



Bluegrass
Special Report
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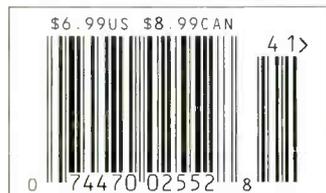
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Radio Biz Gets New Publication

- ✓ Billboard Radio Monitor debuts in print and online
- ✓ In-depth radio reporting and commentary
- ✓ Expanded U.S. charts from Nielsen BDS
- ✓ New coverage of Latin and contemporary Christian radio
- ✓ European airplay charts from Music Control
- ✓ Legislation, regulation and new technology
- ✓ **AND** breaking news 24/7 on the Web

For details, see page 7



A Smart Start For Green Day

Trio Reclaims Punk Crown With 'Idiot'

BY MELINDA NEWMAN

With "American Idiot," Green Day is back to rightfully reclaim the punk/pop throne. In the four years since the band's last studio album, "Warning," Green Day has watched groups it has clearly influenced, such as Blink-182 and Good Charlotte, try on the punk crown.

The Reprise/Warner Bros. release, a concept album Green Day dubs a "punk rock opera," enters The Billboard 200 at No. 1 this issue, making it the first chart-topper for the 15-year-old San Francisco Bay Area trio.

"It's pretty sweet," singer/guitarist Billie Joe Armstrong says of landing in the top spot. "We've been doing this for a long time. The album is the most political"

(Continued on page 67)

Green Day's Billie Joe Armstrong wrote most of the trio's new album.

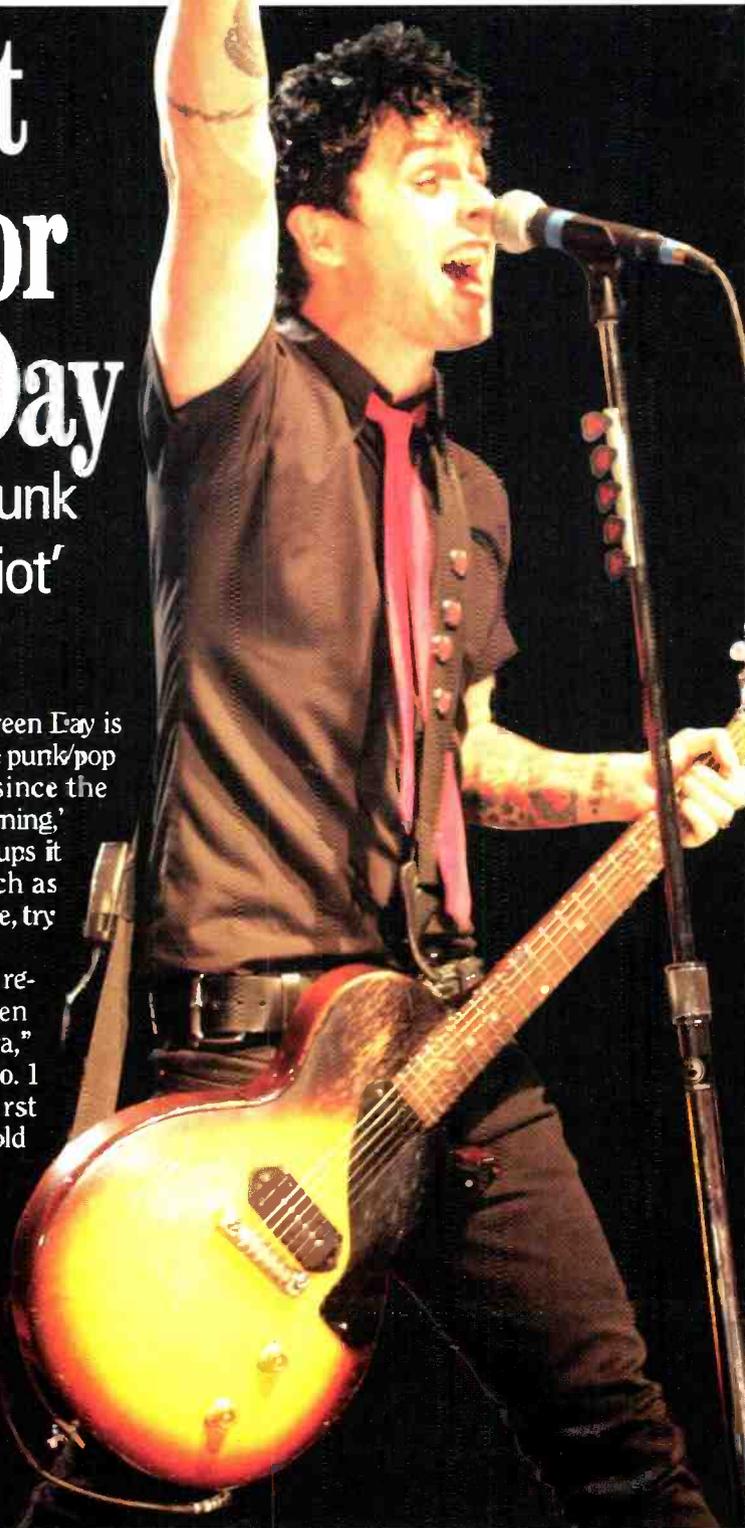


Photo: Kevin Mazur/WireImage.com

Country Is Touring's Hot Ticket

Top Nashville Stars Elude Concert Woes

BY RAY WADDELL

In a touring season marred by cancellations, deep discounts and disappointing ticket sales, country music is thriving.

This year, at least seven of the 25 top-grossing tours are likely to be country attractions.

That's even better than last year, when five country acts were among the top 25 tours.

"We've been doing well for a while," says Brian O'Connell, VP for Clear Channel Entertainment, who heads CCE's country *(Continued on page 68)*

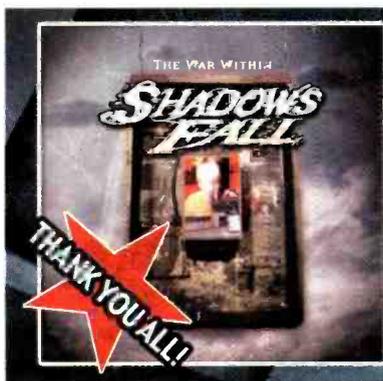
Web Data: The New Tool

BY SCOTT BANERJEE

SAN FRANCISCO—With their vast audiences, Internet radio giants Yahoo Launch and AOL Music have begun to generate data on song and artist popularity that is helping labels anticipate demand for their releases.

The user data includes rankings of streamed music and video, artist searches and song skips, as well as real-time ratings of individual songs.

At the labels, the information—which, for now, is provided free by the sites—is *(Continued on page 67)*



SHADOWS FALL

The War Within • 39,251 'Scanned 1st week
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7 Despite previous mainstream success, gospel star Smokie Norful has no crossover plans for his new full-length collection, "Nothing Without You."

10 A New York District Court rules that making unauthorized recordings of a live performance is not a federal crime.

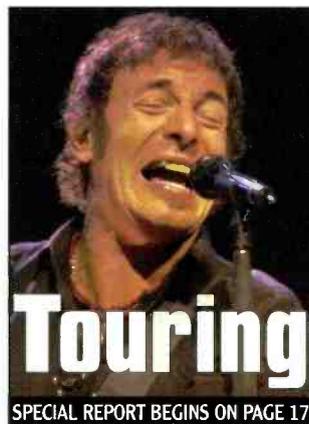
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13 The Beat: Actress Minnie Driver makes her singing debut with "Everything I've Got in My Pocket."

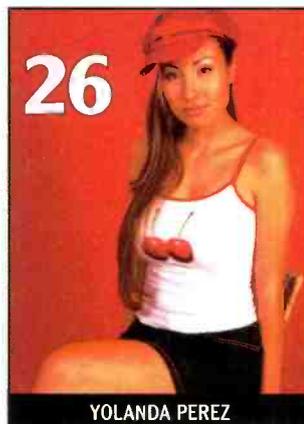
14 Movies & Music: "8 Mile" producers Jimmy Iovine and Paul Rosenberg reteam for a movie starring 50 Cent, "Locked and Loaded."

15 Classical Score: Brian Couzens' recording company, Chandos, remains vibrant after 25 years.

16 In The Spirit: Third-generation gospel singer Kierra "KiKi" Sheard makes history with her No. 1 gospel chart debut.



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5 **Tuned In: Radio:** Frankie Blue is back programming in New York and gives his first interview from the helm of identity-challenged WNEW.

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5 **1** Universal Music China and Hong Kong will introduce Asia to a new version of singer Dao Lang's sixth set, "The First Snowfall of 2002."

5 **3** **Global Pulse:** Michael Bubl 's version of "Moondance" keeps his album in the Italian top 10 for more than six months.

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SMOKIE NORFUL

QUOTE OF THE WEEK
Choosing a label is like picking a baby sitter from a lineup of serial killers.
ESTHERO
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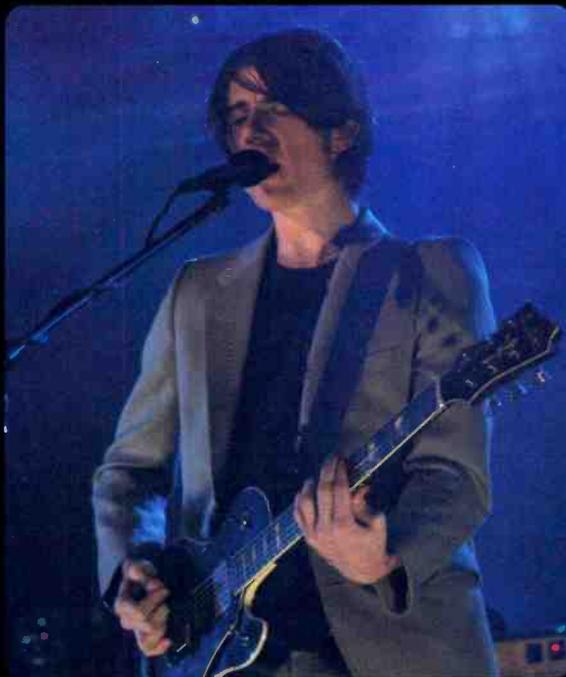
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EVENTS CALENDAR

- What Teens Want: Marketing to Teens Using Music, Movies & the Media.** Oct. 26-27 at the Regent Beverly Wilshire, Beverly Hills, Calif.
Information: 888-536-8536
- Billboard Digital Entertainment Conference & Awards.** Nov. 4-5 at the Tom Bradley International Center, UCLA, Los Angeles.
Information: 646-654-4634
- Billboard Back Stage Pass Touring Conference & Awards.** Nov. 8-9 at The Roosevelt Hotel, New York.
Information: 646-654-4660
- 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
billboardevents.com



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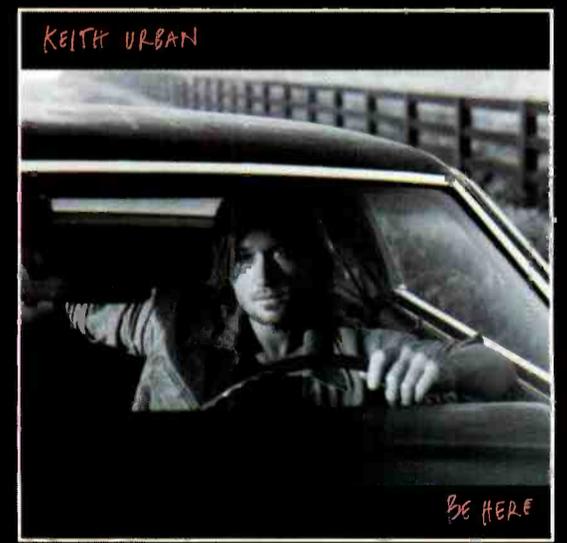
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TOP OF THE NEWS



Smokie Norful will help promote his new album with a radio contest that honors teachers.

Silky Smokie Stays True To Gospel

BY DEBORAH EVANS PRICE

NASHVILLE—Smokie Norful's silky voice and potent songs have quickly propelled him to the top of the gospel hill.

His 2002 debut, "I Need You Now," spent five weeks at No. 1 on the *Billboard* Top Gospel Albums chart. The title track became a multiformat hit. The EMI Gospel project, which has sold 338,000 copies, according to Nielsen SoundScan, netted him two Gospel Music Assn. Dove Awards and three Stellar Awards and reached No. 154 on The *Billboard* 200.

An EP last year also hit the summit of the gospel album chart (it debuted at No. 90 on The *Billboard* 200). Now Norful fans are eagerly anticipating his new full-length collection, "Nothing Without You," which arrives Oct. 5.

Norful says he did not have any jitters

about trying to replicate his past success.

"I don't try to follow up what God does," says Norful, who was *Billboard's* top gospel artist in 2003.

"I just believe that it was God's doing because it fit no formula. I equate chasing after what we experienced on the first album like a dog chasing its tail and never catching it," he continues. "I went in with the attitude that the same God that spoke to me on the first CD, the same God that put a message for his people on the first CD, is the same God I'm calling upon and trusting to do this CD."

And he is adamant that he remain a gospel artist.

EMI Gospel VP/GM Larry Blackwell says there are no plans to work any singles from the new project to a mainstream audience, as Norful has no desire to chase secular success.

(Continued on page 69)

Rhone's New Tune

Former Elektra CEO Tapped To Run Motown

BY GAIL MITCHELL

Sylvia Rhone's long-anticipated return to the music industry's senior executive ranks is now official. The former chairman/CEO of Elektra Entertainment Group has been appointed president of Motown Records and executive VP of Universal Records. Kedar Massenburg, who had been Motown president/CEO, exited the company in July (*Billboard*, July 17).

Universal Music Group chairman/CEO Doug Morris said in a statement, "Sylvia is a first-class music executive who not only brings a unique understanding of the creative community but extensive management experience."

Under the terms of Rhone's multiyear contract, she will helm the Motown label, whose roster includes Stevie Wonder, India.Arie and Erykah Badu. In her executive VP role, Rhone will be involved in various musical projects that encompass the UMG family of labels. She reports to Mel Lewinter,

chairman/CEO of Universal Motown Records Group, and, in turn, to Morris.

"As we continue to expand Universal Motown's A&R-driven strategy," Lewinter said in a statement, "there is no one better to complement our team than Sylvia."

Rhone's segue to Universal reunites her with both Morris and Lewinter, who worked with her at Atlantic Records.

"Working with both Doug and Mel is a homecoming for me," Rhone says. "I had the privilege of working for Doug in my early years and consider him a mentor. What's exciting about the company is it has such a depth of creative assets. The collaboration possibilities with the sister labels are limitless."

New York-based Rhone plans to work out of the company's Los Angeles offices at least once per month. Her primary focus at this early juncture is to develop and build the Motown roster.

"I see this as a very diverse label," Rhone says. (Continued on page 69)



RHONE: WANTS TO DEVELOP MOTOWN'S ROSTER

Billboard Takes New Pulse Of Radio

The *Billboard* Information Group has expanded to cover every aspect of the radio industry in print and online.

BIG's newest publication, *Billboard Radio Monitor*, debuts this week with a compelling array of exclusive interviews, insights and analysis.

Along with the new publication comes an entirely new online presence, billboardradiomonitor.com, with a 24/7 Web site and a suite of e-newsletters focused on radio.

The new publication—which replaces *Airplay Monitor* in the BIG portfolio—was launched in response to the changing needs across the industry.

The rise of satellite, digital and online radio, the challenges of regulation and the shifting landscape of programming and music promotion have increased the appetite

for reliable news, analysis and data.

At the heart of *Billboard Radio Monitor* is an unparalleled lineup of charts from Nielsen Broadcast Data Systems.

The launch issue also includes:

- A revealing interview with Clear Channel Radio CEO John Hogan.
- A riveting commentary by Sen. John McCain, R-Ariz.
- An exclusive interview with legendary programmer Frankie Blue.
- A behind-the-scenes look at news radio.
- Frank talk from "shock jocks" Opie & Anthony as they return to the air.
- A look at the life of top hip-hop programmer Skip Cheatham.
- Important insights about the latest Federal Communications Commission rulings.

And much more online, including Web (Continued on page 56)



Sony BMG Tackles Sales, Latin

Frohlich, Katz To Head New Distribution Unit; Sony Latin Execs Reprise Roles

By Ed Christman and Leila Cobo
In an unusual move, Sony BMG Music Entertainment has named its pre-merger distribution heads, Bill Frohlich (Sony) and Jordan Katz (BMG), co-presidents of its distribution sales efforts.

Frohlich and Katz will oversee a new entity, Sony BMG Sales Enterprise, and their responsibilities will extend beyond distribution sales operations. In addition to overseeing the creation of a distribution sales team by combining Sony Music Distribution and BMG Distribution, the two will oversee RED Distribution, Special Products, Sony Wonder and Sony Music Studios.

They will report to Michael Smellie, COO of the merged company.

The Sony-BMG merger did not include the companies' physical distribution operations. Sony Corp. and Bertelsmann each retain ownership of their manufacturing and fulfillment facilities. It is believed that Sony will handle those duties for the merged company in the United States. The two parents are said to be bidding to decide which will handle them in the rest of the world.

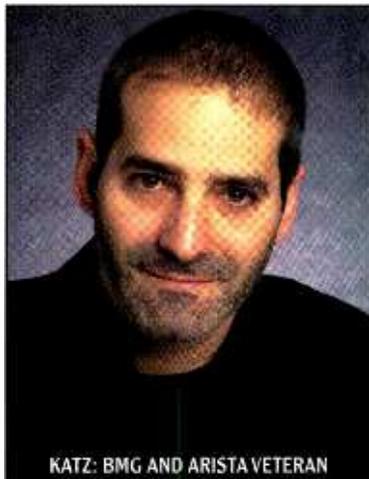
Katz was executive VP/GM of BMG Distribution, and before that senior VP of sales at Arista. Frohlich was executive VP at Sony Music Distribution, and before that senior VP of sales at Epic.

TWO HEADS BETTER THAN ONE

One executive familiar with the situation says, "With two such distinct cultures as BMG and Sony, it couldn't have worked a different way for distribution." Insiders believed that BMG North America chairman Clive Davis wanted Katz, and that Sony Music Label Group U.S. president/CEO Don Jenner was equally firm in his desire to keep Frohlich. The executive continued: "What better solution,



FROHLICH: ROOTS WITH SONY, EPIC



KATZ: BMG AND ARISTA VETERAN

where you could have the co-presidents meet at the choke point to deal with both cultures [and] come up with compromises to make everybody happy?"

The creation of a combined Sony BMG distribution sales force is expected to begin shortly after

Oct. 4. That is the deadline for Sony and BMG employees to decide whether they will take retirement or buyout packages.

SONY EXECs LATIN EDGE

On the Latin music front, Sony BMG's operations have remained

in the hands of key Sony executives so far.

Frank Welzer, newly named head of Sony BMG's Latin operations, has appointed three members of his executive team to primary positions in the region. Kevin Lawrie becomes president of Sony BMG Norte, Jorge "Pepo" Ferradas becomes managing director of Sony BMG Sur, and Angel Carrasco becomes senior VP of A&R for Sony BMG Latin. All report to Welzer.

Lawrie will oversee Sony BMG operations for U.S. Latin, Mexico and Central America, the same regions he oversaw as president of Sony Music Norte.

Ferradas will be responsible for Sony BMG operations in Argentina, Bolivia, Chile, Paraguay, Peru and Uruguay, all countries he oversaw as president of Sony Sur.

Carrasco, formerly senior VP of A&R for Latin America at Sony Music International, will oversee Sony BMG's A&R activities throughout the region.

Both Carrasco and Lawrie will remain in Miami. Ferradas will remain in Buenos Aires.

"These are the first key announcements regarding the Sony-BMG merger for Latin America," Welzer tells *Billboard*. "The remainder of the organization will be determined in the near future. Our intention is to blend the best of both companies, which will result in an incomparable management team."

In other international news, Lisa Zbitnew has been named president of Sony BMG Music Canada. She will report directly to Tim Bowen, head of Sony BMG's operations in the United Kingdom, Canada, Australia, New Zealand and South Africa. Zbitnew was previously head of BMG Canada. Sources say former Sony Music Canada president Denise Donlon has left the company.

For more global Sony BMG announcements, see page 51.

Hesse Takes Digital Reins

BY BRIAN GARRITY

Sony BMG Music Entertainment named key executives in its digital music and legal divisions, all based in New York.

Thomas Hesse has been tapped to oversee digital music and new-technology efforts, with the title of president of the newly created Global Digital Business group.

Hesse, who was BMG's chief strategic officer, reports to Sony BMG COO Michael Smellie.

Prior to joining BMG in 2002,

Hesse was executive VP/head of corporate strategy at BMG parent Bertelsmann AG in Guetersloh, Germany.

Sony technology vets Thomas Gewecke and Matt Carpenter will serve as Hesse's top lieutenants and direct reports.

Additionally, Lisa Weiss has been named senior VP/general counsel/secretary of Sony BMG Music Entertainment, reporting to CEO Andrew Lack.

Weiss will be responsible for all legal policy, and will oversee all aspects of the Sony BMG law department's operations.



HESSE: TO OVERSEE TECH EFFORTS



POWELL: WILL HE STAY OR WILL HE GO?

Post-Election Changes Loom At FCC

This is the last in a series of articles on the potential effects of the upcoming elections on the music industry.

BY BILL HOLLAND

WASHINGTON, D.C.—Forecasting the future lineup and policy decisions of the Federal Communications Commission after the Nov. 2 Presidential election right now is a job best done by observers with a lot of Wash-

ington experience, a crystal ball and a divining rod.

The basics seem easy enough: The five FCC commissioners are appointed by the president and confirmed by the Senate for five-year terms. They can be reappointed. Three commissioners, including the chairman, are of the president's party.

The three current Republicans on the FCC are chairman Michael K. Powell, Kathleen Q. Abernathy and

Kevin J. Martin. The two Democrats are Michael J. Copps and Jonathan S. Adelstein.

Powell isn't commenting about his future plans at the commission or anywhere else. His chief of staff has said Powell has not made any plans to leave.

One of the longest-sitting commissioners, Powell was first sworn in Nov. 3, 1997, by President Bill Clinton and designated chairman Jan. 22,

2001, by President George W. Bush.

Most industry observers with business at the commission agreed to talk to *Billboard* on condition of anonymity. All say Powell's chairmanship has been rocky at best.

Most suggest that the current administration cannot be pleased with Powell's job so far, considering the publicly booed, congressionally scorched and court-

(Continued on page 56)

German Acts Get A Boost

MTV Pledges Support For Home-Grown Talent

BY WOLFGANG SPAHR

BERLIN—The German music industry has responded positively to a new partnership proposed by MTV Networks Europe president Brent Hansen.

Hansen pledged a long-term commitment from MTV's channels in Germany to artists, especially new talent, if the record labels also take a long-term approach.

In a keynote address delivered Sept. 29 at the Popkomm trade show, Hansen said, "We're prepared to be loyal to your artists if [labels] are loyal to them too, but it is harder for us to be loyal if your artist gets pulled after one album."

He added, "We want to see commitment and, in turn, we want to show you commitment by sticking with your artist—giving them the MTV stamp of approval, supporting them from breaking act to superstar. If we know that loyalty is there—for the long run—then we can justify investing in ways of really showcasing your artists to millions of young adults around the world."

German label executives, who have battled against a declining market for the past four years, welcomed the initiative. Warner Music Group GSA chairman/CEO Bernd Dopp, called it "a very positive signal." He added, "What is particularly encouraging is that MTV and Viva are supporting national and international newcomers in particular. The next step will be to come together to make specific decisions."

