	1	1		1		1		1		1	
49	NEW	1	1	OBIE BERMUDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	49	2	2		2		2		2		2	
50	46	—	4	MOSA LATINFLAVA 1014 (7.98 CD)	Damelo	46	3	3		3		3		3		3	

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 130 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). ☆ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
1	1	1	12	NUMBER 1	8 Weeks At Number 1	1
2	2	2	14			1
3	6	9	5	GREATEST GAINER		3
4	3	4	22			3
5	8	43	3			5
6	4	5	14			4
7	5	3	20			2
8	39	33	6			8
9	15	20	6			9
10	7	8	14			7
11	11	10	14			9
12	29	34	4			12
13	10	7	16			1
14	9	6	15			6
15	12	18	14			12
16	14	14	6			14
17	20	25	24			1
18	17	11	16			1
19	33	—	2	HOT SHOT DEBUT		19
20	NEW	—	1			20
21	13	13	23			2
22	36	48	3			22
23	19	24	6			19
24	30	38	3			24
25	18	16	24			1
26	34	32	5			25
27	23	23	4			23
28	24	29	3			24
29	26	26	—			26
30	22	21	17			10
31	31	30	7			27
32	25	17	16			6
33	21	19	18			17
34	27	12	6			12
35	41	35	19			33
36	NEW	—	1			36
37	28	28	15			22
38	35	31	13			31
39	32	27	11			23
40	NEW	—	1			40
41	37	—	2			37
42	48	—	2			42
43	46	46	26			11
44	42	—	3			42
45	NEW	—	1			45
46	45	40	4			40
47	49	39	17			14
48	RE-ENTRY	—	3			47
49	NEW	—	1			49
50	43	—	4			43

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (38 Latin Pop, 14 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	2	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	22	23	PASOS DE GIGANTE WARNER LATINA	BACILOS
3	4	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL	23	21	DICEN POR AHI RCA/BMG LATIN	PABLO MONTERO
4	3	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR	24	24	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI
5	6	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	25	28	LA LOCURA WARNER LATINA	YAHIR
6	14	COSA DEL DESTINO ARIOLA/BMG LATIN	ALEXANDRE PIRES	26	26	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
7	—	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	27	31	LENTO ARIOLA/BMG LATIN	JULIETA VENEGAS
8	5	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	28	20	VALIO LA PENA SONY DISCOS	MARC ANTHONY
9	7	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA	29	30	FANTASIA O REALIDAD WARNER LATINA	ALEX UBAGO
10	10	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS	30	27	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
11	11	DE VIAJE SONY DISCOS	SIN BANDERA	31	25	TE TENGO QUE APRENDER A OLVIDAR FONOVISA	BETZAIDA
12	9	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA	32	37	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL
13	22	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	33	35	DE RODILLAS OLE	TOMMY TORRES
14	13	DESDE QUE LLEGASTE EMI LATIN	REYLI BARBA	34	34	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
15	8	COMO TU EMI LATIN	CARLOS VIVES	35	17	DEJAME ESTAR ARIOLA/BMG LATIN	DIEGO TORRES
16	15	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	36	32	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
17	12	LAS AVISPAS VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	37	38	PERDIDOS J&N	MONCHY & ALEXANDRA
18	19	ANDAR CONMIGO ARIOLA/BMG LATIN	JULIETA VENEGAS	38	29	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
19	16	QUE NO ME FALTES TU UNIVISION	MARIANA	39	33	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO
20	—	TE BUSCARIA ARIOLA/BMG LATIN	CHRISTIAN CASTRO	40	40	EL SOL NO REGRESA ARIOLA/BMG LATIN	LA SA ESTACION

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	1	LAS AVISPAS VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	22	21	COMO TU EMI LATIN	CARLOS VIVES
3	3	VALIO LA PENA SONY DISCOS	MARC ANTHONY	23	28	LO QUE PASO, PASO EL CARTEL #1	DADDY YANKEE
4	40	PASOS DE GIGANTE WARNER LATINA	BACILOS	24	20	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES
5	4	GASOLINA EL CARTEL #1	DADDY YANKEE	25	—	COSA DEL DESTINO ARIOLA/BMG LATIN	ALEXANDRE PIRES
6	5	GRITA CONMIGO SGZ	CHARLIE CRUZ	26	19	MI PELIGRO SONY DISCOS	ANDY ANDY
7	6	YA NO QUEDA NADA SONY DISCOS	TITO NIEVES FEATURING INDIA	27	—	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL
8	8	MI GORDA BONITA SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	28	31	NADA DE NADA J&N	FRANK REYES
9	14	DYE MI CANTO RCA/FELLA/DEF JAM/IDJMG	NINA SKY, GEM STAR & BIG MATO	29	34	DIP IT LOW ISLAND/IDJMG	CHRISTINA MILIAN
10	10	ENAMORATO SONY DISCOS	OSCAR D LEON	30	—	QUIEN ERES TU J&N	FRANK REYES
11	12	POBRE DIABLA VI	DON OMAR	31	29	LEAN BACK SRC/UNIVERSAL/UMRG	TERROR SQUAD
12	11	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	32	—	MAMI SEXY ARPA	EL GENERAL
13	7	FABRICANDO FANTASIAS SGZ	TITO NIEVES	33	36	HECHIZO DE LUNA LATINUM/SONY DISCOS	WILLY CHIRINO
14	18	AHORA QUIEN SONY DISCOS	MARC ANTHONY	34	37	MI TENTACION SONY DISCOS	REY RUIZ
15	9	VEN TU J&N	DOMENIC MARTE	35	—	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ
16	13	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	36	27	BATIORA DIAMOND	YAGGA & MACKIE
17	16	TE PROPONGO SONY DISCOS	VICTOR MANUELLE	37	25	AY HOMBRE SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRAND
18	15	NO LE TEMAS GOLD STAR/UNIVERSAL LATINO	TREBOL CLAN	38	—	MIRADITA Y MENEITO M.P.	PEORO JESUS
19	24	DAMELO LATINFLAVA	MOSA	39	—	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS
20	17	YO VOY WHITE LION	ZION & LENNOX FEATURING DADDY YANKEE	40	—	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	2	OJALA QUE TE MUERAS WEAMEX/WARNER LATINA	PESADO	22	22	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
3	3	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	23	20	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NOFTE
4	4	DELANTE DE MI FONOVISA	BANDA EL RECODO	24	33	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
5	5	INVISIBLE EMI LATIN	INTOCABLE	25	25	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
6	6	FUEGO EMI LATIN	KUMBIA KINGS	26	29	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
7	12	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	27	—	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
8	8	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA	28	26	OBSESION PROCAN/DISA	LOS HOROSCOPOS DE DURANGO
9	7	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	29	—	LA ULTIMA CANCION DISA	GRUPO BRYNDIS
10	24	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	30	23	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
11	9	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA	31	34	ROSAS UNIVERSAL LATINO	DIANA REYES
12	11	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	32	30	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
13	10	UN AMOR ENTRE DOS UNIVISION	DON FRANCISCO	33	27	SI PUDIERA EMI LATIN	INTOCABLE
14	15	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	34	31	PARA SOBREVIVIR UNIVISION	QUELO
15	17	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	35	36	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
16	16	MIEDO DISA	PALOMO	36	37	TU HISTORIETA DISA	LOS REYES DEL CAMINO
17	21	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE	37	32	QUE NUNCA LLORES DISA	EL PODER DEL NORTE
18	13	SOMBRAS FONOVISA	LOS TEMERARIOS	38	—	CONTIGO FREDDIE	SOLIDO
19	18	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON	39	—	CUANDO FONOVISA	YOLANDA PEREZ
20	19	IMPOSIBLE OLVIDARTE PROCAN/DISA	K-PAZ DE LA SIERRA	40	38	LOCA FONOVISA	ANA BARBARA

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's numbers, despite the rebound, shipments are not even close to their glory days. In 2000, for example, net shipments of Latin music were 49.3 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, at suggested list price, net after returns)

Format	January-June 2004		January-June 2003		Percent Change	
	Units	Dollars	Units	Dollars	Units	Dollars
CD	21,201	277,938	17,663	239,723	20.0%	15.9%
Cassette	-53	-474	132	1,642	-140.0%	-128.9%
Music Video	-2	-40	2	41	-192.8%	-199.2%
DVD	726	12,481	208	3,870	249.5%	222.5%
TOTAL	21,873	289,904	18,005	245,275	21.5%	18.2%

Source: Recording Industry Assn. of America; Latin music is defined as product 51% or more in Spanish language.

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 Daddy 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, reggaetón label Flow Music was previously independently distributed. The label recently signed a deal with UMVD, which will give Flow's acts prominence. Current chartings are Nelson, Noriega and Lunnytunes, who records on Flow spinoff label Más Flow. Flow Music is based in Puerto Rico with Danny Santana acting as GM.

• **Latinflava:** The newly launched New York-based label belongs to the larger Contemporary Holdings and Equities, whose acronym, not coincidentally, is CHE (as in Ché Guevara). The company was founded by British producer Adam Kidron. Latinflava, headed by Ney Pimentel, specializes in urban Latin music and is distributed by CHE's Urban Box Office. Latinflava's first success story is the debut release from Mosa. The act is enjoying strong sales thanks to



unorthodox distribution and a \$6 CD price.

• **New Records:** Although it launched four years ago, New Records debuted on the *Billboard* Top Latin Albums chart this summer with Baby Rasta & Gringo's "Sentenciados." The Puerto Rico-based label, founded by impresario Luis "Nando" Caballero, specializes in reggaetón. It is now distributed by UMVD but handles its own marketing and promotion. Other acts include Cheka.

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

• **SGZ Records:** The Miami-based company founded earlier this 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 Fantasías" 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 launched in early 2003. Initially, the Miami-based label released compilations 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.



The Thriving Sound Of Thrive Records

Los Angeles-based, RED-distributed **Thrive Records** has been on a roll this year, culminating with two high-profile North American signings: Grammy Award-winning **Deep Dish** and Mercury Prize-winning **Roni Size**.

Deep Dish—DJ/producers **Ali "Dubfire" Shirazinia** and **Sharam Tayebi**—will deliver three studio albums and two DJ-mixed sets.



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, **Yoshitoshi Recordings**.) On Nov. 2, Thrive issued "Return to V," the new recording from drum'n'bass pioneer **Size**, whose licensing deal 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. Vinas hopes to have Thrive's first feature film ready for mass consumption in 2006.

More recently, the Thrive record label released a handful of successful DJ compilations, including **Sander Kleinenberg's** "This Is Everybody Too," **Paul Oakenfold's** "Creamfields" and **Seb Fontaine's** "Perfecto Presents . . . Type." Oakenfold's **Perfecto** label, which is licensed to Thrive in the United States, put out the "Creamfields" and "Type" albums.

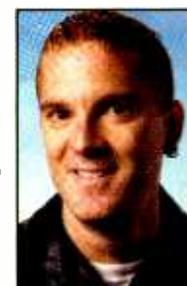
Perfecto/Thrive releases for 2005 include new signing **DJ Skribble's** "Perfecto Presents . . . Skribble: Spring Break 2005" and the Oakenfold-helmed soundtrack to the **Spike TV** reality show "The Club" (Beat Box, *Billboard*, Nov. 13).

Simply put, Vinas wants Thrive to be a label for "viable electronic artists—while also evolving from that. With these new artist signings, the label's wheels are turning and shifting. In today's industry, the possibilities are many for an independent label like Thrive."

TIDBITS: Morel's "Cheerful"—from the artist's sophomore album, "Lucky Strike" (**Yoshitoshi Recordings**)—has been licensed by **Electronic Arts** for use in its interactive videogame "UEFA Champions League 2005."

Beat
Box™

By Michael Paoletta
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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).

Home Vision Entertainment will release a DVD of Dutch director **Robert Jan Westdijk's** 1998 black comedy "Siberia" Jan. 18, 2005. The film was scored by one of his fellow countrymen, DJ/producer **Junkie XL**.

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.

NOVEMBER 20 2004		HOT DANCE SINGLES SALES		
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	6	NUMBER 1 TURN ME ON (REMIXES) ATLANTIC 89374/AG	Kevin Lyttle
2	2	3	WHO IS SHE 2 U (REMIXES) ATLANTIC 93389/AG	Brandy
3	5	2	EIGHT EASY STEPS (REMIXES) MAVERICK/REPRISE 42765/WARNER BROS.	Alanis Morissette
4	10	8	YOU MOVE ME JMCA 0003/SOUND ADVISORS	Amber
5	6	11	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 003156/DJMG	Utada
6	12	10	ME AGAINST THE MUSIC JIVE 57757/2DM/BA	Britney Spears Feat. Madonna
7	3	2	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Armand Van Helden
8	7	4	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76818/SONY MUSIC	George Michael
9	4	3	SURFING ON A ROCKET SOURCE 66699/ASTRALWERKS	Air
10	8	6	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
11	9	5	FLAWLESS (GO TO THE CITY) AEGEAN/EPIC 77210/SONY MUSIC	George Michael
12	11	13	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
13	RE-ENTRY	2	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE 42745/WARNER BROS.	Debi Nova
14	18	14	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
15	21	29	DIP IT LOW (DANCE REMIXES) ISLAND 002447/DJMG	Christina Milian
16	17	15	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
17	23	24	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
18	13	12	WHATEVER U WANT (DANCE REMIXES) ISLAND 003476/DJMG	Christina Milian Feat. Joe Budden
19	RE-ENTRY	43	NOTHING FAILS/NOBODY KNOWS ME INTERSCOPE 02882/WARNER BROS.	Madonna
20	15	2	MORE & MORE STAR 32027	Astrid Suryanto & Dave Micalizzi
21	RE-ENTRY	31	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke
22	25	22	LOVE COMES AGAIN BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
23	RE-ENTRY	50	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna
24	14	16	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) ATLANTIC 93299/AG	Brandy
25	16	7	DRAGOSTEA DIN TEI MINI MAK 630/EMPIRE MUSICWORKS	Haiducii

NOVEMBER 20 2004		HOT DANCE RADIO AIRPLAY		
Airplay compiled by Nielsen Broadcast Data Systems				
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	2	13	NUMBER 1 GET UP STAND UP ULTRA	Stellar Project
2	1	9	SURRENDER ROBBINS	Lasgo
3	7	19	TURN ME ON ATLANTIC	Kevin Lyttle Featuring Spragga Benz
4	3	15	LOLA'S THEME YOU/ULTRA	Shape: UK
5	5	15	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi
6	4	7	DIARY J/RMG	Alicia Keys Featuring Tony! Toni! Tone!
7	6	6	LOSE MY BREATH COLUMBIA	Destiny's Child
8	12	7	YOU NEVER KNOW ROBBINS	Marly
9	14	4	WALK INTO THE SUN CAPITOL	Dirty Vegas
10	17	6	CALL ON ME CREDENCE/ULTRA	Eric Prydz
11	13	10	STEPPIN' OUT OM	Kaskade
12	10	8	VISION OF LOVE TOMMY BOY SILVER LABEL/TOMMY BOY	See Alice Featuring Simon Luka
13	11	22	IF I CLOSE MY EYES ROBBINS	Reina
14	15	7	MAMASITA MODA/CASABLANCA/UMRG	Flexy
15	9	5	FREE ME 19	Emma
16	21	3	CONNECTED MUTE	Paul Van Dyk Featuring Vega 4
17	RE-ENTRY	1	I LIKE IT YOSHITOSH/OEPP DISH	Narcotic Thrust
18	8	20	MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba
19	24	1	HOW WOULD U FEEL DMI/ULTRA	David Morales With Lea-Lorien
20	20	2	(REACH UP FOR THE) SUNRISE EPIC	Duran Duran
21	18	9	DEVIL INSIDE ISLAND/DJMG	Utada
22	22	1	IT'S YOU TOMMY BOY SILVER LABEL/TOMMY BOY	Sin Plomo
23	RE-ENTRY	1	WHATEVER U WANT ISLAND/DJMG	Christina Milian Featuring Joe Budden
24	23	14	CHERISH THE DAY BIG3	Plummet
25	RE-ENTRY	1	WHITE FLAG ARISTA/RMG	Dido

NOVEMBER 20 2004		TOP ELECTRONIC ALBUMS		
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	3	83	NUMBER 1 THE POSTAL SERVICE SUB POP 595 [M]	Give Up
2	4	15	SCISSOR SISTERS UNIVERSAL 002772/UMRG [M]	Scissor Sisters
3	NEW	1	TIESTO BLACK HOLE 303937/NETTWERK [M]	Parade Of The Athletes
4	2	2	DEPECHE MODE MUTE/REPRISE 48781/WARNER BROS.	Remixes 81-04
5	NEW	1	THEIVERY CORPORATION EIGHTEENTH STREET LOUNGE 0078	Babylon Rewind
6	6	2	DJ LIL' CEE TOMMY BOY 1062	Dance Mix 6
7	1	2	DEPECHE MODE MUTE/REPRISE 48780/WARNER BROS.	Remixes 81-04 [Limited]
8	5	5	FATBOY SLIM ASTRALWERKS 74472/VIRGIN	Palookaville
9	NEW	1	VARIOUS ARTISTS ULTRA 1240	Ministry Of Sound: The Annual 2005
10	8	9	VARIOUS ARTISTS ULTRA 1225	Ultra.Trance: 4
11	9	13	PAUL OAKENFOLD PERFECTO 90124/THRIVE	Creamfields
12	7	8	THE PRODIGY XL/MAVERICK 47990/WARNER BROS.	Always Outnumbered, Never Outgunned
13	10	2	UNKLE GLOBAL UNDERGROUND 4012	Never, Never, Land
14	13	10	LOUIE DEVITO DEE VEE 0011/MUSICRAMA	Louie Devito's Dance Factory: Level 3
15	11	25	THE STREETS VIDE 61534/ATLANTIC	A Grand Don't Come For Free
16	12	45	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
17	14	31	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0
18	18	3	SANDER KLEINENBERG THRIVE 30725	This Is Everybody Too
19	17	19	THEIVERY CORPORATION EIGHTEENTH STREET LOUNGE 075 [M]	The Outernational Sound
20	15	2	REINA ROBBINS 75049	This Is Reina
21	20	6	STEPHANE POMPOUGNAC PSCHENT 308805/WARGRAM	Hotel Costes V.7
22	21	36	ZERO 7 ULTIMATE OILEMMA/ELEKTRA 61558*/AG [M]	When It Falls
23	RE-ENTRY	1	JASON NEVINS VIRGIN 66844	Virgin Records Dance Hits
24	22	29	VIC LATINO & DAVID WAXMAN ULTRA 1190 [M]	Ultra.Dance 05
25	16	2	AUTOLUX COLUMBIA 78012/SONY MUSIC	Future Perfect

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

NOVEMBER 20 2004 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	3	4	NUMBER 1 DIARY (HANI MIXES) J PROMG/RMG	Alicia Keys Featuring Tony! Toni! Tone!
2	6	10	SAND IN MY SHOES (REMIXES) ARISTA PROMO/RMG	Dido
3	5	7	WHICH WAY YOU'RE GOING YOU 021/ULTRA	Robbie Rivera
4	4	5	FREE ME 19 IMPORT	Emma
5	8	15	(REACH UP FOR THE) SUNRISE EPIC PROMO	Duran Duran
6	1	11	EVERYMAN...EVERYWOMAN... MINOTRAIN 5004/TWISTED	Ono
7	9	12	TOUCH IT TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Holly James
8	2	3	LOOKING GOOD, FEELING GORGEOUS RUCC PROMO	RuPaul
9	10	16	SHAKE THAT BODY FUERTE/UNIVERSAL 003509/UMRG	The Ernie Lake Project Featuring Kevin Ceballos
10	12	17	ONE NIGHT STAND (REMIXES) 456 42767/REPRISE	Mis-Teeq
11	7	1	DIRTYFILTHY TWISTED PROMO	Superchumbo Featuring Celeda
12	16	21	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES) BASICLUX 9223/TOMMY BOY	Madison Park
13	17	24	WHATEVER U WANT (DANCE REMIXES) ISLAND 003476/DJMG	Christina Milian Featuring Joe Budden
14	23	33	WALK INTO THE SUN CAPITOL 67485	Dirty Vegas
15	11	13	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES) EPISODE/ZYX 1267/MAAKO	Raw Deal
16	24	30	WHAT YOU WAITING FOR? INTERSCOPE PRDMD	Gwen Stefani
17	14	9	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 003156/DJMG	Utada
18	21	28	EIGHT EASY STEPS (REMIXES) MAVERICK 42765/REPRISE	Alanis Morissette
19	22	26	RAINDROPS WILL FALL (REMIXES) 19 PROMO	Tamyra Gray
20	18	6	MAMASITA MODA/CASABLANCA PROMO/UMRG	Flexy
21	15	8	FOLLOW THIS BEAT TRAX 504	Paul Johnson
22	13	11	HOW WOULD U FEEL DMI 101	David Morales With Lea-Lorien
23	30	43	POWER PICK MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Armand Van Helden
24	19	14	BEAUTIFUL DAY MOTEMA 99210/RADIKAL	DJ Jackie Christie Featuring Discomind
25	36	46	YOU LIFT ME UP PURPLE ROSE 0001	Martha Wash

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
26	25	22	CAN'T GO ON KOCH 9635	Mike Rizzo Presents Allie
27	33	35	COMO TU (P. OAKENFOLD/R. RIVERA MIXES) EMI LATIN PROMO	Carlos Vives
28	39	45	WITHOUT LOVE JH PROMO/BML	Sun
29	34	38	PUMP IT UP ULTRA 1232	Danzel
30	38	42	ECSTASY RADIKAL 95208	ATB
31	32	34	TRIBAL MADNESS STAR 69 1277	Size Queen Featuring Mitch Amtr@k
32	27	25	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES) CURVE 001	Ultra Nate
33	31	32	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES) ISLAND 325311/DJMG	The Killers
34	28	23	LOLA'S THEME YOU 022/ULTRA	Shape: UK
35	37	39	PERSONAL JESUS (FELIX DA HOUSECAT MIXES) INTERSCOPE PROMO	Marilyn Manson
36	46	2	VERTIGO (JACKNIFE LEE MIXES) INTERSCOPE PROMO	U2
37	41	44	STILL (REMIXES) ELEKTRA 67624/ATLANTIC	Tamia
38	35	29	IT'S YOU TOMMY BOY SILVER LABEL 2455/TOMMY BOY	Sin Plomo
39	43	2	ENJOY THE SILENCE (REMIXES) MUTE PROMO/REPRISE	Depeche Mode
40	20	19	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES) DEFINITY 023	Frankie Knuckles Featuring Nicki Richards
41	45	2	EWOHEWAY VINYL SOUL 130/MUSIC PLANT	Frischia & Lamboy
42	29	18	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE 42720	Esthero
43	NEW	1	HOT SHOT DEBUT LOSE MY BREATH (P. JOHNSON & M. JOSHUA MIXES) COLUMBIA PROMO	Destiny's Child
44	NEW	1	HAVE A GOOD TIME PAS IMPORT	3 Speaker High
45	44	41	SON DE LA LOMA (NORTY COTTO REMIX) UNIVERSAL LATIN PROMO	Celia Cruz
46	26	20	CHERISH THE DAY BIG3 PROMO	Plummet
47	NEW	1	THE JOINT IS JUMPIN' 01 PROMO	D1 Featuring Lisa Hunt
48	NEW	1	FEEL YOU ALYSONGROOVES.COM PROMO	Alyson
49	48	2	I'M ADDICTED STAR 69 1284	Eday
50	40	37	LA LA MEDIA SERVICES NYC/ZYX 003/MAAKO	Maurice Joshua Featuring Liquid Soul

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

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/Jimmy Buffett 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 LoFrumento, the gala celebrated "90 Years of America's Best 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 Gayle 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 former member of Asylum 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."

Legendary 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.



PAISLEY, LEFT, AND HARRIS: AMONG ASCAP'S AWARD WINNERS

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 a Deeper Well," 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, Kerry Kurt Phillips, Don Sampson and Jimmy Wayne were among the songwriters who received multiple awards.

BMG Songs, Famous Music, Major Bob Music, Sea Gayle Music, Sony/ATV Music Publishing, Sufferin' Succotash Songs, Teracel Music, Universal Music Publishing Group, Warner/Chappell Music Group and Zomba Enterprises were the publishers that received multiple honors.

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

Twain Wins Pair Of BMI Country Awards

BY PHYLLIS 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 Tokeco 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, Brian Wilson, 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.



TWAIN: WON COUNTRY SONG OF THE YEAR, ROBERT J. BURTON AWARDS



ASCAP recognized its top songwriters and publishers during an awards gala Nov. 8 at the Opryland Hotel in Nashville. Pictured, from left, are EMI Music Publishing executive VP/GM Gary Overton, songwriter of the year Neil Thrasher, ASCAP senior VP Connie Bradley, songwriter of the year Chris DuBois and songwriter Jim "Moose" Brown, who co-wrote ASCAP's country song of the year, "It's Five O'Clock Somewhere."



Pictured onstage at the BMI Country Awards, from left, are Crystal Gayle, BMI president/CEO Del Bryant, Shania Twain, Kitty Wells, Casey Beathard, Toby Keith, Loretta Lynn, Universal Music senior VP/GM Pat Higdon, BMI president emeritus Frances W. Preston and Sony/ATV Music Publishing Nashville president/CEO Donna Hilley.

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	5	GEORGE STRAIT	MCA NASHVILLE 000459/UMGN (25.98 CD)	NUMBER 1 5 Weeks At Number 1 50 Number Ones	1
2	2	3	12	TIM MCGRAW ▲ ²	CURB 78858 (18.98 CD)	Live Like You Were Dying	1
3	4	5	25	GRETCHEN WILSON ▲ ²	EPIC 90903/SONY MUSIC (18.98 EQ CD)	GREATEST GAINER Here For The Party	1
4	7	7	27	BIG & RICH ▲	WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1
5	6	4	5	RASCAL FLATTS ▲	LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1
6	5	2	8	BROOKS & DUNN	ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2
7	9	12	40	KENNY CHESNEY ▲ ³	BNA 55801/RLG (12.98/18.98)	When The Sun Goes Down	1
8	3	—	2	BLAKE SHELTON	WARNER BROS. 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	3
9	10	11	68	BRAD PAISLEY ▲	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1
10	8	9	7	KEITH URBAN	CAPITOL 77489 (18.98 CD)	Be Here	1
11	11	8	9	ALAN JACKSON ▲	ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1
12	NEW	—	1	DARRYL WORLEY	DREAMWORKS 002322/INTERSCOPE (13.98 CD)	Darryl Worley	12
13	15	16	33	TOBY KEITH ▲ ⁴	DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
14	13	14	64	SARA EVANS ●	RCA 67074/RLG (12.98/18.98)	Restless	3
15	14	10	17	JIMMY BUFFETT ▲	MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
16	19	13	58	MARTINA MCBRIDE ▲	RCA 54207/RLG (11.98/18.98)	Martina	1
17	18	15	109	KEITH URBAN ▲ ²	CAPITOL 22036 (10.98/18.98)	Golden Road	2
18	12	—	3	WILLIE NELSON	LOST HIGHWAY 002576/UMGN (13.98 CD)	It Will Always Be	12
19	22	22	24	LONESTAR	BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2
20	20	19	47	TRACE ADKINS ●	CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3
21	16	6	1	PAT GREEN	REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6
22	17	—	1	BIG & RICH	WARNER BROS. 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	17
23	23	23	47	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2
24	21	17	5	JOHN DENVER	RCA 60784/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9
25	24	20	15	TERRI CLARK	MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4
26	25	18	4	ALABAMA	RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10
27	26	25	58	GARY ALLAN ●	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2
28	28	27	64	DIERKS BENTLEY ●	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4
29	29	26	23	MONTGOMERY GENTRY ●	COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2
30	30	28	22	SHEDAISY	LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2
31	31	24	24	JULIE ROBERTS	MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9
32	27	—	2	BILL ENGVALL	JACK/WARNER BROS. 48015/WRN (13.98 CD)	A Decade Of Laughs	27
33	39	33	103	SHANIA TWAIN ◆ ⁷	MERCURY 170314/UMGN (12.98 CD)	Up!	1
34	34	40	51	REBA MCENTIRE ●	MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4
35	33	34	82	SOUNDTRACK ●	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15
36	48	39	4	LEANN RIMES	CURB 78779 (18.98 CD)	PACESETTER What A Wonderful World	24

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
37	43	38	23	LONESTAR ▲	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
38	32	—	2	SUGARLAND	MERCURY 002172/UMGN (13.98 CD) [H]	Twice The Speed Of Life	32
39	38	29	47	RON WHITE	PARALLEL/IMP-D 001582/UME (12.98 CD) [M]	Drunk In Public	11
40	36	31	8	PHIL VASSAR	ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10
41	46	49	11	CONWAY TWITTY	MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29
42	42	37	72	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
43	35	32	7	WILLIE NELSON & FRIENDS	LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	10
44	58	53	55	JOSH TURNER ●	MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3
45	45	45	23	KENNY ROGERS	CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6
46	44	35	11	CLEDUS T. JUDD	KOCH 9809 (17.98 CD)	Bipolar And Proud	15
47	57	51	21	JOSH GRACIN	LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2
48	49	42	19	JOE NICHOLS	UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3
49	50	47	12	TRAVIS TRITT	COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7
50	47	41	19	DWIGHT YOAKAM	REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10
51	56	58	76	TRACE ADKINS ●	CAPITOL 815121 (10.98/18.98)	Greatest Hits Collection, Volume I	1
52	52	46	14	RANDY TRAVIS	WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10
53	54	52	7	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
54	55	57	82	TOBY KEITH ●	MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
55	51	43	15	ANDY GRIGGS	RCA 59630/RLG (16.98 CD)	This I Gotta See	7
56	53	48	3	DIXIE CHICKS ●	MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3
57	40	30	4	TRENT WILLMON	COLUMBIA 91257/SONY MUSIC (12.98 EQ CD) [H]	Trent Willmon	22
58	62	55	102	TIM MCGRAW ▲ ³	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
59	61	54	5	LEANN RIMES ●	CURB 78829 (18.98 CD)	Greatest Hits	3
60	60	59	3	KATRINA ELAM	UNIVERSAL SOUTH 002610 (13.98 CD) [H]	Katrina Elam	42
61	59	50	3	DOLLY PARTON	BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22
62	63	56	64	WYONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
63	67	63	49	BROOKS & DUNN ▲	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1
64	RE-ENTRY	26	26	WAYLON JENNINGS	RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16
65	70	60	27	LEE ANN WOMACK	MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
66	64	61	37	RODNEY CARRINGTON	CAPITOL 94164 (18.98 CD)	Greatest Hits	11
67	65	65	20	PATSY CLINE	MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52
68	RE-ENTRY	26	26	LORETTA LYNN	INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2
69	72	72	32	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30
70	73	69	32	TRACY LAWRENCE	DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2
71	NEW	—	1	VARIOUS ARTISTS	UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	71
72	74	68	18	JEFF FOXWORTHY	WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7
73	68	64	11	STEVE EARLE	E-SQUARED 51569/ARTEMIS (17.98 CD)	The Revolution Starts...Now	12
74	66	62	15	THE NOTORIOUS CHERRY BOMBS	UNIVERSAL SOUTH 002530 (13.98 CD) [H]	The Notorious Cherry Bombs	23
75	RE-ENTRY	53	53	RANDY TRAVIS	WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	4	SHANIA TWAIN ◆ ¹⁹	MERCURY 536003/UMGN (8.98/12.98)	NUMBER 1 Come On Over	366
2	3	TIM MCGRAW ▲ ⁴	CURB 77978 (12.98/18.98)	Greatest Hits	207
3	1	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	205
4	2	RASCAL FLATTS ▲ ²	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	106
5	—	BURL IVES	MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer	54
6	5	LARRY THE CABLE GUY ●	PARALLEL/IMP-D 001423/UME (18.98 CD)	Lord, I Apologize	73
7	6	ELVIS PRESLEY ▲ ³	RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	111
8	8	TOBY KEITH ▲ ⁴	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	120
9	7	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	164
10	—	JOHNNY CASH ▲	AMERICAN 060339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	1
11	10	MARTINA MCBRIDE ▲ ³	RCA 67012/RLG (12.98/18.98)	Greatest Hits	164
12	9	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	215