Gerd Gebhardt, chairman of the German Phonographic Association, said: "Once again, this

(Continued on page 69)

The RCA Label Group

celebrates the life of

Skeeter Davis



December 30, 1931 ~ September 19, 2004

Her music and memory live on.

Photo: Cheri Granford


©2004 BMG Music

Guerra Gets Religion

Mainstream Star's Hit Energizes Latin Christian Movement

BY LEILA COBO

MIAMI—Years before releasing his first Christian music album on Aug. 31, tropical music star Juan Luis Guerra was already a point of reference for a budding Latin Christian music movement anxious to have a major mainstream artist in its midst.

Now, those expectations have been fulfilled with "Para Ti," Guerra's first all-Christian album. The Vene Music release, distributed by Universal, debuted at No. 2 on the *Billboard* Top Latin Albums chart, the highest debut for a Christian album on that chart. Four weeks later, "Para Ti" remains in the top five, an anomaly for an album whose content—a mix of praise and worship, gospel and inspirational music—is profoundly devotional.



GUERRA: TOP BOJ FOR CHRISTIAN ALBUM

There are three major reasons for Guerra's latest success, and these can

be seen as a template for other Spanish-language Christian releases.

One is Guerra's status as a major artist. Second is a strong single—"Las Avispas," a fast-paced merengue, has spent five nonconsecutive weeks at No. 1 on the *Billboard* tropical airplay chart. Finally, "Para Ti," whose rhythms range from gospel and ballads to the salsa, *bachata* and merengue for which Guerra is famous, has been marketed as a secular album to secular accounts.

"I'm the same musician, but I'm a different person because I accepted the Lord," Guerra says. "I'm not called to preach in churches. I'm called to speak about the Lord in secular concerts."

In marketing, promoting and serving the album, "we aren't doing anything" (Continued on page 28)

NEWSLINE

THE WEEK IN BRIEF

The International Federation of the Phonographic Industry estimates the retail value of the worldwide industry in first-half 2004 to be \$13.9 billion, down 1.3% from the same period last year. Comparatively, the global market in first-half 2003 registered a 10.9% slide from the same period in 2002. According to the IFPI, the numbers represent the least-severe first-half drop since 2000.

During the six months ending June 2004, unit shipments reached 1.2 billion audio and video discs, a 1.7% growth compared with 2003 figures. A rise in DVD shipments drove this growth. Shipments of CD albums fell just 1.1% in value, while the value of the singles format declined by 16.6%. CD albums account for 85.3% of the total market, while singles make up 4.5%.

The U.S. market led the recovery. In the first half, the United States generated year-on-year growth of 3.9% in value to more than \$5 billion and a 5% rise in volume to more than 368 million units shipped. **LARS BRANDLE**

Nickelodeon has inked a three-year distribution deal with BMG Strategic Marketing Group for its Nick Records imprint.

The agreement is an extension and expansion of an existing BMG relationship. Jive Records has been distributing Nick releases since 2001.

Initial releases under the new pact include the recently streeted "Dora the Explorer" soundtrack and "Rugrats Holiday Classics," due Oct. 12. Maureen Taxter, senior VP of new business for Nickelodeon and head of Nick Records, says the label will focus on developing soundtracks to TV shows and original albums from Nickelodeon characters/personalities. **BRIAN GARRITY**

As expected, Ron Spaulding is moving over to the Warner Music Group's incubator initiative, and Rick Froio will replace him as WEA senior VP of sales. Froio was senior VP of sales at Atlantic Records.

Spaulding, who came to WMG in 2000 as senior VP of sales at Elektra Records, will work with Todd Moscovitz and Fred Feldman. Spaulding and Moscovitz will head the Asylum label, revived to specialize in hip-hop music.

Froio began his career at WEA in 1976. In rejoining the company, Froio will report to executive VP John Madison and will oversee the catalog, video, Latin, urban and lifestyle sales departments. **ED CHRISTMAN**

Atlantic Records has named Ronnie Johnson executive VP. Johnson, senior VP/GM of Atlantic's urban division since 2002, is based in New York and reports to Atlantic co-chairman/COO Craig Kallman and president Julie Greenwald.

Johnson joined Atlantic in 1999 as senior VP of urban promotion. Before that, he worked in the promotions departments of Warner Bros., Polygram, Island, Mercury and Motown. **TROY CARPENTER**

The so-called Induce act stalled Sept. 30 on its way to mark-up by the Senate Judiciary Committee. Several committee members have asked to work on the bill's language after unprecedented opposition lobbying in recent weeks by technology companies, library associations and consumer groups.

Committee chairman Orrin G. Hatch, R-Utah, called for negotiations to craft a compromise bill. Among those invited are the Recording Industry Assn. of America and the Motion Picture Assn. of America, which support the legislation, as well as Verizon, the Business Software Alliance and the Consumer Electronics Assn., which oppose it. Opponents feel the bill would also snare legitimate technology. They prefer a behavior-oriented language that punishes so-called bad actors. **BILL HOLLAND**

Capital Radio and GWR Group plan to merge in an all-share transaction that will create a new market leader in the U.K. radio sector.

The new company will include London's leader Capital Radio (top 40) and GWR's national station Classic FM, as well as several dozen local stations throughout the country. The combined reach is approximately 18 million listeners, or 36% of the United Kingdom's commercial radio audience.

The yet-to-be-branded company will control about 40% of the £600 million (\$1.08 billion) U.K. radio advertising market and will have a market capitalization of about £740 million (\$1.34 billion) based on current trading prices. **EMMANUEL LEGRAND**

The House of Representatives passed the Piracy Deterrence and Education Act of 2004 Sept. 28. It is considered one of the most important pieces of anti-piracy legislation to be approved by the 108th Congress, which is tentatively scheduled to adjourn Oct. 8.

The main provision of the bill gives prosecutors the authority to go after egregious uploaders of unauthorized copyrighted files as possible felons.

The bill would also require peer-to-peer services to post warning notices stating the legal dangers of file sharing. **BILL HOLLAND**

Concert Bootlegs Not A Federal Crime In NY

BY SUSAN BUTLER

Bootlegging live concerts in New York isn't a federal crime anymore, at least for the moment. A federal District Court on Sept. 24 held the law to be unconstitutional.

The 1994 anti-bootlegging law, enacted by Congress to fulfill its obligations under an international treaty, makes the unauthorized recording, transmission or distribution of live musical performances a crime.

The Recording Industry Assn. of America and law enforcement agencies sought to enforce this law by initiating an investigation of Jean

Martignon, who operated a Manhattan record store, catalog service and Internet site. A federal grand jury indicted him in 2003 for selling bootlegs. (Names of the artists and the number of sales were not in the indictment and have not been made available.)

Now, Judge Harold Baer Jr. has dismissed the indictment, claiming that the law is "impermissible" since it grants greater protection to live recordings than allowed by federal copyright law, which only protects performances that are "fixed" in some medium (such as prerecorded music). The statute also grants "perpetual

protection to live musical performances," which conflicts with the limited duration of copyright protection.

Of note is that the opinion did not mention publishers' rights in musical compositions performed during a concert. "The court was clearly wrong . . . as applied to musical works," says Peter Felcher, general counsel to the National Music Publishers' Assn. "The unauthorized recording and sale of recordings of live performances of a musical work violate the copyright owners' exclusive rights to reproduce and distribute" copy (Continued on page 69)

Becker To Keynote Confab

NEW YORK—Clear Channel Entertainment chairman/CEO Brian Becker will keynote the upcoming *Billboard* Backstage Pass touring conference, set for Nov. 8-9 at the Roosevelt Hotel here.

The conference will place Becker in a Q&A setting, with Ray Waddell, *Billboard* senior writer for touring, conducting the interview.

Becker caps what has become a premier list of touring industry movers and shakers participating in this new *Billboard* event. The international pool of panelists includes corporate and boutique promoters, agents and managers, along with representatives from the worlds of broadcasting, record labels, production, venue management, ticketing, insurance, e-media, travel, marketing and

sponsorships, consumer goods and other sectors that affect the touring business.



BECKER: CCE HEAD

Helming CCE since 2000, Becker has been at the center of the concert industry's transition from a small group of independent and competitive regional promoters into today's consolidated landscape.

Becker is responsible for the management and strategic direction of CCE and its various operating units in the United States and Europe, including Clear Channel Music, and the company's venue, Broadway and motorsports divisions.

For more information on Backstage Pass, see the On the Road column on page 20, or visit billboardevents.com.

MTV Europe Pledges To Support Acts—If Labels Do The Same

Commitment Is The Key

The following is adapted from a speech delivered by Brent Hansen, president/CEO of MTV Networks Europe, at the Popkomm trade show Sept. 29 in Berlin.

When MTV Europe's first clunky analog signal went up Aug. 1, 1987, only 1 million homes in Europe could see MTV, and viewers in all countries received the same MTV—the same VJs, artists, programs and adverts, regardless of cultural or language boundaries.

MTV is now about a multitude of channels and brands that reach out and touch Europe's youth on a number of levels.

MTV is not "just" music television anymore; while the "M"—music—of MTV will always remain emphatically at the heart of what we do, television is only one of the strings to our digital bow.

As our network in Europe has grown and become profitable, we have invested, spending a huge amount on new programming, channels and technologies to make MTV an environment that is so much more than generic back-to-back videos.

The roots of this change lie back in 1996, when MTV started using digital compression to vary elements of our programming output.

The pan-European model so relevant in 1987 had its limitations; music [is] released at different cycles in different markets. We soon realized that it wouldn't work, so we literally broke up the network through advances in digital-compression technology.

Our portfolio now contains more than 45 channels, including those targeting specific demographics and music genres, such as R&B and dance music.

So what is the key to our success today—and our continuing success in the future? Creativity is the key; it's what makes the difference. Music is the heart of MTV, but creativity is the soul.

Now I know there are those among [the industry] who may have been told that promotion on MTV has little value. Well, I want to show how wrong [they] are by showing the influence that MTV had on the success of [Finnish rock act] the Rasmus.

I put a goal upon my most senior talent and music managers: to leverage our network to help break talent across European borders.

MTV Nordic got behind the Rasmus back in '98 with their first video, "Liquid," and sang their praises to their colleagues on MTV Nordic's sister

channels. When the Rasmus were signed internationally to Motormusic, part of Universal Music Germany, MTV Central saw "In the Shadows," loved it and started playing the clip. It became a huge hit in Germany.

MTV Networks Europe then decided to put its full, network-wide weight behind "In the Shadows."

And then there are the Beatsteaks, the fantastic German group that we have recently made a pan-European network priority. We truly believe in the Beatsteaks, and we are also putting our full weight behind them to support them toward international success.



The important point here is: No one else but our network of branded music channels can offer this kind of support to the music industry. MTV not only can get an artist into 120 million households in Europe, but it can also do it in a targeted way, spinning the changes according to the medium and the audience.

'The money men would like to believe that creativity comes cheaply and easily—overnight.'

Of course, not every act gets the level of support we are giving the Rasmus or the Beatsteaks. So what was behind our decision to support them in such a way?

It's two things really: firstly, our absolute belief in their cultural, their creative value; and secondly, our genuine insight into the different groups and subcultures that make up our audiences—something that is really important to MTV and to me personally.

What worries me is that we're just not seeing enough acts of the caliber of the Rasmus, and the newer acts aren't getting enough time and money to allow them to develop and grow as artists.

Often, when wonderful, creative, thrilling artists are signed, they're canned

after their first album, just when they've barely begun to realize their talents.

We can't lay the blame at the feet of the A&R guys—a lot of this is driven by financial challenges. Top management has to rationalize a stock-market-driven agenda, and we all know the hit the industry has taken from digital piracy.

The result? Safety prevails over creativity. Any organization, including ours, has to deal with this issue, but we can't forget that our lifeblood is in finding new artists and nurturing established ones.

Recent mergers in the industry have made the situation even worse. The need for immediate return on investment may satisfy the shareholders, but it threatens to starve the heart out of the labels that have brought us such wonderful music and artists.

I know the money men would like to believe that creativity comes cheaply and easily—overnight. But the reality is sustained creativity usually—but not always—needs three things: talent, time, money.

And what is sustaining the industry instead? One-album wonders? Manufactured bands? TV reality show contestants? How many "Pop Idols" do we really need? Average music won't sustain the long-term health of the music industry.

There's still too much focus on formula top 20 acts. If achieving top 20 status were a test of greatness, then some of the biggest icons of our time would have been stacking grocery carts.

You know and I know that creativity comes at a price. We're prepared to be loyal to your artists if [labels] are loyal to them too, but it is harder for us to be loyal if your artist gets pulled after one album.

We want to see commitment, and, in turn, we want to show you commitment by sticking with your artist: giving them the MTV stamp of approval, supporting them from breaking act to superstar. If we know that loyalty is there—for the long run—then we can justify investing in ways of really showcasing your artists.

It's a price worth us all paying. What we're all making—what we're contributing to—is the music legacy of our culture, of our time.

Let's start taking risks and making commitments so that we can show our audiences that there is more to our industry than "Pop Idol." We're not in it for a free ride. Let's be loyal to those credible artists and work together to create tomorrow's superstars.

Billboard

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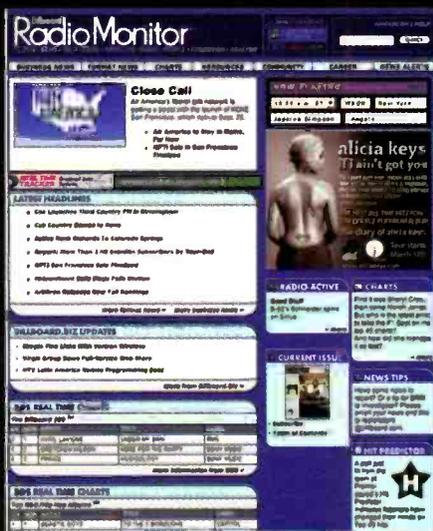
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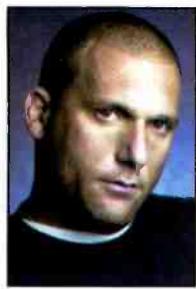
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POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

In The Driver's Seat With Minnie

Minnie Driver knows the news of another actress making an album generally starts people's eyes rolling, and she's just fine with that.

"With all due respect, the bar is set fairly low in terms of actors making seminal records, especially singer/songwriters," Driver says. "Mainly it seems to be a bid for more money and fame instead of a truly creative endeavor."

For Driver, the project started as a way to exorcise some demons. "The

and earn your stripes. It doesn't come for free.' I love the challenge."

DEPARTURES: Alanis Morissette has parted ways with longtime manager Scott Welch, who has handled her career since she signed with Maverick Records in the early 1990s. Her representative says she has no plans to immediately hire a new manager. Welch did not return calls by press time... **Immortal Entertainment** president David Codikow and executive VP Dana Millman-Dufine have left the company. The duo had managed Velvet Revolver. The band is meeting with potential new managers.

ARRIVALS: Sire has signed Finnish quartet H.I.M. to a worldwide deal. The group will record its label debut later this year... **Uni-**

versal Records will release British group Razorlight's "Up All Night" stateside Oct. 26. The album, released on Mercury/Universal in the United Kingdom, reached No. 5 on the U.K. charts... Australian band Powderfinger, formerly on Universal, is now on Artemis in the United States. The New York-based label will release "Vulture Street" Nov. 9. The album collected four Australian Record Industry Assn. awards, including album of the year, earlier this year.

SONGBIRD: No one is more surprised than Christine McVie that she has a new album out. But life is funny that way, she admits, and with her "never say no to anything" attitude, it just felt like the right time to release "In the Meantime," which bowed Sept. 14 on Koch Records.

The music, especially first single "Friend" and the gorgeous "Culummy," is signature McVie: melodic and tuneful, with lyrics build around relationships.

"These songs are about a particular man with whom I went through great times and rotten times, it's someone I met who broke my heart," she says. "In some ways, it's my own 'Rumours.' I'm not going to say who it's about. You can call it 'Tumors,'"

(Continued on page 16)

The Beat

By Melinda Newman
mnewman@billboard.com



idea of making a record came only after I had written six songs," she says. Producer Marc "Doc" Dauer "had far more faith than I did that it was a record. I was just working out some personal stuff. He was like, 'C'mon, honey, you have to profit off your pain!'"

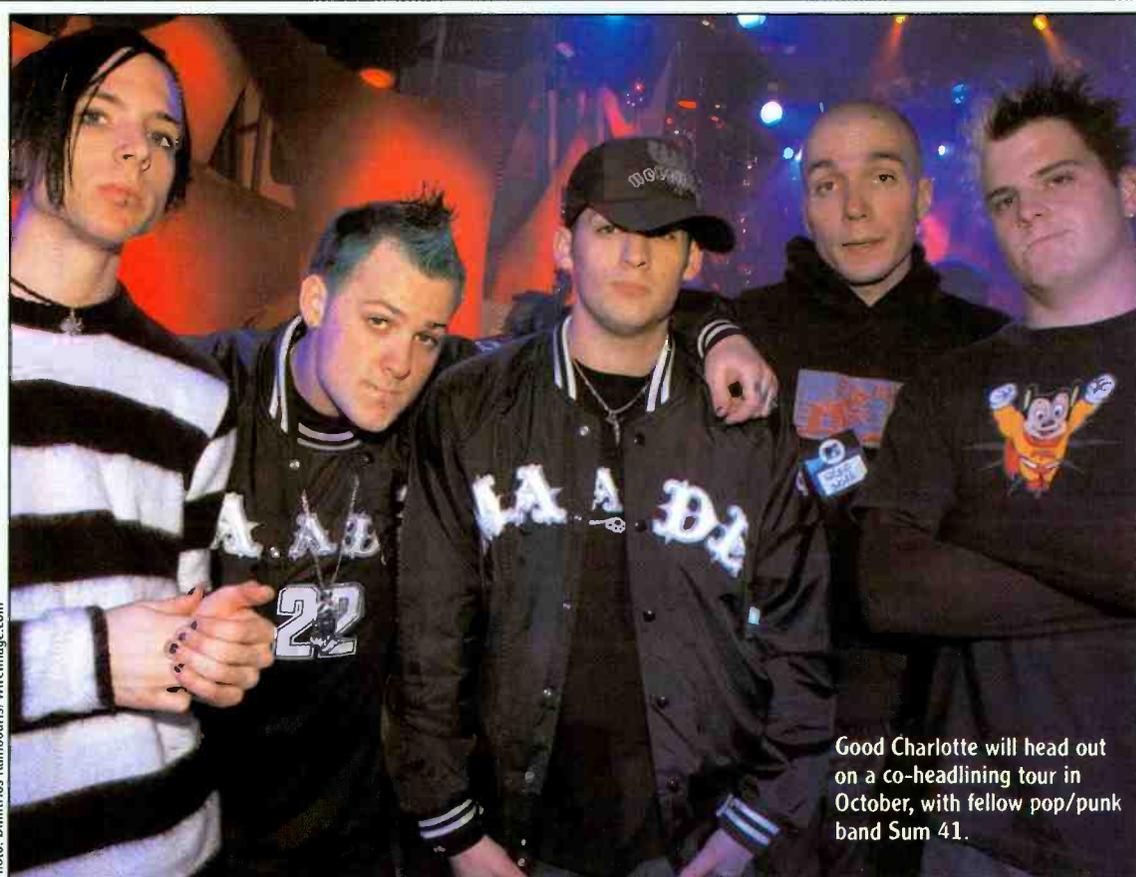
The result is the low-key, mellow "Everything I've Got in My Pocket," which comes out Oct. 5 on Zoe/Rounder in the United States and Oct. 18 in the rest of the world through Liberty/EMI. The title track has been serviced to triple-A radio.

Driver, who has been playing live for several months, will open 18 dates for the Finn Brothers in the United Kingdom starting Oct. 15. Her band includes Dauer and the Wallflowers' Rami Jaffe.

"It's really important that I put it across live," she says. "I know that's the only way people are going to buy me as a musical artist."

But, like any new act, she has had to take her lumps. She opened an OXFAM benefit recently that also featured R.E.M., Coldplay's Chris Martin and the Thrills.

"It was awful!" she says with a laugh. "It was like, 'What the hell is Minnie Driver doing singing?' But I pretty much won them over by the end of the set. People were like, 'Go



Good Charlotte will head out on a co-headlining tour in October, with fellow pop/punk band Sum 41.

Good Charlotte Takes On 'Life And Death'

BY MARGO WHITNIRE

"I wear black on the outside because that's how I feel on the inside," Good Charlotte's Joel Madden deadpans when describing his romantic outlook. Though it's surprising to hear the lead singer of a multiplatinum pop/punk band with a heavy female following quote Morrissey, it's this darker theme that drives the group's third Daylight/Epic Records effort, "The Chronicles of Life and Death," due in stores Oct. 5.

The band's signature backdrop of heavy drums and bouncing guitars is in place for the 14-track set, recorded during seven months at producer Eric Valentine's Earefoot Studios in Los Angeles. But elements of British punk and arena rock showcase the group's changing style.

"It was where we had to go as a band. We couldn't remake our last album as much as some people might have wanted us to, or expected us to," Madden says. "Our fans just want us to be honest, and that's an ongoing theme throughout this record. The music is the natural progression of changes we've gone through, but I don't think it's so far-fetched where [our fans] won't accept it."

In 2002, Good Charlotte rocketed to the forefront of the pop/punk world with its sophomore effort, "The Young and the Hopeless." The album bowed at No. 7 on The Billboard 200 with first-week sales of 117,000 copies, while hit singles "Lifestyles of the Rich and Famous," "Boys and Girls" and "Arthem" boosted the former modern rock band into mainstream top 40 territory. With MTV's "Total Request

Live" crowd behind it, the album has gone on to sell 3 million copies in the United States, according to Nielsen SoundScan. The album has remained on The Billboard 200 since its debut.

"Originally it's the only thing we could play," Madden says of the group's sound, which is heavily influenced by pop/punk acts like Green Day and Rancid. "That's always going to be an element of our music because that's part of who we are as a band, but [on "The Young and the Hopeless"] we were a lot younger and had a lot to prove, whether we realized it, or tried to maybe think we didn't."

'MORE VARIATION'

With such songs as "The Truth" and "Ghost of You"—a rocking retrospective penned by guitarist/keyboardist Billy Martin—the new album delves into darker waters lyrically than previous efforts, though first single "Predictable" showcases the frenetic energy and rousing choruses that have made Good Charlotte a crossover success.

"There's a lot more variation on ["The Chronicles of Life and Death"]. The band has widened the texture of their music with all kinds of instruments and strings, and lyrically, it has some poignant, intense moments. It's a very global-feeling album with genuine global hits," says executive VP of worldwide A&R for Sony Music U.S. and International David Massey, who signed the group to his Epic imprint Daylight for its self-titled 2000 debut.

"They've retained their roots," Massey says, "and people

(Continued on page 29)

Iovine, Rosenberg Want To Be In Pictures

David Geffen, Cameron Crowe and Saul Zaentz are just some of the people who have crossed over from music business origins to become power players in the movie industry.

Now Interscope Geffen A&M chairman/CEO Jimmy Iovine and Eminem manager Paul Rosenberg have inked a first-look deal with Viacom-owned companies Paramount

Pictures and its affiliate MTV Films.

Under the agreement, which is reported to be a three-year deal, Iovine and Rosenberg will produce and develop feature films. One of the first projects will be "Locked and Loaded," a semiautobiographical movie starring 50 Cent in his big-screen debut. The rapper will play a former drug dealer who gives up a life of crime to pursue a music career. "The Sopranos" writer/executive producer Terence Winter is writing the screenplay, which Paramount says is expected in theaters in 2005 or 2006.

Iovine and Rosenberg were, respectively, a producer and executive producer of Universal Pictures' "8 Mile." The film grossed nearly \$117 million at the U.S. box office, according to Nielsen EDI. The Shady/Interscope Records soundtrack spawned Eminem's Billboard Hot 100 No. 1 "Lose Yourself," which won an Academy Award for best original song and a Grammy Award for best rap song. The soundtrack has sold 4.6 million copies in the United States, according to Nielsen SoundScan.

Rosenberg is a VP at Eminem's Shady label, whose roster includes 50 Cent. Sources say Shady/Interscope is

expected to release the "Locked and Loaded" soundtrack.

'FAHRENHEIT 9/11' X 2: Oct. 5 marks the release date for two soundtracks related to the Michael Moore documentary "Fahrenheit 9/11." The DVD of the movie arrives the same day.

Rhino/Warner Bros. Records will release the 16-song original soundtrack, which includes Neil Young's "Rockin' in the Free World" (the soundtrack's lead single), the Go-Go's' "Vacation," R.E.M.'s "Shiny Happy People," Eric Burdon's "We Gotta Get Out of This Place" and several tracks from film composer Jeff Gibbs. A portion of the album's proceeds will go to nonpartisan organization Rock the Vote.

Epic Records/Sony Music Soundtrax will release "Songs and Artists That Inspired Fahrenheit 9/11," with all songs selected by Moore. The 14-

track album includes Zack de la Rocha's "We Want It All" (the album's first single), Bob Dylan's

composer Alan Silvestri wrote and produced the new songs.

"Polar Express" star Tom Hanks sings two songs on the album: "Hot Chocolate" and the title track. The soundtrack also features several holiday classics, including Bing Crosby's "White Christmas," the Andrews Sisters' "Winter Wonderland," Perry Como and the Fontaine Sisters' "It's Beginning to Look Like Christmas" and Crosby and the Andrews Sisters' "Here Comes Santa Claus (Right Down Santa Claus Lane)."

A special edition will be available with deluxe packaging and a mini-book featuring stills from the film.

JONES ON FILM: The life of the late Rolling Stones guitarist Brian Jones is headed to the big screen in the British independent movie "The Wild and Wicked World of Brian Jones," to be distributed by Intan-dem Films. Leo Gregory will play Jones in the movie, which is directed by Stephen Wooley.

IN BRIEF: Tyrese will co-star in the Touchstone Pictures drama "Annapolis" . . . Queen Latifah headlines the cast of the Paramount Pictures comedy "Last Holiday" . . . Jessica Simpson will play Daisy Duke in Warner Bros. Pictures' big-screen version of "The Dukes of Hazzard." Meanwhile, Simpson's husband, Nick Lachey, will make his feature-film debut in the crime drama "The Hard Easy," an independent film that is seeking distribution.

Movies & Music

By Carla Hay
chay@billboard.com

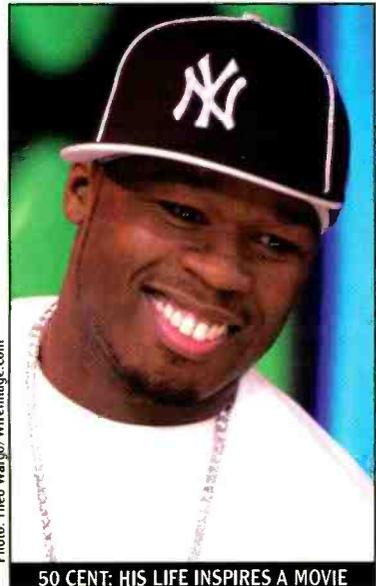


Photo: Theo Wargo/WireImage.com

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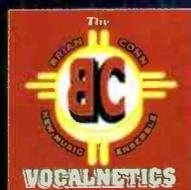
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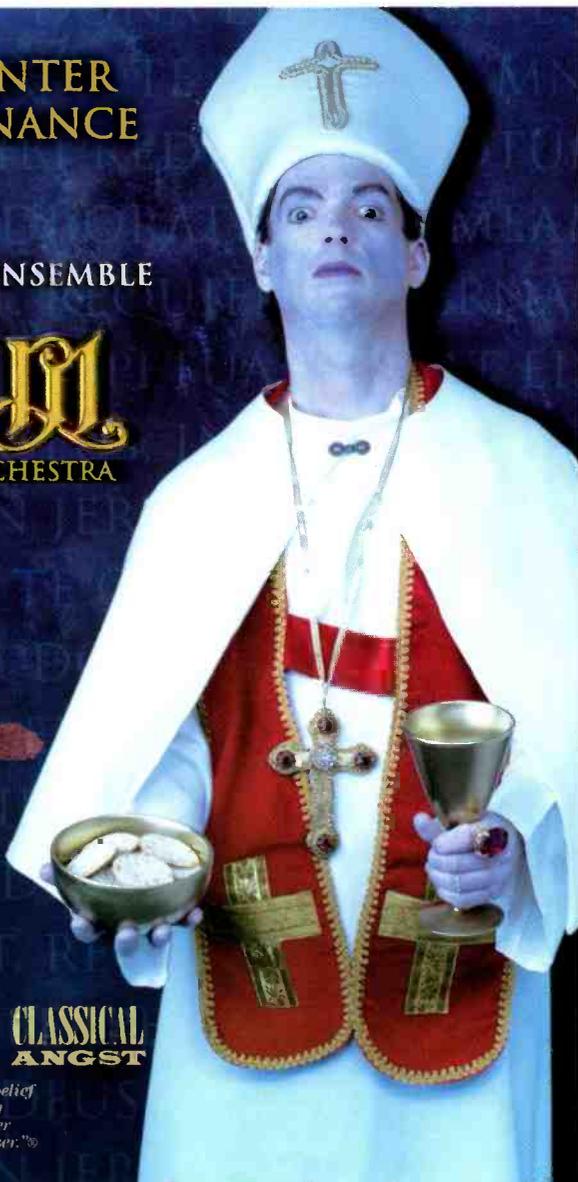
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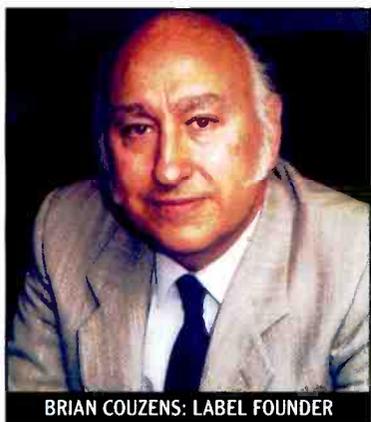
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OCTOBER 2004

Britain's Chandos Marks Silver Anniversary

Twenty-five years ago next month, English trombonist/composer/recording engineer **Brian Couzens** founded a small independent British record company, **Chandos**. That company blossomed into a thriving, multifaceted label that last month won a Gramophone Award for its recording of the complete **Arnold Bax** symphonies played by the **BBC Philharmonic** and conducted by **Vernon Handley**.

Couzens currently serves as chairman/senior record producer. He has passed along day-to-day oversight to his son, **Ralph**, who is



BRIAN COUZENS: LABEL FOUNDER

the label's managing director.

"Around 1969 or 1970," Ralph Couzens says, "an engineer built him a portable mixer machine, and my dad would assist in recording sessions on weekends, while he was still in school. Throughout the 1970s, he did a lot of on-site recordings for **RCA** in London.

"By 1977 or so, however," he continues, "the industry had hit a sour patch, and **RCA**, which was by far our biggest client, closed its London office. My dad then went to artists he had recorded for **RCA** and asked if they would consider recording for him. And so, **Chandos Records** was born in November 1979.

"As we grew," Couzens notes, "we started dividing projects up into specialty imprints, such as brass band music on **Chandos Brass**, **Chaconne** for early music and **Opera in English**, which is funded by the **Peter Moores Foundation**. Moores' passion is that opera should be available to everyone, regardless of language barriers.

"Being an independent stand-alone gives a huge amount of freedom in terms of artistic decisions, although it's a tougher financial situation," Couzens says. But Chandos

is navigating these often treacherous waters with some savvy partnerships. The majority of Chandos

releases are subsidized in some way, whether through broadcast/recording deals with the **BBC**, foundation funds or individual and corporate sponsorship.

The label anticipates a flurry of upcoming releases to build upon the success of its current series. Couzens notes, "Our film music series has been extremely successful." New entries will include discs of **Korngold**, **Vaughan Williams** and **Shostakovich**. **Richard Hickox**, the British conductor whom Couzens calls "our No. 1 artist," was appointed music director of **Opera Australia** this past spring; when he takes up his position there in January 2005, Couzens says, "we'll be making recordings with him at the Sydney Opera House, beginning with **Prokofiev's** 'Love for Three Oranges.'"

ANOTHER ANNIVERSARY: Online magazine **Classics Today** (classics-today.com) celebrated its fifth

reviews and opinions—then we'll have the support not just of our readers, but with labels and retail as well."

The site has two European partners: Germany's **Klassik-Heute**, a print magazine and online resource (klassik-heute.com), and **classicstodayfrance.com**, which was launched in early 2004 by **Christophe Huss**, the former editor in chief of **Reperoire Magazine**, to reach out to Francophone readers.

The site has measurable resonance at brick-and-mortar retail as well as with online retailers, especially through banner ads, "e-stickers" and traditional stickering.

At retail, **Classics Today** also offers a monthly newsletter listing recent recordings that have achieved the magazine's highest rating, 10/10, for superior performance and sound.

Eric Feidner, president of online retailer **arkivmusic.com**, says his company sees a "tremendous consumer impact" from editorial content licensed from **Classics Today**.

"We usually see a significant sales boost from those titles," Feidner enthuses. "These are well-written, well-thought-out reviews from committed, dedicated and knowledgeable critics."

Classical
Score™

By Anastasia Tsioulcas
atsioulcas@billboard.com



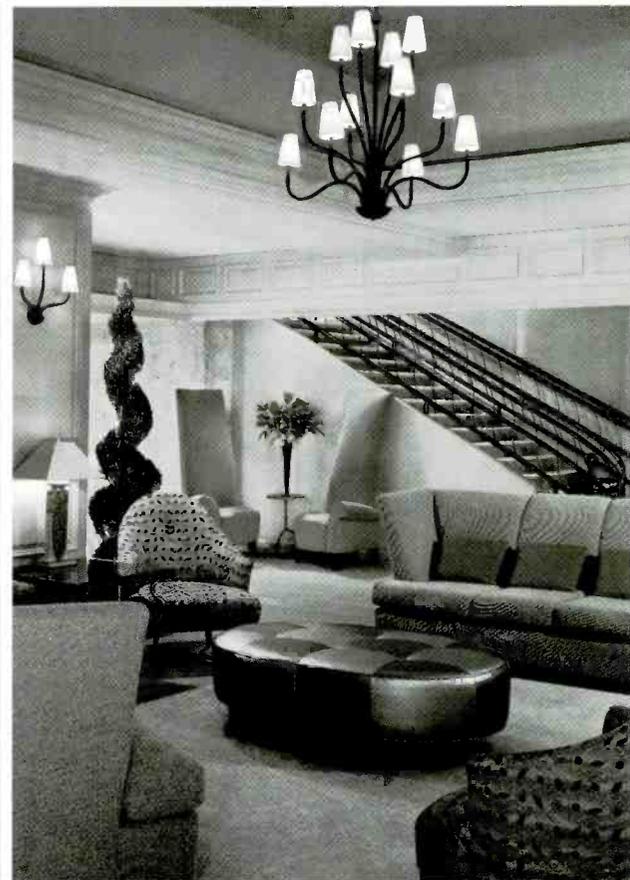
anniversary Oct. 1. Executive editor **David Hurwitz** notes, "We are getting 4,000 unique visits per day. About 25% of those visitors are international, and 75% are from the U.S."

"Our success lies in the fact that it's a free site that is self-supporting," he continues. "We're completely independent; although we have advertising on the site, we have no percentage sales deals with either retail or any label, so there are no conflicts of interest."

"Our theory is: If we do our job right—if we're a credible source of



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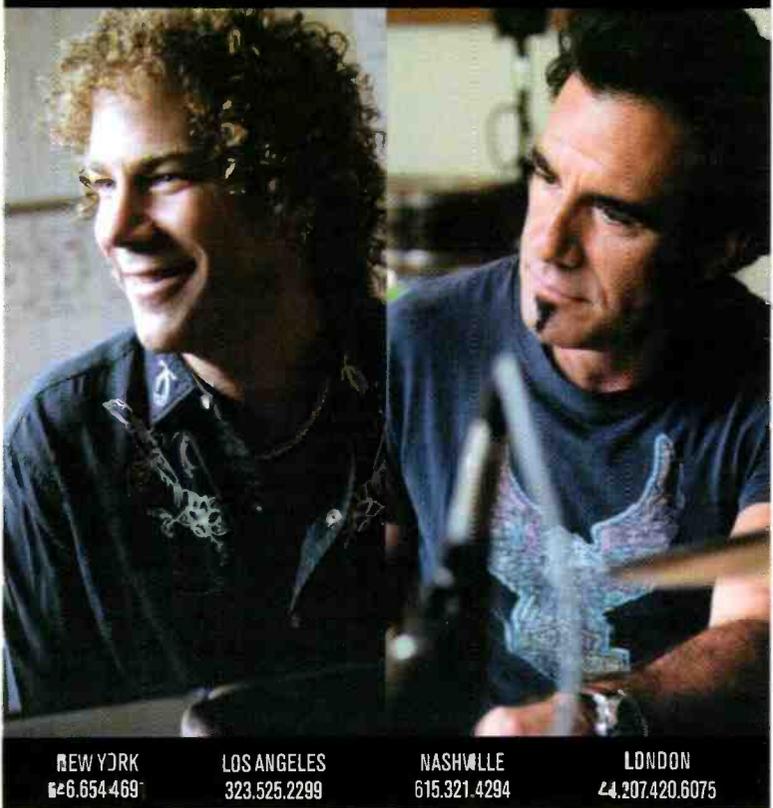
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Music

Sheard Makes History With No. 1 Album Debut

The first day of school is a big deal for any student, but for high school senior **Kierra "KiKi" Sheard**, it also turned out to be the day she made gospel music history.

Her debut album, "I Owe You," which EMI Gospel released Sept. 7, became the first album by a new artist to bow at No. 1 on the *Billboard* Top Gospel Albums chart. Sheard notched two weeks at the summit, and dips to No. 2 this issue.

"I was really excited, but I was speechless," Sheard says of her debut. "I knew for a fact that it's only because of God that it happened, because I'm just starting out and he just let me go to No. 1."

Sheard's success wasn't a surprise to those who have watched her grow up performing with her mother, **Karen Clark-Sheard** of the famed **Clark Sisters**. Sheard is a third-generation gospel sensation, following in the footsteps of her mother, aunts and her grandmother, the late Dr. **Mattie Moss Clark**, president of the Church of God in Christ music department for 25 years.

EMI Gospel VP/GM **Larry Blackwell** says that legacy has been an important part of Sheard's success. "She has been out on the road, predominantly with her mother and [aunt] **Dorinda [Clark-Cole]**, doing dates since she was 9 years old," Blackwell says. "She's a child not only of the Clark Sisters and that legacy, but the whole COGIC denomination, which is over 3 million strong. They've adopted her as their baby."

That support has been a tremendous boost, but Blackwell also attrib-

utes Sheard's success to other factors.

"The girl can flat-out sing," he says. "And she has a true love for God and ministry and what she really

mixes of the single on vinyl. Blackwell says they have already "serviced the top 100 mixers across the country and are having them create their own mixes. We'll take the top mixes we get back and put it on the vinyl."

While label execs are trying to entice mainstream programmers to come on board, gospel radio has been playing "You Don't Know" since June and is ready for the second single. The label will oblige with the release of "Praise Offering."

EMI Gospel has also enlisted Sheard's street team, **the Juliet Crew** (which takes its name from Sheard's other nickname). According to **Grant Jenkins**, EMI Gospel interactive marketing manager, there are 1,500 members in the Juliet Crew.

"No gospel artist has ever had an organized street team like this," Jenkins says. "What we are seeing is the perfect marriage of grassroots efforts, interactive viral campaigns and peer marketing, and the results have been amazing."

"Whereas some Christian music fans have been 'street-teamed' to death," Jenkins continues, "we are finding that there is a strong contingency of gospel music supporters who have never been pursued, tapped and empowered with regards to grassroots promotions."

Sheard has been doing her share of the work to promote "I Owe You." She hit the road during the summer, but now that she's back in school, most of her dates will be confined to weekends.

"So far it's working good," Sheard says. "I thank the Lord I have some teachers this year that are cooperating with me. Last year I was traveling a lot and my teachers were giving me a hard time, but I prayed and asked the Lord to let me have nice teachers, and he really blessed me. My principal knows I have an album out. He says it's great and to do my thing."

In The
Spirit™

By Deborah Evans Price
dprice@billboard.com



believes she was chosen to do: carry the torch and carry the legacy. She wants to minister to her own generation. She wants kids to know it's cool to praise God."

The first single, "You Don't Know," was produced by **Rodney Jerkins** and **Jazz Nixon**.

"It was a dream come true," the 17-year-old says of working with Jerkins, who was one of several producers on the project.

Blackwell says EMI execs are in discussions with sister label **Virgin Records** about working Sheard to mainstream R&B radio. For now, EMI Gospel plans to service multiple



SHEARD: PRAYED FOR NICE TEACHERS

The Beat

Continued from page 13

she says with a throaty laugh.

As a songwriter, McVie has always mined territory familiar to her. In fact, she bluntly says she would be "running to the nearest vomitorium" if she tried to write a political or tribute song. "I think it would sound [in]sincere."

She cut the album in a makeshift studio in a converted barn on her property in Kent, England. "I was just having a laugh with my nephew, just having fun writing some songs, and it

transpired from there."

She credits that no-pressure vibe with the relaxed, easy feel of her vocals. "There was no deadline, no real intent to resurrect my career."

That fact that is borne out by her lack of desire to push the album. "The record company is very sympathetic with that," she says. "I don't intend to start touring or making appearances. When I left **Fleetwood Mac**, that was it. I have retired."

That notion was reinforced when she saw her former bandmates perform in London earlier this year. "I thought they were phenomenal, and I'm full of admiration for **Stevie [Nicks]**. I don't know how she does it. I can't help feeling I would have to be

dragged around with one nail in the coffin. I just don't think I could do it."

PEARLS OF WISDOM: R.E.M. and **Elton John** are among the acts dedicating performances or songs to the Daniel Pearl Foundation as part of the third annual Daniel Pearl Music Day.

The event centers on **Daniel Pearl's** Oct. 10 birthday, but extends to performances held between Oct. 8 and 17. According to the foundation, more than 200 professional and amateur performers around the globe dedicated performances to the foundation, which promotes "harmony for humanity," in 2003.

Wall Street Journal reporter Pearl was beheaded in Pakistan in 2002.

Touring

A BILLBOARD SPECIAL REPORT

Bright Lights, Small City

Big-Name Acts Increasingly Schedule Stops In Secondary Markets

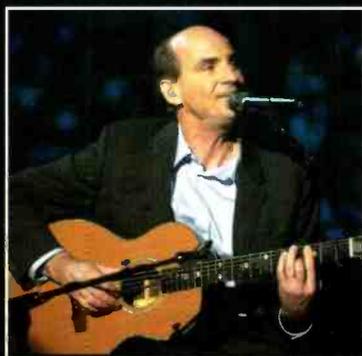
BY JILL KIPNIS

Toledo, Ohio. Ames, Iowa. Kalamazoo, Mich. While these cities rank as secondary markets in the concert business, they will be part of a high-profile, major-market-style tour this month.

These are among the cities that will host the eight-day, 40-show Vote for Change tour, which opens Oct. 1 with shows across Pennsylvania (*Billboard*, Aug. 14).

The tour will wind through nine states considered crucial to the outcome of the presidential election with a lineup that includes Bruce Springsteen, Pearl Jam, R.E.M. and Dave Matthews Band. The multiact shows also will feature Bonnie Raitt, James Taylor, John Mellencamp, Dixie Chicks and others.

Artists and organizers of the tour aim to urge voters to defeat President Bush at the polls in November. But regardless of the outcome of the election, the secondary touring markets involved are likely to come out as winners.



James Taylor

od. Some tour executives say summer sales were off 60% compared with expectations.

Acts including Toby Keith, Norah Jones, Phil Collins, Vince Gill & Amy Grant and Chicago are stopping at secondary markets. Vote for Change is also expected to be a 2004 highlight at those venues.

Anything high-profile like the Vote for Change tour "is good for our market," says Bob Cavalieri, GM of the Sovereign Center in Reading, Pa. The 9,000-seat arena, managed by SMG, will host Pearl Jam and Death Cab for Cutie Oct. 1 as part of the tour.

The timing of Vote for Change, on the heels of a less-than-healthy summer touring season for primary-market venues, is likely to raise the long-term profile of secondary markets.

Other tours by such major artists as Cher and Elton John are also proving that secondary-market stops can be big-time profit generators. Not only are rents and other costs lower at secondaries, but many also offer full-scale marketing services on site.

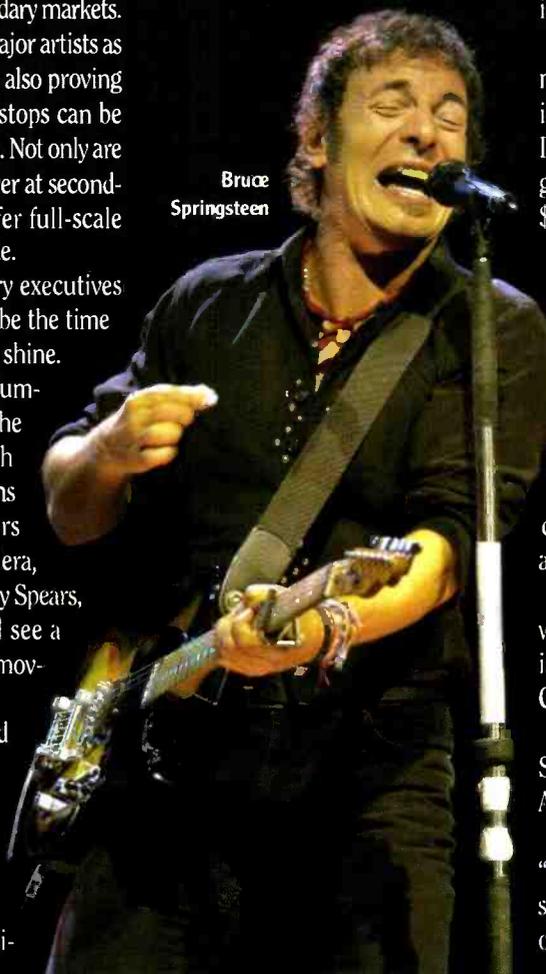
Many touring industry executives believe that this fall will be the time for secondary markets to shine.

After a disappointing summer touring season for the primary markets, which included the cancellations of Lollapalooza and tours featuring Christina Aguilera, Marc Anthony and Britney Spears, secondary markets will see a range of big-name acts moving through their doors.

According to *Billboard* Boxscore, attendance dropped 24.4% between April 1 and Aug. 15 compared with last year, and dollars fell 18.7% in that time peri-



Dave Matthews



Bruce Springsteen



John Mellencamp

"It focuses attention on our building, not just for the consumers but for the industry," he adds. "Those are two things that are always very important in marketing your venue."

This year, the Sovereign Center had numerous sold-out shows from acts including Cher, John Mayer, Brooks & Dunn and Yanni. Its highest concert gross, for an Elton John show with a \$95 ticket price, topped \$750,000.