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	—	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	105
14	11	JOHNNY CASH ▲	LEGACY/COLUMBIA 89739/SONY MUSIC (2.98 EQ/11.98)	16 Biggest Hits	292
15	—	TOBY KEITH	MERCURY 527909/UMGN (5.98 CD)	Christmas To Christmas	7
16	18	TOBY KEITH ▲ ²	MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	310
17	13	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]	Rascal Flatts	230
18	12	KENNY CHESNEY ▲ ⁴	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	133
19	17	HANK WILLIAMS JR. ▲ ³	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	531
20	14	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	209
21	15	WILLIE NELSON ▲	LEGACY/COLUMBIA 89322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	321
22	19	MONTGOMERY GENTRY ▲	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	115
23	16	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	373
24	—	ALAN JACKSON ▲	ARISTA NASHVILLE 21235/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	73
25	—	MARTINA MCBRIDE ▲	RCA 67842/RLG (10.98/16.98)	White Christmas	57

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

NOVEMBER 20
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	Systems								NIelsen	Systems			
				1 Week At Number 1		NUMBER 1											
1	2	5	18			MR. MOM D. HUFF (R. MCDONALD, R. HARBIN, D. PRIMMER)	Lonestar BNA ALBUM CUT	1	31	33	40	5		I MAY HATE MYSELF IN THE MORNING B. GALLIMORE (D. BLACKMAN)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	31	
2	3	4	20			THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	2	32	32	34	7		TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	32	
3	5	6	15			STAYS IN MEXICO J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	3	33	23	22	18		YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	22	
4	4	7	22			NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	4	34	37	42	6		IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA ALBUM CUT	34	
5	1	1	30			IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	1	35	34	36	5		ME AND CHARLIE TALKING F. LIDDELL, M. WRUCKE (M. LAMBERT, R. LAMBERT, H. LITTLE)	Miranda Lambert EPIC ALBUM CUT/EMN	34	
6	6	8	12			THE WOMAN WITH YOU B. CANNON, K. CHESNEY (C. WISEMAN, D. FRASIER)	Kenny Chesney BNA ALBUM CUT	6	35	38	38	8		REVENGE OF A MIDDLE-AGED WOMAN B. J. WALKER, JR., T. BYRD (D. BERG, A. TATE, S. TATE)	Tracy Byrd BNA ALBUM CUT	36	
7	9	10	12			BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNCH)	Tim McGraw CURB ALBUM CUT	7	36	39	39	9		WHERE I BELONG C. LINDSEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Rachel Proctor BNA ALBUM CUT	37	
8	10	12	16			SOME BEACH B. BRADDOCK (P. DORSETT, R. L. FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	8	37	36	37	14		THE UPSIDE OF BEING DOWN K. STEGALL (C. BAKER, S. BAKER, R. L. FEEK)	Catherine Britt RCA ALBUM CUT	36	
9	11	11	28			HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENT) (E. V)	Dierks Bentley CAPITOL ALBUM CUT	9	38	40	41	6		YOU DON'T LIE HERE ANYMORE B. CANNON, K. GREENBERG (S. FAIRCHILD, D. C. MILLS, S. LEMAIRE)	Shelly Fairchild COLUMBIA 71162	39	
10	8	3	29			SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENA)	Sara Evans RCA ALBUM CUT	1	39	48	52	3		THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW ALBUM CUT	40	
11	7	2	19			I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	1	40	42	45	8		LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLEPI)	Jeff Bates RCA ALBUM CUT	41	
12	14	15	10			PARTY FOR TWO R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain With Billy Currington Or Mark McGrath MERCURY ALBUM CUTS	12	41	41	44	9		I AIN'T SCARED S. SMITH (R. BOYER, G. LOYD, S. SMITH)	Carolina Rain EQUITY ALBUM CUT	41	
13	13	16	20			AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	13	42	51	—	8		HOW DO YOU GET THAT LONELY R. L. FEEK, T. JOHNSON (R. L. FEEK, J. TEACHER)	Blaine Larsen BNA ALBUM CUT	43	
14	12	9	21			DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban CAPITOL ALBUM CUT	1	43	41	44	9		HOT SHOT DEBUT			
15	16	19	12			NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes ASYLUM - CURB ALBUM CUT	15	44	44	54	6		I THINK THE WORLD NEEDS A DRINK B. GALLIMORE (E. CHURCH, C. BEATHARD)	Terri Clark MERCURY ALBUM CUT	44	
16	17	17	20			COME HOME SOON D. HUFF, S. HEDDISY (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	16	45	44	54	6		I'M A SAINT J. RITCHIE (J. RICHEY, J. SELLERS, T. MARTIN)	Mark Chesnutt VIVATONI ALBUM CUT	44	
17	19	20	10			MUD ON THE TIRES F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	17	46	54	—	2		I WOULD CRY L. MILLER (A. DALLEY, B. BAKER)	Amy Dalley CURB ALBUM CUT	46	
18	18	25	4			MONDAY MORNING CHURCH K. STEGALL (B. BAXTER, E. ENDERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	18	47	57	—	5		PAPER ANGELS C. LINDSEY, J. STROUD (J. WAYNE, D. SAMPSON)	Jimmy Wayne DREAMWORKS ALBUM CUT	40	
19	20	21	12			HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. D. JONES, P. WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	19	48	47	58	3		THE CHANCE B. ROWAN (D. BRYANT, L. HENGBER)	Julie Roberts MERCURY ALBUM CUT	47	
20	21	24	8			HOLY WATER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, V. MCGEE, J. COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WRN	20	49	46	53	6		INSPIRATION D. L. MURPHY (D. L. MURPHY)	David Lee Murphy Featuring Lee Roy Parnell KOCH ALBUM CUT	46	
21	22	23	12			TRIP AROUND THE SUN M. UTLEY, M. MCANALLY (A. ANDERSON, S. BRUTON, S. VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	21	51	45	51	6		COWGIRLS B. GALLIMORE (ANGEL, H. LINDSEY, R. TYLER)	Kerry Harvick LYRIC STREET ALBUM CUT	45	
22	24	26	11			WHAT SAY YOU B. J. WALKER, JR., T. FRITT (F. J. MYERS, M. BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	22	52	49	55	7		ALL I EVER NEEDED B. MICHAELS (B. MICHAELS)	Bret Michaels With Jessica Andrews POOR BOY ALBUM CUT	45	
23	26	33	4			YOU'RE MY BETTER HALF D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	23	53	56	57	16		HEAVEN J. PORTER (H. GARZA, J. GARZA, R. GARZA)	Los Lonely Boys DR/EPIC 76813/EMN	46	
24	29	35	4			WHEN I THINK ABOUT CHEATIN' M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, V. MCGEE)	Gretchen Wilson EPIC ALBUM CUT/EMN	24	54	57	—	1		FOUR WALLS K. LEHNING (D. ROLLINS, H. STINSON, D. V. W. LLIAMS)	Randy Travis WORD - CURB/WARNER BROS. ALBUM CUT/WRN	53	
25	25	28	11			NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	25	55	54	—	1		THE BUMPER OF MY SUV C. WRIGHT (C. WRIGHT)	Chely Wright PAINTED RED ALBUM CUT	54	
26	27	31	11			LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. MCDONALD)	Billy Dean CURB ALBUM CUT	26	56	25	28	11		WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVEFACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	55	
27	28	29	14			DON'T BREAK MY HEART AGAIN D. GEHMAN (P. GREEN, W. BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	27	56	43	47	9		I AM THE WORKING MAN B. CRAIN, C. SCHLEICHER, P. WORLEY (S. TEETERS, G. HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	43	
28	30	30	16			BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY 003255	28	57	50	48	7		SAWDUST ON HER HALO J. STROUD (M. CRISWELL, R. HUCKABY)	Tracy Lawrence DREAMWORKS 002547	46	
29	31	32	17			NO END IN SIGHT T. BROWN, J. L. SLOAS (K. ELAM, R. L. BRUCE, C. DANNEILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	29	58	58	56	6		THAT CHANGED ME B. CANNON (S. D. JONES, J. SELLERS, M. DULANEY)	Chad Brock BROKEN BOW ALBUM CUT	53	
30	35	50	3			BLESS THE BROKEN ROAD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYD, J. HANNA)	Rascal Flatts LYRIC STREET ALBUM CUT	30	59	59	—	1		RESTLESS A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER 614618	59	
									60	—	—	16		AIN'T DRINKIN' ANYMORE B. J. WALKER, JR. (K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	49	

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

NOVEMBER 20 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NIelsen	SoundScan			
			1 Week At Number 1		NUMBER 1		
1	2	4			RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901096/HOLLYWOOD	Brand New Strings
2	3	39			OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
3	4	83			STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
4	5	6			VARIOUS ARTISTS	WINDHAM HILL 84198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society
5	7	8			YONDER MOUNTAIN STRING BAND	FRUG PAD 204	Mountain Tracks: Volume 2
6	9	53			VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
7	11	53			VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
8	8	10			VARIOUS ARTISTS	UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE	Legends Of Bluegrass
9	12	36			VARIOUS ARTISTS	CMH 8775	Pickin' On Toby Keith Volume 1
10	13	17			STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
11	10	6			PETER ROWAN & TONY RICE	ROUNDER 610441	You Were There For Me
12	RE-ENTRY				VARIOUS ARTISTS	CMH 8705	Pickin' On Toby Keith: Red, White And Bluegrass
13	RE-ENTRY				JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World
14	14	28			VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
15	RE-ENTRY				IRON HORSE	CMH 8401	Fade To Bluegrass: A Bluegrass Tribute To Metallica

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

NOVEMBER 20 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NIelsen	SoundScan			
			2 Weeks At Number 1		NUMBER 1		
1	1	2			RESTLESS	ROUNDER 614618	Alison Krauss + Union Station
2	2	12			BABY GIRL	MERCURY 003255/UMGN	Sugarland
3	4	51			HURT	AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
4	5	3			YOU DON'T LIE HERE ANYMORE	COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
5	—	—			REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	WARNER BROS. 16507/WRN	Jeff Foxworthy/Bill Engvall
6	3	3			GETAWAY CAR	CAPITOL 61746	The Jenkins
7	7	147			ROCKY TOP '96	DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers
8	9	32			BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts
9	8	24			I MEANT TO	EPIC 76885/SONY MUSIC	Brad Cotter
10	—	—			WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich

Songwriters Hall Welcomes New Members

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

Lyle Lovett and Verlon 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.

Keith Urban, Jessica Andrews, Marcel and James Slater musically saluted Morgan. Nashville Songwriters Foundation board member David Conrad gave the induction speech.

Kris 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.

They were: "It's Five O'Clock Somewhere" (Jim Brown, Don Rollins), "Letters From Home" (Tony Lane, David Lee), "Live Like You Were Dying" (Nichols, Wiseman), "Long Black Train"

(Josh Turner), "Paint Me a Birmingham" (Gary Duffey, Buck Moore), "Redneck Woman" (John Rich, Gretchen Wilson), "There Goes My Life" (Wendell Mobley, Neil Thrasher), "What Was I Thinkin' "

(Brett Beavers, Dierks Bentley, Deric Ruttan), "Whiskey Lullaby" (Anderson, Jon Randall) and "You'll Think of Me" (Darrell Brown, Ty Lacy, Dennis Matosky).

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.

Amy Johnston exits Curb Records and Asylum/Curb

Nashville Scene

By Phyllis Stark
pstark@billboard.com



Gayle Holcomb chairman for a second term. David Corlew of Corlew Music Group and Blue Hat Records remains president for another term. Creative Artists Agency's Rod Essig stays as VP, and John Dorris of Hallmark Direction was reappointed treasurer.

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

Newly elected to the board for two-year terms are artists Eddie Montgomery of Montgomery Gentry 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 songs have been cut by Kenny Chesney, Tim McGraw, Buddy Jewell and Rascal Flatts.

ARTIST NEWS: Capitol Nashville artist Chris LeDoux is undergoing radiation therapy for cancer. He cancelled three shows while receiving treatment. In 2000, LeDoux was diagnosed with a liver disease and eventually underwent a transplant.

Records in Nashville, where she had been director of creative services.

Ken Rush will exit his Southwest regional promotion position at Arista Nashville when his contract expires in January 2005. Rush, who is based in Texas, has accepted the early retirement package being offered by Sony BMG.

ACM REAPPOINTS OFFICERS: The Academy of Country Music's board of directors has appointed the William Morris Agency's

SESAC Goes To 'Mayberry'

BY PHYLLIS STARK

NASHVILLE—It was a big night for "Mayberry" at SESAC's annual country awards, held Nov. 10 at the performing-rights organization's Music Row headquarters.

Arlos Smith, writer of the hit song recorded by Rascal Flatts, was named SESAC's songwriter of the year. "Mayberry" was also country song of the year, and its publisher, Malaco Music, was SESAC's country publisher of the year.

It was Smith's second win as songwriter of the year. He took top honors in 2000 for his John Michael Montgomery hit "Home to You."

It was also the second publisher of the year win for Malaco. The company's creative director, Jimmy Metts, accepted this year's award.

The evening's entertainment included Smith performing an acoustic version of "Mayberry" and writers Sam and Annie Tate performing their song "Somebody," which was a No. 1 hit for Reba McEntire.

In the Americana music cate-

gories, SESAC honored writer/artists Jim Lauderdale, Kevin Welch and Kieran Kane and their publishers with Performance Activity Awards, which recognize songs



SMITH: SESAC SONGWRITER OF THE YEAR

from the SESAC repertory that received significant airplay during the past year.

Lauderdale was recognized for his song "Headed for the Hills," published by Sky Eye Music and

Critter City Music. Kane and Welch received their award for "You Can't Save Everybody," published by Glacier Park Music, Family Style Publishing and Chaos Canyon Songs.

In the country genre, 10 songs and their writers and publishers also received Performance Activity Awards. They were "Young" (Naolie Sheridan, Multisongs), "I'm Gonna Take That Mountain" (Jerry Salley, Foray Music/EMI and Sea Keeper Music), "Wave on Wave" (Justin Pollard and David Neuhauser, Drum Groove Music and Cooke's Trust), "The Wrong Girl" (Elisabeth Rose, Sony/ATV Timber Publishing and Hillsboro Valley Songs), "Rough & Ready" (Brian White, Multisongs), "Cool to Be a Fool" (Joe Nichols, Foray Music/EMI and MR2 Songs), "Mr. Mom" (Ron Harbin, Harbinism.com Music), "Songs About Rain" (Elisabeth Rose, Sony/ATV Timber Publishing and Hillsboro Valley Songs), "Somebody" (Sam Tate and Kathleen Ann Wright [aka Annie Tate], Gravitron Music) and "Mayberry" (Arlos Smith, Good Ole Delta Boy/Malaco Music).

CMA Awards

Continued from page 7

posed to do."

Tim McGraw's hit "Live Like You Were Dying" won the single and song of the year honors. Penned by Craig Wiseman and Tim Nichols, the song spent seven weeks atop the *Billboard* Hot Country Singles & Tracks chart and has crossed over to the Top Adult Contemporary chart, where it is No. 20.

Brad Paisley and Alison Krauss' hit "Whiskey Lullaby" was honored twice. The Bill Anderson/Jon Randall-penned ballad won in the musical event and video of the year categories. Actor Rick Schroder directed and starred in the clip.

This year's previously announced Hall of Fame inductees were legendary singer/songwriter Kris Kristofferson and veteran music executive Jim Foglesong. The latter was inducted in the nonperformer category.

Brooks & Dunn captured the vocal duo of the year award for the 12th time. Brooks and partner Ronnie Dunn admitted backstage that the competition from such duos as newcomer Big & Rich and Montgomery Gentry had them concerned that their reign might be over.

Dunn also quipped he was glad the presidential election was finished so everyone could get back to more important concerns like "worrying about if Big & Rich are country."

Brooks & Dunn hosted the live CBS-TV broadcast, replacing longtime CMA Awards host Vince Gill at the podium. "It's more work than Vince let on," Dunn said. Brooks adds, "I saw him at the BMI Awards, and he was laughing his ass off."

Five-time nominee Gretchen Wilson said she went into the evening without any expectations other than hoping to get a better seat in the audience than she had last year. She landed the Horizon Award, which recognizes emerging talent.

Keith Urban was so surprised at his win in the male vocalist of the year category that he initially thought they called Toby Keith's name. "I still feel like a newcomer," he said. "The nomination caught me off guard. I thought I was just rounding out the category."

Martina McBride won her fourth female vocalist of the year award. She is now tied with Reba McEntire for the most wins in that category.

Lyric Street trio Rascal Flatts won the vocal group of the year trophy for a second consecutive time. Guitarist/producer Dann Huff claimed the musician of the year accolade.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

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 and operations.

Doherty held the same title at **BMG United Kingdom and Ireland**, 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 Santa Monica, Calif., promotes **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 **Jedd Katranca** to creative manager of advertising. He was creative coordinator.

DISTRIBUTION: Universal Music and Video Distribution/Visual Entertainment in Wayzata, Minn., appoints **Leslie Kennedy** regional sales director. She was director of regional sales at **GoodTimes Entertainment**.

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** Philadelphia 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.

Mainstream top 40 **WNCI** Columbus, Ohio, taps **Michael McCoy** PD. He was PD at mainstream top 40 **WHKF** Harrisburg, Pa.

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 **KSOJ** 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.



WEINBERG



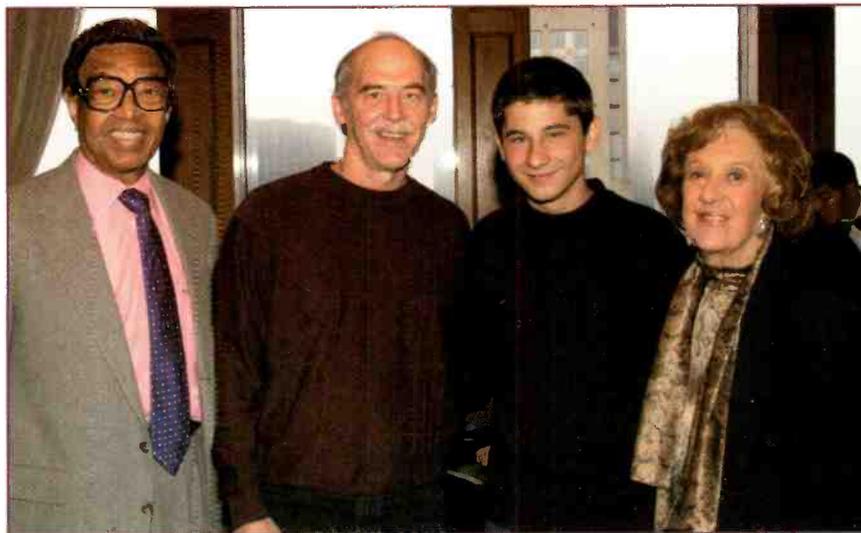
DAVIDSON



KATRANCA



KENNEDY



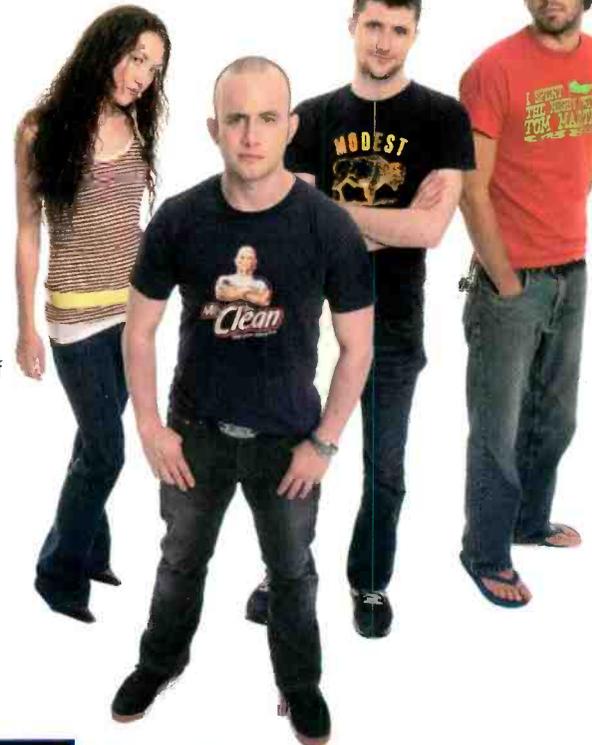
Young Eldar

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 Ottaunick)



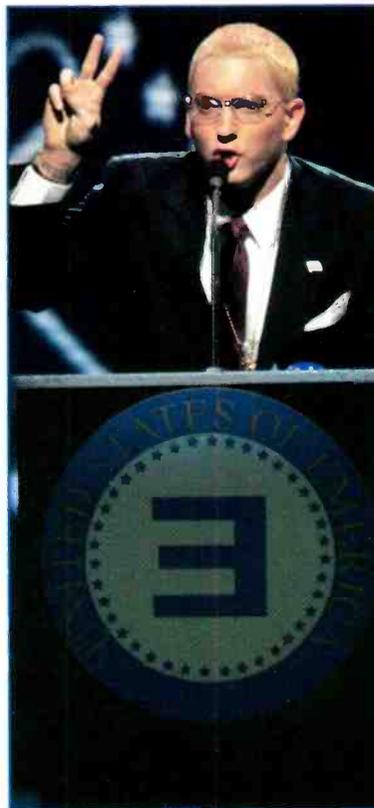
Hot Fashion... JEWEL

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 ribbon during the opening ceremony. According to the organizers, she also wore a **Harry Winston** yellow diamond necklace worth \$5 million. (Photo: Denise Truscello/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 live broadcast of the show. Attendees included **Dr. Dre**, **Sean "P. Diddy" Combs**, **U2** lead singer **Bono**, **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 premieres Nov. 13. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ... STRAYLIGHT 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 **Shaun Cooper**, were members of **Victory** labelmates **Taking Back Sunday**, which has a "hardcore fan base," according to **Ramsey Dean**, **Victory** head of sales. For **Straylight 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 **Straylight 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 **Tony Brummel** likes the change, and says that **Straylight Run** represents a new challenge for the label's staff. "We are leading our troops down another path," Brummel says. **Straylight 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 **G2G Management**. "This clearly will be a marathon and not a sprint."

ED CHRISTMAN

ALBUMS

Edited by Michael Paoletta

POP

► LINDA RONSTADT

Hummin' to Myself

PRODUCERS: John Boylan, George

Massenburg

Verve B0000887

RELEASE DATE: Nov. 9

There's nothing new about Linda Ronstadt strolling through the Great American Songbook. She established a 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 accompaniment at times accented by concise, effective jazz solos: Roy Hargrove's flugelhorn on Sammy Cahn and Jule Styne's "I Fall in Love Too Easily" earns its spotlight. Though Ronstadt brilliantly raises the roof a few times on Frank Loesser's "Never Will I Marry" and Cole Porter's "Get Out of Town," the mood is mostly introspective and subtle: a guileless reading of "Cry Me a River" and a sloe-eyed "Miss Otis Regrets" are saloon songs for a sober era, the music itself offering comfort and consolation.—**WR**

► SOUNDTRACK

The SpongeBob SquarePants Movie: Music From the Movie and More

PRODUCERS: various

Nick/Sire 48888

RELEASE DATE: Nov. 9

What better way to appeal to today's young audience than to have Avril Lavigne kick off a SpongeBob SquarePants soundtrack with the theme song? "The SpongeBob SquarePants Movie" (opening in theaters Nov. 19) extends its fun-filled, crazy personality into an equally rollicking album. 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 Goober Rock" (Tom Rothrock and Jim Wise) delivers. Aimed squarely at kids and the young at heart, this soundtrack may not be suitable for serious adults.—**SH**

R&B/HIP-HOP

► YING YANG TWINS

My Brother & Me

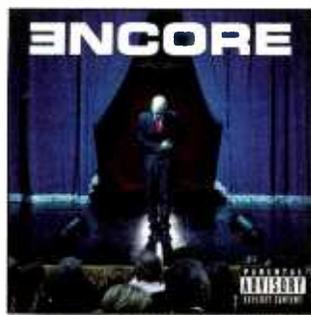
PRODUCERS: various

TVT 2489

RELEASE DATE: Nov. 2

The Ying Yang Twins follow in the footsteps 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 compilation of remixes, new tracks and previously released singles on which the animated duo of Kaine and D-Roc turn up the crunk factor better than most. "Take Ya Clothes Off" (featuring

ESSENTIAL REVIEWS



EMINEM

Encore

PRODUCERS: various

Aftermath/Interscope B0003771

RELEASE DATE: Nov. 12

"Encore" is an apt title for the follow-up to Eminem's brilliant 2002 album, "The Eminem Show." Here, there are moments when he entertains us and other times when he doesn't. From the most dexterous and technically skillful rapper in the domain, "Encore" is loaded with the artist's usual contradictions: insight and insecurity, courage and paranoia; a few of the tracks match up well with the nasty wit of "Just Lose It." Five strong cuts upfront offer a synopsis of Em's recent tussles with art and life. "Yellow Brick Road" is fervently autobiographical and apologetic, while "Mosh," a call to action, shows how potent Eminem can be when he gets out of his own head. Just as often he regresses into infantile indulgences: "Puke" offers self-explanatory sound effects, "Big Weenie" is as immature as they come and the great polyrhythmic verbal cadence of "My 1st Single" is undermined by belching.—**WR**

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 "Halftime (Stand Up & Get Crunk!)." Despite these crunk gems, the set's crowning jewel is an extended remix of the hit single "Salt Shaker." Featuring Juvenile, Murphy Lee, Lil Jon, Fat Joe, Pitbull, Jacki-O, BG and Fatman Scoop, the track is an all-star affair, with each MC topping the other. The accompanying DVD features Ying Yang videos and live performances.—**RH**

DANCE/ELECTRONIC

► TIËSTO

Parade of the Athletes

PRODUCERS: Tiësto, T. Verwest, D.J.

Waakop Reyers

Netwerk 30393

RELEASE 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

DESTINY'S CHILD

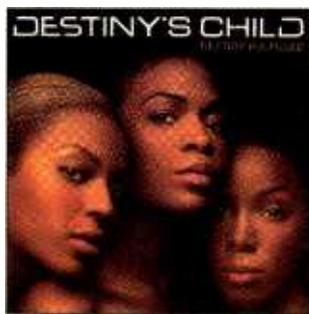
Destiny Fulfilled

PRODUCERS: various

Sony Urban Music/Columbia CK 92595

RELEASE DATE: Nov. 15

Following solo forays, Destiny's Child returns with its first studio album in three years. However, the trio's trademark booty-shakin' dance fare takes a back seat to a more R&B/soul vibe. Save for the marching drum rhythms of top five single "Lose My Breath," "Destiny Fulfilled" pays a nod to laid-back R&B and contemporary hip-hop. Trading verses, Beyoncé, Kelly and Michelle



tell the story of a woman's quest for love, with "If" an absolute high point. (Remember those lush Love Unlimited albums? So do these ladies.) Their personal transition from teen-dom to young womanhood is most telling on "Soldier," "T-Shirt" and "Girl." Though all three members co-wrote the selections, this album is a testament to Beyoncé's evolving multiple talents: She co-produced all the tracks and handled the vocal arrangements.—**GM**

beat-mixed "Parade of the Athletes"—eight new originals 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," "Athena"), 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/Curb/Warner Bros. 886348

RELEASE DATE: Nov. 9

After three very successful gospel albums (including "Rise and Shine," which spawned the No. 1 country hit "Three Wooden Crosses"), Randy Travis returns with a straight-ahead country project. "Passing Through" will remind everyone why he was considered the savior of the format in the mid-'80s. This is a solid collection of traditional country numbers, from the playful and autobiographical



LUIS MIGUEL

Mexico en la Piel

PRODUCER: Luis Miguel

Warner Music Latina 61977

RELEASE DATE: Nov. 9

Years ago, Mexican singer Luis Miguel took traditional boleros, recorded them with contemporary arrangements and jump-started a regionwide bolero craze. Now, Miguel may replicate the phenomenon with mariachi music, thanks to this collection of Mexican standards, arranged for that genre. Although the songs are performed with Mexico's venerable Mariachi Vargas de Tecalitlán, the compositions are stylized and radio-friendly, accessible to pop and regional Mexican stations. Vocally, "Mexico en la Piel" is infused with a gusto and genuine enthusiasm. It's a feeling that overrides the obviousness of tracks like "El Viajero" and elevates beauties like "Echame a Mí la Culpa." There is also fine-tuned sensibility when needed, as in the title track and "Cruz de Olvido," and triteness is largely avoided by including songs that have not been overplayed, including the demanding "Luz de Luna."—**LC**

"That Was Us" to the poignant ballad "I Can See It 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 BERMÚDEZ

Todo el Año

PRODUCERS: Sebastian Kryz, Joel Someillan

EMI Latin 07243-473338

RELEASE 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 aspirations 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 earthier, 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), faves include the achingly lovely "Cómo Pudiste." Only the lyrically naive "Chapulín" falls short in this very fine collection that should solidify Bermúdez's standing in the Latin pop world.—**LC**

WORLD

★ PAULA MORELENBAUM

Berimbau

PRODUCERS: various

Universal Latino B0003695

RELEASE DATE: Nov. 2

A veteran of Antonio Carlos Jobim's Banda Nova, Paula Morelenbaum—part of the Morelenbaum²/Sakamoto trio—is well-schooled in the infectious grooves of Brazilian music. The decade she spent with Jobim also allowed her an intimate acquaintance with the lyrics of Vinicius de Moraes, one of Brazil's iconic songwriters. "Berimbau" is a collection of a dozen tunes that all feature lyrics by de Moraes and music by such legends as Jobim, Baden Powell and Chico Buarque. Songs like "Primavera," "Berimbau" and "Brigas Nunca Mais" retain their essential vibe, but Morelenbaum and her musical cohorts impart a decidedly post-modern spin to the material by using rhythm programming, loops and tasty bits of sampling. It's a sweet idea, made all the more appealing by Morelenbaum's vocals, which virtually define the deliciously hot/cool paradox of Brazilian pop and jazz. "Berimbau" is electronica in the reverent and very hip service of legendary bossa nova, and the results are definitely danceable.—**PVV**

BLUES

CHRIS THOMAS KING

Why My Guitar Screams & Moans

PRODUCER: Chris Thomas King

21st Century Blues 2110

RELEASE 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 envelope 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 ditty "Wicked"; a lovely, melodic R&B tune "A Song for Mama"; and "Legend," a characteristic King blues rap, set to an arrangement that's purely new R&B. The bottom line here is caveat emptor: King is clearly expanding his repertoire, so don't approach this album

(Continued on next page)

CONTRIBUTORS: Jim Bessman, Leila Cobo, Deborah Evans Price, Rashaun Hall, Sarah Han, Katy Kroll, Gail Mitchell, Michael Paoletta, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip van Vleck, Christopher Walsh.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

with preconceived notions about his sound. The only expectation he fulfills on this CD is that he'll continue to release compelling music.—**PVV**

CHRISTIAN

NEWSBOYS

Devotion
PRODUCER: Peter Furler
Sparrow SPD95547
RELEASE DATE: Nov. 9
 The Newsboys' latest album is a stunning follow-up to their gold-selling collection, "Adoration: The Worship Album." Produced by frontman 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 time a teardrop falls/It's kicking up dust in our world of pain/Let's get drenched under God's good rain." Great vocals, taut 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 . . .
PRODUCERS: various
Island B0003543
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-offs 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 Aren'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.—**KK**

JOHN LENNON

Acoustic
PRODUCER: Yoko Ono
Capitol 7243 8 74428
RELEASE DATE: Nov. 2
 The 1998 compilation "John Lennon Anthology" featured outtakes and 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," also captures the artist in the act of creation at home and in the studio—Ono has aimed "Acoustic" squarely at guitarists. The 20-page CD booklet includes the complete lyrics along with guitar tablature,

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 guttural blues of demo "Well Well Well" or a live performance of the achingly sorrowful "The Luck of the Irish," at its core, Lennon's music, like his message, is uncomplicated. That everyman simplicity contributes to the universal and timeless nature of his music. On the same date, Capitol released a remixed and remastered version of Lennon's 1975 covers album, "Rock 'N' Roll," with four bonus tracks.—**CW**

DVD

AIMEE MANN

Live at St. Ann's Warehouse SuperEgo SE 014
RELEASE DATE: Nov. 2
 This gorgeous 80-minute concert DVD is the product of a nine-camera 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 CD version, it captures Mann and her exquisitely delicate music up close and deeply personal. The set list focuses on her solo career and includes two songs from her Academy Award-nominated "Magnum" soundtrack. Also spotlighted are two new cuts from her next album, including possible 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 admittedly unforeseen career turn: Mann has taken up boxing. Fans: discuss.—**JB**

ROBERT EARL KEEN

Live From Austin, TX New West NW8004
RELEASE DATE: Nov. 2
 The only thing wrong with PBS' 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 blocks 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 repertory of 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-ish "Merry Christmas From the Family." The proceedings are beautifully lit, handsomely staged and gorgeous to the ear (5.1 surround sound)—just like 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**

Billboard.com

- Neko Case, "The Tigers Have Spoken" (Anti-)
- MF Doom, "MM . . . Food?" (Rhymesayers)
- Saint Etienne, "Travel Edition 1990-2005" (Sub Pop)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

► **MIRI BEN-ARI FEATURING SCARFACE & ANTHONY HAMILTON**
Sunshine to the Rain (4:09)
PRODUCERS: Nick "Fury" Loftin, Miri Ben-Ari
WRITERS: M. Ben-Ari, N. Loftin, B. Jordan, A. Hamilton
PUBLISHERS: various
Universal UNIR 21350 (CD promo)
 Raised on classical and jazz music, Israeli violinist Miri Ben-Ari has become somewhat of a phenomenon in the hip-hop community. Numerous artists and producers—including Jay-Z, Kanye West, Twista and Wyclef Jean—have featured Ben-Ari's string work in the studio and onstage. With "Sunshine to the Rain"—a glimpse into the artist's upcoming album, "The Hip Hop Violinist" (due in March 2005)—Ben-Ari turns the tables and features others on her own track: rapper Scarface and R&B crooner Anthony Hamilton. Ben-Ari's handiwork here lovingly recalls the happy-go-lucky spirit of Dexys Midnight Runners' 1983 No. 1 pop hit "Come On Eileen." Couple this with rugged hip-hop beats and a postcard-perfect rhythm bed is formed. While Ben-Ari's artistry is prominently displayed, Scarface and Hamilton are given ample room to work their magic—in this case, a spiritual tale of discovering the sunshine after the rain. The end result is deliriously ebullient.—**MP**

MODERN ROCK

► **ALTER BRIDGE Find the Real (4:02)**
PRODUCERS: Ben Grosse, Alter Bridge
WRITER: M. Tremonti
PUBLISHERS: various
Wind-up WUJC 20115 (CD promo)
 Alter Bridge introduced itself this summer with "Open Your Eyes," a smart choice for its opening gambit at radio: The song peaked at No. 2 on 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 aplenty, the bass rumbles and bumps and drummer Scott Phillips pounds so many different beats at once you get winded trying to keep up. Ladies will love Myles Kennedy's whiskey croons and wails; the fellas will like the grit in his delivery.—**CLT**

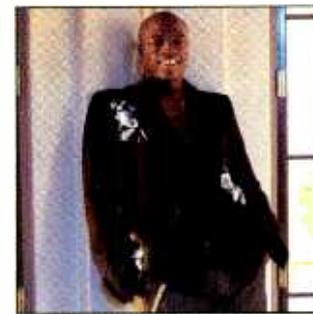
COUNTRY

► **BLAINE LARSEN How Do You Get That Lonely (3:52)**
PRODUCERS: Rory Lee Feek, Tim Johnson
WRITERS: R.L. Feek, J. Teachener
PUBLISHERS: Black in the Saddle Songs; Giantslayer Music (ASCAP); Murrah Music (BMI)
BNA 8287665625 (CD promo)
 Occasionally a great country single will transcend mere entertainment to address

ESSENTIAL REVIEWS



KELLY CLARKSON Since U Been Gone (3:09)
PRODUCERS: Max Martin, Dr. Luke
WRITERS: M. Sandberg, L. Gottwald
PUBLISHERS: Maratone admin. by Zomba and Kasz Money (ASCAP)
RCA 66558 (CD promo)
 Top 40 radio just got the best Christmas present it could ask for: a one-listen, bull's-eye smash that will drive people to the airwaves like shoppers to a Macy's one-day sale. Industry optimism for Kelly Clarkson's upcoming "Breakaway" album, due Nov. 23, already resembles a fervent love-in, thanks in large part to the buzz surrounding "Since U Been Gone." This is an utterly ideal showcase for Clarkson. There's glorious tempo, enough edge to rattle the speakers, a relentless, big-game hook—and it's a huge leap forward for the entertainer as a more confident, ever-maturing vocalist. "Breakaway" is still riding high at pop radio, but that seems tepid compared with this inspired production. "Gone" will elevate Clarkson to staple superstar status at top 40, leaving her "American Idol" victory an ever-relevant but distant memory.—**CT**



SEAL Walk On By (3:24)
PRODUCERS: Trevor Horn, Face & Pagani
WRITERS: B. Bacharach, H. David
PUBLISHERS: Casa David/New Hidden Balley/WB (ASCAP)
WB 101464 (CD promo)
 The remake bandwagon these days is about to crack an axle, but at last there is an exception to the excess: Seal's cover of the classic, 40-year-old Bacharach/David composition "Walk On By." The enduring artist serves up a convincingly soulful interpretation, brimming with his effortless vocal sensuality and signature maturity. Unfortunately, it's the Babyface remix that excels here, with its well-paced shuffle beat. Fans who fall in love with the song from the radio will find a somewhat less appealing world-beat-style version on Seal's greatest-hits set ("Best: 1991-2004"). An acoustic arrangement, included on the radio promo single and disc two of the retail collection, is a formidable alternative to both. In an era where lip-syncing is given such a seal of acceptance, it's comforting to know that adults still lean toward genuine talent. An AC hole in one.—**CT**

a sensitive issue. Consider this one of them. Written by Rory Lee Feek and Jamie Teachener, the lyric to "How Do You Get That Lonely" speaks of a teen suicide with a potent chorus that begs 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 stunningly performed by Larsen, a talented 18-year-old whose indie album, "In My High School," made enough noise to attract BNA's attention. Indeed, Larsen—and his warm, engaging baritone—definitely delivers this emotional ballad with the restraint and integrity of a much older soul. The powerful song bodes well for the success of the artist's major-label debut, "Off to Join the World," which is scheduled to arrive early next year.—**DEP**

HOLIDAY

TOMMY JAMES & THE SHONDELLS I Love Christmas (3:45)
PRODUCERS: Tommy James, Jimmy "Wiz" Wisner
WRITERS: T. James, J. Wisner
PUBLISHERS: Tommy James Songs (BMI); TraJames Music (ASCAP)
Aura 1007 (MP3 single)
CHRIS ISAAK FEATURING STEVIE NICKS Santa Claus Is Coming to Town (2:30)
PRODUCER: Chris Isaak
WRITERS: F. Coots, H. Gillespie

PUBLISHERS: EMI Feist Catalog; Gillespie Haven Music (ASCAP)
Wicked Game/Reprise 101453 (CD promo)

REINA Christmas (Baby Please Come Home) (3:00)
PRODUCER: Albert Castillo
WRITERS: J. Barry, E. Greenwich, P. Spector
PUBLISHERS: Mother Bertha Music/Trio 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, a division of Universal Studios (ASCAP); Jobanala Music (ASCAP)
Warner Sunset/Reprise 101467 (CD promo)

TONY BENNETT A Christmas Love Song (4:16)
PRODUCER: Phil Ramone
WRITERS: J. Mandel, A. Bergman, M. Bergman
PUBLISHERS: WB Music (ASCAP) on behalf of Marissa Music (ASCAP) and Threesome Music (ASCAP)
RPM/Columbia CSK 58203 (CD promo)

VANESSA WILLIAMS Silver and Gold (3:38)
PRODUCER: Rob Mathes
WRITER: J. Marks
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.

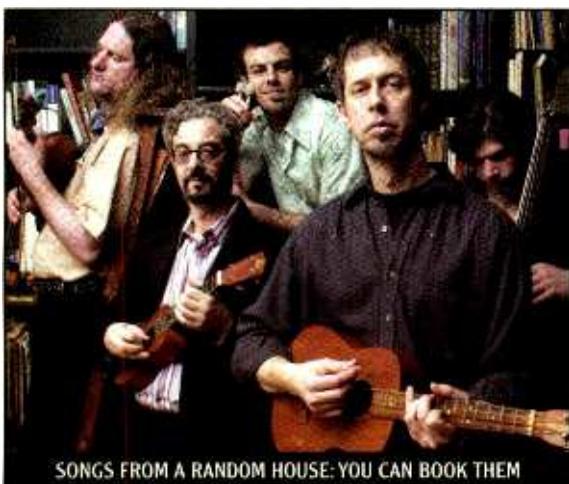
The umbrella company known as **European American Music Distributors**—the U.S. Schott affiliate that represents non-print sales of the catalogs of Schott, **European American Music** and **Helicon Music** in the United States, Canada and Latin America as well as the catalog of **Universal Edition** 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.

Both companies will make these services available to third-party music publishers, while retaining their own independent publishing and creative functions.

Meanwhile, Boosey & Hawkes has launched the "American Arias" series of vocal anthologies. Four \$29.95 volumes—one each for soprano, mezzo-soprano, tenor and bass/baritone—have been issued, each full of excerpts from the pubbery'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 electric ukulele/viola/upright bass/percussion band featuring Boosey & Hawkes publicity manager **Steven Swartz** (vocals, baritone uke), has released its second album, "gListen," via Hoboken, N.J.-based **Bar/None 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."

Words & Music

By **Jim Bessman**
jbessman@billboard.com



A WALK ON GREENESTREET: Universal Music Publishing Group has signed an exclusive worldwide music publishing administration agreement with New York indie film financing/production company **GreeneStreet Films**.

The deal covers the original scores to such recent GreeneStreet 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-GreeneStreet pact also involves films produced by **Raw Nerve**, the company co-founded by GreeneStreet and 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," GreeneStreet head of business affairs **Vicki Cherkas** says.

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

UMPG also handles the administration of film and TV copyrights for **Universal Pictures**, **Universal TV Music**, **Franchise Pictures**, **Beacon Communications Music**, **Shogakukan Productions** and, in select territories, **Metro-Goldwyn-Mayer Music**, **20th Century Fox Film Music**, **Walt Disney Music**, **Orion Pictures**, **Paxson Merchandising and Licensing** and **Scholastic Entertainment**.

LEONARD CARRIES BRENTWOOD-BENSON 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 Booksellers 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 pubbery also owns 75,000 songs by acts including **Jars of Clay**, **Third Day**, **FFH**, **4-Him** and **Fred Hammond**.

Seen At AES: A Promising Future

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 participants. Students seemed to make up a greater share of the attendees than ever before. Individually owned and small, inde-

pendent 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**, **Chink Santana**, **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 Clearmountain** and brothers **Chris** and **Tom Lord-Alge**. Here attendees immersed themselves in the expertise of three superstar mix engineers.

In an age of home studios and "prosumer" equipment, this kind of detailed insight—once imparted by

Studio Monitor

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



top professionals to assistant engineers in commercial studio environments—is not so readily available.

This is not to say that audio pros are completely on their own. The **Society of Professional Audio Recording Services** marked its 25th anniversary with a party at Skywalker Ranch in Marin County. That celebration was sponsored by console manufacturer **AMS Neve**, **GC Pro** (the pro audio division of the **Guitar Center** chain) and **TransAudio Group**, a pro audio products distributor.

SPARS has devoted much of the past year to redefining itself and its mission. The efforts of managing director **Paul Gallo**, outgoing president **Jeff Greenberg** of the **Village** in Los Angeles and incoming president **Andrew Kautz** of **Emerald Studios** in Nashville have shaped SPARS and enabled the organization to speak with a unified voice in a transformed recording industry.

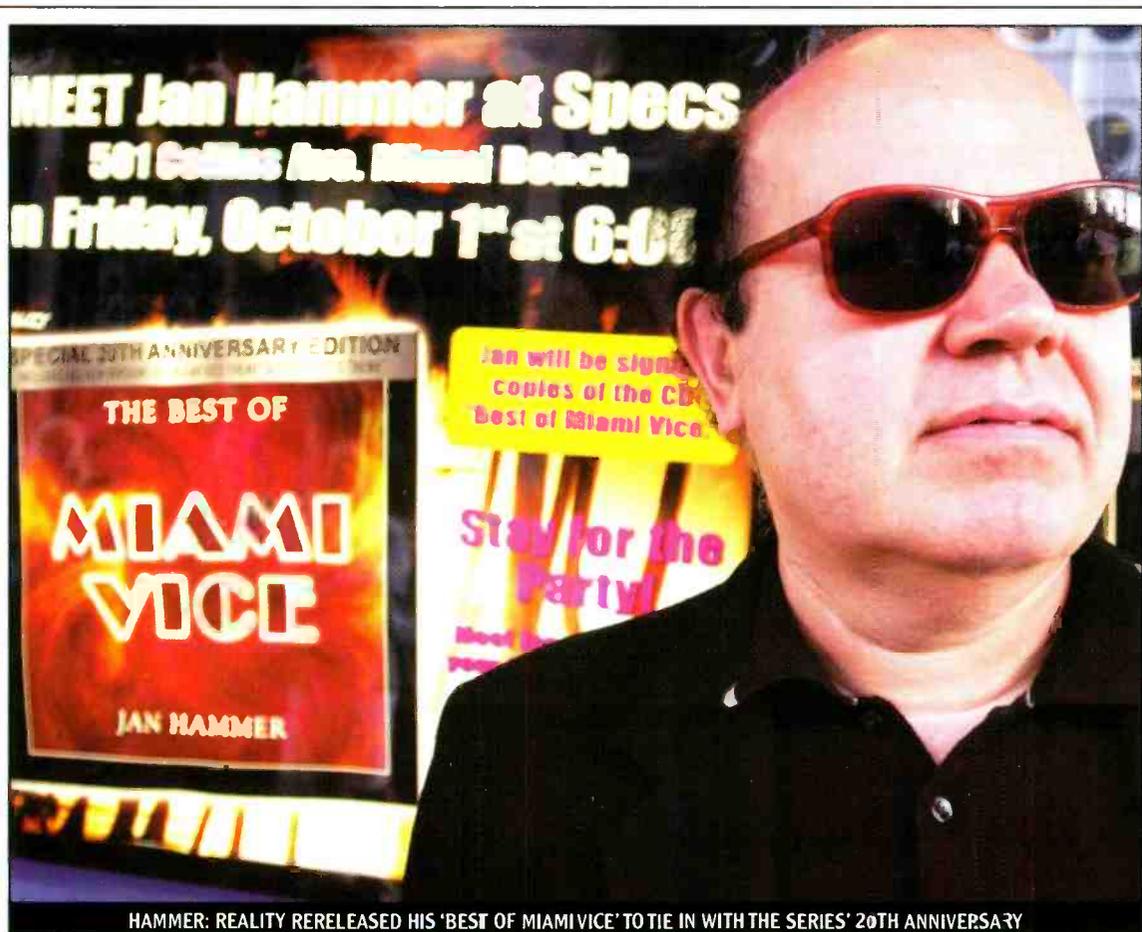
"The studio as we know it is changing," summarized **David Malekpour**, president of studio services provider **Professional Audio Design**. "It could be someone's garage, but it could be an award-winning multiplatinum producer with a garage where they're making great records. It really centers around people getting work done."





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Marketing-based contests allow wireless firms to access consumer data

RETAIL / DISTRIBUTION / DIGITAL ENTERTAINMENT / DVD / MOBILE / WIRELESS



HAMMER: REALITY RERELEASED HIS 'BEST OF MIAMI VICE' TO TIE IN WITH THE SERIES' 20TH ANNIVERSARY

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 Fox says. "But 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 Kamiler, 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 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 exquisite [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.

"Am I selling to other big chains? No," Kuys says. "But I am selling to Boscov's [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)

Stock Shortage Stokes Arcade Fire

When Merge Records released the Arcade Fire's debut album, "Funeral," in September, the Chapel Hill, N.C.-based label had 10,000 copies manufactured. To co-owner Mac McCaughan, that number seemed ambitious. The Arcade Fire was an unknown Canadian band, and an earlier single wasn't exactly flying off shelves.

In less than two months, however, "Funeral" has shipped more than 40,000 copies, making it the fastest seller in Merge's history. The label's distributor, Touch & Go—which is distributed nonexclusively by Alternative Distribution Alliance—couldn't meet the demand.

"We have been out of stock more than we've had stock," ADA president Andy Allen says. "Last week I had 7,000 back orders, and this week we've finally caught up. I've had five or six different A&R people from around the globe asking for the story on this record."

McCaughan credits the Internet and indie site Pitchfork with igniting the initial sales surge. Bloggers instantly began celebrating the album, and McCaughan knew Merge was going to come up short.

"When the online reviews hit, we ordered more," he says. "But the packaging [a Digipak with an insert] takes longer [to produce], and the bigger chains started running out."

To complicate matters, the group wanted to reverse an image on one of the album's inside panels. "We said we needed to press as is," Touch & Go head of sales Leslie Ransom explains. "We didn't have time to wait, so the artwork didn't change till the third pressing. It still slowed us down a bit."

While it certainly wasn't part of Merge's plan, the brief shortage fueled the buzz.

"I'm sure Touch & Go would have preferred us to switch to a more standard packaging design to turn it around faster," McCaughan says, "but the band wouldn't have been into that."

"Funeral," with its theatrical keyboards and exuberant melodies, is now back on store shelves.

The Arcade Fire started its first full-fledged U.S. tour Nov. 11.

POP STARS: Sub Pop GM Megan Jasper was surprised when she heard that Sleater-Kinney was interested in signing with the Seattle-based label. The recent move ended the act's nearly nine-year relationship with Portland, Ore.-based Kill Rock Stars.

"They helped define what Kill Rock Stars was, and that label helped define them," Jasper says. "You don't walk into a situation like that. The last thing we would want to do is steal a band from another independent label."

KRS owner Slim Moon says he is already over the parting, even if Sleater-Kinney's sales will be tough to replace. The punk trio was the label's only act to reach a major *Bill-*

The
Indies
By Todd Martens
tmartens@billboard.com



board chart. Its most recent set, "One Beat" (2002), has sold more than 73,000 units, according to Nielsen SoundScan.

Official word is that the split was "amicable," and KRS retains the rights to the group's catalog.

Moon has spent the past year prepping baroque pop act the Decemberists as the label's next premier group. A new album is due in March 2005, and a making-of DVD will arrive next September. That DVD helps mark KRS's move into the format. The label plans four other DVDs for 2005, including titles from Hella and Sadie Shaw.

HELLO: Writing my first column was a daunting task in itself. But following in the footsteps of longtime Indies author Chris Morris made it even more difficult. Since Chris sat within shouting distance, he usually had a comment on my stories, and his advice made me a better writer. I promise this column will continue to serve indie distributors, labels and retailers.

I urge anyone who has anything to say about independent music to get in touch with me at 323-525-2292 or at tmartens@billboard.com.

Signs Point To AEC-Source Interlink Merger

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 SORC,



Ron Burkle heads the Yucaipa Cos., which owns AEC but is said to be looking for an exit strategy. Yucaipa is also said to be making another bid for Tower, which would put the investment firm right back in the music industry.

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, newsstands, 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 on 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 \$333.1 million.

Source Interlink's stock closed at \$10.77 Nov. 9 to give it a market capitalization of \$252.3 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 road

block in its effort to acquire Tower Records, but sources say the chain's management and owners continue to work toward a sale.

Retail Track
By Ed Christman
echristman@billboard.com



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, Kamiler 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

AAO Music has structured similar agreements for Reality 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 our 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."

Reality's artists seem unconcerned that the label's marketing concept might be controversial.

Randy 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 band'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 have 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 conven-

tion 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 confused," Jones says.

"The record industry got into the rut of trying to build superstars every time out," he continues. "I might not be 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 that kind of 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, plus the planned release of a theatrical film and a videogame based on the show.

"We will cross-merchandise 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 radio 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.

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NOVEMBER 20
2004

Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE																																	
							1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
			NUMBER 1	1 Week At Number 1																																			
1	NEW		DAWN OF THE DEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25819	Sarah Polley Ving Rhames	R	29.98																																	
2	NEW		WHITE CHICKS (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 08659	Shawn Wayans Marlon Wayans	NR	28.98																																	
3	NEW		MULAN (SPECIAL EDITION 2 DISC SET) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22963	Animated	G	29.98																																	
4	3	2	GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98																																	
5	1	2	VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23266	Hugh Jackman Kate Beckinsale	PG-13	29.98																																	
6	NEW		DAWN OF THE DEAD (UNRATED PAN & SCAN EDITION) UNIVERSAL STUDIOS HOME VIDEO 25820	Sarah Polley Ving Rhames	NR	29.98																																	
7	2	2	VAN HELSING (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25861	Hugh Jackman Kate Beckinsale	PG-13	29.98																																	
8	4	3	THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98																																	
9	7	4	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98																																	
10	NEW		THE O.C. (SEASON ONE) WARNER HOME VIDEO 33680	Benjamin McKenzie Mischa Barton	NR	69.98																																	
11	5	3	THE DAY AFTER TOMORROW (PAN & SCAN) FOXVIDEO 23559	Dennis Quaid Jake Gyllenhaal	PG-13	29.98																																	
12	8	4	FAHRENHEIT 911 COLUMBIA TRISTAR HOME ENTERTAINMENT 08670	Michael Moore	R	28.98																																	
13	6	2	A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453	Hilary Duff Jennifer Coolidge	PG	27.98																																	
14	NEW		WHITE CHICKS COLUMBIA TRISTAR HOME ENTERTAINMENT 02520	Shawn Wayans Marlon Wayans	R	29.98																																	
15	13	6	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98																																	
16	NEW		BABY EINSTEIN: BABY NOAH ANIMAL EXPEDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35797	Baby Einstein	NR	19.98																																	
17	9	2	A CINDERELLA STORY (WIDESCREEN) WARNER HOME VIDEO 031452	Hilary Duff Jennifer Coolidge	PG	27.98																																	
18	17	7	MAN ON FIRE FOXVIDEO 23965	Denzel Washington	R	27.98																																	
19	15	16	SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98																																	
20	16	5	WALKING TALL MGM HOME ENTERTAINMENT 1006933	The Rock Johnny Knoxville	PG-13	27.98																																	
21	RE-ENTRY		SLEEPY HOLLOW PARAMOUNT HOME ENTERTAINMENT 335647	Johnny Depp Christina Ricci	R	14.98																																	
22	10	2	BIONICLE 2: LEGENDS OF METRU NUI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34078	Animated	NR	29.98																																	
23	25	5	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98																																	
24	12	3	RAISING HELEN (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32657	Kate Hudson	PG-13	29.98																																	
25	NEW		MTV: VIVA LA BAM (SEASON ONE) PARAMOUNT HOME ENTERTAINMENT 86424	Bam Margera	NR	26.98																																	
26	NEW		THAT 70'S SHOW (SEASON ONE) FOXVIDEO 24350	Topher Grace Ashton Kutcher	NR	49.98																																	
27	NEW		DAWN OF THE DEAD (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25469	Sarah Polley Ving Rhames	R	29.98																																	
28	30	7	SCOOBY DOO 2: MONSTERS UNLEASHED (PAN & SCAN) WARNER HOME VIDEO 28396	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98																																	
29	26	7	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG	29.98																																	
30	NEW		THE THING (WIDESCREEN COLLECTOR'S EDITION) UNIVERSAL STUDIOS HOME VIDEO 25437	Kurt Russell	R	19.98																																	
31	31	9	THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98																																	
32	14	3	RAISING HELEN (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35911	Kate Hudson	PG-13	29.98																																	
33	18	3	BREAKIN' ALL THE RULES (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 001312	Jamie Foxx	PG-13	26.98																																	
34	28	6	MEAN GIRLS (PAN & SCAN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 53954	Lindsay Lohan Tina Fey	PG-13	29.98																																	
35	RE-ENTRY		POLTERGEIST WARNER REPRISE VIDEO 95064	Craig T. Nelson JoBeth Williams	PG	14.98																																	
36	11	2	STARGATE SG-1: SEASON 7 MGM HOME ENTERTAINMENT 06686	Richard Dean Anderson	NR	69.98																																	
37	36	6	MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13	29.98																																	
38	NEW		CHILD'S PLAY MGM HOME ENTERTAINMENT 75042	Chris Sarandon	R	14.98																																	
39	NEW		21 JUMP STREET: THE COMPLETE FIRST SEASON ANCHOR BAY ENTERTAINMENT 12804	Johnny Depp	NR	39.98																																	
40	RE-ENTRY		THE PUNISHER LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R	27.98																																	

Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE																																		
						1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
			NUMBER 1	1 Week At Number 1																																			
1	NEW		MY BROTHER & ME COLLIPARK/TVT 2489	Ying Yang Twins	11.98 CD/DVD																																		
2	1	3	WORDS & MUSIC JOHN MELLENCAMP'S GREATEST HITS ISLAND/UTV/UNIVERSAL MUSIC & VIDEO DIST. 003311	John Mellencamp	19.98 CD/DVD																																		
3	NEW		AWAKE: THE BEST OF LIVE RADIOACTIVE/UNIVERSAL MUSIC & VIDEO DIST. 003516	Live	24.98 CD/DVD																																		
4	NEW		RAZON DE SOBRA FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351529	Marco Antonio Solis	16.98 CD/DVD																																		
5	5	21	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	Seether	18.98 CD/DVD																																		
6	NEW		NOW THAT'S WHAT I CALL MUSIC DVD: VOLUME 2 CAPITOL VIDEO/EMM MUSIC VIDEO 44126	Various Artists	14.98 DVD																																		
7	NEW		REIGN IN BLOOD LIVE UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 52909	Slayer	14.98 DVD																																		
8	NEW		FESTIVAL EXPRESS WARNER REPRISE VIDEO 07573	Various Artists	24.98 DVD																																		
9	4	2	BIG & RICH'S SUPER GALACTIC FAN PAK WARNER BROS./WARNER REPRISE VIDEO 48904	Big & Rich	17.98 DVD/CD																																		
10	7	2	REGALO DE AMOR FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351531	Los Temerarios	16.98 CD/DVD																																		
11	2	36	NO QUARTER (UNLEADED) ● WARNERVISION ENTERTAINMENT 52000	Jimmy Page & Robert Plant	29.98 DVD																																		
12	6	3	PHINALLY PHAMOUS HYPNOTIZE MINDS/ASYLUM/WARNER REPRISE VIDEO 68500	Lil Wyte	17.98 CD/DVD																																		
13	8	2	THREE DAYS GRACE JIVE RECORDS/BMG VIDEO 65140	Three Days Grace	18.98 CD/DVD																																		
14	NEW		BEYOND OCEAN AVENUE CAPITOL VIDEO/EMM MUSIC VIDEO 99752	Yellowcard	14.98 DVD																																		
15	NEW		MI HOMENAJE GIGANTE A LA MUSICA NORTENA UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310277	Don Francisco	16.98 CD/DVD																																		
16	9	1	PENSANDO EN TI UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310348	K-Paz De La Sierra	16.98 CD/DVD																																		
17	18	2	DISNEY CHANNEL HITS: TAKE 1 WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 861230	Various Artists	18.98 CD/DVD																																		
18	NEW		HOUSTON: RODEO LIVE UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310289	Jennifer Pena	16.98 CD/DVD																																		
19	13	2	ARCOIRIS MUSICAL MEXICANO 2005 UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310323	Various Artists	16.98 CD/DVD																																		
20	NEW		LIVE AT ST. ANN'S WHAREHOUSE SUPERREGO/RED DISTRIBUTION 00015	Aimee Mann	19.98 DVD/CD																																		
21	10	3	20 NORTENAS FAMOSAS FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351481	Los Tigres Del Norte	16.98 CD/DVD																																		
22	17	2	IN CONCERT IMAGE ENTERTAINMENT 9852	Carole King	14.98 DVD																																		
23	22	17	READY TO DIE BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	The Notorious B.I.G.	13.98 CD/DVD																																		
24	3	2	311 DAY: LIVE IN NEW ORLEANS VOLCANO/BMG VIDEO 64824	311	24.98 DVD																																		
25	15	4	STRIPPED...LIVE IN THE U.K. RCA/BMG VIDEO 57502	Christina Aguilera	15.98 DVD																																		
26	25	2	MERCYME LIVE INO/WARNER REPRISE VIDEO 83195	MercyMe	14.98 DVD																																		
27	23	9	LET IT ENFOLD YOU DRIVE-THRU VIDEO/VAGRANT 0403	Senses Fail	13.98 CD/DVD																																		
28	NEW		HARRY FOR THE HOLIDAYS COLUMBIA MUSIC VIDEO 58760	Harry Connick, Jr.	14.98 DVD																																		
29	30	8	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD																																		
30	NEW		EN VIVO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351489	Banda El Recodo	16.98 CD/DVD																																		
31	20	3	REALITY TOUR COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58755	David Bowie	14.98 DVD																																		
32	33	3	MI HISTORIA MUSICAL UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310281	Duelo	16.98 CD/DVD																																		
33	26	7	FEELS LIKE HOME: DELUXE EDITION BLUE NOTE/EMM MUSIC VIDEO 99872	Norah Jones	28.98 CD/DVD																																		
34	21	8	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD																																		
35	29	10	VEINTISIETE FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437	Los Temerarios	16.98 CD/DVD																																		
36	27	3	ALPHA AND OMEGA 7TH SIGN/BUNGALD/UNIVERSAL MUSIC & VIDEO DIST. 970036	Bizzy Bone	18.98 CD/DVD																																		
37	38	52	LIVE AT DONINGTON ▲ 3 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58963	AC/DC	14.98 DVD																																		
38	24	6	LEST WE FORGET: THE BEST OF INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003478	Marilyn Manson	24.98 CD/DVD																																		
39	14	4	MIRACLE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 34532	Celine Dion	30.98 CD/DVD																																		
40	11	51	STREETS IS WATCHING ▲ DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 002873	Jay-Z	14.98 DVD																																		

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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 (mobilemusiccon.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.