Don Miers, GM of Silver Spurs Arena in Kissimmee, Fla., predicts that the Vote for Change tour "will put us on the map. It says that we are a viable player, because some promoter thought enough of [us] to put [us] in with this major production. [It says that we] must be close to some major population bases and major highways."

Silver Spurs, a 5,300-seat stadium, will host Vote for Change Oct. 8, which is another Pearl Jam/Death Cab for Cutie date. It also is managed by SMG.

Highlights this year at Silver Spurs include a sold-out show with Alan Jackson.

Miers notes that Silver Spurs will "bend over backward with customer service." Because the venue is county-owned, it has access to such special

county services as an electronic screen on a nearby toll road that advertises all of Silver Spurs' shows for free.

Agents and promoters are actively seeking secondary markets because of the marketing and other services located at such venues, although potential profits are their bottom line when it comes to routing tours.

"What I've always told artists is that they sell records in secondary markets, but most importantly, the buildings are so much less expensive, generally speaking," says Euck Williams, president of Progressive Global Artists and booking agent for acts including R.E.M. and Widespread Panic. "The overall traffic is less, but generally you can cut a better deal in secondaries than in primaries."

Rents can be 20%-30% less at secondaries vs. primaries. Labor costs for on-site staff also tend to be less.

For many promoters, secondary markets can generate a lot of cash.

(Continued on page 19)



Bonnie Raitt

Casinos Broaden Entertainment Options

Booking Youth-Oriented Acts Is Paying Off For Venues Outside Las Vegas, Atlantic City

BY RAY WADDELL

While Las Vegas and Atlantic City, N.J., once cornered the market on the casino entertainment experience, today casinos are found throughout the United States.

And the entertainment these venues offer is as varied as the communities in which they're located. Those communities are frequently far from major cities, thanks to federal laws that have allowed the development of casinos on Native American tribal lands.

Casino and resort talent buyers have become some of the most savvy buyers in the business, cognizant of economic and demographic drivers that mainstream promoters do not even have to consider.

The growth of the nationwide casino business has been one of the most positive trends for the concert industry during the past decade. And in the past couple of years, casino concerts have taken a decidedly youthful slant.

"Today's major casinos represent a powerful nationwide concert distribution network that now attracts today's younger, MTV-type crowd," says Tom Cantone, VP of marketing and entertainment for Foxwoods Resort Casino in Mashantucket, Conn.

"The next casino generation is already in the house," Cantone continues. "To miss it means you lose [the] massive buying power of a \$40 billion industry."

In broad terms, the well-heeled baby boomer demographic, which has dis-

cretionary money to spend on gambling, has long been a primary target for casinos. And given that yesterday's headbanger is today's 40- to 50-something fan, rock music is frequently found in casino venues.



Photo: Kevin Mazur/WireImage.com

But, increasingly, casino talent buyers also are focusing on bringing in acts that appeal to a more youthful demo. So while country, adult contemporary and comedy remain popular for bookings, R&B, modern rock and hip-hop acts are on the upswing at gaming establishments.

In short, this is not your grandparents' casino entertainment.

"Engelbert Humperdinck and Steve [Lawrence] & Eydie [Gorme] used to be the mainstays at casinos, but now you see Ludacris and Wyclef Jean on the marquee," Cantone says. "We're looking for who is happening now: young,

hip, hot and on the charts. We're interested in the next generation of gamers, as well as the established gamers."

Steve Geitka, VP of entertainment for Trump Properties in Atlantic City, says any stigma about casinos as venues is "absolutely gone." Trump's Taj Mahal, for example, hosted the first date on this summer's Incubus tour, and Kid Rock played there July 4.

Today, booking concerts at casino venues is about diversity.

Jim Koplik, president of Clear Channel Entertainment Connecticut, books the 9,000-seat Arena at the Mohegan Sun in Uncasville, Conn. Pretty much anything on the road is fair game for the venue.

In the past year, Mohegan Sun has hosted Kid Rock, Luciano Pavarotti, Rod Stewart twice, Cher three times (with a fourth show scheduled), Godsmack, Alan Jackson/Martina McBride, Journey and Aaron Lewis of Staind.

"This is a very popular venue, and we sell a lot of tickets," Koplik says. "Every type of act has played [here]; the only thing we haven't really had is youth-oriented pop. [The building is] in the business of getting people to their venue."

Mohegan Sun has final approval on any act booked and claims some 2,000 comp tickets to every show. And it expects to sell tickets.

"That's why they turned to us," Koplik says. "Not only do they want to pay off the [artist] guarantee, but also cover most of the expenses. They want [the arena] to be judged as a venue, on its own."

Bookings at casino venues don't fit any one mold.

"I see no consistency between what sells in Las Vegas and what sells in Tunica, Miss.," says Terry Jenkins, director of entertainment for Boyd Gaming, which operates Sam's Town and Stardust casino resorts in Las Vegas, Mississippi and Louisiana.

"In Las Vegas, you have legendary

headliners at the legendary Stardust," Jenkins notes. "But the public in Tunica certainly loves country music and comedy. We book acts like Larry the Cable Guy, Ron White and Travis Tritt, things you might not necessarily see in Vegas."

NOT A LOSS LEADER

And, as is now more often the case in casino bookings, acts are expected to carry the bulk of their own weight in ticket sales.

"My company does not use entertainment as a loss leader," Jenkins says. "I have a responsibility to my stockholders. If a show does end up [losing money], we do hope to make that back on dining, gaming or shopping."

Others take a similar view. "In a perfect world, we book an artist that still has some hard ticket-selling appeal but also appeals to our average customer, [who] is around 50 years old," Trump's Geitka says. "Sometimes, due to the high guarantees and the size of our venues, we don't get it all back at the door, even if we sell all the tickets."

Geitka says a recent Mariah Carey booking was the perfect combination of ticket selling power and appeal to the customer. "Other acts fit into the business plan of selling hard tickets and making a couple of bucks while maybe bringing [in] 5,000 people that wouldn't ordinarily be here," he says.

"An act where we can sell 2,500 [of 5,200-capacity] hard tickets and give the remainder away to our better customers is a home run for us," Geitka adds. "Unfortunately, there are not enough artists out there that fit that bill anymore."

What the proliferation of casinos has done is bring top-shelf entertainment to the hinterlands.

"When we opened Sam's Town in Tunica a little over 10 years ago, there was no entertainment in that part of the country," Jenkins recalls. "Now there are all kinds of entertainment

options in Tunica. If 20 years ago you would have told somebody you were going to Tunica, Miss., to see Alice Cooper, they would have put you in a padded room."

The growth in casino properties is certainly not finished. Bowling in the fourth quarter this year is the \$400 million Seminole Hollywood Hard Rock Hotel and Casino in Hollywood, Fla. The Hard Rock complex features a 1,500-seat theater, a 1,000-seat amphitheater and a 5,500-seat arena.

The entire Seminole Paradise Entertainment development also includes nine nightclubs, 12 restaurants and 31 retail outlets, which open in December.

Michael Enoch is entertainment consultant for Power Plant Entertainment, which is developing the property. He will have an annual budget of more than \$300,000 to book free entertainment at a 4,500-capacity amphitheater geared to draw consumers into clubs and other businesses.

Bernie Dillon, senior VP of entertainment, will book acts into the new, 5,600-seat Hard Rock Live at the Hard Rock complex.

Dillon says bookings at the Seminole Hard Rock Live will "stay true to the Hard Rock roots, which means a lot of rock'n'roll." But the venue will also book Hispanic and country acts. "Certainly with a casino venue we have to be sensitive to what our older demo wants to see, your typical 'casino' acts," he says.

Capacity can go from 1,500 to 5,600, which gives the venue flexibility, Dillon says. He adds that some acts will be booked to drive gaming and others will be expected to stand more on their own as hard-ticket sellers.

"We have to be true to our casino customers and book plenty of shows that appeal to them," he says. "But you'll also see us come in with acts that will support themselves through the gate, usually appealing to a younger demo."

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Small City

Continued from page 17

Brad Garrett, managing partner for Police Productions in St. Charles, Minn., says, "These markets are where my bread and butter is. There are two distinct advantages to these markets. One, they don't get as much traffic, so therefore whatever you put in there has more value to the consumer because they can't readily see these shows."

"The second thing is the cost scenario is much better," Garrett adds. "The challenge is, how do you take advantage of a good expense scenario and try to get the sales somewhat similar to the primaries?"

Despite much positive progress for secondary markets this year, those who run the venues and promote the shows there have two major gripes: high ticket prices and high guarantees.

"When gas prices go up and people are losing jobs, discretionary income is going to other things," says Stan Levinstone, co-president of Sayreville, N.J.-based promotion company Concerts East. "Some tickets out there are \$100 and \$150. I did a Puddle of Mudd show for \$26, but if I had done \$15, it would have been much better. Money was really tight this summer."

Steve Hyman, executive director of Mark of the Quad Cities in Moline, Ill., which can seat 11,000, says the industry needs to take a hard look at high guarantees. This year, the Mark's sellouts and near sellouts have included shows from Shania Twain and Metallica.

"The concert touring industry has to take a close examination and correct what's wrong," he says. "Guarantees are too high."

Secondaries Come First

Two of the nation's leading venue management companies, SMG and Global Spectrum, see the development of secondary touring markets as a significant opportunity and challenge.

Global Spectrum has opened about six new secondary markets in the last three years, including the Rio Grande Events Center in Hidalgo, Texas; the Budweiser Events Center in Loveland, Colo.; and the Iowa Events Center in Des Moines, Iowa, part of which will open this fall.

SMG has opened more than 10 new secondary-market venues during the last three years, including the Save Mart Center in Fresno, Calif.; the Southeast Texas Entertainment Center in Beaumont, Texas; and the Mid-America Recreation and Convention Complex in Council Bluffs, Iowa.

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IEBA, Billboard Ready Confabs

It's early October in Nashville, and that means one thing: Talent buyers of all stripes are descending on Music City for the **International Entertainment Buyer's Assn.** annual convention, known as **iebaLIVE!**

Set for Oct. 9-13, this year's **iebaLIVE!** includes panels, awards, showcases and a golf tournament. Primarily geared toward country music buyers, the convention draws promoters, agents, producers, venue managers and talent buyers from fairs, festivals, casinos and other sectors that produce live music events.

One panel that should draw a good crowd will cover the entire artist development process. **Steve Moore** of **Moore Entertainment Group** will moderate a panel that includes **Stan Barnett** of **Creative Artists Agency**, **Tim DuBois** of **Universal South**, **John Lytle** of **Lytle Management** and country artist **Joe Nichols**.

iebaLIVE! showcase acts include **Trent Willmon**, **B5**, **Jed Hughes**, **Little Big Town**, **Miranda Lambert**, **David Lee Murphy**, **Billy Currington**, **John Waite** and **Air Supply**.

On Oct. 11, CAA and IEBA will honor retiring agent **Ron Baird** with a special luncheon. Baird, agent for **Shania Twain** and many others, announced his retirement this summer.

Patti Burgart, executive director of IEBA, tells **On The Road** that registrations for this year's conference are up about 25 people from this time last year. Registration at last year's conference topped out at 254.

MEET US IN NEW YORK: *Billboard's* own touring conference, **Billboard Backstage Pass**, is set to bow Nov. 8-9 at the Roosevelt Hotel in New York. *Billboard* first entered the concert business convention space in the 1970s, and now returns with **Backstage Pass**.

We at *Billboard* are very pleased with how this conference is coming together, particularly on the content side. We have enlisted participation from some of the top names in the concert business, including corporate and independent promoters, large and boutique booking agencies, managers, venue managers, insurance executives and transportation professionals.

Additionally, we are tapping our own resources and contacts to gain valuable input from those whose

relationship with the concert business is symbiotic, if slightly removed. That would include label executives, attorneys, international travel consultants, accountants and radio execs.

And, perhaps most important,

we're engaging the key figure in any live event: the audience. The conference closing panel is called "The Kids Are Alright" and will feature an open dialogue between actual concert-goers and an esteemed panel of concert biz professionals.

On The Road™

By **Ray Waddell**
rwaddell@billboard.com



Billboard
BACK
STAGE
PASS
2004 TOURING CONFERENCE

This session, moderated by **Seth Hurwitz** of **I.M.P.**/9:30 Club in Washington, D.C., should be a lively and informative confab closer. There is no more vital component in the concert equation than the person buying the ticket, and this panel aims to get into real head-bangers' heads.

Finally, the **Billboard Backstage Pass Awards** will honor the top performers of the year, based on box office data gathered from **Billboard Boxscore**. Along with such categories as top tours, venues, promoters and events, we will acknowledge the managers, agents and breakthrough artists who achieved top marks in this tough summer. Other honors include the **Legend of Live**, which will be presented to iconic figures in the industry, and a humanitarian award.

We believe this conference can play a valuable role at this turning point in the touring industry. New York. November. Be there.

Anyone interested in group registrations should contact **Kelly Peppers** at 646-654-4643.

OCTOBER 9
2004

Billboard®

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JIMMY BUFFETT	Fenway Park, Boston Sept. 10, 12	\$5,615,316 \$84	67,285 two sellouts	Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 23-26	\$2,165,933 \$225/\$175/\$127.50/\$87.50	15,900 16,231 four shows one sellout	Concerts West/AEG Live
PHIL COLLINS	Bell Centre, Montreal Sept. 14	\$1,279,985 (\$1,665,520 Canadian) \$96.07/\$76.47/\$61.10	14,538 sellout	Clear Channel Entertainment, Gillett Entertainment Group
STING, ANNIE LENNOX, DOMINIC MILLER	Sports Palace, Mexico City Sept. 13-14	\$1,250,849 (\$1,448,995 pesos) \$165.78/\$14.28	30,782 32,846 two shows	Clear Channel Entertainment, OCESA Presents, CIE
TEMPTATION 2004: ARJUN RAMPAL, SAIF ALI KHAN, SHAHRUKH KHAN, RANI MUKHERJI & OTHERS	Atlantic City Boardwalk Hall, Atlantic City, N.J. Sept. 25	\$1,221,225 \$300/\$200/\$75/\$40	11,877 sellout	Poojanka Entertainment
PHIL COLLINS	Madison Square Garden, New York Sept. 17	\$1,166,694 \$99.50/\$49.50	14,017 14,649	Clear Channel Entertainment
ANDREA BOCELLI	Westpac Centre, Christchurch, New Zealand Sept. 15	\$1,099,375 (\$1,659,610 New Zealand) \$248.41/\$182.17/\$115.93/\$56.31	8,059 8,894	Andrew McManus
VAN HALEN	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Sept. 13	\$1,022,666 \$125/\$62.50	10,993 14,935	Jose Dueño Concerts, Jack Utsick Presents
PHIL COLLINS	Gund Arena, Cleveland Sept. 11	\$933,817 \$87/\$47	12,558 15,962	Clear Channel Entertainment
PHIL COLLINS	FleetCenter, Boston Sept. 15	\$922,365 \$95/\$65/\$45	11,960 14,500	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Pepsi Center, Denver Sept. 21	\$921,781 \$123/\$37.50	12,108 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Philips Arena, Atlanta Sept. 2	\$910,409 \$127/\$41.50	11,713 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Sept. 18	\$880,100 \$255/\$40	15,010 15,868	Clear Channel Entertainment
PHIL COLLINS	HSBC Arena, Buffalo Sept. 12	\$841,050 \$85/\$45	12,001 15,154	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Smirnoff Music Centre, Dallas Sept. 19	\$786,856 \$121/\$35.50	11,330 17,353	Clear Channel Entertainment, House of Blues Concerts
ARETHA FRANKLIN, TEDDY RICHARDS	Greek Theatre, Los Angeles Sept. 17-18	\$769,060 \$110/\$30	10,469 two sellouts	Nederlander
USHER, KANYE WEST	American Airlines Arena, Miami Sept. 23	\$697,882 \$67/\$49.50	12,203 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
THE ALLMAN BROTHERS BAND	Fox Theatre, Atlanta Sept. 24-26	\$681,400 \$80/\$40	12,563 14,034 three shows	House of Blues Concerts
VAN HALEN, LAIDLAW	Philips Arena, Atlanta Sept. 17	\$655,920 \$90	7,572 14,330	Clear Channel Entertainment
BEASTIE BOYS, TALIB KWELI	Bill Graham Civic Auditorium, San Francisco Sept. 16-17	\$637,500 \$37.50	17,000 two sellouts	Clear Channel Entertainment
USHER, KANYE WEST	St. Pete Times Forum, Tampa, Fla. Sept. 24	\$637,280 \$65/\$45	11,184 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Fantasma Productions
USHER, KANYE WEST	Veterans Memorial Arena, Jacksonville, Fla. Sept. 25	\$614,287 \$62.50/\$49.50	10,450 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
TEMPTATION 2004: ARJUN RAMPAL, SAIF ALI KHAN, SHAHRUKH KHAN, RANI MUKHERJI & OTHERS	MCI Center, Washington, D.C. Sept. 4	\$607,560 \$258/\$43	7,400 15,193	Elite Entertainment
FLEETWOOD MAC	Tweeter Center at the Waterfront, Camden, N.J. Sept. 12	\$566,576 \$97/\$10.01	12,963 24,934	Clear Channel Entertainment
PRINCE	USANA Amphitheatre, West Valley City, Utah Sept. 7	\$563,767 \$81/\$40	12,582 sellout	Concerts West/AEG Live, United Concerts
STING, ANNIE LENNOX, DOMINIC MILLER	Verizon Wireless Amphitheater, Selma, Texas Sept. 17	\$557,394 \$99/\$10	9,883 19,262	Clear Channel Entertainment
USHER, KANYE WEST	CSU Convocation Centre, Cleveland Aug. 26	\$510,753 \$59.50/\$45	10,092 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Jack Utsick Presents
SARAH McLACHLAN, BUTTERFLY BOUCHER	Pengrowth Saddledome, Calgary, Alberta Sept. 8	\$508,652 (\$654,585 Canadian) \$50.51/\$34.97	11,027 12,264	Clear Channel Entertainment
MIX 98.5 MIXFEST: JOHN MAYER, MAROON 5, ALANIS MORISSETTE, FIVE FOR FIGHTING & OTHERS	FleetCenter, Boston Sept. 18	\$506,349 \$87.50/\$62.50/\$39.50	11,309 14,500	MIX 98.5
TOBY KEITH, TERRI CLARK, SCOTTY EMERICK	Coors Amphitheatre, Chula Vista, Calif. Aug. 22	\$504,007 \$56.25/\$24.24	10,624 19,492	House of Blues Concerts
CHER, TOMMY DRAKE	Sovereign Center, Reading, Pa. Sept. 4	\$503,782 \$82.75/\$37.75	6,678 6,720	Clear Channel Entertainment
TIM McGRAW, WARREN BROTHERS	Pensacola Civic Center, Pensacola, Fla. Aug. 21	\$495,769 \$65/\$49.50	8,740 sellout	Beaver Productions
TIM McGRAW, BIG & RICH, WARREN BROTHERS	Kansas Coliseum, Valley Center, Kan. Sept. 15	\$493,405 \$63/\$53	7,975 sellout	Outback Concerts, Xentel
CHER, TOMMY DRAKE	Prairie Capital Convention Center, Springfield, Ill. Sept. 8	\$493,273 \$79.75/\$59.75	6,424 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Verizon Wireless Amphitheater, Charlotte, N.C. Sept. 3	\$487,446 \$89/\$10	10,105 18,812	Clear Channel Entertainment

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SRC 'Leans' Into Its Second Year

BY GAIL MITCHELL

This time last year, the label SRC trumpeted its arrival with David Banner's No. 1 R&B/hip-hop debut, "Mississippi: The Album." Now the Universal Records imprint that Steven Rifkind founded has racked up another No. 1: Terror Squad's R&B/pop summer anthem "Lean Back." And SRC is monitoring top 40 crossover momentum for singer Akon's top 10 R&B/hip-hop hit, "Locked Up."

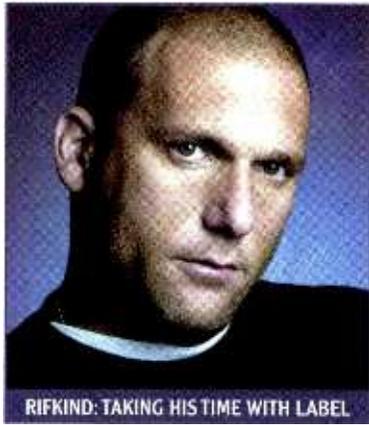
Not bad for a label that marked its first birthday in March.

Fledgling SRC (short for Street Records Corp.) espouses the streetwise philosophy that is the cornerstone of all Rifkind's companies, from marketing/consulting firm the Steven Rifkind Co. to his first label, Loud Records. Established in 1992, Loud was home to such seminal rap acts as the Wu-Tang Clan and Big Pun. Ten years later, the label was folded into Columbia (*Billboard*, March 23, 2002).

"How Loud closed really bothered me," Rifkind says, discussing his reasons for creating the SRC imprint. "I had a lot to prove to a lot of people—that Loud wasn't an accident but a premier brand in hip-hop.

"There was an untold story that I had to finish," he continues. "That's why I got back in. And I knew that my first time back at the plate, I had to get on quickly. So I was lucky enough to find someone like David Banner."

Banner's "Mississippi: The Album"



RIFKIND: TAKING HIS TIME WITH LABEL

has sold 538,000 units, according to Nielsen SoundScan. Follow-up "Mississippi: The Album—Baptized in Dirty Water" stands at 250,000. Banner's next album is slated for release in first-quarter 2005.

Also on the SRC schedule are projects by Orlando, Fla., rapper Granddaddy

Souf (dropping now) and Terror Squad member Remy (due in 2005). Among the acts rounding out the SRC roster are rapper Sean Biggs and singer Patricia, who is from Germany. This schedule is in keeping with Rifkind's strategy to release "three to four records a year for the next three to five years."

NO FAIRY TALE

SRC's early achievements, however, haven't resulted in a total Cinderella story. The No. 1 crossover success of Terror Squad's "Lean Back" hasn't translated saleswise. First-week sales for its parent album, "True Story," were a disappointing 97,000, according to Nielsen SoundScan. Sales as of this writing come to 274,000. Debuting at No. 1 on the Top R&B/Hip-Hop Albums chart and No. 7 on The Billboard 200, "True Story" sits at Nos. 35 and 87 on

those respective charts after nine weeks.

"We've been in meetings questioning [the sales]," Rifkind says. "I wish I had an answer. [Fat] Joe brought in a great hit record, in turn setting up his solo album ["Things of That Nature," due Nov. 30 from Atlantic], Remy's and the other guys on Terror Squad [Tony Sunshine, Armageddon, Prospect].

"I don't know if consumers thought this was a compilation or what," he adds. "If someone has the answer, call me. I'm dumbfocused."

While still focusing on "True Story" and its new single, "Take Me Home," Rifkind and his six-person staff are busy building a formidable radio story for Akon's "Locked Up," featuring Styles P.

Described as a cross between Marvin Gaye, Stevie Wonder, Bob Marley and 2Pac, Akon broke through The Billboard Hot 100 (No. 8) following a steady 18-week buildup. His debut

album, "Trouble," has sold 243,000 units, according to Nielsen SoundScan.

Noting that initial reaction to Akon mirrored that of the Wu-Tang Clan and Fugees ("Wu-Tang didn't fit, the Fugees didn't fit"), Rifkind says Akon is someone he and the SRC staff believed in. "We just grinded it out. Although it went down 36% in its first week, the record has gone up ever since."