Mobliss 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 alongside Universal Records for a sweepstakes-based campaign called Nelly on Your Celly. 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 rucingular.com and cingularextras.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, consumer 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.”



No. 6: Zingy adds Young Buck tone to its menu and downloads soar.

NOVEMBER 20 2004 HOT RINGTONES™

Compiled by CONSECT mobile • metrics • markets

THIS WEEK	LAST WEEK	WKS ON	TITLE	ORIGINAL ARTIST
1	1	4	My Boo	USHER AND ALICIA KEYS
2	3	4	Drop It Like It's Hot	SNOOP DOGG FEATURING PHARRELL
3	2	4	Lean Back	TERROR SQUAD
4	4	4	Locked Up	AKON FEATURING STYLES P.
5	8	4	Goodies	CIARA FEATURING PETEY PABLO
6	33	4	Shorty Wanna Ride	YOUNG BUCK
7	9	4	Yeah!	USHER FEATURING LIL JON & LUDACRIS
8	37	4	Balla Baby	CHINNEY
9	7	4	Freak-A-Leek	CHINNEY
10	6	4	Sunshine	PETEY PABLO
11	14	4	Ice Ice Baby	VINILLA ICE
12	11	4	Headsprung	LL COOL J
13	—	2	Lose My Breath	DESTINY S CHILD
14	13	4	Breathe, Stretch, Shake	MASE FEATURING P DIDDY
15	12	4	Big Pimpin'	JAY-Z FEATURING UGK
16	17	4	Super Mario Brothers Theme	KOJI KONDO
17	16	4	The Pink Panther Theme	HENRY MANCINI
18	18	4	She Will Be Loved	MARGOVS
19	5	4	Halloween	JOHN CARPENTER
20	25	4	Get Low	LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS

Based on data provided by, in alphabetical order: Biquared, Dwango, Faith West/Motivations, Infospace Mobile, MIDIRingtones/AG Interactive, Ringer, Zingy and Ztango. A WiderThan Company. The Wireless Association. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

All Music Guide Top Artist Searches

This week	Last week	Artist
1	1	THE BEATLES
2	3	U2
3	7	A PERFECT CIRCLE
4	11	EMINEM
5	9	THE ROLLING STONES
6	5	PINK FLOYD
7	4	BOB DYLAN
8	6	R.E.M.
9	2	ELLIOTT SMITH
10	13	LED ZEPPELIN
11	17	DAVID BOWIE
12	14	RADIOHEAD
13	34	RAY CHARLES
14	19	NEIL YOUNG
15	18	NICK CAVE
16	12	TOM WAITS
17	15	GREEN DAY
18	10	INTERPOL
19	61	JOHN LENNON
20	16	THE CURE
21	27	DEPECHE MODE
22	21	NIRVANA
23	20	LEONARD COHEN
24	24	MILES DAVIS
25	22	THE WHO

Source: All Music Guide for the week ending Nov. 4

No. 2: Interest in veteran rock act U2 is riding high in anticipation of the release of new album “How to Dismantle an Atomic Bomb.”



WIN A CALL FROM NELLY ON YOUR CELLY!

Enter for a chance to Win a brand new Sony Ericsson Z500 phone, plus Nelly music and Apple Bottoms clothing

One (1) Grand Prize Winner:
 - 1 Phone Call from Nelly
 - 1 Autographed Sony Ericsson Z500 phone
 - 1 \$250 gift certificate to Apple Bottoms
 - 1 CD pack of Sweat and Sufi

Seven (7) Secondary Prize Winners:
 (Given away weekly)
 - 1 Autographed Sony Ericsson Z500 phone
 - 1 CD pack of Sweat and Sufi

UNIVERSAL Sony Ericsson

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 19,500 yen (\$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.

SCOTT BANERJEE



Office In The Sky

DVD promotion is flying high with a deal between BBC Video and United Airlines. A 60-second trailer touting the Nov. 16 DVD release of “The Office Special”—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 through next month. The airline will also show the 40-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 mMode Music 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.



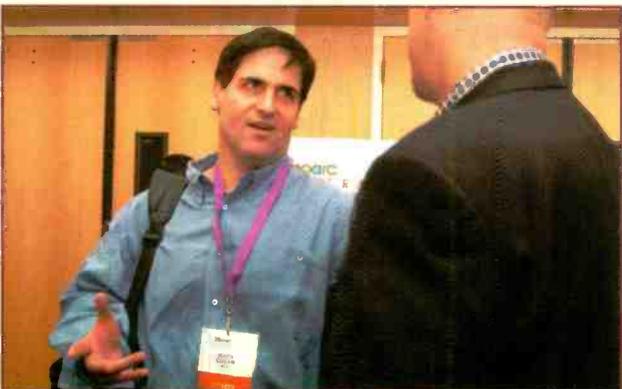
Digital Entertainment Conference & Awards



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 Duea**, 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.

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)



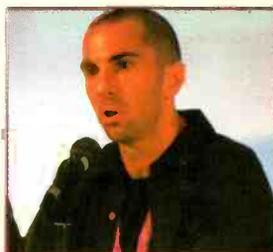
Billboard president/publisher **John Kilcullen** kicks off the Digital Entertainment Awards gala.



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



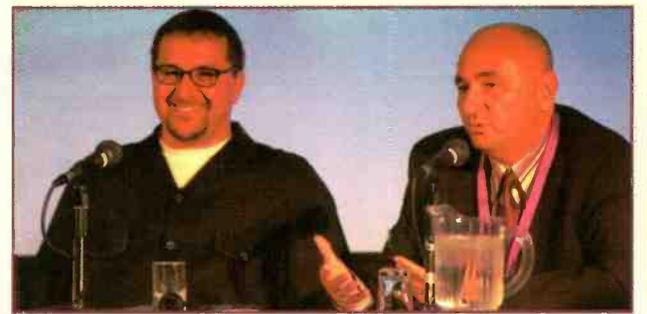
Digital Media Wire co-founder and CEO **Ned Sherman** opens the conference with a greeting to attendees.



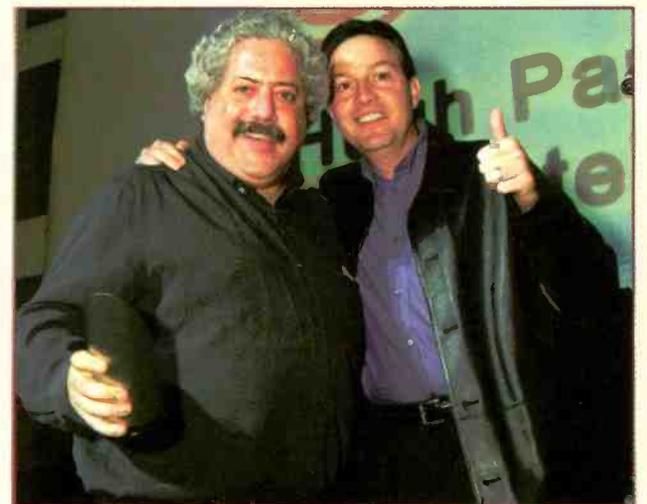
AOL Entertainment Senior VP/GM **Bill Wilson** discusses the evolution of digital entertainment strategies during the "View From the Top" session.



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.



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 innovator 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 Mobliss senior VP of music and downloads **Tom Parrish** examine the evolution of the mobile music market in an afternoon panel.



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 conjunction with Consect, recently bowed the Hot Ringtones chart, which ranks the top 20 best-selling polyphonic ringtones.

NOVEMBER 20 2004 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending
NOVEMBER 7, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
<p>SNOP DOGG, DROP IT LIKE IT'S HOT LL COOL J, HUSH TRICK DADDY, LET'S GO JA RULE, WONDERFUL FABLOUS, BREATHE USHER AND ALICIA KEYS, MY BOO LYDD BANKS, KARMA CHINGY, BALLA BABY MASE, BREATHE, STRETCH, SHAKE HOUSTON, AIN'T NOTHING WRONG LL JON & THE EAST SIDE BOYZ, WHAT U GOV'N OUTKAST, GHETTOMUSIC YOUNG BUCK, SHORTY WANNA RIDE NELLY, MY PLACE N.D.R.E., OYE MI CANTO URBAN MYSTIC, WHERE WERE YOU ANTHONY HAMILTON, CHARLENE JUVENILE, WACK & SKIP, NOLIA CLAP ALICIA KEYS, KARMA BODY HEAD BANGERZ, I SMOKE, I DRANK KANYE WEST, THE NEW WORKOUT PLAN MARIO, LET ME LOVE YOU JOHN LEGEND, USED TO LOVE U JA RULE, WONDERFUL LL WAYNE, GO D.J. KESHIA CHANTE, BAD BOY DESTINY'S CHILD, LOSE MY BREATH JADAKISS, U MAKE ME WANNA KEYSHIA COLE, I CHANGED MY MIND BEYONCÉ, DANGEROUSLY IN LOVE ASHANTI, ONLY U JILL SCOTT, WHATEVER CHRISTINA MILIAN, WHATEVER U WANT YUNG WUN, WALK IT, TALK IT T.I., BRING EM OUT TERROR SQUAD, TAKE ME HOME CRIME MOB, KNUCK IF YOU BUCK TWISTA, SO SEXY CHAPTER II (LIKE THIS) NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK BRANDY, WHO IS SHE 2 YOU</p> <p>NEW ONES ALICIA KEYS, KARMA KESHIA CHANTE, BAD BOY DESTINY'S CHILD, LOSE MY BREATH JILL SCOTT, WHATEVER ASHANTI, ONLY U YUNG WUN, WALK IT, TALK IT</p>	<p>LORETTA LYNN, PORTLAND, OREGON TOBY KEITH, STAYS IN MEXICO TRAVIS TRITT, WHAT SAY YOU BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT REBA MCENTIRE, HE GETS THAT FROM ME RASCAL FLATTS, FEELS LIKE TODAY LONESTAR, MR. MOM SHANIA TWAIN, PARTY FOR TWO KEITH URBAN, DAYS GO BY BLAKE SHELTON, SOME BEACH BIG & RICH, HOLY WATER GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' SHEDAISY, COME HOME SOON JOE NICHOLS, IF NOBODY BELIEVED IN YOU DIERKS BENTLEY, HOW AM I DOIN' BRAD PAISLEY, WHISKEY LULLABY CLEDUS T. JUDG, I LOVE MASCAR JIMMY BUFFETT, HEY GOOD LOOKIN' ALAN JACKSON, TOO MUCH OF A GOOD KATRINA ELAM, NO END IN SIGHT TIM MCGRAW, LIVE LIKE YOU WERE DYING KENNY CHESNEY, I GO BACK PAT GREEN, DON'T BREAK MY HEART AGAIN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME TERRI CLARK, GIRLS LIKE YOU MONTGOMERY GENTRY, YOU DO YOUR THING MARTINA MCBRIDE, HOW FAR LOS LONELY BOYS, HEAVEN JIMMY BUFFETT, TRIP AROUND THE SUN KEITH URBAN, YOU'LL THINK OF ME SHELLY LONG, YOU DON'T LIE HERE ANYMORE TRACE ADKINS, ROUGH & READY SUGARLAND, BABY GIRL JULIE ROBERTS, THE CHANCE THE WARREN BROTHERS, SELL A LOT OF BEER CROSS CANADIAN RAGWEED, ALABAMA MIRANDA LAMBERT, ME AND CHARLIE TALKING LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE SARA EVANS, SUGS IN THE BUCKET TIFT MERRITT, GOOD HEARTED MAN</p> <p>NEW ONES BIG & RICH, HOLY WATER JIMMY BUFFETT, TRIP AROUND THE SUN DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE JAMIE O'NEAL, TRYING TO FIND ATLANTIS PHIL VASSAR, I'LL TAKE THAT AS A YES BIG & RICH, LOVE TRAIN</p>	<p>EMINEM, MOSH DESTINY'S CHILD, LOSE MY BREATH GREEN DAY, AMERICAN IDIOT GWEN STEFANI, WHAT YOU WAITING FOR? FABLOUS, BREATHE SNOP DOGG, DROP IT LIKE IT'S HOT USHER AND ALICIA KEYS, MY BOO LINDSAY LOHAN, RUMORS UZ VERTIGO SIMPLE PLAN, WELCOME TO MY LIFE GOOD CHARLOTTE, PREDICTABLE PATTI SMITH, PEOPLE HAVE THE POWER NAS, BRIDGING THE GAP TALIB KWELI, I TRY JOHN LEGEND, USED TO LOVE U JIMMY EAT WORLD, PAIN EMINEM, JUST LOSE IT SARAH McLACHLAN, WORLD ON FIRE SARAH McLACHLAN, WORLD ON FIRE SEETHER, BROKEN KELLY CLARKSON, BREAKAWAY HOBBASTANK, THE REASON CROSSFADE, COLD THE DONNAS, FALL BEHIND ME MAROONS, SHE WILL BE LOVED MAROONS, SHE WILL BE LOVED AVRIL LAVIGNE, MY HAPPY ENDING SHANIA TWAIN, PARTY FOR TWO NAS, BRIDGING THE GAP LINKIN PARK, BREAKING THE HABIT LOS LONELY BOYS, MORE THAN LOVE JUST STONE, YOU HAD ME OKASSA, ROSES FINGER ELEVEN, ONE THING PATTI SMITH, PEOPLE HAVE THE POWER BLACK EYED PEAS, LET'S GET IT STARTED SWITCHFOOT, HEART TO LIVE KORN, WORD UP ELTON JOHN, ANSWER IN THE SKY SNOW PATROL, RUN USHER, YEHI MODEST MOUSE, OCEAN BREATHE SALTY</p> <p>NEW ONES DESTINY'S CHILD, LOSE MY BREATH UZ VERTIGO SARAH McLACHLAN, WORLD ON FIRE MODEST MOUSE, OCEAN BREATHE SALTY</p>	<p>VELVET REVOLVER, FALL TO PIECES UZ VERTIGO USHER AND ALICIA KEYS, MY BOO EMINEM, JUST LOSE IT KEANE, SOMEWHERE ONLY WE KNOW GWEN STEFANI, WHAT YOU WAITING FOR? SWITCHFOOT, DARE YOU TO MOVE DESTINY'S CHILD, LOSE MY BREATH GREEN DAY, AMERICAN IDIOT DURAN DURAN, REACH UP FOR THE SUNRISE GAVIN DEGRAW, I DON'T WANT TO BE LENNY KRAVITZ, LAOY BOWLING FOR SOUP, 1985 BEASTIE BOYS, RIGHT RIGHT NOW NOW JOHN MELLENCAMP, WALK TALL SARAH McLACHLAN, WORLD ON FIRE THE KILLERS, SOMEBODY TOLD ME SEETHER, BROKEN KELLY CLARKSON, BREAKAWAY HOBBASTANK, THE REASON CROSSFADE, COLD THE DONNAS, FALL BEHIND ME MAROONS, SHE WILL BE LOVED MAROONS, SHE WILL BE LOVED AVRIL LAVIGNE, MY HAPPY ENDING SHANIA TWAIN, PARTY FOR TWO NAS, BRIDGING THE GAP LINKIN PARK, BREAKING THE HABIT LOS LONELY BOYS, MORE THAN LOVE JUST STONE, YOU HAD ME OKASSA, ROSES FINGER ELEVEN, ONE THING PATTI SMITH, PEOPLE HAVE THE POWER BLACK EYED PEAS, LET'S GET IT STARTED SWITCHFOOT, HEART TO LIVE KORN, WORD UP ELTON JOHN, ANSWER IN THE SKY SNOW PATROL, RUN USHER, YEHI MODEST MOUSE, OCEAN BREATHE SALTY</p> <p>NEW ONES DESTINY'S CHILD, LOSE MY BREATH LENNY KRAVITZ, LAOY KELLY CLARKSON, BREAKAWAY</p>

fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION
200 Jericho Quadrangle, Jericho, NY 11753	9897 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St. West, Toronto, Ontario M5V2Z5
<p>GREEN DAY, AMERICAN IDIOT UZ VERTIGO SUM 41, WE'RE ALL TO BLAME THE USED, TAKE IT AWAY THE KILLERS, SOMEBODY TOLD ME SIMPLE PLAN, WELCOME TO MY LIFE BREAKING BENJAMIN, SO COLD GWEN STEFANI, WHAT YOU WAITING FOR? MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) CHEVELLE, VITAMIN R (LEADING US ALONG) JIMMY EAT WORLD, PAIN GOOD CHARLOTTE, PREDICTABLE USHER AND ALICIA KEYS, MY BOO PAPA ROACH, GETTING AWAY WITH MURDER YELLOWCARD, ONLY ONE SNOW PATROL, RUN EMINEM, MOSH BOWLING FOR SOUP, 1985 MODEST MOUSE, OCEAN BREATHE SALTY VELVET REVOLVER, FALL TO PIECES JET, LOOK WHAT YOU'VE DONE DIHEED AND CAMBRIA, BLOOD RED SUMMER THE EXIES, UGLY LL COOL J, HUSH FRANZ FERDINAND, THIS FIRE STORY OF THE YEAR, ANTHEM OF OUR DYING DAY THREE DAYS GRACE, HOME INTERPOL, SLOW HANDS LINDSAY LOHAN, RUMORS MUSE, HYSTERIA (I WANT IT NOW)</p> <p>NEW ONES UZ VERTIGO EMINEM, MOSH COHEED AND CAMBRIA, BLOOD RED SUMMER LL COOL J, HUSH THE CURE, ALL I NEED LYDD BANKS, KARMA</p>	<p>BLAKE SHELTON, SOME BEACH TOBY KEITH, STAYS IN MEXICO DIERKS BENTLEY, HOW AM I DOIN' SHANIA TWAIN, PARTY FOR TWO LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT LONESTAR, MR. MOM TRACE ADKINS, ROUGH & READY GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' JOE NICHOLS, IF NOBODY BELIEVED IN YOU REBA MCENTIRE, HE GETS THAT FROM ME KEITH URBAN, DAYS GO BY PHIL VASSAR, I'LL TAKE THAT AS A YES KATRINA ELAM, NO END IN SIGHT TRAVIS TRITT, WHAT SAY YOU SHEDEISY, COME HOME SOON KERRY HARVICK, COWGIRLS GEORGE CANYON, I'LL NEVER DO BETTER THAN YOU RASCAL FLATTS, FEELS LIKE TODAY SARA EVANS, SUGS IN THE BUCKET PAT GREEN, DON'T BREAK MY HEART AGAIN SHELLY LONG, YOU DON'T LIE HERE ANYMORE TRACE ADKINS, ROUGH & READY SUGARLAND, BABY GIRL MONTGOMERY GENTRY, YOU DO YOUR THING STEVE HOLY, PUT YOUR BEST DRESS ON MIRANDA LAMBERT, ME AND CHARLIE TALKING BIG & RICH, HOLY WATER JAMIE O'NEAL, TRYING TO FIND ATLANTIS DIERKS BENTLEY, WHAT WAS I THINKIN'</p> <p>NEW ONES BIG & RICH, HOLY WATER JAMIE O'NEAL, TRYING TO FIND ATLANTIS LELANO MARTIN, OUR AMERICAN HEROES DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE DIAMOND RIO, CAN'T YOU TELL</p>	<p>TRICK DADDY, LET'S GO JA RULE, WONDERFUL LL JON & THE EAST SIDE BOYZ, WHAT U GOV'N SNOP DOGG, DROP IT LIKE IT'S HOT FABLOUS, BREATHE USHER AND ALICIA KEYS, MY BOO LL WAYNE, GO D.J. EMINEM, JUST LOSE IT JAY-Z/LINKIN PARK, NUMB/ENCORE GREEN DAY, AMERICAN IDIOT LL COOL J, HUSH UZ VERTIGO SUM 41, WE'RE ALL TO BLAME THE USED, TAKE IT AWAY GOOD CHARLOTTE, PREDICTABLE MODEST MOUSE, OCEAN BREATHE SALTY JIMMY EAT WORLD, PAIN BEASTIE BOYS, RIGHT RIGHT NOW NOW BUSTED, WHAT I GO TO SCHOOL FOR EVANESCENCE, BRING ME TO LIFE FRANZ FERDINAND, THIS FIRE INTERPOL, SLOW HANDS YELLOWCARD, ONLY ONE CHEVELLE, VITAMIN R (LEADING US ALONG) THE VON BONDIOS, C MON C MON FOUNTAINS OF WAYNE, STACY'S MOM BLACK EYED PEAS, LET'S GET IT STARTED JAMIE O'NEAL, TRYING TO FIND ATLANTIS SECRET MACHINES, NOWHERE AGAIN</p> <p>NEW ONES JAY-Z/LINKIN PARK, NUMB/ENCORE UZ VERTIGO TERROR SQUAD, TAKE ME HOME</p>	<p>AVRIL LAVIGNE, NOBODY'S HOME UZ VERTIGO SIMPLE PLAN, WELCOME TO MY LIFE GREEN DAY, AMERICAN IDIOT THREE DAYS GRACE, HOME GWEN STEFANI, WHAT YOU WAITING FOR? SUM 41, WE'RE ALL TO BLAME PROJECT ORANGE, TELL ALL YOUR FRIENDS GOOD CHARLOTTE, PREDICTABLE K-OS, CRABBUCKIT THE TEA PARTY, WRITING'S ON THE WALL USHER AND ALICIA KEYS, MY BOO JOJO, BABY IT'S YOU JIMMY EAT WORLD, PAIN EMINEM, JUST LOSE IT LYDD BANKS, KARMA VELVET REVOLVER, FALL TO PIECES ASHLEE SIMPSON, SHADOW CHOCOLAIR, TELL ME LINDSAY LOHAN, RUMORS DESTINY'S CHILD, LOSE MY BREATH BOY, SAKES OLD SON KESHIA CHANTE, DOES HE LOVE ME CIARA, GODDIE DEAD CEBDITY STATUS, WE FALL WE FALL NAS, BRIDGING THE GAP RAMMSTEIN, AMERIKA EMINEM, MOSH NOT BY CHOICE, DAYS GO BY PILATE, OVERTATED</p> <p>NEW ONES DESTINY'S CHILD, LOSE MY BREATH NAS, BRIDGING THE GAP RAMMSTEIN, AMERIKA KZIBIT, HEY NOW (MEAN MUGGIN) MARBLE INDEX, NOT SO BRIGHT THE HIVES, TWO TIMING TOUCH AND BROKEN BONES</p>

THE CLIP LIST

EUROPE	MUSIC TELEVISION	MUSIC TELEVISION	VIVA
Continuous programming 1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hawley Crescent, London NW187T	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	VIVA Continuous programming Im Media Park 2, 50670 Köln, Germany
<p>JUANES, NADA VALGO SIN TU AMOR ALJANDRO FERNANDEZ, ME DEDIQUE A PERDERTE ALEX SWITCK, WITH ANA TORROJA, DUELE EL AMOR ANDY & LUCAS, SON DE AMORES FRANCO DE VITA, WITH SIN BANDERA, SI LA VES CARLOS VIVES, COMO TU SIN BANDERA, MAGIA DAVID BISBAL, OYE EL BLOOM MARC ANTHONY, VALIO LA PENA KALIMBA, NO ME QUIERO ENAMORAR JUAN LUIS GUERRA, LAS AVISPAS PAULINA RUBIO, ALGO TIENES PEPE AGUILAR, MIEDO JULIETA VENEGAS, LENTO LORCA, SI VAS A DARME BOLETO OSGO TORRES, DEJAME ESTAR BELINDA, ANGEL AXEL AMO CABAS, CONTACTO BEBE, MALO FRANCO DE VITA, TU DE QUE VAS</p>	<p>DESTINY'S CHILD, LOSE MY BREATH EMINEM, JUST LOSE IT ROBBIE WILLIAMS, RADIO BRITNEY SPEARS, MY PREROGATIVE GREEN DAY, AMERICAN IDIOT MAROONS, SHE WILL BE LOVED GWEN STEFANI, WHAT YOU WAITING FOR? NATASHA BETHUNFIELD, THESE WORDS RAMMSTEIN, AMERIKA DEPECHE MODE, ENJOY THE SILENCE (REINTERPRETED) UZ VERTIGO KELIS, MILLIONAIRE JOJO, LEAVE (GET OUT) USHER AND ALICIA KEYS, MY BOO FRANZ FERDINAND, THIS FIRE ASHLEE SIMPSON, PIECES OF ME JAY-Z, ENCORE ANASTACIA, WELCOME TO MY TRUTH PLACEBO, TWENTY YEARS AVRIL LAVIGNE, MY HAPPY ENDING</p>	<p>RASMUS, GUILTY BRITNEY SPEARS, MY PREROGATIVE ASHLEE SIMPSON, PIECES OF ME MAROONS, SHE WILL BE LOVED BELINDA, VIVIR JUANES, NADA VALGO SIN TU AMOR ANASTACIA, WELCOME TO MY TRUTH AVRIL LAVIGNE, MY HAPPY ENDING EMINEM, JUST LOSE IT ALEX UBAGO, CUANTO ANTES JOJO, LEAVE (GET OUT) CHRISTINA AGUILERA, CAR WASH NINA SKY, MOVE YA BODY GOOD CHARLOTTE, PREDICTABLE BLACK EYED PEAS, LET'S GET IT STARTED JULIETA VENEGAS, ALGO ME ESTA CAMI HOBBASTANK, THE REASON HILARY DUFF & HAYLIE DUFF, OUR LIPS ARE SEALED GREEN DAY, AMERICAN IDIOT RAMMSTEIN, MEIN TEIL</p>	<p>ERIC PRYDZ, CALL ON ME EMINEM, JUST LOSE IT BRITNEY SPEARS, MY PREROGATIVE JULI, PERFERTE WELLE AVENTURA, OBSESSION USHER AND ALICIA KEYS, MY BOO NATASHA BETHUNFIELD, THESE WORDS DIE TOTEN HILSEN, WALKAMPF KYLIE MINOUGE, BELIEVE IN YOU DESTINY'S CHILD, LOSE MY BREATH</p>

Infinity

Continued from page 7

long-form programming, a fantasy promotion, and a Web component.

LIVE FROM [YOUR STATION HERE]

Known as Street Date Live, the interviews take place the morning of an album's release, when the artist spends a few hours at Infinity's New York studio, making 10- to 15-minute individual guest appearances on major-market morning shows around the country via ISDN lines. "He did a marathon," Barnett says of Mellencamp, who spent more than three hours at the studio starting at 6:45 a.m. "He did every single radio station in the campaign live."

Likewise, all five original members of Duran Duran participated in their Street Date Live appearance. A second factor, called Sudden Impact, is a concentrated time-buy during retail impact day, placed by the record label, a music retailer or a third-party sponsor. The spots air once an hour from 5 a.m. to 9 p.m., reminding listeners that they can purchase the album that day.

Some labels elect to buy spots just on the participating stations, others choose the broad appeal of Infinity's news/talk outlets.

Just because New York stations WFAN (sports talk) and WINS (all-news) do not play music doesn't mean their listeners aren't into it, says David Goodman, Infinity executive VP of marketing.

"We're trying to do something with the programming and the promotion that really resonates with our listeners," Goodman continues. "We want to get deep into [the artists'] lives and give our listeners a terrific experience. At the same time, we want to encourage [labels] to advertise and we've made it easier for them to coordinate this nationally."

Ken Lane, New York-based senior VP of promotion at Island Def Jam, says the spots really stand out when he has heard them on WINS. "You're going from news and traffic and sports, and all of a sudden you hear the song and your ears definitely perk up," he says.

GET NAKED

The long-form programming component of Street Date is called "The Naked Truth." Infinity calls the one-hour program its answer to VH1's "Behind the Music"—minus the car crashes and hospital stays. In fact, Paul Gallagher, who writes and produces "The Naked Truth," produced many episodes of "Behind the Music." 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.

How do programmers justify airing an entire hour devoted to one artist?

Jon Zellner, Infinity VP of adult top 40 programming and OM of WBMX (Mix 98.5) Boston, says it still 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 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.

"National 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 WBMX, the members of Duran Duran recorded on-air solicits for listeners to call the station to win the band's new CD and qualify for the Vegas flyaway.

"We're taking the power of the Infinity [adult top 40 stations] and doing events, promotions and interviews that would be pretty tedious for the individual stations to set up themselves," Zellner continues.

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

"We would like to think that we helped create a sense of urgency among not only the fans of those 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 effect of all the advertising outlets that we use."

Sykes adds, "We don't think we're the end-all, be-all, but we are becoming a part of the marketing mix for these labels... Where else are you going to aggregate millions of potential buyers at one time?"

Additional reporting by Bram Teitelman in New York and Keith Caulfield in Los Angeles.

Italian singer/songwriter Elisa takes a rocky stance on her fifth album



Global



Soundbuzz CEO Sudhanshu Sarronwala has Asia-Pacific expansion plans

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Diana Krall's 'Live at the Montreal Jazz Festival' is one of many music DVDs that Canadian labels are issuing. Such product is accounting for a large portion of the country's music sales.

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 Talmey 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," Talmey 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)

MSN's Euro Moves

Music Store Tries To Take Bite Out Of Apple

BY JULIANA KORANTENG

LONDON—MSN Music's ambition to become a global brand got a kick-start Nov. 4 when it expanded its European presence to eight more countries.

Local-language versions of the service went live that day in the Netherlands, Spain, Austria and Switzerland. The technology in those territories is powered by OD2, a fully owned subsidiary of Seattle-based digital-music service developer Loudeye.