Last year, Rifkind sold 50% of the Steven Rifkind Co. to management/production firm Mosaic Media Group, whose clients include OutKast and the Wayans family. Rifkind is also close to announcing a new film venture.

His new label's accomplishments aside, Rifkind by no means feels he has silenced the naysayers—and he's not in a rush to do so. "We're all about the street," he says, "and we're going to take time with our growth. If we have to take a step back to go five forward, we will."

Vet Jerkins Returns With Hits

Rodney Jerkins and his Darkchild crew are back on the charts. They score with the new **Destiny's Child** single, "Lose My Breath," from the trio's forthcoming "Destiny Fulfilled" (Nov. 16), and **Kierra "KiKi" Sheard's** "You Don't Know," from her No. 1 gospel debut, "I Owe You."

But judging from Darkchild's slate of works in progress, Jerkins doesn't have a lot of time to celebrate.

His projects include teen star **Lindsay Lohan's** solo debut on **Casablanca** and **Jennifer Lopez's** new album. In addition to producing songs for model **Tyra Banks** (including "Shake Your Body"), Jerkins is collaborating with his wife, **Joy Enriquez** (for his Darkchild imprint through **Bungalo/Universal**); 2004 "American Idol" winner **Fantasia**; and several newcomers, including **Bad Boy** acts **B5** and **Sherry Dennis**, Casablanca's

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



this time. Conquer, conquer, conquer is all I want to do."

MORE STUDIO CHATTER: On the heels of their success with newcomer **Jojo** ("Leave [Get Out]"), R&B/pop veterans **Soulshock & Karlin** are also holed up in the studio. The pair's writing/production schedule lists

Toni Braxton as well as **Fantasia** and **Lindsay Lohan**.

UNDER NEW MANAGEMENT: Rapper **Chingy**, initially with **Ludacris's Disturbing Tha Peace** crew, is now co-managed by **Johnny Wright** and **Kenneth Crear** under the auspices of **Wright Crear Management**. WCM merges **Wright's Wright Entertainment Group** and **Crear's Creative Management Group**. The pair manages **Backstreet Boys** and **Christina Milian** in addition to Chingy.

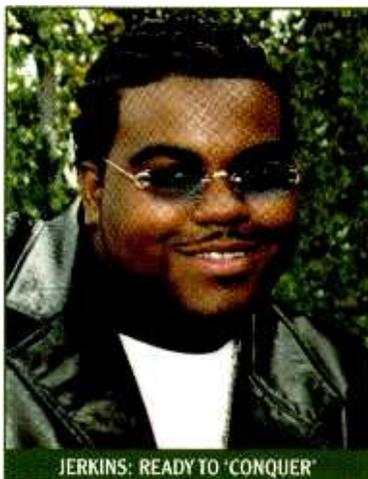
Chingy's sophomore **Capitol** set, "Powerballin'," will bow Nov. 16. His 2003 debut, "Jackpot," was released by Capitol in conjunction with **Disturbing Tha Peace**.

HIP-HOP LEGACY: Before unveiling the first VH1 Hip Hop Honors award ceremony Oct. 12 (*Billboard*, Sept. 18), **VH1** will air the five-part documentary "And You Don't Stop... 30 Years of Hip Hop."

Conceived by **Bill Adler**, the program explores the genre's past and present. Among those offering their perspectives are **MC Lyte**, **Fab 5 Freddy** and the documentary's executive producer, **Russell Simmons**. The show premieres Oct. 4.

OCTOBER 9 2004		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
2	2	MY PLACE DERRTY/FD/REEL/UMRG	Nelly Featuring Jaheim
3	3	WHY? RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
4	5	HEADSPRUNG DEF JAM/IDJMG	LL Cool J
5	4	SUNSHINE SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
6	6	SLOW MOTION CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
7	7	BREATHE, STRETCH, SHAKE BAD BOY/FD/REEL/UMRG	Mase Featuring P. Diddy
8	8	NO PROBLEM BME/REFRESH/WARNER BROS	Lil Scrappy
9	10	NOLIA CLAP RAP-A-LOT 4/LIFE/ASYLUM	Juvenile, Wacko & Skip
10	9	JESUS WALKS RDC-A-FELLA/DEF JAM/IDJMG	Kanye West
11	17	DROP IT LIKE IT'S HOT DOBGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
12	15	LET'S GO SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
13	16	HUSH DEF JAM/IDJMG	LL Cool J Featuring 7 Aurelius
14	12	OYE MI CANTO RDC-A-FELLA/DEF JAM/IDJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
15	22	GO D.J. CASH MONEY/UMRG	Lil Wayne
16	14	FLAP YOUR WINGS DERRTY/FD/REEL/UMRG	Nelly
17	11	LET'S GET AWAY GRAND HUSTLE/ATLANTIC	T.I.
18	23	BREATHE DESERT STORM/ATLANTIC	Fabulous
19	19	SHAKE THAT SH** DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Shawna Featuring Ludacris
20	13	BALLA BABY CAPITOL	Chingy
21	18	SO SEXY ATLANTIC	Twista Featuring R. Kelly
22	13	I LIKE THAT CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
23	21	YOU & ME SO SO DEF/ZOMBA	J-Kwon Featuring Sadiyyah
24	RE-ENTRY	COMPTON VIRGIN	Guerilla Black Featuring Beenie Man
25	24	WHITE TEE'S TIGHT 2 DEF/UNIVERSAL/UMRG	Dem Franchize Boyz

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. Video clip availability. © 2004, VNU Business Media, Inc. All rights reserved.



JERKINS: READY TO CONQUER

OCTOBER 9
2004

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL										
1	1	1	NUMBER 1		NELLY	Suit	1	50	NEW	1	1	RAVEN-SYMONÉ	This Is My Time	50
2	2	2	2 Weeks At Number 1		NELLY	Sweat	2	51	39	53	9	VARIOUS ARTISTS	Forever, For Always, For Luther	24
3	6	4	2		YOUNG BUCK	Straight Outta Ca\$hville	2	52	48	43	40	JUVENILE	Juve The Great	4
4	3	1	3		ANITA BAKER	My Everything	1	53	45	37	5	BOYZ II MEN	Throwback	8
5	5	2	4		JILL SCOTT	Beautifully Human: Words And Sounds Vol. 2	1	54	57	50	27	LIL' FLIP	U Gotta Feel Me	2
6	4	3	5		R. KELLY	Happy People/U Saved Me	1	55	36	22	3	SILKK THE SHOCKER	Based On A True Story	22
7	7	5	6		LL COOL J	The DEfinition	3	56	54	39	9	KEVIN LYTTLE	Kevin Lyttle	8
8	9	9	7		LIL WAYNE	Tha Carter	2	57	50	55	14	OUTKAST	Speakerboxxx/The Love Below	1
9	8	8	8		ANTHONY HAMILTON	Comin' From Where I'm From	6	58	58	52	44	JAY-Z	The Black Album	1
10	13	14	9		USHER	Confessions	1	59	55	47	11	THE ROOTS	The Tipping Point	2
11	99	—	10		THE ALCHEMIST	1st Infantry	11	60	NEW	1	1	SOUNDTRACK	Shark Tale	60
12	17	16	11		AKON	Trouble	11	61	63	62	58	MAYSA	Smooth Sailing	61
13	12	7	12		RAY CHARLES	Genius Loves Company	5	62	63	62	58	T.I.	Trap Muzik	2
14	14	15	13		LLOYD BANKS	The Hunger For More	1	63	NEW	1	1	JEDI MIND TRICKS	Legacy Of Blood	63
15	11	6	14		MASE	Welcome Back	3	64	68	68	51	VICKIE WINANS	Bringing It All Together	38
16	15	10	15		213	The Hard Way	1	65	59	48	22	D12	D12 World	1
17	16	12	16		PITBULL	M.I.A.M.I. (Money Is A Major Issue)	7	66	62	57	15	CHRISTINA MILIAN	It's About Time	5
18	10	11	17		THE DIPLOMATS PRESENT JIM JONES	On My Way To Church	4	67	93	71	96	50 CENT	Get Rich Or Die Tryin'	1
19	19	21	18		LIL SCRAPPY/TRILLVILLE	The King Of Crunk & BME Recordings Present	3	68	67	60	35	TWISTA	Kamikaze	1
20	21	13	19		SHYNE	Godfather Buried Alive	1	69	53	51	11	DEVIN THE DUDE	To Tha X-treme	6
21	20	18	20		MOBB DEEP	Amerikaz NightMare	2	70	60	59	16	FRED HAMMOND	Somethin' 'Bout Love	4
22	24	25	21		CRIME MOB	Crime Mob	11	71	69	65	15	BEASTIE BOYS	To The 5 Boroughs	1
23	22	20	22		ALICIA KEYS	The Diary Of Alicia Keys	1	72	69	65	15	LIL' BOOSIE AND WEBBIE	Gangsta Musik	46
24	NEW	1	23		NORMAN BROWN	West Coast Coolin'	24	73	46	44	4	THE BEATNUTS	Milk Me	42
25	25	24	24		LYFE JENNINGS	Lyfe 268-192	17	74	70	80	10	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	2
26	18	—	25		DEM FRANCHIZE BOYZ	Dem Franchise Boyz	18	75	72	66	49	LUTHER VANDROSS	Dance With My Father	1
27	26	19	26		JADAKISS	Kiss Of Death	1	76	71	58	21	PATTI LABELLE	Timeless Journey	5
28	23	17	27		VARIOUS ARTISTS	Now 16	2	77	84	64	28	AMEL LARRIEUX	Bravebird	28
29	NEW	1	28		LIL' ROMEO	Romeoland	29	78	66	70	6	VARIOUS ARTISTS	Roy Jones, Jr. Presents: Body Head Bangerz-Volume 1	66
30	30	26	29		B.G.	Life After Cash Money	2	79	65	61	3	DETRICK HADDON	Crossroads	36
31	33	27	30		KANYE WEST	The College Dropout	1	80	86	82	3	DARIUS BROOKS	Your Will	77
32	28	32	31		TEENA MARIE	La Dona	3	81	79	56	3	FIEND	Fiend Presents Go Hard Or Go Home	81
33	27	30	32		TEEDRA MOSES	Complex Simplicity	20	82	87	84	28	STREETWIZE	The Slow Jamz Album	53
34	31	33	33		BEENIE MAN	Back To Basics	7	83	NEW	1	1	JEAN GRAE	This Week	83
35	29	23	34		TERROR SQUAD	True Story	1	84	83	72	45	MONICA	After The Storm	2
36	34	34	35		LLOYD	Southside	3	85	64	99	8	BIG ADVICE	Love Shines	64
37	35	31	36		BLACK EYED PEAS	Elephunk	23	86	61	63	13	DEL	Go All Night	52
38	32	40	37		BABY BASH	Menage A Trois	32	87	85	84	18	STEVIE WONDER	The Definitive Collection	28
39	41	38	38		JOJO	JoJo	10	88	94	81	14	YING YANG TWINS	Me & My Brother	4
40	38	36	39		BRANDY	Afrodisiac	4	89	92	69	15	VARIOUS ARTISTS	Reggae Gold 2004	9
41	37	35	40		HOUSTON	It's Already Written	8	90	90	79	5	KEM	Kemistry	14
42	42	46	41		BEYONCÉ	Dangerously In Love	1	91	51	91	31	E-40	The Best Of E-40: Yesterday, Today & Tomorrow	43
43	43	28	42		ANGIE STONE	Stone Love	4	92	82	85	46	VAN HUNT	Van Hunt	38
44	47	41	43		PRINCE	Musicology	3	93	87	85	18	G-UNIT	Beg For Mercy	2
45	52	54	44		JUVENILE, WACKO & SKIP	The Beginning Of The End...	17	94	78	78	13	SLUM VILLAGE	Detroit Deli (A Taste Of Detroit)	6
46	56	49	45		PETEY PABLO	Still Writing In My Diary: 2nd Entry	3	95	81	83	79	KINDRED THE FAMILY SOUL	Surrender To Love	29
47	44	29	46		KIERRA KIKI SHEARD	I Owe You	29	96	76	67	3	WILLIAMS SISTERS	Power In The House	67
48	40	42	47		BONEY JAMES	Pure	9	97	75	76	7	INCOGNITO	Adventures In The Black Sunshine	47
49	49	45	48		8BALL & MJG	Living Legends	1	98	96	73	11	VARIOUS ARTISTS	Hidden Beach Recordings Presents: Unwrapped Vol. 3	17
			49					99	80	88	26	J-KWON	Hood Hop	4
								100	99	88	26	THE ISLEY BROTHERS	Taken To The Next Phase (Reconstructions)	26

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	1	NUMBER 1		THE NOTORIOUS B.I.G.	Ready To Die	462	13	13	JAY-Z	The Blueprint	96
2	2	24 Weeks At Number 1		BOB MARLEY & THE WAILERS	Legend	412	14	21	RAY CHARLES	The Very Best Of Ray Charles	16
3	3	3		2PAC	All Eyez On Me	442	15	15	RICK JAMES	The Best Of Rick James: 20th Century Masters The Millennium Collection	8
4	4	4		2PAC	Greatest Hits	301	16	23	EMINEM	The Marshall Mathers LP	186
5	5	5		LAURYN HILL	The Miseducation Of Lauryn Hill	183	17	14	MAKAVELI	The Don Killuminati: The 7 Day Theory	325
6	11	6		SADE	The Best Of Sade	431	18	6	JAY-Z	Reasonable Doubt	349
7	16	7		ANITA BAKER	The Best Of Anita Baker	105	19	17	ALICIA KEYS	Songs In A Minor	93
8	12	8		EMINEM	The Eminem Show	123	20	—	MICHAEL JACKSON	Thriller	307
9	7	9		JILL SCOTT	Who Is Jill Scott? Words And Sounds Vol. 1	97	21	8	R. KELLY	tp-2.com	143
10	—	10		JUVENILE	400 Degreez	220	22	20	BONE THUGS-N-HARMONY	E. 1999 Eternal	340
11	9	11		THE NOTORIOUS B.I.G.	Life After Death	345	23	—	T.I.	I'm Serious	52
12	10	12		2PAC	Me Against The World	414	24	—	RICK JAMES	Anthology	7
							25	18	JAHEIM	[Ghetto Love]	165

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 of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). 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 LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, 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.

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Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	15	Goodies CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	5 Wks At No. 1	26	28	White Tee's DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	12	31	35	Let Me In YOUNG BUCK (G-UNIT/INTERSCOPE)	18
2	23	Diary ALICIA KEYS (J/RMG)		27	25	Confessions Part II USHER (LAFACE/ZOMBA)	21	32	53	Used To Love U JOHN LEGEND (COLUMBIA/SUM)	9
3	6	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	10	28	34	Call My Name PRINCE (NPG/COLUMBIA/SUM)	10	33	60	For Real AMEL LARRIEUX (BLISSUFE)	12
4	12	My Place NELLY FEAT. JAEHEIM (IDERTTY/FO/REEL/UMRG)	10	29	21	U Should've Known Better MONICA (J/RMG)	10	34	—	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE)	—
5	17	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	10	30	38	Compton GUERILLA BLACK FEAT. BEENIE MAN (VIRGIN)	10	35	57	Got To Go Solo PATI LABELLE (DEF SOUL CLASSICS/UMRG)	12
6	17	Why? JADA KISS (RUFF RYDERS/INTERSCOPE)	10	31	33	You're My Everything ANITA BAKER (BLUE NOTE/VIRGIN)	10	36	50	Hot 2Nite NEW EDITION (BAD BOY/UMRG)	14
7	16	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10	32	27	Shake That Sh** SHAWNNA (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	10	37	59	Real Big MANNIE FRESH (CASH MONEY/UMRG)	5
8	18	Headsprung LL COOL J (DEF JAM/UMRG)	10	33	54	Red Carpet (Pause, Flash) R. KELLY (JIVE/ZOMBA)	10	38	68	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	10
9	14	Nolia Clap JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	10	34	31	King Of The Dancehall BEENIE MAN (SHOCKING VIBES/VIRGIN)	10	39	63	Westside Story GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	4
10	19	Charlene ANTHONY HAMILTON (ISO SD DEF/ZOMBA)	10	35	52	Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)	10	40	71	Tempted To Touch HUPEE (ATLANTIC)	4
11	10	No Problem LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	10	36	49	Big Chips JAY-Z & R. KELLY (DEF JAM/JIVE/UMRG/ZOMBA)	10	41	64	Hey Young Girl LLOYD (THE INC./DEF JAM/UMRG)	4
12	9	Sunshine LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	10	37	48	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10	42	65	U Make Me Wanna JADA KISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE)	4
13	16	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	10	38	39	Caught Up USHER (LAFACE/ZOMBA)	10	43	58	Real Gangstaz MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)	7
14	11	Slow Motion JUVENILE (CASH MONEY/UMRG)	10	39	41	Think About You LUTHER VANDROSS (J/RMG)	10	44	61	Groupie Luv 213 (DOGGYSTYLE/TVT)	9
15	12	Jesus Walks KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG)	10	40	40	Balla Baby CHINGY (CAPITOL)	10	45	74	If I Was Your Girlfriend NICOLE WRAY (ROC-A-FELLA/DEF JAM/UMRG)	6
16	15	Breathe, Stretch, Shake MASE FEAT. P. DIDDY (BAD BOY/FO/REEL/UMRG)	10	41	29	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/UMRG)	10	46	67	What You Won't Do For Love BOYZ II MEN (MSM/KDCH)	9
17	20	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	10	42	24	U Saved Me R. KELLY (JIVE/ZOMBA)	10	47	55	So Fly NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)	8
18	23	Go D.J. LIL WAYNE (CASH MONEY/UMRG)	10	43	44	I Smoke, I Drank MAGIC (BODY HEAD/UNIVERSAL/UMRG)	10	48	73	Dammit Man PITBULL FEAT. PICCALO (DIAZ BROTHERS/TVT)	2
19	17	Dangerously In Love BEYONCÉ (COLUMBIA/SUM)	10	44	46	Knuck If You Buck CRIME MOB (BME/REPRISE/WARNER BROS.)	10	49	72	Take Me Home TERROR SQUAD (SRC/UNIVERSAL/UMRG)	3
20	18	If I Ain't Got You ALICIA KEYS (J/RMG)	10	45	36	Dip It Low CHRISTINA MILIAN (ISLAND/UMRG)	10	50	56	I Like That HOUSTON (CAPITOL)	20
21	22	Hush LL COOL J FEAT. 7 AURELIUS (DEF JAM/UMRG)	10	46	43	Still In Love TEENA MARIE (CASH MONEY CLASSICS/UMRG)	10	51	—	Let Me Love You MARIO (3RD STREET/J/RMG)	—
22	19	Flap Your Wings NELLY (IDERTTY/FO/REEL/UMRG)	10	47	37	I'm So Fly LLOYD BANKS (G-UNIT/INTERSCOPE)	10	52	—	A Rose By Any Other Name TEENA MARIE (CASH MONEY CLASSICS/UMRG)	—
23	32	Breathe FABOLOUS (DESERT STORM/ATLANTIC)	10	48	47	Golden JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	10	53	75	Confessions Part I USHER (LAFACE/ZOMBA)	10
24	26	So Sexy TWISTA FEAT. R. KELLY (ATLANTIC)	10	49	66	Wonderful JAY RULE (THE INC./DEF JAM/UMRG)	10	54	70	You & Me J-KWON FEAT. SADIYYAH (ISO SD DEF/ZOMBA)	10
25	30	Let's Get Away T.I. (GRAND Hustle/ATLANTIC)	10	50	51	What We Do Here BRIAN MCKNIGHT (MOTOWN/UMRG)	10	55	—	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	10

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

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	1	My Place/Flap Your Wings NELLY FEAT. JAEHEIM (IDERTTY/FO/REEL/UMRG)	2 Wks At No. 1
2	6	Welcome Back/Breathe, Stretch, Shake MASE (BAD BOY/FO/REEL/UMRG)	10
3	14	Thief's Theme NAS (JLL WILL/COLUMBIA/SUM)	10
4	9	Breathe FABOLOUS (DESERT STORM/ATLANTIC)	10
5	8	Go D.J. LIL WAYNE (CASH MONEY/UMRG)	10
6	18	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	10
7	4	Hush LL COOL J FEAT. 7 AURELIUS (DEF JAM/UMRG)	10
8	1	Headsprung LL COOL J (DEF JAM/UMRG)	10
9	7	Goodies CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	10
10	5	Real Gangstaz MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)	10
11	19	Let Me In YOUNG BUCK (G-UNIT/INTERSCOPE)	10
12	10	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	10
13	22	Radio JARVIS (ISO SD DEF/ZOMBA)	10
14	12	White Tee's DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	10
15	23	No Problem LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	10
16	14	Jimmy Choo SHYNE FEAT. ASHANTI (GANGLAND/DEF JAM/UMRG)	10
17	26	King Of The Dancehall BEENIE MAN (SHOCKING VIBES/VIRGIN)	10
18	20	Sunshine LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	10
19	29	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)	10
20	11	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10
21	—	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	—
22	—	Certified Gangstas JIM JONES FEAT. CAM'RON (DIPLOMATS/KOCHI)	—
23	44	Baby Mama HOLLA POINT (EPIC/SUM)	10
24	37	Hot 2Nite NEW EDITION (BAD BOY/UMRG)	10
25	21	Knuck If You Buck CRIME MOB (BME/REPRISE/WARNER BROS.)	10

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	1	Goodies CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	8 Wks At No. 1
2	2	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	14
3	5	My Boo USHER & ALICIA KEYS (LAFACE/ZOMBA)	10
4	3	My Place NELLY FEAT. JAEHEIM (IDERTTY/FO/REEL/UMRG)	11
5	7	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10
6	4	Sunshine LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	10
7	6	Headsprung LL COOL J (DEF JAM/UMRG)	10
8	8	Dip It Low CHRISTINA MILIAN (ISLAND/UMRG)	10
9	14	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10
10	9	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)	10
11	10	You & Me J-KWON FEAT. SADIYYAH (ISO SD DEF/ZOMBA)	10
12	16	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	10
13	10	Turn Me On KEVIN LYTLE FEAT. SPRAGGA BENZ (ATLANTIC)	10
14	12	Why? JADA KISS (RUFF RYDERS/INTERSCOPE)	10
15	19	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/UMRG)	10
16	13	I Like That HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)	10
17	18	Breathe, Stretch, Shake MASE FEAT. P. DIDDY (BAD BOY/FO/REEL/UMRG)	10
18	25	Balla Baby CHINGY (CAPITOL)	10
19	23	Diary ALICIA KEYS FEAT. TONY! TONII! TONE! (J/RMG)	10
20	15	Move Ya Body NINA SKY FEAT. JAGGA (NEXT PLATEAU/UNIVERSAL/UMRG)	10

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
Monitor PROMOSQUAD™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ LIL JON & THE EAST SIDE BOYZ
What U Gon' Do TVT 80.3
- ★ TWISTA
So Sexy Chapter II (Like This) ATLANTIC 76.3
- ★ SNOOP DOGG
Drop It Like It's Hot GEFFEN 72.8
- ★ LL COOL J
Hush IDJMG 72.5
- ★ CHINGY
Balla Baby CAPITOL 68.0
- ★ R. KELLY
Red Carpet (Pause, Flash) ZOMBA 66.2

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 I-20
Break Bread CAPITOL 91.0
- 2 O'RYAN
Take It Slow UMRG 86.9
- 3 DESTINY'S CHILD
Lose My Breath COLUMBIA 85.4
- 4 GO D.J.
UMRG 82.2
- 5 XZIBIT
Muthaf**cka COLUMBIA 75.3
- 6 HOUSTON
Ain't Nothing Wrong CAPITOL 74.7
- 7 JOHN LEGEND
Used To Love U COLUMBIA 74.7
- 8 FABOLOUS
Breathe ATLANTIC 67.5

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ CHRISTINA MILIAN
Whatever U Want IDJMG 72.1
- ★ TWISTA
So Sexy Chapter II (Like This) ATLANTIC 71.4
- ★ SNOOP DOGG
Drop It Like It's Hot GEFFEN 66.1

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 NELLY/CHRISTINA AGUILERA
Tilt Ya Head Back UMRG 90.8
- 2 CHRISTINA AGUILERA/MISSY
Car Wash GEFFEN 78.0
- 3 SHAWNNA
Shake That Sh** IDJMG 76.6
- 4 DESTINY'S CHILD
Lose My Breath COLUMBIA 76.3
- 5 ALICIA KEYS
Diary R/MG 75.6
- 6 JAY RULE
Wonderful IDJMG 71.4
- 7 JUVENILE/WACKO/SKIP
Nolia Clap ASYLUM 71.2
- 8 FABOLOUS
Breathe ATLANTIC 66.5

Music R&B/Hip-Hop

Seven Proves Lucky For Emerging Label

This week's column was written by Chicago-based writer Moira McCormick.