The same day, MSN Music—a subsidiary of Microsoft—went live in Sweden, Denmark, Norway and Finland. The back-end systems there are operated by cdon.com, a leading Scandinavian online entertainment retailer.

MSN Europe regional GM Geoff Sutton said the move "sees us extend our reach to more markets in Europe than any other music provider, demonstrating MSN's global commitment to the fast-growing digital music sector."

MSN Music launched in the United Kingdom 2½ years ago and is also available in Australia, France, Germany, Italy and Belgium.

This month's expansion brings MSN Music to 19 services in 17 countries, including the United States. Its U.S. entry Oct. 12 signaled Microsoft's intention to globalize a brand that had been locally managed.

"Until recently, MSN Music was available on a [country by country] basis," says London-based Ed Averdieck, European sales and marketing director for OD2. "But since the U.S. launch, it has had the global might of Microsoft behind it to turn it into a global brand."

A DIFFERENT STRATEGY

MSN Music is now available in 13 European countries, compared with 12 for Apple Computer's iTunes Music Store.

However, Amsterdam-based analyst Paul Jackson of Forrester Research suggests that questions remain about Microsoft's international strategy. He points out that the company's moves in Europe—partnering with OD2 and cdon.com—differ from its plan in the States, where it created the music store by itself. "Can you really call that a global strategy?" Jackson asks.

He adds, "If anyone was in a position to challenge iTunes' [market] lead, it is MSN. Although a lot more people have a relationship with Microsoft's operating system and the MSN portal—making MSN Music a potentially strong brand—that relationship is not one usually linked with the exchange of money. And it is always tricky to convert something that is free into something that generates revenue."

The potential crack in Apple's armor is its refusal to open its proprietary technology to other

online music service providers: Songs from iTunes will play only on Apple's iPod. But the strategy has demonstrated that people are willing to pay for iTunes, Jackson notes.

"Apple's iPod has become the audio player to own," he says. "If Apple then chooses to open up its technology to other music service providers, iTunes could become the industry standard."

In contrast, MSN Music is compatible with more than 70 digital players that are Microsoft Windows Media Audio-enabled and manufactured by other companies. The WMA technology for digitizing and protecting copyright of music tracks is integrated into Microsoft's operating system, which the company says is installed on more than 90% of the world's PCs.

That operating system also features Microsoft's Windows Media Player and its Internet Explorer browser.

MSN Portal GM Hadi Partovi, who is based in Redmond, Wash., admits that MSN's presence in 40 countries and Microsoft's dominance of the PC market will not automatically give MSN Music the lead in the digital-music race.

"Most consumers," Partovi says, "buy their PCs from hardware manufacturers [like Dell or Hewlett Packard], which regularly change the default settings on their computers, and these manufacturers can choose the initial active music service in the Windows Media Player."



AVERDIECK: MSN PUSHING TO BE A GLOBAL BRAND

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)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 11/09/04		(THE OFFICIAL UK CHARTS CO.) 11/08/04		(ISNEP/FOP/TITE-LIVE) 11/09/04		(MEDIA CONTROL) 11/10/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	4	NEW	1	1	1	1
HANA ORANGE RANGE SONY MUSIC		JUST LOSE IT EMINEM INTERSCOPE		LAISSEZ-MOI DANSER STAR ACADEMY 4 MERCURY		CALL ON ME ERIC PRYDZ DATA/MINISTRY OF SOUND	
2	NEW	2	NEW	2	2	2	NEW
IGNITED T.M. REVOLUTION EPIC		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		GENTLEMAN TRAGEDIE UP MUSIC/WARNER MUSIC		JUST LOSE IT EMINEM INTERSCOPE	
3	NEW	3	NEW	3	59	3	NEW
SERENADE (LTD EDITION) TACKY & TSUBASA AVEX TRAX		MY PREROGATIVE BRITNEY SPEARS JIVE		FOUR TO THE FLOOR STARSAILOR CAPITOL		MY PREROGATIVE BRITNEY SPEARS JIVE	
4	NEW	4	NEW	4	76	4	2
NAMIDA GA TOMARANAI HOUKAGO MORNING MUSUME ZETIMA		CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS		ENAMORAME PAPI SANCHEZ SCORPIO		PERFЕКTE WELLE JULI ISLAND	
5	NEW	5	NEW	5	3	5	5
LOVE LETTER DREAMS COME TRUE UNIVERSAL		MY BOO/CONFESSIONS II USHER & ALICIA KEYS LAFACE/ZOMBA		CRAZY K-MARO UP MUSIC/WARNER MUSIC		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
6	NEW	6	1	6	5	6	8
LAST CHRISTMAS/WAKE ME UP GO!GO! YUJI ODA FT. BUTCH WALKER UNIVERSAL		WONDERFUL JA RULE FT. R. KELLY & ASHANTI DEF JAM		CHANTER QU'ON LES AIME VARIOUS ARTISTS BMG		CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS	
7	5	7	NEW	7	6	7	6
OMOI GA KASANARU SONO MAENI KEN HIRAI DEFSTAR		THE WEEKEND MICHAEL GREY EYE INDUSTRIES		LE SOUVENIR DE CE JOUR JENIFER MERCURY		SYMPHONIE SILBERMOND MODULE	
8	NEW	8	2	8	9	8	3
SERENADE TACKY & TSUBASA AVEX TRAX		CALL ON ME ERIC PRYDZ DATA		HEAVEN DJ SAMMY & YANOU FT. DD HAPPY MUSIC		OBSESSION AVENTURA PREMIUM	
9	2	9	NEW	9	14	9	10
KIMI NI AITAKUTE GACKT CROWN		DJ/STOP JAMELIA PARLOPHONE		SIENTELO SPEEDY FT. LUMIDEE VIRGIN		DESPRE TINE O-ZONE MEDIA SERVICES/TIME	
10	NEW	10	5	10	4	10	12
BLUES (LTD EDITION) SOUL'D OUT SONY MUSIC		MY NECK, MY BACK KHIA FT. DSD DIRECTION		OBSESSION AVENTURA PREMIUM		GOODIES CIARA FT. PETEY PABLO LAFACE/ZOMBA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	2	1	1
RIP SLYME MASTERPIECE WARNER MUSIC JAPAN		IL DIVO IL DIVO SYCO		SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	NEW	2	1	2	1	2	26
BRITNEY SPEARS GREATEST HITS MY PREROGATIVE LTD EDITION JIVE		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		DE PALMAS (GERALD) UN HOMME SANS RACINE POLYDOR		PUR PUR-KLASSISCH LIVE AUF SCHALKE 2004 EMI	
3	1	3	NEW	3	6	3	2
ASIAN KUNG-FU GENERATION SORUFA KIDON		KINGS OF LEON AHA SHAKE HEARTBREAK HAND ME DOWN		CHIMENE BADI DIS-MOI QUE TU M'AIMES UNIVERSAL		DEPECHE MODE REMIXES '81-'04 MUTE	
4	NEW	4	NEW	4	4	4	3
KREVA SHINJIN KREVA PONY CANYON		TRAVIS SINGLES INDEPENDIENTE		TRAGEDIE A FLEUR 2 PEAU UP MUSIC/WARNER MUSIC		SILBERMOND VERSCHWENDE DEINE ZEIT MODULE	
5	NEW	5	2	5	5	5	NEW
KOBUKURO MUSIC MAN SHIP WARNER MUSIC JAPAN		RONAN KEATING 10 YEARS OF HITS POLYDOR		ALICIA KEYS THE DIARY OF ALICIA KEYS ARISTA		TINA TURNER ALL THE BEST PARLOPHONE	
6	NEW	6	NEW	6	3	6	7
BENNIE K SYNCHRONICITY FOR LIFE		TINA TURNER ALL THE BEST PARLOPHONE		BERNARD LAVILLIERS CARNETS DE BORD BARCLAY		JULI EST IST JULI UNIVERSAL	
7	3	7	NEW	7	10	7	5
BRIAN WILSON SMILE NONESUCH/WARNER MUSIC		BEE GEES NUMBER ONES POLYDOR		LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC		RAMMSTEIN REISE REISE POLYDOR	
8	NEW	8	5	8	13	8	9
VARIOUS ARTISTS PRECIOUS UNIVERSAL		SCISSOR SISTERS SCISSOR SISTERS POLYDOR		ROCH VOISINE JE TE SERAI FIDELE BMG		R.E.M. AROUND THE SUN WARNER BROS.	
9	2	9	3	9	NEW	9	NEW
BANK BAND SOUSHI SODAI (LTD EDITION) TOY'S FACTORY		ROD STEWART STARDUST GREAT AMERICAN SONGBOOK VOL.3 J/BMG		WILLIAM SELLER EPIURES MERCURY		THE ROLLING STONES LIVE LICKS VIRGIN	
10	8	10	NEW	10	9	10	4
NORIYUKI MAKIHARA COMPLETELY RECORDED WARNER MUSIC JAPAN		PHIL COLLINS LOVE SONGS, A COMPILATION OLD & NEW ATLANTIC/WARNER MUSIC		STAR ACADEMY 4 FAIT SON CINEMAR MERCURY		DIE TOTEN HOSEN ZURUECK ZUM GLUECK SONY MUSIC	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 11/20/04		(FIMI/NIELSEN) 11/08/04		(AFYVE/MEDIA CONTROL) 11/03/04		(ARIA) 11/08/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	NEW
AWAKE IN A DREAM KALAN PORTER VIK/BMG		MY PREROGATIVE BRITNEY SPEARS JIVE		LA MANO EN EL FUEGO FANGORIA DRO		JUST LOSE IT EMINEM INTERSCOPE	
2	NEW	2	NEW	2	2	2	2
PARTY FOR TWO SHANIA TWAIN WITH BILLY CURRINGTON OR MARK MCCRATH MERCURY/UNIVERSAL		EVERYBODY'S CHANGING KEANE ISLAND		ENJOY THE SILENCE '04 DEPECHE MODE MUTE		THESE KIDS JOEL TURNER & THE MODERN DAY POETS INDEPENDENT	
3	2	3	1	3	3	3	1
LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL		RESTA IN ASCOLTO LAURA PAUSINI ATLANTIC		MIS ADORABLES VECINOS SHEILA GLOBOMEDIA		OUT OF THE BLUE DELTA GOODREM EPIC	
4	3	4	2	4	4	4	3
YEAH! USHER FEATURING LIL JON & LUDACRIS LAFACE/BMG		(REACH UP FOR THE) SUNRISE DURAN DURAN EPIC		NO ARDIERAS LOS PLANETAS BMG		CALL ON ME ERIC PRYDZ MINISTRY OF SOUND	
5	4	5	3	5	5	5	NEW
I BELIEVE FANTASIA J/BMG		SHE WILL BE LOVED MAROON 5 J/BMG		DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUÑOZ GLOBOMEDIA		LOSE MY BREATH DESTINY'S CHILD COLUMBIA	
6	5	6	6	6	6	6	4
AMERICAN IDIOT GREEN DAY REPRISE/WARNER		SOLO EAMON ZOMBA/RICORDI		POR QUE NO SER AMIGOS? HOMBRES G. DRO		CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS	
7	6	7	7	7	7	7	5
BALLA BABY CHINGY CAPITOL/EMI		MY HAPPY ENDING AVRIL LAVIGNE ARISTA		VALIO LA PENA MARC ANTHONY SONY MUSIC		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
8	10	8	5	8	8	8	11
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		CALMA SANGUE FREDDO LUCA DIRISDI ARIOLA		LOS 80: LA CHICA DE AYER BEA SEGURA SONY MUSIC		WELCOME TO MY LIFE SIMPLE PLAN EAST WEST	
9	9	9	4	9	9	9	6
AMAZING GEORGE MICHAEL AEGEAN/EPIC/SONY MUSIC		SPIDER-MAN THEME MICHAEL BUBLE WEA		RADIO ROBBIE WILLIAMS CHRYSALIS		MY MY MY ARMAND VAN HELDEN COLUMBIA	
10	NEW	10	8	10	10	10	7
MY BOO USHER & ALICIA KEYS LAFACE/BMG		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		SHE WILL BE LOVED MAROON 5 J/BMG	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	1
ROD STEWART STARDUST: THE GREAT AMERICAN SONGBOOK VOL. 3 J/BMG		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		ROBBIE WILLIAMS GREATEST HITS CAPITOL	
2	NEW	2	1	2	2	2	NEW
ERIC LAPOINTE COUPABLE DEP INTERNATIONAL/UNIVERSAL		LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC		LUZ CASAL SENCILLA ALEGRIA CAPITOL		POWDERFINGER FINGERPRINTS: THE BEST OF UNIVERSAL	
3	NEW	3	NEW	3	3	3	2
BOOM DESJARDINS BOOM DESJARDINS BOOM BOX/SELECT		GIGI D'AGOSTINO QUANTI AMORI RCA		LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC		JET GET BORN CAPITOL	
4	2	4	NEW	4	4	4	NEW
SIMPLE PLAN STILL NOT GETTING ANY... LAVA/WARNER		NOMADI CORPO ESTRANEO ATLANTIC		MANUEL CARRASCO MANUEL CARRASCO VALE MUSIC		LIVE AWAKE: THE BEST OF LIVE UNIVERSAL	
5	NEW	5	4	5	5	5	3
A PERFECT CIRCLE EMOTIVE VIRGIN/EMI		R.E.M. AROUND THE SUN WARNER BROS.		JUANES MI SANGRE UNIVERSAL		MISSY HIGGINS THE SOUND OF WHITE EMI	
6	3	6	3	6	6	6	4
HILARY DUFF HILARY DUFF HOLLYWOOD/UNIVERSAL		ELISA PEARL DAYS SUGAR		DAVID DE MARIA BARCOS DE PAPEL WARNER BROS.		MAROON 5 SONGS ABOUT JANE J/BMG	
7	7	7	6	7	7	7	7
GREEN DAY AMERICAN IDIOT REPRISE/WARNER		DEPECHE MODE REMIXES '81-'04 MUTE		MANOLO GARCIA PARA QUE NO SE DUERMAN MIS SEN ARIOLA		THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS	
8	4	8	8	8	8	8	NEW
CELINE DION MIRACLE COLUMBIA/SONY MUSIC		PLACEBO ONCE MORE WITH FEELING: SINGLES '96-'04 VIRGIN		CAMILO SESTO CAMILO SESTO N.1 SONY MUSIC		A PERFECT CIRCLE EMOTIVE VIRGIN	
9	6	9	10	9	9	9	5
USHER CONFESSIONS LAFACE/BMG		PHIL COLLINS LOVE SONGS, A COMPILATION OLD & NEW WARNER BROS.		DEPECHE MODE REMIXES '81-'04 MUTE		GUY SEBASTIAN BEAUTIFUL LIFE BMG	
10	NEW	10	5	10	10	10	8
MARIO PELCHAT AVEC JIREH GOSPEL CHOIR NOEL AVEC JIREH GOSPEL CHOIR MAP/SELECT		FRANCO BATTIATO DIECI STRATAGEMMI COLUMBIA		GLORIA ESTEFAN AMDR Y SUERTE EPIC		ROD STEWART STARDUST: GREAT AMERICAN SONGBOOK VOL.3 ARISTA	

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 11/05/04		(GLF) 11/05/04		(VERDEN'S GANG NORWAY) 11/08/04		(MEDIA CONTROL) 11/09/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	1	1	NEW	1	NEW
ZINLOOS LANGÉ FRANS & BAAS B FT. NINTE WALBOOMERS MUSIC		I WON'T CRY ELIN LANTO ROEO		MY PREROGATIVE BRITNEY SPEARS JIVE		JUST LOSE IT EMINEM INTERSCOPE	
2	1	2	NEW	2	7	2	1
WAT ZOU JE DOEN MARCO BORSATO & ALI B POLYDOR		REAL TO ME BRIAN MCFADDEN MODESTI/SONY MUSIC		CALL ON ME ERIC PRYDZ DATA		FEMME LIKE U K-MARO EAST WEST	
3	7	3	3	3	NEW	3	2
CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS		BORO BORO ARASH WARNER BROS.		JUST LOSE IT EMINEM INTERSCOPE		OBSESSION AVENTURA PREMIUM	
4	3	4	2	4	1	4	NEW
ZIJ GELOOFT IN MIJ ANDR. HAZES EMI		VARSTA GRYMMA TJEJEN MAGNUS UGGLA COLUMBIA		REAL TO ME BRIAN MCFADDEN MODESTI/SONY MUSIC		MY PREROGATIVE BRITNEY SPEARS JIVE	
5	14	5	10	5	2	5	3
STAND MY GROUND WITHIN TEMPTATION SUN SUPERS		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG		FAKE YOUR BEAUTY BERTINE ZETLITZ CAPITOL		MY BOO/CONFESSIONS II USHER & ALICIA KEYS LAFACE/ZOMBA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		MARIE FREDRIKSSON THE CHANGE EMI		BJORN EIDSVAG EN VAKKER DAG PETROLEUM RECORDS		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	2	3	2	NEW	2	2
FRANS BAUER DAAR HEB JE VRIENDEN VOOR FRANS BAUER		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		BERTINE ZETLITZ ROLLERSKATING CAPITOL		LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC	
3	57	3	4	3	NEW	3	NEW
LIVE AWAKE: THE BEST OF LIVE UNIVERSAL		LARS WINNERBACK VATTEN UNDER BRODARNA SONET		ARE & ODIN BAE TO DA BONE CAPITOL		TINA TURNER ALL THE BEST PARLOPHONE	
4	5	4	5	4	2	4	3
TIESTO PARADE OF THE ATHLETES BLACK HOLE RECORDS		RONAN KEATING 10 YEARS OF HITS POLYDOR		LEONARD COHEN DEAR HEATHER COLUMBIA		R.E.M. AROUND THE SUN WARNER BROS.	
5	3	5	6	5	3	5	6
ANDRE HAZES 25 JAAR - HET ALLERBESTE VAN EMI		MAGNUS UGGLA DEN TATUERADE GENERATIONEN COLUMBIA		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		MIA AGERTER SO WIE I BI MODULE	

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/08/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES			
1	4	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
2	3	PERFEKTE WELLE	JULI ISLAND
3	1	OBSESSION	AVENTURA PREMIUM
4	5	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
5	2	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
ALBUMS			
1	5	KIDDY CONTEST KIDS	KIDDY CONTEST VOL.10 BMG
2	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	NEW	TINA TURNER	ALL THE BEST PARLOPHONE
4	9	KASTELRUTHER SPATZEN	BERG OHNE WIEDERKEHR KOCH
5	4	CLAUDIA JUNG	HERZZEITEN KOCH

BELGIUM/FLANDERS		(PROMUVI) 11/10/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES			
1	1	FEMME LIKE U	K-MARO EAST WEST
2	9	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
3	18	MY PREROGATIVE	BRITNEY SPEARS JIVE
4	4	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
5	2	ZIJ GELOOFT IN MIJ	ANOR. HAZES EMI
ALBUMS			
1	1	ANDRE HAZES	25 JAAR - HET ALLERBESTE VAN EMI
2	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	2	CLOUSEAU	VANINNEIN EMI
4	3	OZARK HENRY	THE SAILOR NOT THE SEA EPIC
5	9	PLACEBO	ONCE MORE WITH FEELING SINGLES '96-'04 VIRGIN

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 11/09/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES			
1	NEW	JUST LOSE IT	EMINEM INTERSCOPE
2	1	REAL TO ME	BRIAN MCFADDEN MODESTI/SONY MUSIC
3	NEW	MY PREROGATIVE	BRITNEY SPEARS JIVE
4	NEW	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
5	NEW	AIN'T THAT A KICK IN THE HEAD	WESTLIFE RCA
ALBUMS			
1	3	JOHN MOGENSEN	SAMLEDE VAEKER KICK MUSIK
2	2	DRENGENE FRA ANGORA	DRENGENE FRA ANGORA PLAYGROUND
3	5	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	1	LEONARD COHEN	DEAR HEATHER COLUMBIA
5	4	VARIOUS ARTISTS	M.G.P. 2004 UNIVERSAL

PORTUGAL		(RIM) 11/09/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
ALBUMS			
1	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	3	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW ATLANTIC/WARNER MUSIC
3	2	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
4	NEW	TINA TURNER	ALL THE BEST PARLOPHONE
5	8	JUANES	UN DIA NORMAL POLYDOR
6	20	RUSSELL WATSON	AMORE MUSICA DECCA
7	4	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
8	16	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
9	11	RODRIGO LEAO	CINEMA COLUMBIA
10	7	DA WEASEL	RE-DEFINICÖES CAPITOL

FINLAND		(YLE) 11/10/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES			
1	NEW	MY PREROGATIVE	BRITNEY SPEARS JIVE
2	NEW	JUST LOSE IT	EMINEM INTERSCOPE
3	NEW	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
4	NEW	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
5	1	UNCONDITIONAL LOVE	KWAN MERCURY
ALBUMS			
1	1	EPPU NORMAALI	SADAN VUODEN PAASTAKIN POKO
2	2	HECTOR	EI SELITYKSIA ALLSTAR
3	6	ANNE MATTILA	UNIHEKKA BLUEBIRD
4	12	CAROLA	PARHAAT TULKITSIJAN TAIVAL WEA
5	24	AGENTS & JORMA KAARIAINEN	...S BEST VOL.2 PARLOPHONE

HUNGARY		(MAHASZ) 11/05/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES			
1	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON RECORDS
2	NEW	SHAKE THAT!	SCOOTER EDEL
3	2	ENJOY THE SILENCE '04	DEPECHE MODE MUTE
4	3	SOME KIND OF MONSTER EP	METALLICA VERTIGO
5	4	MOTEL	ZSEDENYI ADRIENN MAGNETON
ALBUMS			
1	1	OLAH IBOLYA	EGY SIMA EGY FORDITOTT BMG
2	2	GASPAR LACI	HAGY MEG NEKEM A DALT EMI
3	NEW	TANKCSAPDA	A LEGJOBB MERGEK BEST OF 1989 2004 SONY
4	4	MUSICAL	ROMED & JULIETTE UNIVERSAL
5	8	PRINCESS	TANCDK BÜVÖLETBEN BMG

POLAND		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 11/05/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
ALBUMS			
1	2	LEONARD COHEN	DEAR HEATHER COLUMBIA
2	18	KOMBI	KOMBI IZABELIN
3	1	KAZIK	CZTERDZIESTY PIERWSZY SP
4	4	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
5	6	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 BMG
6	3	PAWEL KUKIZ I PIERSI	PLYTA PIRACKA EMI
7	5	GRZEGORZ TURNAU	CAFE SULTAN EMI
8	NEW	BRODKA	ALBUM BMG
9	NEW	VARIOUS ARTISTS	SMOOTH JAZZ CAFE 6 IZABELIN
10	NEW	JANUSZ RADEK	SERWUS MADONNA MAGIC

ARGENTINA		(CAPIFI) 11/04/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
ALBUMS			
1	1	LOS NOCHEROS	NOCHE AMIGA MIA EMI
2	NEW	BABASONICOS	INFAME EMI/PELO MUSIC
3	2	VARIOUS ARTISTS	O-MODE 1990-2004 DBN
4	4	SANDRO	AMOR GITANO WARNER MUSIC
5	6	DIEGO TORRES	MTV UNPLUGGED BMG/MTV
6	NEW	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 BMG
7	NEW	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
8	15	VICENTICO	LOS RAYOS BMG
9	NEW	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
10	NEW	SKAY BEILINSON	SKAY DBN

Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 11/10/04

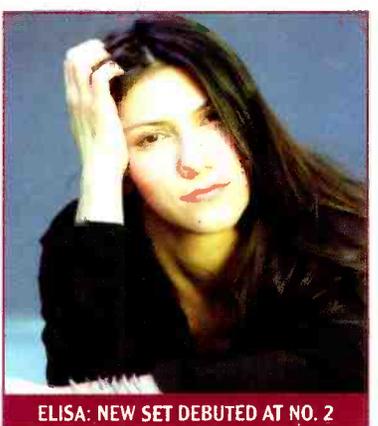
THIS WEEK	LAST WEEK	TITLE	ARTIST
SINGLES SALES			
1	NEW	JUST LOSE IT	EMINEM INTERSCOPE
2	NEW	MY PREROGATIVE	BRITNEY SPEARS JIVE
3	1	CALL ON ME	ERIC PRYDZ DATA
4	20	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
5	NEW	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
6	3	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
7	11	MY BOO/CONFESSIONS II	USHER & ALICIA KEYS LAFACE/ZOMBA
8	5	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
9	2	OBSESSION	AVENTURA PREMIUM
10	NEW	FOUR TO THE FLOOR	STARSAILOR CAPITOL
11	8	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
12	7	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
13	4	WONDERFUL	JA RULE FT. R KELLY & ASHANTI DEF JAM
14	NEW	ENAMORAME	PAPI SANCHEZ PLANET RECORDS
15	6	CRAZY	K-MARO UP MUSIC
16	9	PERFEKTE WELLE	JULI ISLAND
17	13	ENJOY THE SILENCE '04	DEPECHE MODE MUTE
18	12	PUMP IT UP!	DANZEL 541 LABEL/NEWS
19	19	LE SOUVENIR DE CE JOUR	JENIFER MERCURY
20	16	RADIO	ROBBIE WILLIAMS CHRYSALIS

THIS WEEK	LAST WEEK	TITLE	ARTIST
ALBUM SALES			
1	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	NEW	TINA TURNER	ALL THE BEST PARLOPHONE
3	3	DEPECHE MODE	REMIXES '81-'04 MUTE
4	2	R.E.M.	AROUND THE SUN WARNER BROS.
5	14	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW ATLANTIC/WARNER MUSIC
6	7	LAURA PAUSINI	RESTA IN ASCOLTO ATLANTIC
7	NEW	IL DIVO	IL DIVO SYCO/BMG
8	4	RONAN KEATING	10 YEARS OF HITS POLYDOR
9	NEW	KINGS OF LEON	AHA SHAKE HEARTBREAK HAND ME DOWN/BMG
10	6	LEONARD COHEN	DEAR HEATHER COLUMBIA
11	8	RAMMSTEIN	REISE, REISE POLYDOR
12	NEW	TRAVIS	SINGLES INDEPENDIENTE
13	5	MAROON 5	SONGS ABOUT JANE J/BMG
14	98	PUR	PUR-KLASSISCH LIVE AUF SCHALKE 2004 EMI
15	11	GREEN DAY	AMERICAN IDIOT REPRISE
16	9	PLACEBO	ONCE MORE WITH FEELING SINGLES '96-'04 VIRGIN
17	15	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
18	13	SILBERMOND	VERSCHWENDE DEINE ZEIT MDDULE
19	NEW	THE ROLLING STONES	LIVE LICKS VIRGIN
20	10	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 J/BMG

THIS WEEK	LAST WEEK	TITLE	ARTIST
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control. 11/10/04 Nielsen Music Control			
1	1	THE REASON	HOOBASTAN/MERCURY
2	2	THIS LOVE	MAROON 5 J/BMG
3	3	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
4	5	LEAVE (GET OUT)	JJLD BLACK OCEAN RECORDS
5	4	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
6	6	SHE WILL BE LOVED	MAROON 5 J/BMG
7	11	LOSE MY BREATH	DESTINY'S CHILD SONY
8	7	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
9	8	JUST LOSE IT	EMINEM INTERSCOPE
10	10	VERTIGO	U2 ISLAND
11	12	YOU HAD ME	JESS STONE VIRGIN
12	13	LEAVING NEW YORK	R.E.M. WARNER BROS.
13	9	RADIO	ROBBIE WILLIAMS CAPITOL
14	14	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
15	15	PIECES OF ME	ASHLEE SIMPSON GEFFEN
16	16	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
17	18	OBSESSION	AVENTURA UP MUSIC/WARNER
18	19	ET J'ATTENDS	LESUE EPIC
19	21	MY PREROGATIVE	BRITNEY SPEARS JIVE
20	20	MY PLACE	NELLY UNIVERSAL

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.



ELISA: NEW SET DEBUTED AT NO. 2

fifth album, "Rebeldia Con Alegria," in July. NIGEL WILLIAMSON

CRYING FAME: Elin Lanto became an overnight success in her native Sweden when her debut single, "I Won't Cry," topped the Oct. 22 GLF chart. The pop vocalist from Enköping signed with Swedish indie Rodeo Records three years ago, while still in high school. The Universal-distributed label was founded by Lasse 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—I'd be surprised if it didn't work there." Anderson wrote six songs on Lanto's forthcoming album, "One," and produced it with Adam Kviman. The set is due in Sweden in February 2005. JEFFREY DE HART

Sugar/Universal released the set Oct. 15 in Italy, and it entered the FIMI album sales chart at No. 2.

Glen Ballard produced the 10-track "Pearl Days" in Los Angeles. Radio-only single "Together" preceded the album in Italy.

Elisa acknowledges the album's move toward rock. "I also think it's simpler," she adds. "The lyrics are less enigmatic."

Elisa says she writes and performs in English because "it's more rhythmic and you can shorten them. It is harder to do that in Italian."

Sugar has no immediate international licensing plans. MARK WORDEN

TWELVE 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 tra-

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TOP NODS: Spain's Amparanoia heads the nominees for the annual BBC

Radio 3 Awards for World Music. Winners will be announced in January 2005 and will perform in a March concert taped in the United Kingdom and televised across Europe.

Amparanoia, led by singer Amparo Sanchez, fuses salsa, reggae, flamenco and rock with socially aware English lyrics. It has been nominated for best European act and best newcomer.

Nominees in eight of the 10 categories are chosen by delegates to the annual world-music trade fair WOMEX, held in Essen, Germany, in October. A Radio 3 judging panel chooses the winners in those eight categories. There is also a critics award and an award voted on by the public.

The nominations represent an upturn for Amparanoia following the death of pianist Caridad Borges in a car accident Oct. 9 in Cuba. Borges' death led the band to postpone a European tour until February 2005. EMI Spain released Amparanoia's

ditional Chinese instruments in contemporary pop settings.

Initially signed to Universal Music Hong Kong, the act achieved overseas success after moving to Tokyo-based indie Platia Entertainment in 2003. Platia 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," Platia president Kazuma Tomoto says, "we decided to see how it would do in the U.S., especially since it is instrumental, not vocal."

The "Eastern Energy" compilation, which arrived Aug. 17 in the United States through New River/EMI Music Marketing, peaked at No. 62 on The Billboard 200. The act played U.S. dates this summer and plans a follow-up visit soon. STEVE MCCLURE

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony U: Universal, W: Warner										
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
PHIL COLLINS Love Songs (W/E)		5		10						9
DEPECHE MODE Remixes 81-'04 (E)		3			3			9		7
LAURA PAUSINI Resta In Ascolto/Escucha (W)		6				7		3		2
A PERFECT CIRCLE eMOTIVE (E)							5		8	
R.E.M. Around The Sun (W)		4			8					5

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 Sarronwala 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



SARRONWALA: SOUNDBUZZ TIE-IN WITH CREATIVE IS A STRATEGIC INITIATIVE

region," Sarronwala claims. "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 imprints Ocean Butterfly and Yellow Music. Soundbuzz operates and maintains the download services on behalf of Creative and Optus and handles all payments to rights owners.

Although pricing is set by territory, the Australian services charge \$1.15 Australian (87 cents) per song and \$9.50 Australian (\$7.22) for entire albums.

Sarronwala 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 radically cheaper than selling a CD—and as we continue to shift significant numbers, the royalty rate must drop."

Sony Music Asia VP of business

development Ruuben 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, optuszoo.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.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

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.



BROWN

TOM FERGUSON

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 Dezelsky says.

Alan Pengelly, HMV Asia Pacific regional finance director, has added responsibilities as acting managing director of HMV Australia. He continues to report to Dezelsky 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 Dezelsky; she previously reported to Fraser.

CHRISTIE ELIEZER

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 Andersson 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.

JEFFREY DE HART

John Kennedy, the incoming chairman/CEO of the International Federation of the Phonographic Industry, will deliver a keynote speech at the sixth annual MidemNet 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.

MidemNet will again precede the annual MIDEM trade fair, which runs Jan. 23-27.

LARS BRANDLE



KENNEDY

For the latest breaking news, go to billboard.biz.

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."

Apple Japan declined to comment.

Songs sold through the Japanese edition of the MSN Music Service cost 158 yen-367 yen (\$1.44-\$3.34), while albums sell for 1,300 yen-2,200 yen (\$11.85-\$20.05).

Each downloaded song can be transferred up to three times to portable devices that support either the Windows Media Audio format or the Microsoft Windows Media 9 format.

Some 32 million people visit the MSN Japan portal each month, according to the company.

GOING MOBILE

MSN Music's Japanese launch coincided with the announcement by Tokyo-based KDDI—the country's second-largest mobile telecom operator—that it would introduce Japan's first phone-based full-song download service at the end of the month.

At launch, the service, Chaku-uta Full, will feature 10,000 MP3-encoded tracks through a deal with Tokyo-based Label Mobile. KDDI says the material will include domestic and international repertoire from Japan's leading labels. Several Japanese labels are shareholders in Label Mobile, which supplies master ringtones from 160 companies.

KDDI says song downloads will cost several hundred yen each.

Users will be able to listen to downloaded songs through headphones or stereo speakers included in KDDI's new range of mobile phones.

The service is being introduced through KDDI subsidiary KDDI Okinawa Cellular, which is based in Japan's southernmost prefecture of Okinawa. "However, Chaku-uta Full will be available nationwide," a KDDI spokesman says.

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.

"DVDs that do well are live performances from 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. BMG 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 labels 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 Nettwerk Productions.

Universal Music Canada president/

CEO Randy Lennox is bullish about Krall'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 argue 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."

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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 concerts, artist interviews and original music programs.

The advertising-supported service employs the video-on-demand technology 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 mix of audio 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-form-program fulfillment—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 broadband."

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 Windows 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 offering caters to the interactive orientation of the network's audience. "Our target demographic wants to skip around, and they also want to do a long-form play," she says.

Jupiter Research senior analyst David Card notes that those who benefit most from the Music Choice offering are cable operators: They are using VOD services to differentiate their product from satellite TV.

Other service providers are also looking to videos to boost their consumer 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 featuring streaming video content.

Sources say such music services as Sony Connect are looking to expand into music videos, perhaps even selling them.

As companies begin to build businesses 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 content through annual licensing payments, 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 advertisers with detailed usage data not available from traditional TV advertising.

Yahoo VP/GM of music David Goldberg is nonplussed by the rising competition. He believes the real value isn't in VOD, it's in the programming 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 massive scale."

The 40 attorneys general argue that P2P networks are becoming "havens for non-copyright-related criminal activity" involving pornography and concealment of crimes. They say that their efforts to enforce laws are "obstructed by a legal standard 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 representing photographers, directors, writers, actors, publishers, producers, graphic artists, entertainment and video software dealers and interactive entertainment merchants. They seek to protect their intellectual-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 pre-empt the efforts of Congress to legislate rights as they relate to new technology.

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Relient K scores its first No. 1 on Christian list and Internet, too



Photo: David Johnson

Charts

Destiny's Child catches its 'Breath' on singles sales list



SALES / AIRPLAY / TRENDS / ANALYSIS

'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 everyday 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 504,000 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 slots. 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."

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



EMM locks that sweep this time, because it is **Capitol's** turn to sell the multilabel "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 bigger **Nielsen SoundScan** weeks: "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 based 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** "Lord, I Apologize."

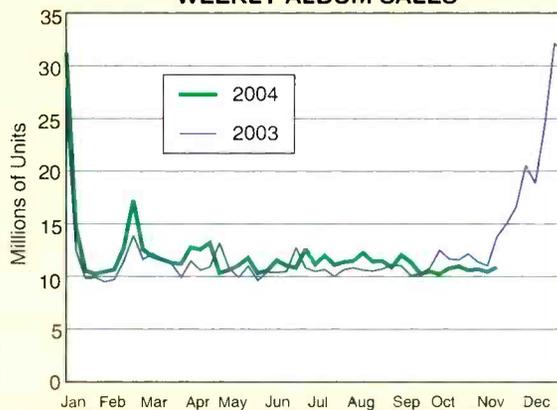
The rap and comedy charts will still be posted on the SoundScan system, but management of those lists has moved to *Billboard*. R&B/hip-hop charts manager **Minal Patel** adds the former to her plate. Top Comedy Albums is on the desk of **Gordon Murray**, who also manages our electronic, jazz, new age and world music charts. Both are based in New York.

(Continued on page 84)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,910,000	102,000	3,137,000
Last Week	10,459,000	91,000	3,207,000
Change	↗4.3%	↗12.1%	↘2.2%
This Week 2003	13,777,000	175,000	1,001,000
Change	↘20.8%	↘41.7%	↗213.4%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	516,785,000	632,243,000	↗22.3%
Albums	497,383,000	516,679,000	↗3.9%
Store Singles	10,179,000	6,560,000	↘35.6%
Digital Tracks	9,223,000	109,004,000	↗1,081.9%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	480,726,000	507,396,000	↗5.5%
Cassette	15,138,000	7,924,000	↘47.7%
Other	1,519,000	1,359,000	↘10.5%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE (mil.)



For week ending 11/7/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



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-debuting set 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, 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.

Chart Beat

By Fred Bronson
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'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** 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, 1966, 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/Sanctuary 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 10 No. 1s to their credit. The most successful was "Use Ta Be My Girl," which reigned for five weeks in 1978.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW		1	NUMBER 1/HOT SHOT DEBUT VARIOUS ARTISTS SDNY BMG/UNIVERSAL/EMI/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	1	50	NEW	1	1	THE ROLLING STONES VIRGIN 75177 (25.98 CD)	Live Licks	50
2	NEW		1	A PERFECT CIRCLE VIRGIN 66687 (18.98 CD)	eMOTIVE	2	51	45	48	5	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMCMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	39
3	5	2	8	NELLY ▲ ² DERRTY/FOI REEL 003316*/UMRG (18.98/13.98)	Suit	1	52	53	47	6	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
4	6	4	33	USHER ▲ ⁷ LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	53	41	26	4	SUM 41 ISLAND 003492*/DJMG (13.98 CD)	Chuck	10
5	4	1	3	ROD STEWART J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	54	48	40	6	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9
6	7	3	5	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	55	55	57	19	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
7	8	5	10	RAY CHARLES ▲ HEAR 2248/CDNCORD (18.98 CD)	Genius Loves Company	2	56	NEW	1	1	NEWSBOYS SPARROW 95547 (17.98 CD)	Devotion	56
8	2	—	2	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2	57	171	185	26	PACESETTER SOUNDTRACK ● Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
9	10	23	3	GREATEST GAINER RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	9	58	NEW	1	1	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	58
10	1	—	2	R. KELLY & JAY-Z JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1	59	44	45	2	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3
11	3	—	2	SIMPLE PLAN LAVA 93411/AG (18.98 CD/OVD)	Still Not Getting Any...	3	60	54	56	3	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
12	NEW		1	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/OVD)	My Brother & Me	12	61	58	60	4	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
13	12	11	7	GREEN DAY REPRISE 48777*/WARNER BRDS. (18.98 CD)	American Idiot	1	62	51	50	7	CHEVELLE EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8
14	15	9	6	HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	63	66	68	65	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23
15	NEW		1	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15	64	59	63	19	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
16	13	10	11	TIM MCGRAW ▲ ² CURB 78858 (18.98 CD)	Live Like You Were Dying	1	65	NEW	1	1	LIVE RADIOACTIVE 003516/INTERSCOPE (24.98 CD/OVD)	Awake: The Best Of Live	65
17	21	25	26	GRETCHEN WILSON ▲ ² EPIC (NASHVILLE) 90563/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	66	110	98	4	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98 CD)	The Lost Christmas Eve	26
18	14	8	4	CELINE DION EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4	67	61	36	9	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1
19	17	18	5	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	68	62	65	58	ANTHONY HAMILTON ● SO SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
20	22	20	6	CIARA ● SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	69	63	69	85	LINKIN PARK ▲ ⁴ WARNER BRDS. 48186* (19.98 CD)	Meteora	1
21	9	—	2	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9	70	47	19	3	ELLIOTT SMITH ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill	19
22	16	14	13	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/SONY MUSIC/ZOMBA 000301/UME (18.98 CD)	Now 16	1	71	50	42	5	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
23	18	17	8	NELLY ▲ DERRTY/FOI REEL 003314*/UMRG (8.98/13.98)	Sweat	2	72	NEW	1	1	DARRYL WORLEY DREAMWORKS (NASHVILLE) 002322/INTERSCOPE (13.98 CD)	Darryl Worley	72
24	24	21	78	MAROONS ▲ ³ OCTONE/J 5001*/RMG (18.98 CD) [M]	Songs About Jane	6	73	105	108	4	MANNHEIM STEAMROLLER AMERICAN GRAMPHONE 2020 (17.98 CD)	Christmas Celebration	54
25	30	30	27	BIG & RICH ▲ WARNER BRDS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	74	73	72	141	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
26	28	15	4	RASCAL FLATTS ▲ LYRIC STREET 65049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	75	52	51	11	R. KELLY ▲ ³ JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2
27	31	33	85	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	76	57	49	9	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	4
28	25	16	5	GOOD CHARLOTTE DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	77	64	80	82	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BRDS. (18.98 CD)	Closer	1
29	32	27	24	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	78	82	95	3	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
30	19	6	3	JIMMY EAT WORLD INTERSCOPE 003418* (13.98 CD)	Futures	6	79	84	86	17	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53
31	NEW		1	JOHN LENNON CAPITOL 74428 (18.98 CD)	Acoustic	31	80	78	71	88	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3
32	26	7	3	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7	81	46	31	3	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	31
33	38	37	72	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	82	56	58	6	BRIAN WILSON BRIMEL/NONESUCH 79846/WARNER BRDS. (19.98 CD)	Smile	13
34	27	22	16	ASHLEE SIMPSON ▲ ³ Geffen 002913/INTERSCOPE (13.98 CD)	Autobiography	1	83	77	78	35	SARA EVANS ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
35	35	35	22	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	84	80	74	12	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8
36	33	29	11	YOUNG BUCK G-UNIT 002977*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	85	93	66	42	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2
37	29	13	3	JOHN MELLENCAMP ISLAND/UTV 003311/UME (18.98 CD/OVD)	Words & Music: John Mellencamp's Greatest Hits	13	86	86	88	19	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
38	23	12	4	MOS DEF RAWKUS/Geffen 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	87	67	61	10	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3
39	37	39	37	LOS LONELY BOYS ▲ DR/EPIC 92088*/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	88	NEW	1	1	AFI NITRO 15859 (13.98 CD)	AFI	88
40	11	—	2	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11	89	71	62	6	THE USED REPRISE 48789/WARNER BRDS. (18.98 CD)	In Love And Death	6
41	36	34	10	LL COOL J ● DEF JAM 002929*/DJMG (13.98 CD)	The DEFINition	4	90	104	—	2	SOUNDTRACK WARNER SUNSET 48695/WARNER BRDS. (18.98 CD)	The OC: Music From The OC: Mix 2	90
42	34	24	6	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	91	74	55	13	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20
43	39	43	33	GUNS N' ROSES ▲ Geffen 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	92	60	38	4	DURAN DURAN EPIC 92900/SONY MUSIC (18.98 CD)	Astronaut	17
44	43	44	20	JOJO ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	93	79	46	17	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
45	49	52	40	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	94	85	82	31	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18
46	20	—	2	BLAKE SHELTON WARNER BRDS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	95	68	59	6	TALIB KWELI RAWKUS/Geffen 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	14
47	42	41	21	THE KILLERS ● ISLAND 002468/IDJMG (13.98 CD)	Hot Fuss	26	96	RE-ENTRY	36	36	TWISTA ▲ ATLANTIC 93745*/AG (12.98/18.98)	Kamikaze	1
48	NEW		1	TRAIN COLUMBIA 92830/SONY MUSIC (18.98 EQ CD)	Alive At Last	48	97	81	77	19	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38
49	40	32	6	JOSS STONE S-CURVE 94897 (18.98 CD)	Mind Body & Soul	11	98	NEW	1	1	SOUNDTRACK ATLANTIC 83759/AG (18.98 CD)	Team America: World Police	98
							99	87	84	10	PAPA ROACH EL TONAL/Geffen 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	97	76	58	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	151	143	143	47	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	19
101	92	92	109	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	152	134	110	5	JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Definitive All-Time Greatest Hits	52
102	83	70	6	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	20	153	72	—	2	WU-TANG CLAN BMG STRATEGIC MARKETING GROUP 61645 (18.98 CD)	Legend Of The Wu-Tang: Wu-Tang Clan's Greatest Hits	72
103	96	161	57	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	154	112	54	3	JIN RUFF RYDERS 84087*/VIRGIN (12.98 CD)	The Rest Is History	54
104	98	103	11	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	155	157	136	6	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50
105	100	91	21	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53	156	156	133	12	213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4
106	101	93	14	SOUNDTRACK ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	157	151	142	20	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1
107	102	97	8	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	158	145	134	15	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
108	113	101	23	DEAN MARTIN ● CAPITOL 99487 (18.98 CD)	Dino: The Essential Dean Martin	28	159	122	64	3	LIL WYTE HYPERDUTYZE MINGOS 68500/ASYLUM (17.98 CD/DVD)	Phinally Famous	64
109	94	112	17	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	160	176	165	13	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23
110	99	81	6	JUANES SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	33	161	160	145	15	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
111	120	117	19	CROSSFADE FG/CD/LUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	111	162	152	156	53	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
112	123	140	59	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	163	161	173	15	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7
113	117	107	32	FRANZ FERDINAND ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	164	141	148	43	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	96
114	103	114	72	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	165	76	—	2	THE DONNAS ATLANTIC 83758*/AG (18.98 CD/DVD)	Gold Medal	76
115	NEW	1		SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)	The Polar Express	115	166	125	113	6	BARRY MANILOW CDNCRD 2251 (18.98 CD)	ManiLOW Scores: Songs From Copacabana And Harmony	47
116	70	53	5	R.E.M. WARNER BROS. 48894* (18.98 CD)	Around The Sun	13	167	177	—	51	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1
117	75	—	2	WILLIE NELSON LOST HIGHWAY 002578*/UMGN (13.98 CD)	It Will Always Be	75	168	146	116	7	RAVEN-SYMONNE HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51
118	128	127	9	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	103	169	149	115	4	ALABAMA RCA NASHVILLE 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	52
119	106	100	11	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14	170	181	195	38	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
120	91	73	6	INTERPOL MATAJOR 616* (16.98 CD)	Antics	15	171	165	164	14	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90
121	114	—	2	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	114	172	140	118	6	MARK KNOPFLER WARNER BROS. 48859 (18.98 CD)	Shangri-La	66
122	138	153	3	PINK MARTINI HEINZ 2 (17.98 CD) [M]	Hang On Little Tomato	122	173	95	—	2	JACKI-O POE BOY 2660*/TVT (17.98 CD)	Poe Little Rich Girl	95
123	116	105	31	SHINEDOWN ● DRIVE-THRU/ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53	174	142	94	4	AMY GRANT A&M 003415/UMG (13.98 CD)	Greatest Hits: 1986-2004	48
124	111	109	39	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6	175	186	—	63	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
125	130	106	5	TOBYMAC FDRFRONT 66417 (12.98 CD)	Welcome To Diverse City	54	176	RE-ENTRY	4		CHRIS TOMLIN SIXSTEPS 94243/SPARROW (17.98 CD)	Arriving	39
126	137	141	24	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	177	154	135	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	89
127	108	85	1	MASE ● BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	4	178	147	150	6	PHIL COLLINS FACE VALUE/ATLANTIC 78058/RHINO (22.98 CD)	Love Songs: A Compilation... Old And New	51
128	88	67	7	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31	179	170	119	3	K-PAZ DE LA SIERRA UNIVISION 31029*/UG (14.98 CD) [M]	Pensando En Ti	119
129	109	89	39	KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	The College Dropout	2	180	159	137	5	DE LA SOUL ADI 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	87
130	118	104	37	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48856*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	181	173	157	7	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within	20
131	115	126	16	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	182	189	198	25	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
132	127	128	74	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	183	NEW	1		SOUNDTRACK VIRGIN 63934 (18.98 CD)	Alfie	183
133	124	111	14	HOOBASTANK ▲ ² ISLAND 001488/DJMG (12.98 CD)	The Reason	3	184	148	131	5	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	57
134	135	120	14	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	185	197	—	21	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
135	107	79	8	CAKE COLUMBIA 92629/SONY MUSIC (18.98 EQ CD)	Pressure Chief	17	186	RE-ENTRY	62		HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
136	139	129	14	SLIPKNOT ● ROADRUNNER 618388*/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	187	179	160	6	SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
137	NEW	1		VARIOUS ARTISTS INO 19223/TIME LIFE (18.98 CD)	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith	137	188	144	102	3	I-20 CAPITOL 82114 (17.98 CD)	Self Explanatory	42
138	172	181	15	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56	189	174	99	3	VARIOUS ARTISTS ARTEMIS 51581 (18.98 CD)	Enjoy Every Sandwich: The Songs Of Warren Zevon	99
139	129	122	19	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	190	175	154	4	VARIOUS ARTISTS INTEGRITY/MARANATHA/INO/EPIC 92638/SONY MUSIC (22.98 EQ CD/DVD)	Integrity's IWowh!p Next: A Total Worship Experience	154
140	89	28	3	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	28	191	RE-ENTRY	87		LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zepplin Volumes One And Two	114
141	121	87	5	TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone	28	192	NEW	1		DON FRANCISCO UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	192
142	RE-ENTRY	35		FIVE FOR FIGHTING ● AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	193	182	162	7	LIL' ROMEO NEW NO LIMIT 57537*/KDCB (12.98/17.98)	Romeoland	70
143	155	159	7	STEVEN CURTIS CHAPMAN SPARROW 76897 (17.98 CD)	All Things New	22	194	180	147	6	SOCIAL DISTORTION TIME BOMB 4354* (15.98 CD)	Sex, Love And Rock 'N' Roll	31
144	90	—	2	BIG & RICH WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90	195	RE-ENTRY	31		COUNTING CROWS ● GEFFEN 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32
145	119	96	13	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	79	196	RE-ENTRY	52		SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
146	133	121	4	SOUNDTRACK CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CD)	Shall We Dance?	121	197	RE-ENTRY	3		LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	187
147	136	125	19	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	198	185	163	28	D12 ▲ ² SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1
148	162	170	57	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	199	NEW	1		VARIOUS ARTISTS WALT DISNEY 961230 (18.98 CD/DVD)	Disney Channel Hits: Take 1	199
149	69	—	2	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul	69	200	163	155	13	ALTER BRIDGE WIND-UP 13897 (18.98 CD)	One Day Remains	5
150	150	149	13	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114							

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

Billboard TOP INTERNET ALBUM SALES			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	1 Week At Number 1
1		RELIENT K GOTE 72953/CAPITOL	MMHMM 15
2		A PERFECT CIRCLE VIRGIN 66687	eMOTIVE 2
3	1	ROD STEWART J 62182*/RMG	Stardust... The Great American Songbook Vol. III 5
4	5	RAY CHARLES HEAR 2248/CONCORD	Genius Loves Company 7
5		PINK MARTINI HEINZ 2 [M]	Hang On Little Tomato 122
6		JOHN LENNON CAPITOL 74428	Acoustic 31
7		RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack) 9
8		MICHAEL MCDONALD MOTOWN 003472/UMRG	Motown Two 21
9	11	JOHN MELLENCAMP ISLAND/UTV 003311/UME	Words & Music: John Mellencamp's Greatest Hits 37
10	14	USHER LAFACE 63982/ZOMBA	Confessions 4
11	9	BRIAN WILSON BRIMEL/NONESUCH 79846/WARNER BROS.	Smile 82
12		PINK MARTINI HEINZ 0001	Sympathique -
13		VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA 74203/CAPITOL	Now 17 1
14	22	ROD STEWART J 55710*/RMG	As Time Goes By... The Great American Songbook Vol. II 85
15	17	TIM MCGRAW CURB 78858	Live Like You Were Dying 16
16	12	GEORGE STRAIT MCA NASHVILLE 000459/UMGN	50 Number Ones 6
17	19	GREEN DAY REPRISE 48777*/WARNER BROS.	American Idiot 13
18		SHANIA TWAIN MERCURY 003072/UMGN	Greatest Hits -
19	8	CELINE DION EPIC 93453/SONY MUSIC	Miracle 18
20		ADAM PASCAL SH-K-B00M 1100	Civilian -
21	24	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love -
22	20	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE	The Dana Owens Album 42
23		RAY CHARLES RHINO 75644	Ultimate Hits Collection -
24	10	ELLIOTT SMITH ANTI- 86741*/EPITAPH	From A Basement On The Hill 70
25		DARYL HALL JOHN OATES U-WATCH 80103	Our Kind Of Soul 149

Billboard TOP SOUNDTRACKS			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	3 Weeks At Number 1
1	1	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	9	SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE
3	6	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.
4	2	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC
5	18	TEAM AMERICA: WORLD POLICE	ATLANTIC 83759/AG
6	5	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WALT DISNEY 861099
7	4	A CINDERELLA STORY	HOLLYWOOD 162453
8		THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS.
9	3	SHARK TALE	DREAMWORKS/GEFFEN 003494/UMRG
10	7	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003482/UMRG
11	8	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 170069/IOJMG
12	17	ALFIE	VIRGIN 63934
13	10	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
14	12	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
15	14	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
16	13	THE PUNISHER: THE ALBUM	WIND-UP 13093
17	11	SPIDER-MAN 2	COLUMBIA 92628/SONY MUSIC
18	16	13 GOING ON 30	HOLLYWOOD 162454
19		THE OC: MIX 1	WARNER SUNSET 48688/WARNER BROS.
20	15	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
21	19	THAT'S SO RAVEN	WALT DISNEY 861015
22	24	SHREK 2	DREAMWORKS 450305/INTERSCOPE
23	20	COYOTE UGLY 2	CURB 78703
24	22	LIZZIE MCGUIRE: TOTALLY PARTY!	WALT DISNEY 861095
25		KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---------------------------|-----------------------|---------------------------|-----------------------------|--------------------------------------|----------------------------|-------------------------------|------------------------------------|
| 213 156 | Ciara 20 | Pat Green 140 | Alicia Keys 61 | Jesse McCartney 155 | The Rolling Stones 50, 104 | Shall We Dance? 146 | Disney Channel Hits: Take 1 199 |
| Trace Adkins 139 | Terrri Clark 158 | Josh Groban 77 | Kidz Bop Kids 160 | Michael McDonald 21 | Jill Scott 87 | Shark Tale 128 | Enjoy Every Sandwich: The Songs |
| AFI 88 | Grupo Climax 145 | Guerilla Black 102 | The Killers 47 | Tim McGraw 16 | Seether 105 | Shrek 2 57 | Of Warren Zevon 189 |
| Akon 97 | Phil Collins 178 | Phil 'N' Roses 43 | Mark Knopfler 172 | Sarah McLachlan 196 | Shadows Fall 181 | Team America: World Police 98 | I Can Only Imagine: Ultimate |
| Alabama 169 | Counting Crows 195 | Daryl Hall John Oates 149 | Korn 19 | John Mellencamp 37 | SheDaisy 185 | Rod Stewart 5, 85 | Power Anthems Of The Christian |
| Gary Allan 170 | Crime Mob 171 | Anthony Hamilton 68 | K-Paz De La Sierra 179 | Modest Mouse 94 | Blake Shelton 46 | Joss Stone 49 | Faith 137 |
| Alter Bridge 200 | Crossfade 111 | Hoobastank 133 | Avril Lavigne 29 | Montgomery Gentry 182 | Shinedown 123 | George Strait 6 | Integrity's IwOrsh!p Next: A Total |
| Anita Baker 76 | Sherly Crow 162 | I-20 188 | Led Zeppelin 191 | Mos Def 38 | Simple Plan 11 | Sum 41 53 | Worship Experience 190 |
| Lloyd Banks 86 | D12 198 | Interpol 120 | John Lennon 31 | My Chemical Romance 118 | Jessica Simpson 134 | Switchfoot 27 | Now 16 22 |
| The Beach Boys 132 | De La Soul 180 | Alan Jackson 67, 151 | Lil' Romeo 193 | Nelly 3, 23 | Ashlee Simpson 34 | Raven-Symone 168 | Now 17 1 |
| Dierks Bentley 175 | Gavin DeGraw 138 | Jack-O 173 | Lil' Scrappy/Trillville 130 | Willie Nelson 117 | Slipknot 136 | Taking Back Sunday 161 | Totally Hits 2004 Vol. 2 71 |
| Beyonce 114 | John Denver 152 | Jadakiss 157 | Lil Wayne 64 | Newsboys 56 | Elliott Smith 70 | Talib Kweli 95 | WOW Hits 2005: 31 Of The Years |
| Big & Rich 25, 144 | Celine Dion 18 | Jay-Z 167 | Lil Wycle 159 | Nickelback 124 | Michael W. Smith 40 | Los Temerarios 121 | Top Christian Artists And Hits 51 |
| Black Eyed Peas 33 | The Donnas 165 | Jet 148 | Linkin Park 69 | Smokie Norful 184 | Snow Patrol 150 | Terror Squad 163 | Velvet Revolver 35 |
| Bowling For Soup 107 | Hilary Duff 14, 186 | Jimmy Eat World 30 | Live 65 | Brad Paisley 52 | Social Distortion 194 | Three Days Grace 103 | Tom Waits 141 |
| Breaking Benjamin 55 | Duran Duran 92 | JoJo 44 | LL Cool J 41 | Papa Roach 99 | Marco Antonio Solis 58 | tobyMac 125 | Kanye West 129 |
| Brooks & Dunn 32 | Evanescence 80 | Norah Jones 60, 74 | Los Lonely Boys 39 | A Perfect Circle 2 | Chris Tomlin 176 | Chris Tomlin 176 | Brian Wilson 82 |
| Jimmy Buffet 93 | Sara Evans 83 | Juanes 110 | Lonestar 126 | Pink Martini 122 | Train 48 | Trans-Siberian Orchestra 66 | Gretchen Wilson 17 |
| Ryan Cabrera 84 | Finger Eleven 164 | Juvenile 81 | Barry Manilow 166 | Pitbull 119 | Trick Daddy 8 | Trick Daddy 8 | Darryl Worley 72 |
| Cake 135 | Five For Fighting 142 | Keane 79 | Mannheim Steamroller 73 | Queen Latifah 42 | Twista 96 | Twista 96 | Yellowcard 63 |
| Castling Crowns 131 | Don Francisco 192 | Mase 127 | Marilyn Manson 54 | A.B. Quintanilla III Presents Kumbia | Usher 4 | Usher 4 | Ying Yang Twins 12 |
| Steven Curtis Chapman 143 | Franz Ferdinand 113 | John Mayer 112 | Maroon 5 24, 147 | Kings 177 | VARIOUS ARTISTS | VARIOUS ARTISTS | Young Buck 36 |
| Ray Charles 7, 9 | Good Charlotte 28 | R. Kelly 75 | Dean Martin 108 | R.E.M. 116 | | | |
| Kenny Chesney 45 | Amy Grant 174 | R. Kelly & Jay-Z 10 | Martina McBride 100 | Rascal Flatts 26 | | | |
| Chevelle 62 | Green Day 13 | | | Relient K 15 | | | |

Over The Counter

Continued from page 81

Keith Caulfield in our Los Angeles office oversees the new compilations list, which will see various-artists sets of all stripes compete with each other. Caulfield also manages the Top Pop 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.

Samplers 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 three 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 issue'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

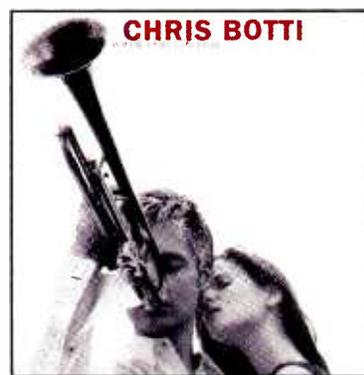
Music Assn. Awards could swell both albums, as each artist performed during the show.

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. In the second week, that title moved 823,000.

ADVANCE WARNING: Aside from sharing the projections of chart soothsayers when hot new releases come to market, this column tries to avoid predicting 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 issue's



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** show during Thanksgiving week and received the talk-show queen's enthusiastic praise. The following week, **Yanni's** "Reflections of Passion" re-entered at No. 71 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.