In five short years, the independent label entrepreneur known as Seven has built his company, **Chocolate Industries**, into one of Chicago's most artful, high-profile indie imprints.

While its musically adventurous 63-title catalog encompasses electronica, funk and even atmospheric singer/songwriter fare, Chocolate Industries is best-known for its hip-hop releases, featuring such cutting-edge acts as **Mos Def**, **Mr. Lif**, **Prefuse 73**, **Vast Aire**, **Aesop Rock**, **Jean Grae**, **Lyrics Born** and **E-I-P**.

"The impact I felt the first time I heard **Bad Brains**, **A Tribe Called Quest**, **Joy Division**—that's what people are feeling, hopefully, when they hear our music," says 26-year-old Seven, aka **Marvin Bedard**. "I wanted to carry that integrity forward to the next generation."

Chocolate Industries already has a critical favorite in **Diverse**, a gifted Chicago MC whose full-length debut, "One A.M.," made many critics' 2003 top 10 lists. Some singles have also turned heads: **Diverse** and **Mos Def's** track "Wyl'in' Out," from the label's 2002 compilation "Urban Renewal Program," sold 20,000 copies, according to Seven.



SEVEN: AIMING TO MERGE ART AND MUSIC

Current releases include "Demo? Or Demolition?" by **Beastie Boys'** keyboardist **Money Mark**, **Cannibal Ox** MC **Vast Aire's** "Look Mom... No Hands" and a reissue of Ohio funk band **McNeal & Niles'** 1979 album, "Thrust."

Chocolate Industries' music and distinctive streamlined, urban/futuristic album artwork—concocted primarily by label co-creative director **Cody Hudson**—are conceptually intertwined. "I wanted to merge visual art and music," Seven says.

Originally from the Bronx, N.Y., Seven launched **Chocolate Industries** in Miami in 1998. He financed the label with proceeds from two full-time clerical jobs at law firms.

Moving operations to Chicago in 1999, Seven soon inked a five-year manufacturing and distribution contract with **Forced Exposure**; the label's current deal is with Chicago-based **Southern Records**.

Chocolate Industries' first compilation, 2000's "Rapid Transit," featured, among others, British rapper/producer **Roots Manuva**, New York producer **East Flatbush Project** and Miami-based producer

Beats & Rhymes™

Push Button Objects (whose single "360 Degrees" that same year moved 10,000 units, according to the label).

Seven says "Urban Renewal Program" is the label's biggest seller. A second "Urban Renewal" compilation is due in 2005, along with **Diverse's** sophomore album and a release from singer/songwriter **Via Tania**.

Seven attributes **Chocolate Industries'** increasing renown to tireless work and carefully considered niche marketing. "I make sure our music is in bars, clothing stores—any place with a sound system," he says.

NEW DEAL: Indie-rap powerhouse **Rhymesayers Entertainment**, the Minneapolis-based label whose flagship act is genre star **Atmosphere** (*Billboard*, Sept. 27, 2003), has signed an exclusive manufacturing and distribution deal with **New Hope**, Minn.-based **Navarre**.

RSE had been self-distributed, apart from a handful of releases licensed to other labels—most notably its biggest seller, **Atmosphere's** 2003 album "Seven's Travels," which has sold more than 120,000 copies for **Epitaph Records**, according to the label.

RSE chief **Siddiq** says the **Navarre** deal will strengthen the label's presence in chain stores and larger retailers. **Navarre**, he adds, is a "true independent. They're flexible—they don't always follow standard industry operating procedure."

RSE recently signed a three-year management deal with highly prolific underground rapper/producer **MF Doom**, whose new RSE album, "Mm... Food," is due Nov. 16. The label is also securing rights to rerelease **Doom's** out-of-print classic "Operation: Doomsday."

Also coming from RSE is the new album by buzzed-about Chicago female MC **Psalm One** in spring 2005.

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														Sales data compiled by Nielsen SoundScan
				NUMBER 1			6 Weeks At Number 1							
1	1	1	15	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	49	45	40	42	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	
2	4	2	3	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	50	49	56	48	MARCO ANTONIO SOLIS FONOVISA 356950/UG (16.98 CD/DVD)	La Historia Continua...	1	
3	3	6	13	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	51	48	46	22	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	
4	2	—	2	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	52	40	32	8	K-PAZ DE LA SIERRA PROCAN 720351/DISA (12.98 CD) [M]	En Vivo	13	
5	5	3	4	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	53	55	49	23	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1	
				HOT SHOT DEBUT				54	54	54	66	LA OREJA DE VAN GOGH △ SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
6	NEW	1		VARIOUS ARTISTS DISA 72834 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6	55	53	42	10	LOS YONIC'S FONOVISA 351403/UG (13.98 CD) [M]	Nuestras Consentidas	15	
7	6	9	3	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	56	60	53	26	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5	
8	9	12	11	DADDY YANKEE EL CARTEL 450639/V1 (15.98 CD)	Barrio Fino	1	57	62	59	33	PAULINA RUBIO △ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1	
9	11	8	13	VICENTE FERNANDEZ SONY DISCOS 95241 (19.98 EQ CD) [M]	Tesoros De Coleccion	8	58	NEW	1	JOSE FELICIANO UNIVERSAL LATINO 341002 (15.98 CD)	A Mexico...Con Amor	58		
10	12	11	5	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	59	59	64	60	DON OMAR ○ VI 450587 (14.98 CD) [M]	The Last Don	2	
11	7	4	4	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	60	58	—	2	LOS ASKIS DISA 720404 (11.98 CD)	La Mejor...Coleccion	58	
12	14	7	4	PEPE AGUILAR SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6	61	71	67	15	LIBERACION DISA 720375 (11.98 CD) [M]	Las Mas Bailables De Liberacion	17	
13	13	14	6	MARC ANTHONY SONY DISCOS 95134 (18.98 EQ CD)	Amar Sin Mentiras	1	62	57	44	6	BETO Y SUS CANARIOS DISA 720381 (11.98 CD)	En Vivo	34	
14	18	18	7	LOS CAMINANTES SONY DISCOS 95300 (19.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14	63	72	—	2	BRONCO DISA 720400 (9.98 CD)	La Mejor...Coleccion	63	
15	10	10	6	VARIOUS ARTISTS DISA 728970 (14.98 CD/DVD)	Agarron Duranguense	3	64	65	45	8	CHARLIE ZAA OLE 197111 (15.98 CD)	Puro Sentimiento	38	
16	8	—	2	ADAN CHALINO SANCHEZ UNIVISION 310302/UG (16.98 CD/DVD)	Mis Verdaderos Amigos	8	65	56	34	4	VARIOUS ARTISTS UNIVISION 310326/UG (14.98 CD)	Remix Duranguense: Puros Exitos	34	
17	15	16	9	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15	66	66	—	2	LOS REYES DEL CAMINO DISA 720396 (9.98 CD)	La Mejor...Coleccion	66	
18	16	5	4	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	67	68	55	15	ANA BARBARA FONOVISA 351396/UG (14.98 CD) [M]	Una Mujer, Un Sueno	15	
19	17	20	4	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	68	NEW	1	VARIOUS ARTISTS FONOVISA 351499/UG (14.98 CD)	20 Alacranazos	68		
20	—	2		GRUPO EXTERMINADOR FONOVISA 351450/UG (13.98 CD) [M]	Los Amos Y Senores: Los 20 Corridos Mas Perrones	20	69	47	36	5	LOS REHENES FONOVISA 351344/UG (14.98 CD)	De Vuelta A La Vida	24	
21	25	15	5	GILBERTO SANTA ROSA SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3	70	69	68	10	PESADO WEA MEX 61772/WARNER LATINA (13.98 CD) [M]	Rezare	18	
22	22	—	2	MAGNATE & VALENTINO SELLOS ASOCIADOS 550603/V1 (13.98 CD) [M]	Sin Limite	22	71	67	—	42	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1	
23	19	13	6	VARIOUS ARTISTS DISA 720363 (11.98 CD)	iQue Chido! El Pasito Duranguense	8	72	NEW	1	GERARDO REYES JM 8002 (11.98 CD)	Serie Max	72		
24	24	22	15	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	73	61	50	4	VARIOUS ARTISTS DISA 726952 (15.98 CD/DVD)	100% Puro Norteno	37	
25	23	24	17	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	74	75	63	5	TIRANOS DEL NORTE SONY DISCOS 95210 (9.98 EQ CD)	Tesoros De Coleccion	51	
26	29	26	20	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	75	RE-ENTRY	57	INTOCABLE △ EMI LATIN 80818 (14.98 CD)	La Historia	3		
27	21	21	7	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9								
28	28	33	16	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16								
				GREATEST GAINER										
29	44	—	2	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29								
30	30	27	17	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (19.98 EQ CD) [M]	Tesoros Musicales	24								
31	38	28	4	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21								
32	33	29	15	AKWID ○ UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2								
33	27	17	9	ALACRANES MUSICAL ○ UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7								
34	31	23	14	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2								
35	52	52	25	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11								
36	35	35	21	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7								
37	26	19	8	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	1								
38	34	25	11	PATRULLA 81 DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6								
39	50	57	10	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	39								
40	32	31	8	BEBO & CIGALA CALLE 54/BLUEBIRD 55910/RCA VICTOR (18.98 CD)	Lagrimas Negras	31								
				PACESETTER										
41	63	—	15	JENNIFER PENA ○ UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1								
42	46	38	15	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38								
43	37	51	13	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37								
44	39	39	25	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3								
45	43	41	15	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22								
46	42	37	27	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1								
47	51	47	49	SIN BANDERA △ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6								
48	41	30	8	LOS HURACANES DEL NORTE FONOVISA 351368/UG (13.98 CD) [M]	Legado Norteno	11								

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	1 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	1 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
2 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	2 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	2 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
3 DZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)	3 DADDY YANKEE BARRIO FINO (EL CARTEL/V1)	3 LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
4 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	4 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	4 VARIOUS ARTISTS LOS SENCILLOS DURANGUENSES DEL ANO (DISA)
5 FRANCO DE VITA STOP (SONY DISCOS)	5 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	5 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
6 ALEKS SYNTEK MUNDO LITE (EMI LATIN)	6 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	6 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
7 BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)	7 MAGNATE & VALENTINO SIN LIMITE (SELLOS ASOCIADOS/V1)	7 MARCO ANTONIO SOLIS & JOAN SEBASTIAN DOS GRANDES (FONOVISA/UG)
8 JENNIFER PENA SEDUCCION (UNIVISION/UG)	8 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	8 PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)
9 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	9 TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	9 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
10 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)	10 DON OMAR THE LAST DON (VI)	10 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
11 SIN BANDERA DE VIAJE (SONY DISCOS)	11 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	11 ADAN CHALINO SANCHEZ MIS VERDADEROS AMIGOS (UNIVISION/UG)
12 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	12 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	12 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
13 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	13 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	13 GRUPO EXTERMINADOR LOS AMOS Y SEÑORES: LOS 20 CORRIDOS MAS PERRONES (FONOVISA/UG)
14 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	14 YAGGA & MACKIE CLASE APARTE (PUERTO RICO/DIAMOND)	14 VARIOUS ARTISTS I QUE CHIDO! EL PASITO DURANGUENSE (DISA)
15 JOSE FELICIANO A MEXICO...CON AMOR (UNIVERSAL LATINO)	15 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	15 GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
16 CHARLIE ZAA PURO SENTIMIENTO (OLE)	16 TROBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)	16 VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)
17 ROBI DRACO ROSA COMO ME ACUERDO (SONY DISCOS)	17 MOSA DAMELO (LATINFLAVA)	17 LOS ANGELES DE CHARLY DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS (FONOVISA/UG)
18 GIPSY KINGS ROOTS (NONESUCH/AG)	18 LUNYTUNES & NORIEGA MAS FLOW (VI)	18 RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
19 MANA ECLIPSE (WARNER LATINA)	19 CELIA CRUZ HITS MIX (SONY DISCOS)	19 JOSE ALFREDO JIMENEZ TESOROS MUSICALES (SONY DISCOS)
20 KALIMBA AEROSOL (SONY DISCOS)	20 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)	20 JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platina). △² Certification of 400,000 units (Multi-Platin). * 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.

América Latina

NEWS FROM SOUTH OF THE BORDER

In Colombia: In a decision that has divided news analysts, journalists and DJs, Colombia's National Council has ordered the hosts of popular morning radio program "El Mañanero" to tone down its language and content. "El Mañanero" is the most listened-to morning show in Bogotá, the Colombian capital, according to Estudio General de Medios (EGM), which measures radio audiences in that country. The program's target audience is youth.

The September ruling is the latest in a series of judicial rulings surrounding the show, which airs daily from 5 a.m. to 10 a.m. on 10 La Mega stations nationwide. La Mega, a youth station, is carried by the RCN radio network. In January, the Administrative Tribunal of the state of Cundinamarca (where the station is located) ordered the Ministry of Communications to investigate the manner in which the show discusses topics of sex and teen behavior. Prior to that, in May 2003, the Colombian

Assn. of Communication Media (Asomédios) asked youth-targeted stations to take greater care when handling sexual subjects.

While some have applauded the council's decision, many in the press have denounced it as thinly veiled censorship. RCN says that since last year, it has been evaluating the show's content. But the network also says it respects the freedom of expression of La Mega programming director/manager Alejandro Villalobos, who says he is waiting for further direction on the issue.

"To date, nothing has happened," he says. "The council hasn't delved into the matter, and they haven't told us what words we can or cannot use, what content we have to

change or what are the conceptual limits to what we can say."

GUSTAVO GOMEZ

In Spain: Javier Limón, this year's Latin Grammy Award winner for best Latin producer, has formed a new label with BMG Spain, Casa Limón, that looks to sign artists with low-key commercial appeal. Casa Limón is loosely based on indie label Calle 54, which had a surprise success story last year in Spain with "Lágrimas Negras" by Bebo & El Cigala, which is distributed by BMG. (RCA Victor handles U.S. distribution.)

Limón produced "Lágrimas Negras," and is a friend of Calle 54 owner and Academy Award winner

Fernando Trueba. Limón also produced Paco de Lucía's current album, "Cositas Buenas," as well as the latest set by Spanish chanteuse Luz Casal, "Sencilla Alegría," which will be released Oct. 18.

BMG Spain A&R director Paco Martín, who signed the deal with Limón and BMG Spain president Carlos López in September, says Casa Limón is not a BMG imprint. "Javier has the final say on everything," Martín says.

"Javier has an ideal knack for spotting quality new talent that might need time to be worked on, so we approached him with the idea and he is delighted. There are no immediate signing plans."

HOWELL LEWELLYN

Guerra

Continued from page 10

out of the ordinary," says Fidel Hernandez, marketing director for Venevision International Music. Hernandez notes that no marketing push has been done at the Christian level.

"The Christian accounts are buying it through our normal channels of one-stops," says Gustavo Lopez, VP of Latin sales and marketing for Universal Music & Video Distribution.

"We're extremely happy with the sales," Lopez adds. "By the same token, the radio reception for the single is unbelievable. If we had a Juan Luis Guerra Christian album without the radio support that we [have] had, we would have sold much less."

Guerra says he based the single "Las Avispas" on a biblical passage that he thought would fit a merengue beat.

The challenge, he adds, was putting the words to the music without sounding contrived. "That was the trick. I thought about making it a romantic track, but it didn't work."

Hernandez says this story is about more than the right song. "I attribute the success first of all, to the fact that he is Juan Luis Guerra and he's

an established [artist]," he says. "Most people haven't even sat back to listen to the words [of "Las Avispas"]. All they know is a wasp stings someone. I've been to nightclubs where people are drinking, dancing and singing, 'Jesus told me the enemies would be stung by wasps.'"

Surprisingly, "Las Avispas" was also picked by some pop stations.

At Miami's WAMR (107.5 FM), PD Tony Campos is playing the single on the strength of Guerra's name and because the artist has not released anything new in several years.

"We still play his more romantic bachatas, so we thought our audience would enjoy his new song," Campos says. "Although the song is Christian, it still has that Juan Luis flavor. And, it has a message. It's important to give audiences more spiritual things."

Guerra became a born-again Christian seven years ago. He says many of the songs on the album were composed for the church that he attends in his native Dominican Republic.

Still, Guerra does not see himself recording exclusively Christian material in the future. Even "Para Ti," he stresses, maintains the tropical essence of his longtime band, 4.40.

"God will always be in my projects, but I won't stop singing romantic songs or stop writing my uptempo merengues and my socially conscious songs," he says.



Reggaeton artist Ivy Queen, left, performed at the inaugural Premios Juventud Awards Sept. 23 at Miami's James L. Knight Center. Based on audience votes, awards were given out in film, music, sports, fashion and pop culture. The youth-oriented show, which aired live on the Univision network, featured stars arriving on boats and hostesses entering on motorcycles. In addition, the mezzanine level of the venue was converted into a dance-floor. Winners included Thalía, who picked up three trophies, and Paulina Rubio, who received the honor "Voice of the Moment."



BMI hosted a reception in Los Angeles for its members who were nominated for a Latin Grammy Award. Among those attending were, from left, producer/nominee Gustavo Santaolalla, BMI VP of film/TV relations Doreen Ringer Ross, artist/nominee Anibal Kerpel and BMI senior director of Latin music Delia Orjuela.

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems							
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	OJALA QUE TE MUERAS WEA/MEX/WARNER LATINA	PESADO	21	19	PARA SOBREVIVIR UNIVISION	DUELO
2	2	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	22	24	QUE NUNCA LLORES DISA	EL PODER DEL NORTE
3	3	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	23	20	PERO QUE TAL SI TE COMPRÓ UNIVISION	LUPILLO RIVERA
4	4	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	24	22	LAGRIMAS Y LLUVIA DISA	BRAZEROS MUSICAL DE DURANGO
5	7	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	25	26	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
6	6	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE	26	—	FUEGO EMI LATIN	KUMBIA KINGS
7	8	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA	27	15	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
8	9	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA	28	—	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
9	5	DELANTE DE MI FONOVISA	BANDA EL RECODO	29	27	OBSESION PROCAN/DISA	LOS HOROSCOPOS DE DURANGO
10	18	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	30	32	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE
11	12	IMPOSIBLE OLVIDARTE PROCAN/DISA	K-PAZ DE LA SIERRA	31	—	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
12	11	PIQUETES DE HORMIGA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	32	30	POCO A POCO UNIVISION	LUPILLO RIVERA
13	13	MIEDO DISA	PALOMO	33	28	Y LAS MARIPOSAS MUSICEX/UNIVERSAL LATINO	CONJUNTO ATARDECER
14	16	SI PUDIERA EMI LATIN	INTOCABLE	34	39	SUAVITO MUSART/BALBOA	CUISILLOS
15	17	LA PRIMERA CON AGUA SONY DISCOS	VICENTE FERNANDEZ	35	—	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE
16	10	TE NECESITO JUNTO A MI UNIVISION	ADAN CHALINO SANCHEZ	36	37	A MANOS LLENAS DISA	ISABELA
17	14	NO TIENE LA CULPA EL INDIO FONOVISA	LOS TIGRES DEL NORTE	37	34	SABES A CHOCOLATE EMI LATIN	KUMBIA KINGS FEATURING PEE-WEE GONZALEZ
18	23	LA ETICA DISA	LOS TIGRILLOS	38	—	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
19	31	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	39	—	SOLO LOS TONTOS UNIVISION	ALACRANES MUSICAL
20	21	NADIE ES ETERNO MOON/CDSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	40	38	AMOR LIMOSNERO PLATINO/FONOVISA	BANDA LAMENTO SHOW DE DURANGO

Latin Radio Charts Remain On Hiatus

Billboard is continuing to suspend its Latin radio charts this issue, due to disruptions caused to Puerto Rican stations by the Sept. 15 arrival of Hurricane Jeanne. The storm knocked some stations off the air. It also forced Nielsen Broadcast Data Systems to lose 60 straight hours of tracking from the eight stations in Puerto Rico that are on the Hot Latin Tracks panel. Those stations constitute about 25% of the audience that reports to that chart and a higher percentage of audience for the Tropical Airplay and Latin Pop Airplay panels.

Nielsen BDS resumed monitoring in Puerto Rico Sept. 17, but to avoid fluctuations caused by the removal and reinstatement of those stations, Hot Latin Tracks and the Tropical and Latin Pop lists remain on hiatus this week. Barring disruptions caused by a subsequent storm, those charts will return to the magazine next issue.

Since the Regional Mexican Airplay list does not incorporate data from Puerto Rican stations, that chart returns this issue.

Dance Summit A Whirlwind Event

It's amazing how quickly 72 hours can zoom by. But zoom they did once the 11th annual Billboard Dance Music Summit got under way Sept. 20 at the Union Square Ballroom in New York.

For several months we had been planning and organizing the three-day event. Then, in what seemed like the blink of an eye, the summit came to an end Sept. 22.

ple working together to get the right groove. We would work until all the elements clicked. I got such joy and pleasure out of this."

DJ/producer **Frankie Knuckles**, during "The Pioneers of Dance/Electronic Music" panel: "My career has really come full circle. To start as a DJ in the '70s, playing Tom Moulton remixes and Giorgio Moroder productions, and to now be sitting up here with these two gentlemen, it doesn't get better than this."

DJ/producer **DJ Rap**, when asked about her artistic growth: "Housewives are not going to be at home ironing clothes while listening to a drum'n'bass track. They need songs and melodies. And, by the way, it's not a bad thing to have housewives on

your side."

DJ/producer **Paul Van Dyk**, recalling his musical influences growing up in East Germany: "The cool kids listened to **the Smiths** and **New Order**, and the losers listened to **Yazoo** and **the Cure**. I listened to the Smiths."

DJ/producer **David Morales**: "Time-stretching killed diversity in a DJ's playlist. Today, you could never play a song like **Sade's** 'Hang On to Your Love' in the middle of your DJ set. It just wouldn't work."

Artist **Esthero**: "Choosing a label is like picking a baby sitter from a lineup of serial killers."

Peace Bisquit Productions founder **Bill Coleman**, explaining one of the roles of a music supervisor for films: "Very often you're working with people who have no clue. They look at the charts and say, 'We must use a track by **Evanescence**.' Part of my job is to introduce them to other artists—to ease them into newer things."

Moroder: "Most current producers of dance music are technically fabulous. The rhythms [created] are incredible. We could have never imagined such things back in the '70s. But with such talent, we need to see more songs with melodies and singers who know how to build a song."