NOVEMBER 20 2004
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
1	1	2	20	2 Weeks At Number 1	RAY CHARLES RHINO 79822 (11.98 CD)	NUMBER 1 The Very Best Of Ray Charles
2	3	—	86		ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook
3	4	7	17		RAY CHARLES ● RHINO 75759 (18.98 CD)	Anthology
4	2	1	798		BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 548504/UMG (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers
5	8	6	142		PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
6	15	17	343		SHANIA TWAIN ▲ ¹⁹ MERCURY 536003/UMGN (8.98/12.98)	GREATEST GAINER \$ Come On Over
7	7	3	90		FRANK SINATRA ▲ CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
8	6	5	208		THE BEATLES ▲ ⁹ APPLE 25325/CAPITOL (12.98/18.98)	1
9	5	4	561		QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
10	10	—	104		LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
11	12	9	207		TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits
12	9	12	186		SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170069/IDJMG (8.98/12.98)	O Brother, Where Art Thou?
13	13	11	332		BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30334 (10.98/15.98)	Greatest Hits
14	11	—	7		RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt
15	14	15	630		AC/DC ▲ ²⁰ LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD)	Back In Black
16	NEW	11			VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)	HOT SHOT DEBUT Now That's What I Call Christmas 2: The Signature Collection
17	NEW	17			JOHN LENNON APPLE 74329/CAPITOL (18.98 CD)	Rock 'N' Roll
18	16	—	51		STEVIE WONDER MOTOWN/UTV 066164/UMG (18.98 CD)	The Definitive Collection
19	25	19	120		AVRIL LAVIGNE ▲ ⁶ ARISTA 14740/RMG (17.98 CD)	Let Go
20	18	13	632		METALLICA ▲ ¹⁴ ELEKTRA 81113*/AG (11.98/17.98)	Metallica
21	32	25	129		EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show
22	NEW	26			BURL IVES MCA SPECIAL PRODUCTS 322177/UMG (5.98 CD)	Rudolph The Red-Nosed Reindeer
23	17	10	44		LARRY THE CABLE GUY ● PARALLEL/HIP-O 001423/UMG (18.98 CD)	Lord, I Apologize
24	24	26	104		ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits
25	20	16	115		COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head
26	19	8	100		ROD STEWART ▲ WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
27	28	23	211		LINKIN PARK ▲ ⁸ WARNER BROS. 47735 (12.98/18.98)	[Hybrid Theory]
28	36	35	155		KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky
29	31	21	137		MERCYME ▲ IND 86133/CURB (16.98 CD) [M]	Almost There
30	26	24	129		U2 ▲ ² ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
31	21	14	66		BARRY MANILOW ▲ BMG HERITAGE 10600 (12.98/18.98)	Ultimate Manilow
32	23	28	152		JOSH GROBAN ▲ ⁴ 143/REPRISE 48154*/WARNER BROS. (18.98 CD) [M]	Josh Groban
33	35	32	120		TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed
34	29	30	131		LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits
35	30	20	91		TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down
36	NEW	10			HARRY CONNICK, JR. ● COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)	Harry For The Holidays
37	33	31	381		ABBA ▲ ⁶ POLYDORA/AM 517007/UMG (12.98/18.98)	Gold - Greatest Hits
38	NEW	11			FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. CAPITOL 42210 (12.98/17.98)	Christmas With The Rat Pack
39	37	29	105		THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die
40	49	43	21		DAVID BOWIE ● EMI 41929/VIRGIN (18.98 CD)	Best Of Bowie
41	41	34	694		TOM PETTY AND THE HEARTBREAKERS ▲ ¹⁰ MCA 110813/UMG (12.98/18.98)	Greatest Hits
42	27	18	104		GOOD CHARLOTTE ▲ ³ DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless
43	39	37	594		JOURNEY ▲ ¹⁰ COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
44	NEW	43			CELINE DION ▲ ⁴ 550 MUSIC/EPIC 69523/SONY MUSIC (11.98 EQ/17.98)	These Are Special Times
45	42	36	109		JIMI HENDRIX ▲ EXPERIENCE HENDRIX 111671*/UMG (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
46	50	41	170		EMINEM ▲ ⁹ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
47	NEW	83			BING CROSBY MCA SPECIAL PRODUCTIONS 731143/UMG (2.98/5.98)	White Christmas
48	NEW	198			AL GREEN ▲ ² HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
49	43	33	95		SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls
50	NEW	34			JOHN LENNON ● PARLOPHONE 21954*/CAPITOL (10.98/16.98)	Lennon Legend - The Very Best Of John Lennon

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ▲ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dor). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 20 2004
Billboard® **TOP HEATSEEKERS**®

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
1	1	1	24	5 Weeks At Number 1	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	NUMBER 1 Crossfade
2	3	4	22		MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
3	4	8	3		PINK MARTINI HEINZ 2 (17.98 CD)	GREATEST GAINER \$ Hang On Little Tomato
4	5	7	32		SNOW PATROL POLYDORA/AM 002271/INTERSCOPE (12.98 CD)	Final Straw
5	6	2	4		K-PAZ DE LA SIERRA UNIVISION 310291/UG (14.98 CD)	Pensando En Ti
6	NEW	1			DON FRANCISCO UNIVISION 310171/UG (13.98 CD)	HOT SHOT DEBUT Mi Homenaje Gigante A La Musica Nortena
7	15	17	12		LYFE JENNINGS COLUMBIA 60946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
8	10	11	10		SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
9	11	15	7		THE ALCHEMIST ALC 9548*/KGDH (15.98 CD)	1st Infantry
10	19	19	70		THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
11	9	6	3		THE GAME GET LOW 7 (17.98 CD)	Untold Story
12	8	10	4		CHRIS BOTTI COLUMBIA 82872/SONY MUSIC (18.98 EQ CD)	When I Fall In Love
13	NEW	1			JENNIFER PENA UNIVISION 310288/UG (13.98 CD)	Houston: Rodeo Live
14	2	—	2		NICK CAVE AND THE BAD SEEDS ANTI- 86729/EPITAPH (19.98 CD)	Abattoir Blues/The Lyre Of Orpheus
15	NEW	1			STRUNG OUT FAT WRECK CHORDS 680* (13.98 CD)	Exile In Oblivion
16	16	26	6		MADELEINE PEYROUX ROUNDER 613192 (17.98 CD)	Careless Love
17	20	12	2		MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD)	Hasta El Fin
18	17	16	6		DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98)	I Speak Life
19	12	—	2		ROY JONES, JR. PRESENTS BODY HEAD BANGERZ BODY HEAD/UNIVERSAL 003680*/UMRG (13.98 CD)	Body Head Bangerz: Volume One
20	21	18	8		DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD)	Dem Franchise Boyz
21	36	41	3		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98 CD)	Baby Einstein: Lullaby Classics
22	28	34	33		MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
23	NEW	1			HOPESFALL TRUSTKILL 0057/RED INK (13.98 CD)	A Types
24	14	5	3		LE TIGRE LE TIGRE/STRUMMER 003385/UMRG (9.98 CD)	This Island
25	7	—	25		ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
26	25	33	19		JEREMY CAMP BEC 39613 (18.98 CD)	Carried Me: The Worship Project
27	30	23	4		J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CD)	The J Moss Project
28	23	20	5		FUTURE LEADERS OF THE WORLD EPIC 89192/SONY MUSIC (12.98 EQ CD)	LVL IV
29	26	21	10		JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATIN (15.98 CD)	Para Ti
30	22	28	15		SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD)	Scissor Sisters
31	38	31	17		HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
32	13	—	2		SUGARLAND MERCURY 002172/UMGN (13.98 CD)	Twice The Speed Of Life
33	24	25	41		MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
34	29	27	9		ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD)	A Corazon Abierto
35	34	36	18		VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD)	Tesoros De Coleccion
36	39	14	3		DUELO UNIVISION 310280/UG (13.98 CD)	Mi Historia Musical
37	NEW	1			BANDA EL RECODO FONOVISA 391444/UG (13.98 CD)	En Vivo
38	NEW	1			GRITS GOTEE 72920 (12.98 CD)	Dichotomy B
39	NEW	1			TIESTO BLACK HOLE 30393*/NETTWERK (16.98 CD)	Parade Of The Athletes
40	31	35	6		PHILLIPS, CRAIG AND DEAN INO/EPIC 82879/SONY MUSIC (17.98 EQ CD)	Let The Worshippers Arise
41	NEW	1			RAY LAMONTAGNE RCA 63459/RMG (11.98 CD)	Trouble
42	35	24	6		LOS BUKIS FONOVISA 351475/UG (13.98 CD)	Lo Mejor De Nosotros 1972-1986
43	42	40	9		KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD)	I Owe You
44	46	44	20		LUNYTUNES MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD)	La Trayectoria
45	NEW	18			BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
46	37	48	15		MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98 CD)	The Best Is Yet To Come
47	NEW	43			RISE AGAINST FEFFEN 002967/INTERSCOPE (9.98 CD)	Siren Song Of The Counter Culture
48	NEW	3			BRAZEROS MUSICAL DISA 720439 (11.98 CD)	El Grupo Joven Duranguense
49	33	22	4		TRENT WILLMON COLUMBIA (NASHVILLE) 91257/SONY MUSIC (12.98 EQ CD)	Trent Willmon
50	43	—	2		DAY OF FIRE ESSENTIAL 10738 (17.98 CD)	Day Of Fire

NOVEMBER 20 2004
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
1	NEW	1		1 Week At Number 1	YING YANG TWINS COLLIPARK 2489*/TVT (11.98 CD/DVD)	NUMBER 1 / HOT SHOT DEBUT My Brother & Me
2	1	1			ELLIOTT SMITH ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill
3	6	7	4		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)	GREATEST GAINER \$ Christmas Celebration
4	NEW	1			AFI NITRO 15859 (13.98 CD)	AFI
5	7	6	11		PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
6	4	2	6		INTERPOL MADRID 616* (16.98 CD)	Antics
7	11	13	3		PINK MARTINI HEINZ 2 (17.98 CD) [M]	Hang On Little Tomato
8	9	3	8		TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone
9	8	4	21		GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za
10	3	—	2		DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul
11	12	8	12		213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way
12	13	11	15		TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be
13	5	—	2		JACK-O POE BOY 2650*/TVT (17.98 CD)	Poe Little Rich Girl
14	16	14	7		SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within
15	17	5	5		VARIOUS ARTISTS ARTEMIS 51581 (18.98 CD)	Enjoy Every Sandwich: The Songs Of Warren Zevon
16	18	15	7		LIL' ROMEO NEW NO LIMIT 5753*/KOCH (12.98/18.98)	Romeoland
17	21	19	7		THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry
18	15	9	3		FLOGGING MOLLY SIDEONE/UMG 71251* (16.98 CD)	Within A Mile Of Home
19	22	20	40		THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up
20	19	12	4		THE GAME GET LOW 7 (17.98 CD) [M]	Untold Story
21	10	—	2		NICK CAVE AND THE BAD SEEDS ANTI- 86729/EPITAPH (19.98 CD) [M]	Abattoir Blues/The Lyre Of Orpheus
22	NEW	1			STRUNG OUT FAT WRECK CHORDS 680* (13.98 CD) [M]	Exile In Oblivion
23	NEW	1			HOPESFALL TRUSTKILL 0057/RED INK (13.98 CD) [M]	A Types
24	25	24	11		THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church
25	NEW	1			VARIOUS ARTISTS UNITED AUDIO 11341/UNITED MULTIMEDIA (2.98 CD)	Here Comes Santa Claus
26	31	28	22		HAWTHOR	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		
						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	25		15	Weeks At Number 1	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 88430	Greatest Hits: 30 Years Of Rock
2	NEW					SUSAN TEDESCHI	NEW WEST 6065	Live From Austin TX
3	2	33				AEROSMITH	COLUMBIA 870257/SONY MUSIC	Honkin' On Bobo
4	3	7				KEB' MO'	OKEH/EPIC 92687/SONY MUSIC [M]	Peace: Back By Popular Demand
5	4	2				MARVIN SEASE	MALACO 7518	Playa Haters
6	5	30				ERIC CLAPTON	DUCK/REPRISE 484237/WARNER BROS.	Me And Mr Johnson
7	6	4				NORTH MISSISSIPPI ALLSTARS	ATG 21529	Hill Country Revue
8	7	18				RAY CHARLES	BCI 40672	Music Legends: Ray's Blues
9	10	12				MAVIS STAPLES	ALLIGATOR 4899	Have A Little Faith
10	9	32				ETTA JAMES	RCA VICTOR 60644	Blues To The Bone
11	14	1				VARIOUS ARTISTS	HEP ME 1119	Sir Charles Jones And Friends: A Southern Soul Party
12	NEW					SOUNDTRACK	LEGACY/COLUMBIA 92800/SONY MUSIC	Lightning In A Bottle
13	8	39				KEB' MO'	OKEH/EPIC 86406/SONY MUSIC [M]	Keep It Simple
14	13	31				THEODIS EALEY	JFGAM 74023	Stand Up In It
15	NEW					TYRONE DAVIS	END ZONE 2065	Legendary Hall Of Famer

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		
						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9		3	Weeks At Number 1	SKINDRED	BIELER BROS./LAVA 93304/AG [M]	Babylon
2	2	18				KEVIN LYTTLE	ATLANTIC 837307/AG	Kevin Lyttle
3	3	4				DJ NELSON	FLOW 180002/UNIVERSAL LATIN [M]	Flow La Discoteca
4	4	17				BEEBIE MAN	SHOCKING VIBES 95173/VIRGIN	Back To Basics
5	5	40				SOUNDTRACK	MAVERICK 48675/WARNER BROS.	50 First Dates
6	6	33				DON OMAR	VI 450618 [M]	The Last Don: Live, Vol. 1
7	7	4				NORIEGA	FLOW 180001 DR 5027/CUTTING/UNIVERSAL LATIN	Contra La Corriente
8	8	8				MOSA	LATINFLAVA 1014	Damelo
9	9	105				SEAN PAUL	VP/ATLANTIC 936207/AG	Dutty Rock
10	10	22				DON OMAR	VI 450587 [M]	The Last Don
11	11	21				VARIOUS ARTISTS	VP 933027/AG	Reggae Gold 2004
12	13	1				CAPLETON	VP 1117	Reign Of Fire
13	12	23				BOB MARLEY	MADACY 0134	The Best Of Bob Marley
14	NEW					VARIOUS ARTISTS	REAL 570144/UNIVERSAL LATIN	Jamz TV Hits Vol. 2
15	15	8				DADDY YANKEE	EMI LATIN 66787	The King Of New York

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		
						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6		2	Weeks At Number 1	ZAP MAMA	LUAKA BOP 90056/WARNER BROS. [M]	Ancestry In Progress
2	2	16				TWELVE GIRLS BAND	PLATIA ENTERTAINMENT USA 64513/NEW RIVER	Eastern Energy
3	3	4				VARIOUS ARTISTS	WINDHAM HILL 45902/BMG STRATEGIC MARKETING GROUP	The Celtic Circle 2
4	7	22				BEBEL GILBERTO	ZIRIGUIBOM 1101/SIX DEGREES [M]	Bebel Gilberto
5	4	3				SOUNDTRACK	EDGE/IG 093294/UNIVERSAL CLASSICS GROUP	The Motorcycle Diaries
6	6	7				DANIEL O'DONNELL	DPTV MEDIA 225	Songs Of Faith
7	5	4				CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 20022	Le Best Of Cirque Du Soleil
8	8	19				BEBE & CIGALA	CALLE 54/BLUEBIRD 55910/RCA VICTOR	Lagrimas Negras
9	NEW					VARIOUS ARTISTS	WINDHAM HILL 64226/BMG STRATEGIC MARKETING GROUP	The Very Best Of Celtic Christmas
10	9	4				12 GIRLS BAND	NEXSTAR 27224/V2	Freedom
11	15	8				ROSA PASSOS	SONY CLASSICAL 92068/SONY MUSIC	Amorosa
12	11	3				GIPSY KINGS	NONESUCH 79841/WARNER BROS.	Roots
13	14	4				VARIOUS ARTISTS	MOUNTAIN APPLE 2105	The 50 Greatest Hawai'i Music Albums Ever
14	NEW					JAKE SHIMABUKURO	HITCHHIKE 1103	Walking Down Rainhill
15	12	3				VARIOUS ARTISTS	PUTUMAYO 228	Putumayo Presents: Women Of Latin America

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		
						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1		1	Week At Number 1	RELIENT K	GOTEE/CAPITOL 2953/EMICMG	MMHMM
2	2	1				SWITCHFOOT	COLUMBIA/SPARROW 1978/EMICMG	The Beautiful Letdown
3	1	—				MICHAEL W. SMITH	REUNION 10073/PROVIDENT	Healing Rain
4	3	2				VARIOUS ARTISTS	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits
5	NEW					NEWSBOYS	SPARROW 5547/EMICMG	Devotion
6	5	4				TOBYMAC	FOREFRONT 6417/EMICMG	Welcome To Diverse City
7	4	6				CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
8	27	—				VARIOUS ARTISTS	INO 19223/TIME LIFE	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith
9	9	10				STEVEN CURTIS CHAPMAN	SPARROW 6897/EMICMG	All Things New
10	6	3				AMY GRANT	WORD-CURB 86356	Greatest Hits: 1986-2004
11	14	17				CHRIS TOMLIN	SIXSTEPS/SPARROW 4243/EMICMG	Arriving
12	7	7				SMOKIE NORFUL	EMI GOSPEL 7795/EMICMG	Nothing Without You
13	10	9				VARIOUS ARTISTS	INTEGRITY/MARANATHA/INO 83197/WORD-CURB	Integrity's I Worship Next: A Total Worship Experience
14	8	8				SELAH	CURB 78834/WORD-CURB	Hiding Place
15	17	16				POINT OF GRACE	WORD-CURB/WARNER BROS. 86324/WORD-CURB	I Choose You
16	12	12				MERCYME	INO 82947/WORD-CURB	Undone
17	15	15				DONALD LAWRENCE & CO.	VERITY 62228/PROVIDENT [M]	I Speak Life
18	11	39				ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82375/WORD-CURB [M]	Live From Another Level
19	20	19				JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
20	21	18				J MOSS	GOSPO CENTRIC 70068/PROVIDENT [M]	The J Moss Project
21	13	11				GAITHER VOCAL BAND	GAITHER MUSIC GROUP 2568/EMICMG	Best Of The Gaither Vocal Band
22	NEW					SWITCHFOOT	RE-THINK/SPARROW 4565/EMICMG	The Early Years: 1997-2000
23	22	21				THIRD DAY	ESSENTIAL 10728/PROVIDENT	Wire
24	NEW					GRITS	GOTEE 2920/EMICMG [M]	Dichotomy B
25	23	20				PHILLIPS, CRAIG AND DEAN	INO 83071/WORD-CURB [M]	Let The Worshippers Arise
26	29	23				KIERRA KIKI SHEARD	EMI GOSPEL 7304/EMICMG [M]	I Owe You
27	34	36				BARLOWGIRL	FERVENT 30046/PROVIDENT [M]	Barlowgirl!
28	25	29				MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
29	30	—				DAY OF FIRE	ESSENTIAL 10738/PROVIDENT [M]	Day Of Fire
30	31	24				FRED HAMMOND	VERITY/JIVE 58744/PROVIDENT	Somethin' Bout Love
31	28	26				CASTING CROWNS	BEACH STREET/REUNION 10092/PROVIDENT	Live From Atlanta
32	35	33				JUMP5	SPARROW 7460/EMICMG	Dreaming In Color
33	16	5				SHANE & SHANE	INPOP 1290/EMICMG [M]	Clean
34	26	28				PILLAR	FLICKER 2631/EMICMG	Where Do We Go From Here
35	37	37				UNDEROATH	SOLIO STATE/TOOTH & NAIL 3184/EMICMG [M]	They're Only Chasing Safety
36	NEW					RELIENT K	GOTEE 2890/EMICMG	Two Lefts Don't Make A Right...But Three Do
37	NEW					VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
38	24	—				THE CROSS MOVEMENT	CROSS MOVEMENT 30008/PROVIDENT [M]	Higher Definition
39	33	22				12 STONES	WIND-UP 13082/PROVIDENT	Potter's Field
40	NEW					MARTHA MUNIZZI	MARTHA MUNIZZI 0002	When He Came

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		
						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1		5	Weeks At Number 1	SMOKIE NORFUL	EMI GOSPEL 7795	Nothing Without You
2	3	2				BEN HARPER AND THE BLIND BOYS OF ALABAMA	VIRGIN 21206	There Will Be A Light
3	4	3				DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA [M]	I Speak Life
4	2	10				ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
5	5	4				J MOSS	GOSPO CENTRIC 70068/ZOMBA [M]	The J Moss Project
6	7	5				KIERRA KIKI SHEARD	EMI GOSPEL 97304 [M]	I Owe You
7	6	8				MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
8	8	6				FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' Bout Love
9	NEW					MARTHA MUNIZZI	MARTHA MUNIZZI 0002	When He Came
10	10	11				VARIOUS ARTISTS	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
11	11	9				DETRICK HADDON	TYSCOT/VERITY 59482/ZOMBA [M]	Crossroads
12	9	7				BISHOP PAUL S. MORTON	TEHILLAH/LIGHT 5907/COMPENIA [M]	Seasons Change
13	22	32				RAY CHARLES	URBAN WORKS 50827/MADACY	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
14	14	17				POOH AND THE YOUNG INSPIRATIONS	OPHIR 10319	Say The Word
15	18	16				VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
16	13	12				CECE WINANS	PURESPPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
17	12	13				NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. [M]	Everyday People
18	15	14				SHARROND KING	TRU-VINE 4089/OPHIR	Dedicated
19	20	19				THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BLACKBERRY 1649/MALACO	SoulLink Live
20	24	18				DOROTHY NORWOOD	MALACO 4533	Stand On The Word
21	25	23				MEN OF STANDARD	MUSCLE SHDALS SOUND GOSPEL 8019/MALACO	It's A New Day
22	23	21				THE STRAIGHT GATE MASS CHOIR	BAJADA 7701	Expectations: I'll Praise
23	17	15				VARIOUS ARTISTS	DEXTERITY SOUNDS 77796/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions
24	16	24				TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box
25	28	26				BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
26	29	30				JOE PACE	INTEGRITY GOSPEL/EPIC 92636/SONY MUSIC	Joe Pace Presents Sunday Moring Service
27	27	25				SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
28	21	22				BENITA WASHINGTON	TEHILLAH/LIGHT 5768/COMPENIA	Hold On
29	NEW					THE RANCE ALLEN GROUP	TYSCOT 4140/TASEIS	The Live Experience
30	32	31				BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIA [M]	Let It Rain
31	34	38				DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin...Again
32	26	20				YOUTHFUL PRAISE	EVIDENCE/LIGHT 5761/COMPENIA	Thank You For The Change
33	36	33				JOHN P. KEE	TYSCOT/VERITY 58249/ZOMBA [M]	The Color Of Music
34	33	28				VICKI YOHE	PURESPPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
35	NEW					VARIOUS ARTISTS	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
36	30	—				TED & SHERI	WORD-CURB 86339/WARNER BROS.	Celebrate
37	39	37				VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 80671/SONY MUSIC	Gotta Have Gospel!
38	35	29				JONATHAN BUTLER	MARANATHA/CDRINTHIAN 71770/PROVIDENT	The Worship Project
39	19	—				CHANTICLEER WITH BISHOP YVETTE FLUNDER	WARNER CLASSICS 6089/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
40	NEW					THE CANTON SPIRITUALS	VERITY 62945/ZOMBA	New Life: Live In Harvey, IL

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification of 200,000 units (Oro). △ Certification of 40

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-tune Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP, WBM, H100 16; RBH 15
19B5 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-oss, BMI/EMI Blackwood, BMI), HL/WBM, H100 29
3 KINGS (LW3, ASCAP) RBH 93

-A-

AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 17
AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 60
AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 76
ALL I EVER NEEDED (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 61
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 76
ANDAR CONMIGO (Lolein, ASCAP/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 35
AWFUL BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 13; H100 65

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/enifer Nettles, ASCAP/Telegammusic, ASCAP) CS 28
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 30
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 7; H100 40
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 20; RBH 19
BASTA (Seg Son, BMI) LT 39
BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 47; RBH 20
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 30

BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP) RBH 89

BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 6

BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2x10 Music, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP), HL, RBH 96

BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancake Cakes, BMI/Zomba Songs, BMI), WBM, H100 58

BREATHE (I. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 11; RBH 5

BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 61

BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 54

BRIDGING THE GAP (Ili Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL, H100 94; RBH 53

BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swiss Beat, ASCAP/Universal, ASCAP), HL/WBM, RBH 61

BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 25

THE BUMPER OF MY SUV (Painted Red, BMI) CS 54

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 9; RBH 48

CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 67

CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PooHz, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 43

THE CHANCE (WB, ASCAP/Cal IV, ASCAP), WBM, CS 48

CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 21; RBH 6

THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 84

COLD (Sugarstar, BMI) H100 88

COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, CS 16

COMO TU (Gaira Bay, ASCAP/EMI Blackwood, BMI) LT 13

CONTIGO VO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 37

CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 38

COSA DEL DESTINO (BMG Songs, ASCAP) LT 12

COWGIRLS (Universal-PolyGram International, ASCAP/Green Vagat, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 50

CRUNK MUZIC (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 90

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 5

DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 62

DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 83; RBH 25

DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 28

DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 45

DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 14; H100 64

DELANTE DE MI (EMI Blackwood, BMI) LT 15

DESDE QUE LLEGASTE (SACM Latin, ASCAP) LT 31

DE VIAJE (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 27

DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 19; RBH 7

DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 34

DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 27

DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Spandor Music, BMI), HL/WBM, RBH 73

DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, H100 2; RBH 1

DULE EL AMOR (Gente Normal, ASCAP/Warner Chappell, SACM) LT 21

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 60; RBH 65

ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP) LT 46

ESTA AUSENCIA (Kike Santander, BMI) LT 36

ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 4

-F-

FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/Dracorum Music, ASCAP/DTK Music, ASCAP), WBM, H100 68

FINE (Wet Pink Pub, BMI/E-Class, BMI/EMI Blackwood, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 91

FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 59

FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 72

FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP) RBH 70

FOUR WALLS (Warner-Tamerlane, BMI/Megale, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI), WBM, CS 53

FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 16

-G-

GASOLINA (Los Cangris, ASCAP) H100 91; LT 44; RBH 82

GET BACK (Ludacris, ASCAP/Elizab Music, ASCAP) H100 66; RBH 38

GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 73

GO D.J. (Money Mack, BMI) H100 14; RBH 4

GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP), HL/WBM, H100 5; RBH 10

GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 50

GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 85

GRITA CONMIGO (Piloto, ASCAP/Unique Hits, ASCAP/Universal Musica, ASCAP) LT 49

GRUPOU LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 100

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Coronas, ASCAP) LT 23

HEADSPRUNG (Li Cool, J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 69; RBH 45

HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros, BMI), HL, CS 52; H100 34

HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 49

HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, H100 95

HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 66

HEY YOUNG GIRL (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP), HL/WBM, RBH 92

HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskinds Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 68

HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 20

HOT 2NITE (Next Selection, ASCAP/Motolla, ASCAP/Aspen, ASCAP) H100 96

HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 9; H100 57

HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodie Music, ASCAP) RBH 63

HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI) CS 43

HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I. Taylor For BlackWallStreet, ASCAP/Each1Teach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, RBH 44

HUSH (L Cool, J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beat, ASCAP), HL, H100 27; RBH 18

-I-

I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 42

I AM THE WORKING MAN (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 56

I CHANGED MY MIND (She Wrote It, ASCAP/BMG Songs, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/John Legend, BMI/Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Screen Gems-EMI, BMI/Cherry River, BMI), HL, RBH 28

I DON'T WANT TO BE (G. De Graw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 24

IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 34

IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP),

HL, H100 31; RBH 27

IF I WAS YOUR GIRLFRIEND (Copyright Control/Alread Lewis, ASCAP) RBH 86

IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, H100 97

I HATE EVERYTHING (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 11; H100 67

I'M A SAINT (Mosaic Music, BMI/Morher's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 45

I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 31

I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 87

IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 5; H100 46

INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) CS 49

INVISIBLE (Ser-Ca, BMI) LT 29

I SMOKE, I DRANK (9W4L, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 81; RBH 34

I THINK THE WORLD NEEDS A DRINK (Sony/ATV Songs, BMI), HL, CS 44

I TRY (Pen Skills, BMI/EMI Blackwood, BMI/John Legend, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, RBH 79

I'VE GOT MY MAN (STB, ASCAP) RBH 75

I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 46

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 42

JUST LIKE YOU (EMI April, ASCAP/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 85

JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 10; RBH 52

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, RBH 57

KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 71; RBH 37

KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 86; RBH 41

KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 80; RBH 31

-L-

LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 47

LAS AVISPAS (Elyon, BMI) LT 6

LASTIMA ES MI MUJER (Not Listed) LT 14

LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, H100 13; RBH 16

LENTO (Lolein, ASCAP/EMI April, ASCAP/Doble Acurela Songs, ASCAP) LT 48

LET ME BE YOUR ANGEL (Cotillion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 98

LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pepp-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 15; RBH 9

LET'S GET IT STARTED (will.i.am, BMI/Jeeptny, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/EL Cubano, BMI/EMI Blackwood, BMI/Cherry River, BMI), CLM/HL, H100 50

LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 8; RBH 13

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 26

LOCKED UP (Byefall Music, ASCAP/Famous, ASCAP), HL, H100 18; RBH 14

LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 41

LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 3; RBH 11

-M-

MAKE UP (WaitEd, BMI) RBH 74

ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 35

ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 2

MIEDO (Vander America, BMI/Fato, ASCAP) LT 7

MIEDO (Vander, ASCAP) LT 43

MI MAYOR SACRIFICIO (Crisma, SESAC) LT 22

MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 18

MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Plrimmer, ASCAP/The Loving Company, ASCAP/Wiken, ASCAP), HL, CS 1; H100 35

MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 17

MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 1; RBH 2

MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 17

MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 33; RBH 12

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Cameleon, BMI) LT 1

NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin

Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI), HL/WBM, H100 72; RBH 23

NO CREGO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 24

NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 29

NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 43; RBH 17

NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 59; RBH 22

NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 15; H100 70

NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 4; H100 37

NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 25

-O-

OH (Royalty Rightings, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Juarez Joins, SESAC), HL, RBH 80

OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 10

ONE MILLION TIMES (Ghetto Pop

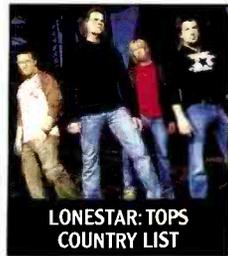
Country Returns To Audience-Based Chart

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 air-play rankings 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



LONESTAR: TOPS COUNTRY LIST

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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 4,662 plays and crowns the audience scorecard with 35.2 million estimated listener impressions.

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 last December, 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 "Lose My Breath" 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 Shot Debut on Hot R&B/Hip-Hop Singles & Tracks at No. 46.

CROSSING 'OVER': "Over and Over" by **Nelly Featuring Tim McGraw** claims the No. 1 spot on the Rhythmic Top 40 chart, bumping **Usher and Alicia Keys' "My Boo"** down a notch to No. 2.

"Boo" abdicates the No. 1 slot one week after setting the Rhythmic Top 40 single-week detection mark with 4,689 spins. That record may be short-lived, however, as "Over" is just 30 spins away from besting that total.

On The *Billboard* Hot 100, "Boo"

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 Latin radio charts and *billboard.com's* Christian airplay charts.

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 Is Gone" to No. 5 in five weeks in April 2002.

Additional reporting by Patrick McGowan in Los Angeles.