Finally, a big thanks to all the sponsors, panelists, performers and attendees who helped make our 11th annual dance/electronic music summit a success. We couldn't have done it without your participation. We applaud you all.

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



Now, days later, while we are greatly relieved, we are also incredibly energized and exhilarated. The international contingent that came together for this year's summit educated and entertained.

What follows are some choice quotes from the daily panel discussions:

Producer **Giorgio Moroder**, referring to the recording of "Love to Love You Baby" with **Donna Summer**: "She started to moan, but it wasn't real. I said, 'There is only one thing to do'—and no, not what you



Pictured, from left, are Warner Bros. Records dance/lifestyle director Oriando Puerta, Reprise artist Esthero and Billboard senior writer/reviews editor Michael Paoletta.

think. [laughs] I threw her husband out of the studio; he was the problem. Then, I dimmed all the lights. I couldn't see her and she couldn't see me—though, I would have been a great inspiration. [laughs] She then proceeded to record the 17-minute version in one take."

Remix pioneer **Tom Moulton**: "Back then it was all about the human connection, the human feeling. I spent 12 years of my life at **Sigma Sound [Studios]** in Philly. I'd see all these big guys—the musicians, singers and producers like **[Kenny] Gamble** and **[Leon] Huff**—cutting tracks. It was a group of peo-

DJ Scott Muni Dies

Legendary New York Air Personality Dead At 74

BY BRAM TEITELMAN

NEW YORK—Radio legend and pioneering rock DJ Scott Muni died Sept. 28. He was 74 and had been confined to a rehabilitation center since suffering a stroke earlier this year.

Muni was synonymous with New York's WNEW-FM, where he arrived in 1967. Most recently, he was at crosstown classic rock WAXQ (Q104.3).

Nicknamed "Scottso," "Fats" and "the Professor," Muni began his New York radio career as one of top 40 WMCA's "Good Guys" in the late 1950s. He then moved to WABC in 1960, where he played an integral role in helping break the Beatles before leaving the station in 1964.

Dennis Elsas, an air personality at WFUV New York and Sirius Satellite Radio, grew up listening to Muni on WMCA and WABC and later became his music director and night jock at WNEW. "More than any other radio guy in New York, Scott successfully made the transition from top 40 AM to FM and helped invent the whole sound of FM rock."

His arrival at WNEW as PD helped usher in the then-unproven progressive rock format, which quickly spread to other major U.S. cities, providing an outlet for countless seminal rock artists. Bruce Springsteen, Mick Jagger and

Pete Townshend are among the artists Muni interviewed who counted him among their friends.

Mark Chernoff, now PD at sports talk WFAN New York, worked with Muni at WNEW. He calls Muni "a mentor. I learned much about radio and life from him. I only wish he had written the book he had talked about."

Fellow radio veteran Charlie Kendall, now with KSLX Phoenix, was at WNEW during Muni's tenure. "I keep going back to how unbelievably fortunate I was to work with him so closely for those four fleeting years," Kendall says. "For each of us, the sadness of our loss is tempered by the joy he shared with us."

In 1972, a New York bank robber holding police at bay and several hostages called into Muni's radio show in the midst of the standoff. The incident was immortalized in the Academy Award-winning film "Dog Day Afternoon."

Muni had been with WAXQ since leaving WNEW in 1998. His midday show always started with a block of Beatles music.

Zach Martin was Scott's producer at WAXQ. "Of all the hundreds and hundreds of personalities he has interviewed, no one ever had anything bad to say about him."

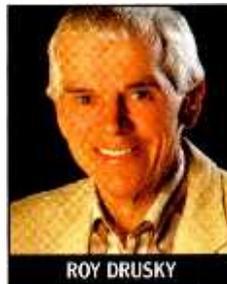
As part of its on-air tributes, WAXQ will air a 1975 special when John Lennon co-hosted an afternoon with Muni.



SCOTT MUNI

Opry Star Roy Drusky Dead

BY DEBORAH EVANS PRICE



ROY DRUSKY

NASHVILLE—Grand Ole Opry star Roy Drusky, 74, died Sept. 23 following a lengthy illness. Drusky was born June 22, 1930, in Atlanta, and studied veterinary medicine at Emory University before embarking on a music career. He charted 42 songs on the *Billboard* country singles chart between 1960 and 1977, including

"Anymore," "Three Hearts in a Tangle," "Dixie Lily" and "Yes, Mr. Peters," a duet with Priscilla Mitchell that spent two weeks at No. 1 in 1965.

Drusky joined the Grand Ole Opry in 1958. He last performed there in June 2003. During his career, he also hosted a radio show on WEAS in Decatur, Ga., and appeared in three films, "White Lightning Express," "The Golden Guitar" and "Forty-Acre Feud."

Good Charlotte

Continued from page 13

who love them from the first album will absolutely love this record, but it widens them significantly and definitely puts them on another level."

With radio spins at modern rock and mainstream top 40 radio, "Predictable" is also gaining popularity as MTV's second-most-played video for the week ending Sept. 26. It premiered Sept. 8 following a "Making of the Video" segment. The act will appear on "Total Request Live" Oct. 4 to perform.

Lee Stimmel, senior VP of marketing at Epic Records, says the label is aiming to expose Good Charlotte to old and new fans through every form of media.

The group will appear on "Late Night With Conan O'Brien" on the night of the album's release, followed by a series of acoustic in-store performances in New York; Cherry Hill,

N.J.; Baltimore; and Los Angeles.

The new album will be available in two versions: a "life" version and a "death" version, each featuring a different bonus track and cover illustration by Martin. Stimmel says an equal mix of each version will be shipped to retailers and displayed together on end caps.

"It's going to fare well. It will open big, and we have so many strong singles that I think it will stand up well and hold for a long time," Massey says of the album's fourth-quarter potential.

ONLINE AND ON TOUR

The band is slated to be AOL's artist of the month for October, with performances on the weekly concert series Broadband Rocks and in-studio show AOL Sessions. The group will also be featured on Yahoo's Live at Launch.

The Waldorf, Md., quintet—which includes Madden's twin brother, guitarist/vocalist Benji; bassist Paul Thomas; and drummer Chris Wilson—will head out on a co-headlining tour with fellow pop/punk band Sum 41. The jaunt kicks off Oct. 21 at Seattle's Paramount Theatre. The outing includes acts Hazen Street and

Lola Ray, both of which are signed to the Madden brothers' DC Flag Records. The label's releases are distributed through either RED Distribution or Epic.

"Those bands have a lot of potential, and I'm really excited to see them grow over the next couple of years," says Madden, who adds that DC Flag is a work in progress. "We're years away from being where we want to be, but good things take time, and we're willing to put in the time and work to grow it."

While on tour, Madden says he will work on projects with the writing team the Dead Executives. The BMI group, which includes the Madden brothers and Goldfinger singer/guitarist John Feldmann, expect to start writing songs for other artists soon.

But for now, Good Charlotte comes first.

"As a band, we're so much happier right now than we've ever been," Madden says. "We keep growing and getting even happier, and we're so excited to be playing music together right now, because we really did get to try new things. It's a good time to be in Good Charlotte."

OCTOBER 9 2004				HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	4	NUMBER 1 FLAWLESS (GO TO THE CITY) AEGEAN/EPIC 77210/SONY MUSIC	George Michael
2	2	2	19	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76818/SONY MUSIC	George Michael
3	7	9	24	DIP IT LOW (DANCE REMIXES) ISLAND 002447/DJMG	Christina Milian
4	4	4	64	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
5	5	7	11	STEPPIN' OUT OM 456	Kaskade
6	9	6	47	ME AGAINST THE MUSIC JIVE 57757/ZOMBA	Britney Spears Featuring Madonna
7	3	3	23	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
8	10	—	2	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE 42720/WARNER BROS.	Esthero
9	11	10	28	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
10	NEW	1	1	SELF CONTROL 2004 DANCE STREET 74004	Laura Branigan
11	6	—	2	WHATEVER U WANT (DANCE REMIXES) ISLAND 003476/DJMG	Christina Milian Feat. Joe Budden
12	14	8	26	8TH WORLD WONDER (THE REMIXES) CUBB 77103	Kimberley Locke
13	13	14	13	IF I CLOSE MY EYES ROBBINS 72111	Reina
14	21	11	3	STUPIDISCO NETTWERK 33232	Junior Jack
15	8	—	2	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 003156/DJMG	Utada
16	12	5	11	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) ATLANTIC 93299/AG	Brandy
17	15	15	12	SWAY (JXL/PASSENGER/RALPHI MIXES)/SPIDERMAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.	Michael Buble
18	18	13	20	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
19	19	12	5	SCANDALOUS (REMIXES) 456/REPRISE 42723/WARNER BROS.	Mis-Teeq
20	22	—	9	LOVE COMES AGAIN BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
21	RE-ENTRY	6	6	STRICT MACHINE (REMIXES) MUTE 9215	Goldfrapp
22	17	17	5	SURRENDER ROBBINS 72114	Lasgo
23	20	—	24	CRUSH MUTE 9240	Paul Van Dyk Featuring Second Sun
24	RE-ENTRY	2	2	SET THE STAKES HIGH ROBBINS 72113	Da Hool Featuring Heather Leigh West
25	RE-ENTRY	8	8	BLACK CHERRY MUTE 89253	Goldfrapp

OCTOBER 9 2004				HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
1	1	13	NUMBER 1 TURN ME ON ATLANTIC	Kevin Lyttle Featuring Spragga Benz	
2	2	14	MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba	
3	3	9	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi	
4	4	9	LOLA'S THEME YOU/ULTRA	Shape: UK	
5	6	9	I LIKE IT YOSHITOSHI/DEEP DISH	Narcotic Thrust	
6	7	7	GET UP STAND UP ULTRA	Stellar Project	
7	5	16	IF I CLOSE MY EYES ROBBINS	Reina	
8	8	43	AS THE RUSH COMES ULTRA	Motorcycle	
9	9	20	WHITE FLAG ARISTA/RMG	Dido	
10	16	8	OPA OPA ULTRA	Despina Vandi	
11	18	2	VISION OF LOVE TOMMY BOY SILVER LABEL/TOMMY BOY	See Alice Featuring Simon Luka	
12	19	4	STEPPIN' OUT OM	Kaskade	
13	17	2	LOSE MY BREATH COLUMBIA	Destiny's Child	
14	15	8	MAI AI HEE (DRAGOSTEA DIN TEI) ULTRA	0-Zone	
15	23	9	SATELLITE ULTRA	Oceanlab	
16	22	3	DEVIL INSIDE ISLAND/DJMG	Utada	
17	11	15	EVERYTIME JIVE/ZOMBA	Britney Spears	
18	NEW	1	TELL ME WHERE YOU ARE ROBBINS	Ago	
19	10	9	CHERISH THE DAY BIG3	Plummet	
20	NEW	1	DIARY J/RMG	Alicia Keys Featuring Tony! Toni! Tone!	
21	RE-ENTRY	1	MAMASITA MODA/CASABLANCA	Flexy	
22	20	3	SURRENDER ROBBINS	Lasgo	
23	24	2	GIPSY NEUTONE	Gipsy	
24	NEW	1	CALL ON ME DATA/MINISTRY OF SOUND	Eric Prydz	
25	RE-ENTRY	1	YOU NEVER KNOW ROBBINS	Marly	

OCTOBER 9 2004				TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title	
1	1	2	NUMBER 1 THE PRODIGY	Always Outnumbered, Never Outgunned	
2	3	77	THE POSTAL SERVICE	Give Up	
3	2	9	SCISSOR SISTERS	Scissor Sisters	
4	4	4	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3	
5	5	7	PAUL OAKENFOLD	Creamfields	
6	6	3	VARIOUS ARTISTS	Ultra.Trance: 4	
7	7	19	THE STREETS	A Grand Don't Come For Free	
8	9	25	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	
9	NEW	1	RUPAUL	RuPaul Red Hot	
10	8	39	VARIOUS ARTISTS	Fired Up!	
11	10	13	THIEVEY CORPORATION	The Outernational Sound	
12	11	11	THE HAPPY BOYS	Trance Party [Volume Four]	
13	14	30	ZERO 7	When It Falls	
14	15	23	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	
15	12	3	DELERIUM	The Best Of Delerium	
16	13	3	DENNY TSETTOS	Club Anthems Vol. 1	
17	16	17	TIESTO	Just Be	
18	17	7	ORBITAL	Blue Album	
19	18	35	AIR	Talkie Walkie	
20	19	3	ACE OF BASE	Platinum & Gold Collection	
21	RE-ENTRY	1	SARAH MCLACHLAN	Remixed	
22	21	3	DJ KRUSH	Jaku	
23	RE-ENTRY	1	THE STREETS	Original Pirate Material	
24	23	8	M83	Dead Cities, Red Seas & Lost Ghosts	
25	RE-ENTRY	1	VARIOUS ARTISTS	Best Of Hits [Dance] Volume One	

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

Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	3	8	NUMBER 1 ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE PROMO/WARNER BROS.	Debi Nova
2	3	4	9	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE 42720	Esthero
3	1	2	7	STUPIDISCO NETTWERK 33232	Junior Jack
4	4	10	7	YOU MOVE ME JMCA 0003/SOUND ADVISORS	Amber
5	10	16	5	HOW WOULD U FEEL DMI 101	David Morales With Lea-Lorien
6	8	13	8	CHERISH THE DAY BIG3 PROMO	Plummet
7	9	14	8	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 003156/DJMG	Utada
8	6	11	10	IF I CLOSE MY EYES ROBBINS 72111	Reina
9	5	6	11	LOLA'S THEME YOU 022/ULTRA	Shape: UK
10	15	20	6	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES) DEFINITY 023	Frankie Knuckles Featuring Nicki Richards
11	17	22	5	LOOKING GOOD, FEELING GORGEOUS RU CO. PROMO	RuPaul
12	20	31	3	DIRTYFILTHY TWISTED PROMO	Superchumbo Featuring Celeda
13	18	27	6	MAMASITA MODA PROMO/CASABLANCA	Flexy
14	11	1	14	FOOLISH MIND GAMES JVM 023	Jason Walker
15	19	29	5	EVERYMAN...EVERYWOMAN... MINDTRAIN 50041/TWISTED	Ono
16	12	5	10	TIME TOMMY BOY SILVER LABEL 2448/TOMMY BOY	Murk
17	14	7	14	GOOD LUCK XL PROMO/ASTRALWERKS	Basement Jaxx Featuring Lisa Kekaula
18	7	9	9	FREEDOM LIZA 41303	Joi Cardwell
19	13	8	11	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES) ALYSONGROOVES.COM PROMO	Alyson
20	23	26	6	CAN'T GO ON KOCH 9635	Mike Rizzo Presents Allie
21	21	23	7	SUBMIT RADIKAL 99202	Hibernate
22	26	32	6	FOLLOW THIS BEAT TRAX 504	Paul Johnson
23	27	35	4	FREE ME 19 IMPORT	Emma
24	22	15	11	MAKE YOUR MOVE TOMMY BOY SILVER LABEL 2446/TOMMY BOY	Dave Armstrong
25	16	12	11	FLAWLESS (GO TO THE CITY) [SHARP BOYS/JACK'N'RORY/SHAPE:UK/BOXER] AEGEAN 77210/EPIC	George Michael
26	33	40	4	BEAUTIFUL DAY MOTEMA 99210/RADIKAL	DJ Jackie Christie Featuring Discomind
27	32	38	4	PARTY TIME EPISODE 1257/WAARD	Raw Deal
28	24	21	9	MUSICA DE AMOR (MAW REMIXES) ELECTRIC MONKEY 1010	The Latin Project
29	38	46	3	DIARY (HANI REMIXES) J PROMO/RMG	Alicia Keys Featuring Tony! Toni! Tone!
30	25	19	10	ALTERNATIVE 3 TRAX 505	Joe Smooth
31	31	33	6	EVERYBODY HAPPY GR00VEBLUE 034	Kenne
32	42	—	2	POWER PICK WHICH WAY YOU'RE GOING YOU 021/ULTRA	Robbie Rivera
33	39	45	3	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES) CURVE 001	Ultra Nate
34	34	30	8	OUTRAGEOUS (REMIXES) JIVE 63276/ZOMBA	Britney Spears
35	28	28	9	TURN ME ON (E-SMOOVE/B&B/DJ VOLUME/LOW TIDE/LENNY B.) ATLANTIC PROMO	Kevin Lyttle
36	35	37	5	YOU ARE MY SUNSHINE (REMIXES) VANGUARD PROMO	Lawrence Welk
37	41	—	2	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES) BASICLUX 9203/TOMMY BOY	Madison Park
38	43	—	2	SHAKE THAT BODY FUERTE/UNIVERSAL PROMO/UMRG	Ernie Lake Project Featuring Kevin Ceballo
39	40	48	3	LA LA MEDIA SERVICES NYC/ZYX 003/WAARD	Maurice Joshua Featuring Liquid Soul
40	30	18	15	WORLD ON FIRE (JXL & M. DE VRIES MIXES) ARISTA PROMO/RMG	Sarah McLachlan
41	29	17	13	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) DEF JAM 002822/DJMG	Ghostface Featuring Missy Elliott
42	46	—	2	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES) ISLAND 32531/DJMG	The Killers
43	48	—	2	IT'S YOU TOMMY BOY SILVER LABEL 2455/TOMMY BOY	Sin Plomo
44	NEW	1	1	HOT SHOT DEBUT TOUCH IT TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Holly James
45	NEW	1	1	ONE NIGHT STAND (EDDIE X, J. EARLY, & L. GONZALEZ MIXES) 456 PROMO/REPRISE	Mis-Teeq
46	NEW	1	1	(REACH UP FOR THE) SUNRISE EPIC PROMO	Duran Duran
47	36	25	12	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE MIXES) ATLANTIC 93299	Brandy
48	NEW	1	1	SON DE LA LOMA (NORTY COTTO REMIX) UNIVERSAL LATINO PROMO	Celia Cruz
49	37	24	12	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES) J PROMO/RMG	Angie Stone
50	45	41	5	BE MINE KOCH PROMO	Goia

● 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.

Robert Earl's Catalog: Really Keen

BY JIM BESSMAN

Quickly building upon its release last year of Robert Earl Keen's Audium/Koch label debut "Farm Fresh Onions," Koch Records Nashville has just reissued three key Keen catalog titles, and is readying a DVD for the marketplace ahead of a new studio album slated for the late first quarter of 2005.

The Aug. 24 reissues are "No Kinda Dancer," Keen's 1984 debut disc, now in Super Audio CD format with three bonus tracks; 1993's "A Bigger Piece of Sky," resequenced and remastered by Keen, also in SACD; and "No. 2 Live Dinner," a 1996 concert album that remains Keen's best seller.

"Combined sales of these titles [at this store are] already in excess of 10,000—the bulk being 'No. 2 Live Dinner'—so it's an incredibly strong catalog," says Waterloo Records & Video owner John Kunz, whose store is in Austin, some two hours southwest

of Keen's Bandera, Texas, home.

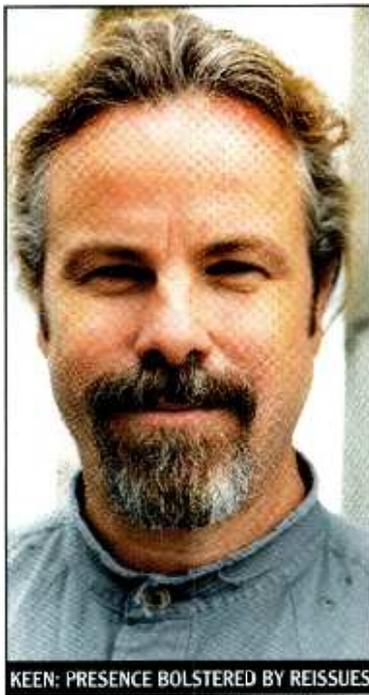
"He's one of the mainstays here," Kunz says, "and [these albums] haven't been available for so long that people are clamoring for them and they're doing very well."

Originally on Sugar Hill, the Keen catalog had briefly been available on Keen's own Rosetta Records label.

"It's just the spreading of Robert," Koch Records Nashville GM Nick Hunter says. "He's one of those overlooked gems. . . . But he has never gotten his due and it's time people figured out who he is."

Indeed, Hunter considers the singer/songwriter to be Koch Nashville's "franchise artist," and is following the three reissues with a concert DVD, also titled "No. 2 Live Dinner," that will bow Nov. 9.

Additionally, the label's upcoming "Christmas Grass 2" compilation will feature Keen's immortal holiday song "Merry Christmas From the Family,"



KEEN: PRESENCE BOLSTERED BY REISSUES

the video for which will be reserved to video channels in early October. Keen says that a 2001 book version of the song will be republished.

Meanwhile, he appears in the family film "Grand Champion" starring Bruce Willis and featuring fellow Texans Natalie Maines, George Strait and Joe Ely.

On the touring side, Keen's agent, Monterey Peninsula Artists' Brian Hill, points to such recent "first class" bookings as three July dates opening for Dave Matthews and a performance at the Bonnaroo Festival.

Keen is especially proud of performing in Austin at the homecoming party for Lance Armstrong—"a true American hero," Keen says—which drew more than 100,000 people.

Up next are appearances in October at San Francisco's (Not) Strictly Bluegrass festival and a Nov. 13 date at the Ryman Auditorium in Nashville, plus Keen's annual Christmas tour of Texas

capped by a New Year's Eve show at the Hobby Center in Houston.

"Robert took most of the first four months off, but he'll have done 125 quality gigs by the end of the year," Hill says. "Despite lacking an A-list management machine and a major label, he has managed to grow and grow and grow."

The self-managed Keen says he had such a great time making "Farm Fresh Onions" that he returned to the studio in April to start his next album.

"Who knows how long you'll experience a good process?" Keen says of the quick return to the studio. "So we went right back in."

The extremely independent-minded Keen expresses total satisfaction with Koch.

"As far as being an artist and being able to do what I do, there has been no interference whatsoever," Keen says. "They're really behind what I do—which is best, because I just don't take direction very well."

Americana: Different Format, Same Issues

Americana may be a unique format, but many of the concerns of its purveyors are issues shared by the industry at large.

The fifth annual **Americana Music Assn.** conference drew more than 700 people to Nashville Sept. 23-25. At a well-attended record label round-table session, panelists discussed some of those concerns, challenges and opportunities.

Although Americana is not a singles-driven format, the labels said digital downloads are a growth area for their companies.

Dualtone Music Group co-founder **Scott Robinson** said, "A year ago I didn't have a digital line item on my P&Ls, but today we do. Over time it will have critical mass and we're very encouraged by it."

Robinson also said his favorite thing about digital sales is that "it's a one-way business, no returns."

Producer and **Little Dog Records** founder **Pete Anderson** said, "The Internet is the future of my business and the future of the record business," adding that it is the only part of the record business in which profits are rising.

Sony Music Nashville president **John Grady** noted, "Sony made more money last year in one quarter on ringtones than they ever have in the history of business on the Internet."

Grady was the panel's odd man out as the only representative of a major label. Noting that his label has artists like **Rodney Crowell** and **Patty Loveless**, who make excellent music but don't necessarily sell platinum, Grady said, "You have to feed yourself

[musically] to work for a corporation these days."

With consolidation and other recent changes in the music business, Grady noted, "the market and the business these days supports what [indies] do better than ever."

The panelists were asked about new business models for labels, which are attempting to structure deals to get a piece of their artists' other revenue streams, such as touring, publishing, endorsements and merchandise, as a way to limit risk.

Grady said, "Sony would like to be and is trying to develop those businesses. That's probably the wave of the future."