DATA PROVIDED BY

HitPredictor™

MAINSTREAM TOP 40	ADULT CONTEMPORARY
NEW RELEASES WITH HIT POTENTIAL <i>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</i>	NEW RELEASES WITH HIT POTENTIAL <i>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</i>
RECENTLY TESTED SONGS WITH HIT POTENTIAL	RECENTLY TESTED SONGS WITH HIT POTENTIAL
THE KILLERS Somebody Told Me (DJMG) YELLOWCARD Only One (CAPITOL) AVRIL LAVIGNE Nobody's Home (RMG) HOOBASTANK Disappear (DJMG) RYAN CABRERA TRUE (ATLANTIC) JOHN MAYER Daughters (COLUMBIA) LENNY KRAVITZ Lady VIRGIN LAZYBOY Underwear Goes Inside The Pants (UMRG)	MAROONS She Will Be Loved (RMG) TIM MCGRAW Live Like You Were Dying (CURB) KELLY CLARKSON Breakaway (HOLLYWOOD) MICHAEL MCDONALD Reach Out, I'll Be There (UMRG) JOHN MAYER Daughters (COLUMBIA) ROD STEWART What A Wonderful World (RMG) JOHN MELLENCAMP Walk Tall (DJMG) LIONEL RICHIE Long Long Way To Go (DJMG)
ADULT TOP 40	MODERN ROCK
NEW RELEASES WITH HIT POTENTIAL <i>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</i>	NEW RELEASES WITH HIT POTENTIAL RISE AGAINST Give It All (Geffen)
RECENTLY TESTED SONGS WITH HIT POTENTIAL	RECENTLY TESTED SONGS WITH HIT POTENTIAL
LENNY KRAVITZ Lady VIRGIN SWITCHFOOT Dare You To Move (COLUMBIA) SEETHER Broken (WIND-UP) SARAH MCLACHLAN World On Fire (RMG) LOW MILLIONS Eleanor (EMC) SIMPLE PLAN Welcome To My Life (LAVA)	CAKE No Phone (COLUMBIA) THE KILLERS Mr. Brightside (DJMG) PAPA ROACH Scars (Geffen) LOST PROPHETS I Don't Know (COLUMBIA) THE EXPLOSION Here I Am (VIRGIN) LAZYBOY Underwear Goes Inside The Pants (UMRG) STORY OF THE YEAR Sidewalks (REPRISE)

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2004. PromoSquad and HitPredictor are trademarks of Think Fast LLC.

THIS WEEK		LAST WEEK		WKS ON		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6				Over And Over	NELLY FEAT. TIM MCGRAW (CURB/DEBERTY-FO REEL/UMRG) 3 Wks At No. 1
2	2	14				Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
3	5	10				My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
4	3	9				Lose My Breath	DESTINY'S CHILD (COLUMBIA)
5	4	20				She Will Be Loved	MAROONS (OCTONE/J/RMG) ☆
6	7	7				Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
7	6	13				Goodies	CARA FEAT. PETEY PABLO (ISHO NIFF-MUSIC/NE/LAFACE/ZOMBA)
8	8	20				My Happy Ending	AVRIL LAVIGNE (RCA/RMG) ☆
9	9	19				On The Way Down	RYAN CABRERA (E.V.L./ATLANTIC) ☆
10	11	8				Baby It's You	JOLIE FEAT. BOB WOOD (DA FAMILY/BLACKGROUND/UMRG) ☆
11	10	14				1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA) ☆
12	12	12				Broken	SEETHER FEAT. AMY LEE (WIND-UP) ☆
13	13	12				Dare You To Move	SWITCHFOOT (COLUMBIA) ☆
14	16	6				I Don't Want To Be	GAVIN DEGRAV (J/RMG)
15	17	7				Let's Go	TRICK DADDY FEAT. UL JON & TWISTA (SLIP-N-SLIDE/ATLANTIC)
16	14	20				Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE) ☆
17	18	6				Welcome To My Life	SIMPLE PLAN (LAVA) ☆
18	15	21				One Thing	FINGER ELEVEN (WIND-UP) ☆
19	19	5				What You Waiting For?	GWEN STEFANI (INTERSCOPE)
20	21	7				Predictable	GOOD CHARLOTTE (DAYLIGHT/EPIC) ☆

THIS WEEK		LAST WEEK		WKS ON		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20				She Will Be Loved	MAROONS (OCTONE/J/RMG) ☆ 9 Wks At No. 1
2	2	27				One Thing	FINGER ELEVEN (WIND-UP) ☆
3	4	12				Daughters	JOHN MAYER (AWARE/COLUMBIA) ☆
4	3	16				My Happy Ending	AVRIL LAVIGNE (RCA/RMG) ☆
5	10	8				Give A Little Bit	GOO GOO DOLLS (WARNER BROS.) ☆
6	5	39				The Reason	HOOBASTANK (ISLAND/DJMG)
7	6	16				1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA) ☆
8	7	18				On The Way Down	RYAN CABRERA (E.V.L./ATLANTIC) ☆
9	8	34				Heaven	LOS LONELY BOYS (DR/EPIC) ☆
10	11	14				Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
11	13	9				Lady	LENNY KRAVITZ (VIRGIN) ☆
12	17	8				Dare You To Move	SWITCHFOOT (COLUMBIA) ☆
13	16	11				(Reach Up For The) Sunrise	DURAN DURAN (EPIC)
14	9	15				Pieces Of Me	ASHLEE SIMPSON (Geffen) ☆
15	15	17				Broken	SEETHER FEAT. AMY LEE (WIND-UP) ☆
16	18	16				World On Fire	SARAH MCLACHLAN (ARISTA/RMG) ☆
17	19	7				Vertigo	U2 (INTERSCOPE)
18	20	9				More Than Love	LOS LONELY BOYS (DR/EPIC)
19	22	15				Collide	HOWIE DAY (EPIC)
20	21	13				Somebody Told Me	THE KILLERS (ISLAND/DJMG)

THIS WEEK		LAST WEEK		WKS ON		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	22				Heaven	LOS LONELY BOYS (DR/EPIC) ☆ 8 Wks At No. 1
2	2	25				You'll Think Of Me	KEITH URBAN (CAPITOL) ☆
3	3	47				100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)
4	4	31				This Love	MAROONS (OCTONE/J/RMG) ☆
5	7	63				White Flag	DIDD (ARISTA/RMG) ☆
6	12	10				In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE) ☆
7	5	43				This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)
8	14	7				Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/BUENA VISTA/ATLANTIC)
9	8	41				Love's Divine	SEAL (WARNER BROS.)
10	6	32				Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)
11	10	32				8th World Wonder	KIMBERLEY LOCKE (CURB)
12	11	9				Answer In The Sky	ELTON JOHN (ROCKET/UNIVERSAL/UMRG) ☆
13	9	58				The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
14	13	38				Drift Away	UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)
15	17	10				I'll Be Around	DARYL HALL JOHN DATES (LI-WATCH) ☆
16	16	16				Remember When It Rained	JOSH GROBAN (143/REPRISE) ☆
17	15	31				The Reason	HOOBASTANK (ISLAND/DJMG) ☆
18	20	7				She Will Be Loved	MAROONS (OCTONE/J/RMG) ☆
19	18	13				If I Ain't Got You	ALICIA KEYS (J/RMG)
20	21	7				Live Like You Were Dying	TIM MCGRAW (CURB) ☆

THIS WEEK		LAST WEEK		WKS ON		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7				Vertigo	U2 (INTERSCOPE) ☆ 3 Wks At No. 1
2	2	11				Pain	JIMMY EAT WORLD (INTERSCOPE)
3	5	14				Vitamin R (Leading Us Along)	CHEVELLE (EPIC)
4	11	6				Boulevard Of Broken Dreams	GREEN DAY (REPRISE) ☆
5	7	20				Cold	CROSSFADE (RCA/COLUMBIA) ☆
6	4	17				Getting Away With Murder	PAPA ROACH (EL TONAL/GEFFEN) ☆
7	3	14				American Idiot	GREEN DAY (REPRISE) ☆
8	6	24				So Cold	BREAKING BENJAMIN (HOLLYWOOD)
9	8	14				Fall To Pieces	VELVET REVOLVER (RCA/RMG)
10	10	10				We're All To Blame	SUM 41 (ISLAND/DJMG) ☆
11	12	11				Ocean Breathes Salty	MODEST MOUSE (EPIC) ☆
12	9	22				Breaking The Habit	LINKIN PARK (WARNER BROS.) ☆
13	16	11				No Phone	CAKE (COLUMBIA) ☆
14	13	10				Take It Away	THE USED (REPRISE)
15	18	6				Mr. Brightside	THE KILLERS (ISLAND/DJMG) ☆
16	14	26				Somebody Told Me	THE KILLERS (ISLAND/DJMG)
17	15	31				Just Like You	THREE DAYS GRACE (JIVE/ZOMBA) ☆
18	17	14				Run	SNOW PATROL (FICT/DA&M/INTERSCOPE)
19	20	8				Look What You've Done	JET (ELEKTRA/ATLANTIC)
20	19	9				Slow Hands	INTERPOL (MATADOR/BEGGARS GROUP)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 88 adult top 40, 89 adult contemporary and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by the number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, *Billboard* Information Network, and *billboard.com*. ☆ indicates title earned HitPredictor status in research data provided by PromoSquad. © 2004. VNU Business Media, Inc. All rights reserved.

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 11.9%, 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 circulars 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 Friday, which falls on Nov. 26 this year. The day traditionally 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 boon," 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 Dismantle 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.

"Super Tuesday! What are you talking about?" asks Thuy Satterfield, VP of marketing and purchasing at Super D, an Irvine, Calif.-based one-stop.

Carl Mello, a buyer at Newbury Comics, wants to know, "Does any of this stuff come 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 withstanding 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 also are frustrated by 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 leaks.

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.

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 over the weekend.

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 exec-

utive, 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 best-of sets between two country superstars, Shania Twain and Toby Keith. But the advanced street date makes Eminem a wild card.

The country sets are expected to move about a half 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 & Video Distribution has shipped more than 3 million units of Eminem's Shady/Aftermath album. Most of those units include a bonus disk and carry a "special" JumpStart list price of \$19.99 (\$11.99 boxlot cost). A "deluxe" version is priced at \$29.99 (\$17.98 boxlot) 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 at No. 1. It then sold 1.3 million in its first full sales week.

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, UMVD is said to be staging shipments of Snoop Dogg's "R&G Rhythm & Gangsta: The Masterpiece" on Geffen, which will ship 1.2 million units, in an effort to ensure that merchants receive their full allotments by street date.

The following week, UMVD is ship-

ping 2.2 million units of U2's Interscope album, which will be backed with \$10 million in advertising between Apple Computer's iPod commercials and the labels' own effort on behalf of the album, 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 not enough new pop and rock releases to maintain traffic throughout the holiday season. But others say the schedule has balance. Bryan Everitt, director of music purchasing for Hastings Entertainment in Amarillo, Texas, says, "It's shaping up to be a greatest-hits Christmas. What's a better gift-giving item than a greatest-hits album? Overall, we have a very strong release schedule."

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." That scenario would make for a good 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.

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," featuring 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 debuted at No. 1 on The Billboard 200 and has sold more than 9.2 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: entrepreneurial joint ventures with branded artists.

Under Iovine's watch, Eminem has unleashed multiple enterprises, U2 has its own iPod and 50 Cent has a videogame 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 entrepreneurial feel," Iovine says.

Eminem's manager, Paul Rosenberg, says the Eminem-branded initiatives are not "part of a master plan," but rather an organic extension of the rapper's talents and fan appeal. "We look for opportunities that can do well and are based on vibe. They are genuine, not just exploiting. Kids know when they are being taken."

An Eminem release would hardly seem normal without a little controversy. The video for "Just Lose It" mocks Michael Jackson and Pee-wee Herman. Jackson was so outraged, he demanded that networks boycott the clip. Only BET complied.

"It got blown into a thing that we

never imagined," Rosenberg says of the video's satire. (It is worth noting that Eminem also makes fun of himself in the video.)

The video to "Mosh"—an animated clip that depicts a grassroots rebellion against President George W. Bush—has received its fair share of attention as well.

SIRIUS VISION

Eminem and his team can be described as visionaries. They began talking to Sirius about Shade 45 more than six months ago, long before the big Howard Stern deal. "Free speech is one aspect of it," Rosenberg says. "It's really a radio station for music fans. [We] get to play the music the way the artist intended it."

Sirius president of entertainment and sports Scott Greenstein adds, "This is the most direct way an artist can reach fans. It takes time for an artist to put out a new record, [but] this is a way to connect 24 hours a day."

While not all artists are equipped or popular enough for a 24/7 radio venture, Greenstein says he is looking at other name acts to do segments on different channels.

Eminem shows his tech-savvy with the exclusive ringtone on the deluxe edition of "Encore." In fact, Rosenberg says, there are more technology and digital initiatives in the works for Eminem under a larger Universal Music Group proposition.

"The sooner we're out of the CD business, the better," Iovine says. With

the advent of appropriate technology and widespread broadband access, the digital revolution is getting closer.

Iovine has been aggressively growing his business and developing long-lasting partnerships with artists. "You can't do blanket contracts," he says. "Everyone has to bring something to the table."

Iovine contends that many in the record business are, to quote a recent U2 hit, "stuck in a moment" and resistant to adjusting their business practices.

Berman adds that Interscope "wants to be the company to lead the charge, look at the future and attack [it] in as many ways as possible."

On the artistic side, Eminem continues to expand his skills behind the boards. He produced 2Pac's latest posthumous release, "Loyal to the Game" (Amaru/Interscope), which will hit stores Dec. 14. "He's an enormous 2Pac fan," Rosenberg says.

In addition, Shady Records plans a full slate of releases for 2005, including offerings from 50 Cent, Stat Quo and DJ Green Lantern.

After the success of "8 Mile," Rosenberg says Eminem is looking for a new acting project but has not found the "right thing" yet. A tour is on tap for next summer, but who knows what projects Shady will come up with in the meantime?

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NAB

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This message was endorsed by Simon Cole, CEO of British radio group UBC and an ardent proponent of digital radio.

"Digital technologies allow us to be business 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 consolidation 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.

Karmazin, 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. "Even with a Republican administration, there have not been many moves toward deregulation. It's a problem, and if [the radio business] can't grow, investors will look somewhere else."

Lil Jon

Continued from page 7

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 platinum rappers to go do their verses over on songs. That's the way I make 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 work 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, the sophomore effort, "Kings of Crunk," went on to sell 2.2 million copies. Not bad, considering the label didn't think it would do 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 at radio 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 with '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 crest. The song, which featured labelmates 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 and Usher for Usher's smash hit "Yeah!" More recently, he produced Ciara's hit "Goodies."

According to TVT VP of urban A&R Bryan Leach, the label never worried about Jon overextending himself.

"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."

GREAT EXPECTATIONS

Given his success as a producer and with the East Side Boyz, Jon knew while working on "Crunk Juice" that continuing the streak would be no small task.

"Going into 'Crunk Juice' it was like, 'How . . . do we outdo 'Get Low' or 'I Don't Give a @#&%?'" he says. "We just went in and I started working on the tracks. I went to Miami because we always like to get away from home when we are recording because home has distractions."

Recording took six months, with time out for Lil Jon to produce labelmates Pitbull and Oobie.

In keeping with the tradition of enlisting famous friends to appear on

their records, Lil Jon & the East Side Boyz brought in a host of A-listers including Usher, R. Kelly, Ludacris, Nas, Snoop Dogg and Chris Rock.

"It was all a feeling," Jon says of working with different collaborators. "Originally, the record that has Luda and R. Kelly ['In the Club'] was going to be Luda and Usher but I decided to do something different because everyone is expecting us to do another 'Yeah!'"

He's also excited about "Friends and Lovers." "That song is what we would call a classic booty shake record," he says. "It's one of those songs that you request the DJ to play when you go to the strip club because you get a good table dance off of it. It was a classic slow song when we were growing up. It's from that Keith Sweat era, and it's a song that no one ever expected Usher to sing. So, that's the first com-

ination. Then, you have Luda and I rapping on it so that flips it."

FOR THE STREETS

The trio also serves up something for its core audience with lead single "What U Gon' Do," which features Lil Scrappy.

"Our core fan base is the streets," Jon explains. "Every record before 'Get Low' was a street record. That's how we've been able to sell records over the years, so we wanted to appeal to our core fan base. We still have records like 'Get Low' on the album because we have to give them that too. We all know that once the album drops, radio is going to run with what they want to run with anyway and force us to put out one of those type of records, so we wanted to put out two street records first—'What U Gon' Do' and 'Roll Call' with Ice Cube."

DECA

Continued from page 10

networks as an opportunity, not a threat," Cuban said in a keynote address. "If you use it, it will work to your advantage."

On the music side, talk centered on the need for labels and services to find common ground on the cost of portable subscription services.

In movies, operators of digital movie 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 entertainment business.

Such panelists as Jim Griffin, CEO of Cherry 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 have intelligent licensing," he said.

Rep. Howard Berman, D-Calif., noted that discord over new technology, 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 attendees cautioned that the future of the digital entertainment 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

"What U Gon' Do" climbs to No. 16 on Hot Rap Tracks this issue.

The group's success makes promoting "Crunk Juice" easier. The trio used its trademark wild style in a recent TV campaign that spoofed the presidential elections and P. Diddy's Citizen Change organization.

"It was Jon's idea to spoof the election with his 'Crunk or Die' campaign ad," says Cheryl Marks, TVT director of urban marketing. "Just like you choose your president, you choose what album you're going to buy. It also brought some levity to the political climate."

Beyond televised satire, Marks says that a key to promoting "Crunk Juice" is letting consumers know who is appearing on the album.

The trio's TV slate includes appearances on "Mad TV," "Jimmy Kimmel Live" and BET's "Access

Granted." The group will also be featured on a host of MTV programs during the channel's "Spankin' New Music" week.

With "Crunk Juice" ready to go, Jon is now looking to give more attention to his label, BME, and its roster, which includes Lil Scrappy, Trillville and recent addition E-40.

"I'm going to lay back on producing for all these outside artists so I can focus more on getting our acts right," Jon says.

However, he already has made two exceptions: Too Short and Ice Cube. "Short was the first artist that ever really looked out for us in a major way," Jon says. As for Ice Cube, "we grew up as fans of N.W.A, and Cube got down with us on the album for nothing, really. He just respected what we were doing. So, I will probably do half of his album."

Backstage

Continued from page 10

As a whole, panelists believe that the most critical problem facing the industry is high ticket prices.

"We don't sell 40% of the tickets we put on sale as an industry," said Greg Trojan, CEO of House of Blues Entertainment. "We need to look at pricing."

John Meglen, president/co-CEO of AEG Live/Concerts West, said that doing a price test before making tickets available for a show nationally can lead to better sales.

For the recent Usher tour, prices were tested in a few markets. Ultimately the price was lowered and "sales went through the roof," Meglen said.

However, Clear Channel Entertainment chairman/CEO Brian Becker said the industry's goal should be to "set prices correctly the first time."

The use of auctions, ticket discounts, national on-sales and presales were other hot topics.

"Maybe we're overpricing the lower seats," offered David Goldberg, execu-

tive VP of strategy and business development for Ticketmaster.

Mike Luba, booking agent/manager for Madison House, noted that people might be willing to attend more concerts if beer and parking were included in such an auction. "What has hurt the business is inside ticket costs that consumers are aware of," Luba said.

AEG Live's Phillips said that presales and two-for-one discounts are bad for the industry.

"I wonder if we aren't biting ourselves in the ass with presales," he said. "After that, there aren't good seats left."

He also noted that giving away tickets through discounting may "devalue the product."

Bob Roux, president of Houston-based Pace Concerts, which is owned by CCE, said the industry needs to be wary of national on-sales.

"Labels urge this because they want big promotion. Managers want to get shows up and then move on," he said. "This doesn't allow you to test prices."

GIGANTIC GUARANTEES

High prices and high guarantees are seen as problems that go hand in hand.

"We need to work backward on guarantees," Pace Concerts' Roux said. "We

that the movie industry will face the same piracy woes as the music business if online development is delayed by worries over DVD cannibalization.

"Concerns about cannibalization of the physical-goods world is staring right into the rear view mirror," Napster chairman/CEO Chris Gorog said.

Richard Wolpert, chief strategy officer with RealNetworks, said content owners are currently licensing video to such digital distribution channels as STARZ! Ticket on Real Movies, MovieLink and CinemaNow on a limited basis only.

"Legitimate legal alternatives need to be as good as the illegitimate services," he added.

Meanwhile, digital music services 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 reported 150 million downloads through

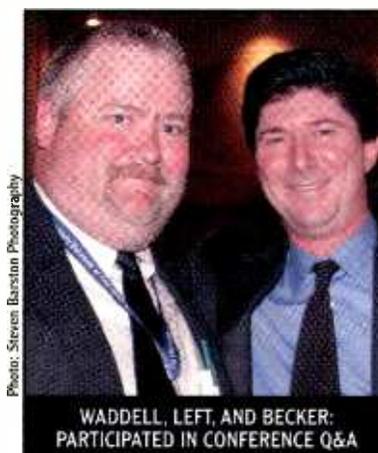
mid-October. The rest of the digital music industry is lagging far behind that volume.

Advocacy of subscription models and associated portability was on the rise at the conference.

"Ultimately, music portability will be what causes the explosion in demand," Wolpert said. He argued that interoperability among devices and service will also play a key role in the development of the market.

Artist/producer Todd Rundgren was among those endorsing the subscription concept. "There is going to be a point when the distinction between where you discover music and where you purchase music disappears," he said in a keynote address.

Rundgren added 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."



WADDELL, LEFT, AND BECKER PARTICIPATED IN CONFERENCE Q&A

Photo: Steven Barstow Photography

Creative Artists Agency. "It gets stupid. If promoters do not feel an artist is worthy, they should say no."

Holding more concerts in smaller venues, some said, can make the experience more meaningful to fans and lead to better ticket sales.

Bill Reid, president of Rising Tide, said that fewer acts can sustain arena shows, but "lots can fill 2,000- to 4,000-seat venues."

The concept of underplaying a market can help attract sales when the artist returns to that city on their next tour.

"Artists may want to think about turn-away business," said Jon Stoll, president of Fantasma Productions. "We could avoid discounting by doing cut-down shows at theaters."

Working with corporate sponsors may provide new opportunities, according to Richard Sherwood, president of Front Row Marketing. "Major corporations like Anheuser-Busch, Coca-Cola and McDonald's are targeting local and regional markets because they can really go after a demographic that makes sense to them with very minimal waste," Sherwood said.

Additional reporting by Christopher Walsh in New York.

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Soundtracks

Continued from page 7

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 "8 Mile"—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 audiences' massive support of the movies.

And although sales of the "Shrek 2" soundtrack were no doubt 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 "Garden State" and "De-Lovely," word-of-mouth from moviegoers seems to have played a more crucial role in the albums' sales than radio airplay. More people undoubtedly heard the music in those movies than on mainstream top 40 radio, which essentially ignored both soundtracks.

Brunman says consumers 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 with consumers. 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 nonexistent on top 40 playlists.

In an informal survey of U.S. retailers, "Ray" was the fourth-quarter release soundtrack album predicted 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), "Bridget Jones: The Edge of Reason" (due Nov. 16) and Nov. 23 releases "The Phantom 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 their corresponding films. The public, it seems, prefers soundtracks in the very literal sense of the word, more so than "inspired by" albums.

"Soundtracks like 'Saturday Night Fever,' 'Grease,' 'Titanic' or 'The Lion King' sell records when the music is an integral part of the movie and when people want to stay emotionally connected to the movie," says Jerry Kamiler, music divisional merchandise manager of retail chain Trans World 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," Virgin Entertainment Group senior music product manager Jerry Suarez says. "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.



2004's Top 30 Soundtracks

The following are the best-selling soundtracks of the year (as of the week ending Nov. 7). Titles without an asterisk are listed with their total U.S. sales to date. Titles with an asterisk were released before 2004; their figures reflect their sales for this year only.

1. "Shrek 2" (DreamWorks/Geffen), 708,000
2. "The Cheetah Girls" (Walt Disney), 659,000*
3. "Spider-Man 2" (Columbia), 573,000
4. "50 First Dates" (Maverick/Warner Bros.), 418,000
5. "A Cinderella Story" (Hollywood), 402,000
6. "The Punisher: The Album" (Wind-up), 399,000
7. "The Lord of the Rings: The Return of the King" (Reprise), 356,000*
8. "Tupac: Resurrection" (Amaru/Interscope), 355,000*
9. "The Princess Diaries 2: Royal Engagement" (Walt Disney), 331,000
10. "Garden State" (Fox/Epic), 324,000
11. "Blue Collar Comedy Tour: The Movie" (Warner Bros. Nashville), 319,000*
12. "That's So Raven" (Walt Disney), 310,000
13. "O Brother, Where Art Thou?" (Lost Highway/Mercury), 297,000*
14. "The Passion of the Christ" (Integrity), 296,000
15. "De-Lovely" (Columbia), 291,000
16. "Freaky Friday" (Hollywood), 286,000*
17. "Cold Mountain" (DMZ/Columbia), 260,000*
18. "You Got Served" (T.U.G./Epic), 247,000*
19. "Barbershop 2: Back in Business" (Interscope), 246,000
20. "13 Going on 30" (Hollywood), 245,000
21. "Confessions of a Teenage Drama Queen" (Hollywood), 240,000
22. "Love Actually" (J), 237,000*
23. "The Lizzie McGuire Movie" (Walt Disney), 218,000*
24. "Dirty Dancing: Havana Nights" (J), 206,000
25. "The Fighting Temptations" (Music World/Columbia), 205,000*
26. "Kill Bill Vol. 1" (A Band Apart/Maverick/Warner Bros.), 203,000*
27. "The O.C. Mix 1" (Warner Sunset/Warner Bros.), 180,000
28. "Ray" (Atlantic/Rhino), 172,000
29. "Something's Gotta Give" (Columbia), 172,000*
30. "Pixel Perfect" (Walt Disney), 171,000

Source: Nielsen SoundScan

Walt Disney Records and Hollywood Records (both part of the Buena Vista Music Group) virtually redefined what can happen when soundtracks are marketed successfully to a young demographic with little or no MTV airplay. BVMG dominates the market for TV soundtracks and soundtracks geared to teens and pre-teens.

"The Cheetah Girls," a soundtrack from a Disney Channel TV movie of the same name, currently ranks as the No. 2 soundtrack of 2004 due in large part to repeat airings of the movie on Disney Channel and effective cross-promotion of its music on Radio Disney. The soundtracks to Disney Channel's "That's So Raven" series (which also airs on sister network ABC) and "Pixel Perfect" TV movie benefited from the same strategy as well.

Walt Disney Records senior VP of A&R Jay Landers says, "We've tried to make good on that overused word 'synergy.' With Disney Channel and Disney Radio, we've been able to fill a niche and cater to an incredibly loyal audience."

BVMG also scored hits this year with "A Cinderella Story," "The Princess Diaries 2: Royal Engagement," "Freaky Friday," "13 Going on 30" and "Confessions of a Teenage Drama Queen."

Most of these movie soundtracks did not have extensive airplay on top 40 radio or MTV. But by working with the film studios on cross-promotional campaigns and through considerable Internet marketing, BVMG reached the right target audiences, which translated to impressive sales.

Lesson No. 4: Superstars and top 10 singles are not needed to have best-selling soundtracks.

The top soundtracks of the 1990s were often characterized by superstars and their top 10 hits on The *Billboard* Hot 100. Examples include Celine Dion's "My Heart Will Go On" from "Titanic," Whitney Houston's "I Will Always Love You" from "The Bodyguard," R. Kelly's "I Believe I Can Fly" from "Space Jam" and Elton John's "Can You Feel the Love Tonight" from "The Lion King."

Not so for most of 2004's best sellers.

The companion albums to "Shrek 2," "Spider-Man 2," "The Cheetah

Girls," "50 First Dates," "The Punisher: The Album" and "Garden State" featured more midlevel and emerging artists than superstar names. Of 2004's top 30 soundtracks, only one had a single that reached the top 10 of The *Billboard* Hot 100 this year: Kelly Clarkson's "Breakaway" from "The Princess Diaries 2: Royal Engagement."

The slump in record sales in recent years and the high prices to get superstars on soundtracks may be the chief reasons why film studios and record companies are scaling back.

"You don't need a star act," Universal Pictures president of film music Kathy Nelson says. "So if that means [retaining] an artist who is relatively unknown but people see the movie and say, 'Wow, that's fantastic,' that's great."

Nelson adds, "As a person who works for a film company, I only care about making sure the music is good and makes the movie as good as it can be. [Film] studios don't make money off a soundtrack album. The only advantage of soundtracks [to a film studio] is visibility."

Hollywood Records VP of sales Curt Eddy says of soundtracks, "If you get into the hundreds of thousands of [sales], you can make money. You can't if you have great expectations and you're not getting much support because the movie is out of theaters in three or four weeks or if you think your promotion staff is going to get a hit that never happens."

Fox Music president Robert Kraft, one of the executives behind the "Garden State" soundtrack, says of the album: "It has no pretenses to be a smash record with big superstar artists." He says the record is a reminder that when a soundtrack's songs represent the film, "the soundtrack does have value."

Warner Music Group senior VP of soundtracks Darren Higman agrees. "People are back to paying attention to the needs of the film." If the music fits the film, he says, "it will make an impression on the audience."

Additional reporting by Geoff Mayfield in Los Angeles and Ed Christman in New York.

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 P2P opportunities.

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 in operators of illicit P2P networks.

While the Recording Industry Assn. of America continues to hammer away at P2P services in the courts and in Congress, the labels are using the prospect of content licenses as a new carrot to get file-sharing companies to police their networks.

However, an alliance between Snocap and the majors would be just one step in a larger process to develop legitimate P2P.

UMG's deal only allows Snocap to

fingerprint its catalog and ensure that its copyrights aren't illegally swapped on networks that employ the technology. P2P networks still have to agree to use Snocap; they then have to seek content licenses from the majors.

Whether the P2P operators take the bait remains to be seen. The adoption of a filtering solution runs counter to their longstanding contention that it is not possible to control the flow of content through

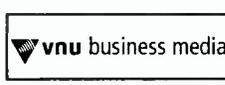
their networks.

However, that stance could be softening. Former Grokster boss and puretunes.com backer Wayne Rosso is reportedly developing a service, Mashboxx, that will use Snocap and seek licenses from the majors. Rosso declined comment.

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'I'm The Ultimate Fan, Searching For Stuff I Can't Hear On The Radio'

BY PAUL SEXTON

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 February 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'd 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 band.

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. Elvis 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.



The Last Word

A Q&A With Elton John

Elton John: Career Highlights

- 1967: Meets Bernie Taupin, his songwriting collaborator to this day.
- 1969: Releases U.K. debut album, "Empty Sky."
- 1970: Makes U.S. album chart debut with "Elton John."
- 1975: "Captain Fantastic and the Brown Dirt Cowboy" becomes his sixth consecutive new album to top the U.S. charts and the first to debut at No. 1 on a *Billboard* chart.
- 1997: Records "Candle in the Wind 1997" as a memorial to Diana, Princess of Wales. Its global sales top 35 million units by year's end, making it the best-selling single.
- 1998: Knighted in the U.K. New Year Honours list.

Q: What can you tell us about your other theatrical projects?

A: I wrote "The Vampire Lestat" with Bernie Taupin, which was his first foray into the theatrical world. It is an amalgamation of the first two Anne Rice books, something we've been trying to do since the 1970s. I've written 60 songs in one linear year, the most I've ever done in my life. To be honest with you, it is much easier to write a musical than it is to do an album, because you have a knowledge of the characters. If you're writing an album you don't know what you're going to come out with.

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 pap, hopefully.

In America, radio stations play records for too long. Look at the AC chart, which I'm crawling 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 adrenaline. Then it's someone else's turn, you lose that adrenaline 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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