While artist ownership of masters has been a part of many record deals in recent years, particularly at indies, Anderson noted, "Some artists would suffer if they got their masters back because they wouldn't know what to do with them and nobody would get paid."

New West Records' **Jay Woods** added, "Ownership of masters is a little overrated for a number of reasons." For example, he said, if a label releases an album and has great success with it, it might be more beneficial to the artist to renew that deal than to take the masters back.

Asked why the Americana radio format doesn't seem to be growing, Anderson said it's because the format doesn't cross over any profitable acts to other formats. "There hasn't been a record [that went] from Americana to country or triple-A and made money."

He speculated that if Americana started breaking records, people who

own stations that program sports talk or regional Mexican music would flip to Americana.

Anderson called the format "a bunch of talented people with no leader."

Later, he added, "I just haven't made any money off Americana. I'm not mad at it."

AMERICANA

AWARDS: **Loretta Lynn** took top honors at the Americana Honors & Awards program, held during the AMA convention. Lynn's "Van Lear Rose" (**Interscope**) was named album

of the year. She also took home the artist of the year prize.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



year category. Crowell's collaborator, **Will Kimbrough**, was named best instrumentalist.

Also at the ceremony, **Steve Earle** was presented with the Spirit of Americana Free Speech Award. The **Carter Family** was honored with the AMA's President's Award.

The AMA also honored three people with lifetime achievement awards. **Chris Hillman** was honored as a performer. **Cowboy Jack Clement** was cited for his songwriting. Pioneering indie label executive **Jack Emerson** was the posthumous recipient of the award in the executive category. Emerson, who died last fall, was co-founder of **Praxis International** and **E-Squared Records**.

The awards are voted on by the AMA's membership.



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"Give me one last kiss
Just say it one more time
Now that I'm still yours
Now that you're still mine..."

Lyrics from the song
"Doing What We Do"
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OCTOBER 9
2004

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	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
			NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	KEITH URBAN CAPITOL 77489 (18.98 CD)	Be Here	1	38	36	34	11	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (18.98 CD)	Live	9
2	1	2	TIM MCGRAW CURB 78858 (18.98 CD)	Live Like You Were Dying	1	39	42	39	11	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
3	2	1	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	40	35	29	5	STEVE EARLE E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts...Now	12
4	3	3	GRETCHEN WILSON ▲ ² EPIC 90963/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	41	40	30	9	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23
5	4	4	BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	42	31	—	2	KASEY CHAMBERS WARNER BROS. 48811 (18.98 CD) [M]	Wayward Angel	31
5	6	6	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	43	38	32	15	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2
7	5	5	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	44	41	42	14	TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
8	7	7	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	45	43	37	5	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	30
			=\$\$ GREATEST GAINER \$\$			46	44	43	43	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3
9	10	11	KEITH URBAN ▲ ² CAPITOL 32936 (10.98/18.98)	Golden Road	2	47	48	45	14	TOBY KEITH MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
10	NEW	9	WILLIE NELSON & FRIENDS LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	10	48	47	46	48	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4
11	9	9	TOBY KEITH ▲ ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	49	52	40	12	JEFF FOXWORTHY WARNER BROS. 48727/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7
12	8	8	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	50	51	47	30	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3
13	11	12	SARA EVANS ● RCA 67074/RLG (12.98/18.98)	Restless	3	51	50	48	34	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
14	12	10	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	52	NEW	1	CHARLIE ROBISON DUALTONE 01185 (15.98 CD)	Good Times	52	
15	13	13	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	53	53	53	53	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1
16	14	14	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	54	45	38	15	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9
17	15	16	RASCAL FLATTS ▲ ² LYRIC STREET 165044/HOLLYWOOD (12.98/18.98)	Melt	1	55	55	50	17	KENNY ROGERS CAPITOL 96794 (21.98 CD)	42 Ultimate Hits	6
18	17	18	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	56	64	60	34	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1
19	16	15	MONTGOMERY GENTRY ● COLUMBIA 90598/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	57	49	41	7	RACHEL PROCTOR BNA 51217/RLG (16.98 CD)	Where I Belong	8
20	18	17	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	58	54	52	26	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2
21	19	19	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4					⚡ PACESETTER ⚡		
22	20	23	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	59	65	65	31	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11
23	NEW	1	MARK CHESNUTT VIVANTONE 01 (17.98 CD)	Savin' The Honky Tonk	23	60	59	59	21	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
24	21	20	ANDY GRIGGS RCA 59630/RLG (16.98 CD)	This I Gotta See	7	61	58	57	18	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
25	23	22	SOUNDTRACK ● WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	62	57	55	45	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3
26	28	24	CLEDUS T. JUDD KOCW 9803 (17.98 CD)	Bipolar And Proud	15	63	46	62	8	VARIOUS ARTISTS AMERICANA MUSIC ASSOCIATION 1 (1.98 CD)	This Is Americana: NARM Americana CD Sampler	46
27	32	36	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	64	NEW	1	BUDDY MILLER NEW WEST 8063 (18.98 CD)	Universal United House Of Prayer	64	
28	29	31	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	65	NEW	1	JASON BOLAND & THE STRAGGLERS SMITH 7022/IMAGE (15.98 CD)	Somewhere In The Middle	65	
29	25	26	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	66	56	54	50	CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3
30	34	33	SHANIA TWAIN ◆ ³ MERCURY 170314/UMGN (12.98 CD)	Up!	1	67	60	56	14	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52
31	39	44	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	68	62	58	18	DON WILLIAMS MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD)	The Definitive Collection	48
32	26	27	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	69	68	67	80	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1
33	30	49	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	70	66	63	22	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2
34	24	21	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	71	61	51	12	BRAD COTTER EPIC 92559/SONY MUSIC (12.98 EQ CD)	Patient Man	4
35	37	35	RON WHITE PARALLEL/HIP-D 001582/UME (12.98 CD) [M]	Drunk In Public	11	72	63	66	27	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30
36	33	25	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7	73	71	69	15	VARIOUS ARTISTS SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28
37	22	—	DOLLY PARTON BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22	74	72	71	40	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9
						75	69	61	5	ROY D. MERCER CAPITOL 98100 (16.98 CD) [M]	Get Well Soon	52

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲³ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 9
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			NUMBER 1 18 Weeks At Number 1						
1	1	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits	201	13	12	MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	109
2	2	LARRY THE CABLE GUY ● PARALLEL/HIP-D 001423/UME (18.98 CD)	Lord, I Apologize	67	14	23	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	224
3	3	SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	199	15	15	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	367
4	—	ELVIS PRESLEY ▲ ³ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	105	16	22	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	All I Want	154
5	8	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	158	17	17	TOBY KEITH ▲ ² MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	304
6	5	SHANIA TWAIN ◆ ¹⁹ MERCURY 535003/UMGN (8.98/12.98)	Come On Over	360	18	13	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	315
7	4	TOBY KEITH ▲ ⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	114	19	21	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	465
8	7	KENNY CHESNEY ▲ ³ BNA 67978/RLG (12.98/18.98)	Greatest Hits	209	20	14	HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	525
9	6	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	286	21	16	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	307
10	10	MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)	Greatest Hits	158	22	18	ROY ORBISON LEGACY/MONUMENT 89738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	87
11	9	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	127	23	25	KEITH URBAN ▲ CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	128
12	11	GEORGE STRAIT ● MCA NASHVILLE 170280/UME (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	131	24	20	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	66
					25	19	TIM MCGRAW ▲ ⁴ CURB 77886 (7.98/11.98)	Everywhere	280

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

Bluegrass

A BILLBOARD SPECIAL REPORT

Blue Skies For Bluegrass

Competing With Neither Pop Nor Country, This Niche Is Growing Tall

BY DEBORAH EVANS PRICE

NASHVILLE—At a time when much of the mainstream music business is desperately trying to connect with consumers and sell albums, the bluegrass music community has seen its fortunes rise.

Tapping traditional promotional avenues such as festivals that have served the genre well for decades, and combining that exposure with more aggressive marketing techniques, bluegrass labels have boosted awareness of the music and its stars.

As the bluegrass community gathers in Lexington, Ky., for the 2004 World of Bluegrass event Oct. 4-10, executives have good reason to be upbeat.

"We are not competing with mainstream country or pop music," notes Dan Hays, executive director of the International Bluegrass Music Assn. "We are still a niche genre, but the number of people who are getting into it and are finding they have access to it has dramatically changed over the last decade."

According to a spring 2003 report by Simmons Market Research, nearly 8 million U.S. adults had purchased bluegrass recordings in the previous



Earl Scruggs

12 months. That's double the number reported in 2000.

The growth of bluegrass music has coincided with the rising success of such artists as Alison Krauss, Rhonda Vincent and Ricky Skaggs, the enduring popularity of such veterans as Ralph Stanley and Earl Scruggs and the massive breakthrough of the bluegrass soundtrack to the film "O Brother, Where Art Thou?" Released in 2000 on Lost Highway/Mercury Records, it has sold 6.8 million units, according to Nielsen SoundScan.

In general, Hays says, "those people buy more records than your average consumer does. They are buying other music as well as bluegrass, but the fact that that number has grown by that much speaks to their interest in the music and the fact that it is a growing format."

Bev Paul, GM of Durham, N.C.-based Sugar Hill Records, says bluegrass consumers are active, educated buyers. She admits some people have the misperception that bluegrass consumers are "backward," but that couldn't be further from the truth.

"Bluegrass consumers are definitely Internet-savvy people," she says. "So online shopping is a big asset for us."

According to the IBMA, bluegrass radio programming is also on the rise. The association has 826 stations in its database that provide some bluegrass programming, up from 700 outlets in 1996.

These stations air an average of 6.4 hours of bluegrass programming per week, the IBMA reports, an increase from 2.5 hours in 1996. In addition, there are 50 stations—up from 34 last year—that run 20 hours or more of bluegrass programming per week, and 19 stations whose primary format is bluegrass.

"So we've seen growth in the numbers of stations," Hays says. "but what's more important is [that] those stations that are programming [bluegrass] obviously are finding it beneficial and are adding hours to what they do."

Even satellite radio has embraced bluegrass with programming on Sirius and XM. "Bluegrass not only represents a link to the past, but an incredible musical art form that continues to evolve in immeasurable ways today," says Scott Lindy, director of country programming for Sirius. "There are millions of bluegrass



Alison Krauss

are accessible and they are the ambassadors for the music."

O BROTHERLY LOVE

The multiplatinum success of the bluegrass soundtrack to the film "O Brother, Where Art Thou?" clearly gave a jolt to the genre.

Hays notes that the soundtrack raised awareness in the media about bluegrass and exposed a new audience to the genre. He calls the set "the cherry on top of the sundae," for bluegrass music's continuing boom.

The 'O Brother' soundtrack "wasn't a single-shot phenomenon," he says. "It drew the media's attention

(Continued on page 35)

fans in this country. Few have a full-time bluegrass station to listen to, and most only budget a few hours of bluegrass a week on the FM or AM dials."

SPIRIT OF COOPERATION

The IBMA attributes growth in bluegrass to three factors: the music itself, its increased availability and a spirit of cooperation in the bluegrass community.

"People in the industry are working together more today than they were maybe a generation ago," Hays says. "Event producers are tuned in to what's going on with radio programmers, who are tuned in with what is happening at retail and with record labels. [We] have that network that has been built."

The music has also become more physically accessible. "You can find it a little easier today than you could 10 to 20 years ago," both in retail stores and on the Internet, Hays notes. "Twenty years ago you really had to know where to look for it."

Artist accessibility is another positive factor contributing to the growth of bluegrass. "The No. 1 marketing tool is the artist, the ability for those acts to actually be out there touching fans," Hays says.

"If you go to a Rhonda Vincent show, I'd be surprised if you don't get to hug Rhonda's neck or at least shake hands with her while you are there. You don't get to do that at a Britney Spears show . . . Bluegrass artists



Ralph Stanley



Ricky Skaggs



Rhonda Vincent

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Bluegrass

IBMA Attracts Stars, Fans

BY DEBORAH EVANS PRICE

Every year, fans and music professionals alike step inside the World of Bluegrass, the genre's most anticipated gathering.

The annual event, staged Oct. 4-10 by the International Bluegrass Music Assn., includes a trade show, the IBMA awards and the Bluegrass Fan Fest. This is the conclave's last year in Louisville, Ky. Next year it moves to Nashville.



Two months ahead of the event registration was already up 40% above the same time last year, and demand for award show tickets had increased by 41%, says IBMA executive director Dan Hays.

"Folks want to come to Louisville because it will be the last gathering that we'll have there," he says of the event, which has been held in the Kentucky city since 1997. "People are also excited about the move to

Nashville, so they will want to be in on the first year [there, too]. So we're optimistic about that."

The trade show will be held at the Galt House Hotel and Convention Center. It will feature seminars, mentor sessions, artist showcases and an exhib-

it hall with more than 100 booths.

Hays characterizes this year's convention as "more of an interactive format on the educational front as opposed to the standard panel up at the front [speaking] and leaving 10 minutes at the end for a Q&A. We want to draw more people into the dialogue in an organized way."

Some of the sessions will be roundtables while others will be group discussions between the audience and panelists.

"Generally, people who come to conventions tend to be leaders in the industry," Hays says. "That's why they are motivated to be there. They understand the benefits so they have a lot to share. We are just trying to organize a way we can take advantage of that."

One of the new sessions this year will be a "gig fair" where artists, agents and event managers will be able to network.

"It's an organized way to let them have little mini pitch sessions," Hays notes. "[It lets] them meet event producers and exchange information. About 40% of our attendees are artists and/or their representatives looking to get gigs. So we said, 'Let's try this.' Our hope is in the future it will become

(Continued on page 38)

World of Bluegrass: Fact File

What: An annual event that will include a business convention for the bluegrass music industry, the International Bluegrass Music Awards Show, the Bluegrass Hall of Honor and the Bluegrass Fan Fest

Where: Louisville, Ky.

When: Oct. 4-10

Who: Attendees include members of the International Bluegrass Music Assn. and all those involved in the bluegrass community, from executives to artists and fans.

Web site: discoverbluegrass.com

SUGAR HILL

sugarhillrecords.com

Bluegrass Special

Blue Skies

Continued from page 33

[and] heightened awareness out there among event producers."

The Down From the Mountain tour, featuring artists from the soundtrack, enjoyed similar success, as did a live recording of the tour. But the soundtrack and subsequent activity tapped into an infrastructure of labels, artists, promoters and broadcasters "that was in place before 'O Brother,'" Hays says.

MAXIMUM SELL-THROUGH

Brian Smith, VP of store operations for Value Central Entertainment, describes himself as "bullish" on bluegrass.

"We still see a heightened awareness of bluegrass and have taken great care to segregate and present our bluegrass departments for maximum sell-through," Smith says.

"While I feel some of the enthusiasm has waned in the many months

'You need that new blood coming in and we're seeing it now. It's exciting.'

—BEV PAUL, SUGAR HILL RECORDS

since the 'O Brother' phenomenon first took hold, the genre still has opened the eyes and ears of a much larger consumer base as a result of the exposure the film and subsequent tours created," Smith continues. "That [interest] needs to be nurtured and further developed."

Smith would like to see bluegrass artists and labels help retail even more by informing employees about what's happening on the scene and producing packaging and point-of-purchase material that cross-promotes the music with satellite radio. With XM and Sirius each hosting a bluegrass channel, Smith says, "they have enormous room to move with awareness and niche marketing."

Live performances have always been the driving force in bluegrass music.

Although multiartist tours have done a lot to boost careers, Smith and others feel those opportunities need to be further exploited.

BREAKING STEREOTYPES

Such tours "could do more than anything else to break down the false stereotypes sometimes associated with the genre," Smith says.

"I recently saw Mountain Heart packaged as the opener for George Jones," he says. "They stole the show and generated significant interest in

themselves and today's bluegrass music as a result."

Smith also cites the Del McCoury Band's participation in the recent Bonnaroo festival. "They did wonders for the format by appearing with such a diverse mix of artists, both new and old," he says.

Jonathan Mayers, co-owner of Superfly, the company that coproduces Bonnaroo with A.C. Entertainment, says McCoury played to an enthusiastic audience. "He and the boys are definitely a crowd favorite," he

says. "This [was] his second time playing in three years.

"We showcase just about every genre," Mayers says of the event, which drew more than 90,000 fans to Manchester, Tenn., in June. "Bluegrass continues to be one of the most popular types of music we present. There is an ever-expanding audience for music that is based on musicianship and songwriting, both of which [are] integral to bluegrass music."

Sugar Hill's Paul says "a good live performance is always the best

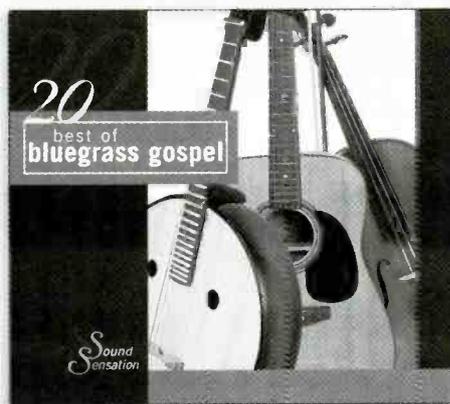
way to get the word out."

She adds that one of the most encouraging signs of the growth of bluegrass is the fact there are so many young musicians forming new groups.

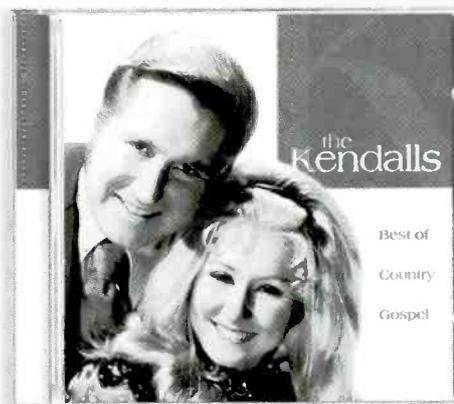
"There was a lull there for a little while, but suddenly we're seeing younger people starting bands and trying bluegrass, which is what you need. You need that new blood coming in and we're seeing it now. It's exciting."

Additional reporting by Phyllis Stark in Nashville.

MADACY TAKES BLUEGRASS AND COUNTRY GOSPEL TO THE TOP!



20 BEST OF BLUEGRASS GOSPEL
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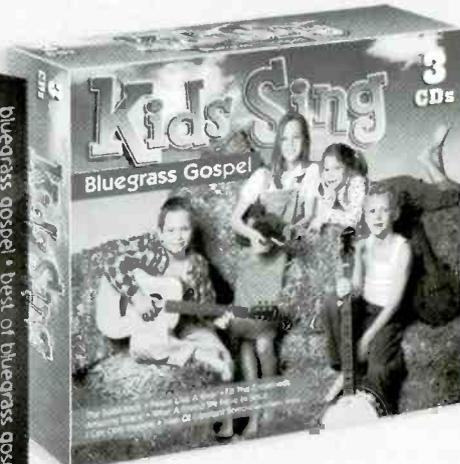
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STEVE IVEY
BEST OF BLUEGRASS GOSPEL
MC2 3241



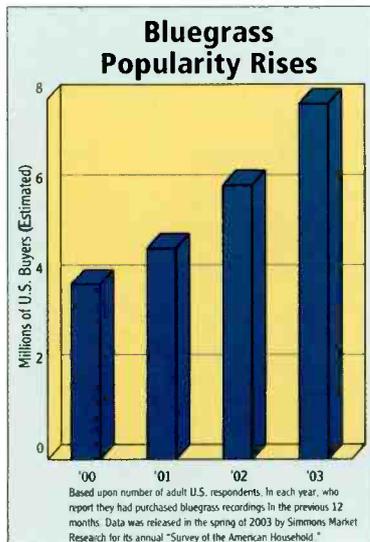
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Meet The Music Makers

A Brief Introduction To A Few Of The Musicians In The Bluegrass Community

BY PHYLLIS STARK

Here are capsule profiles of noteworthy bluegrass acts.

- **Alison Krauss + Union Station**, fresh from headlining the Great High Mountain tour produced by T Bone Burnett, will release their next as-yet-untitled album in November on Rounder Records.

Fiddler/singer Krauss is the winner of 17 Grammy Awards, more than any other woman in Grammy history. In addition to Krauss, the group consists of guitarist/vocalist Dan Tyminski, bassist/harmony vocalist Barry Bales, banjo player/guitarist Ron Block and dobro player Jerry Douglas.

Krauss and Tyminski will return for their second consecutive outing as hosts of this year's International Bluegrass Music Assn. Awards, held Oct. 7 in Louisville, Ky. Block will also deliver the keynote address at the IBMA World of Bluegrass convention.

- Celebrating their silver anniversary this year, **Doyle Lawson & Quicksilver** continue to headline bluegrass and Southern gospel festivals around the world.

After years of performing with groups like the Sunny Mountain Boys, the Kentucky Mountain Boys and the Country Gentlemen, tenor singer/mandolin wiz Lawson formed Quicksilver in 1979.

The group is known for its harmony vocals, innovative song arrangements and impressive instrumental work. It has received numerous Grammy and Dove Award nominations and has won the IBMA's vocal group of the year prize for the past three years.

In addition to Lawson, the group's current lineup includes Terry Baucom, Barry Scott, Jamie Dailey, J.W. Stockman and Jess Barry.

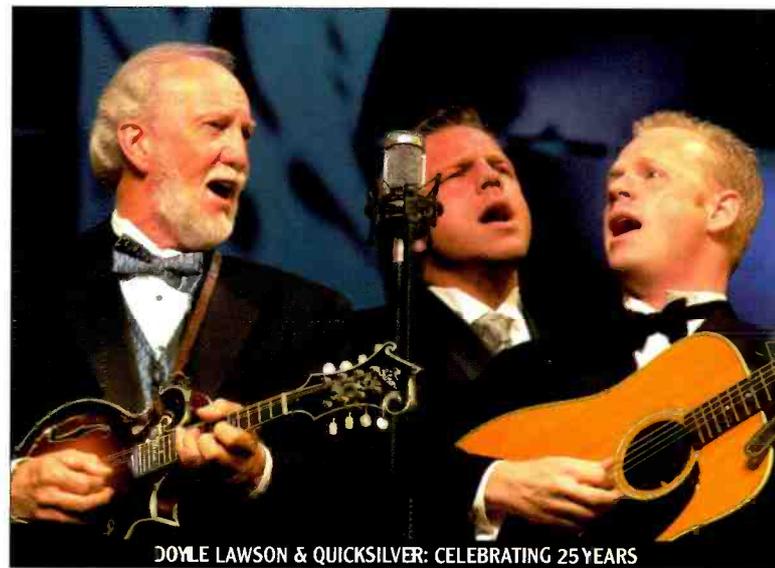
- In the past year, the **Del McCoury Band** has continued to broaden its popularity among bluegrass and jam band fans with appearances at such high-profile festivals as Bonnaroo and Telluride.

Seven-time winners of the IBMA's entertainer of the year award, the band has appeared on such influential TV programs as "Late Show With David Letterman" and "Late Night With Conan O'Brien," helping to expose many new fans to bluegrass. Last year the band formed its own record label, McCoury Music.

Patriarch Del McCoury, the group's guitarist and "high lonesome" singer, formed the band 12 years ago with his sons Ronnie (mandolin) and Rob (banjo), as well as fiddler Jason Carter and bassist Mike Bub.

- **Earl Scruggs** is one of the early pioneers of bluegrass music. Scruggs is best-known for his Grammy-winning signature tune, "Foggy Mountain Breakdown." He is a three-time Grammy winner.

Scruggs began playing the banjo at age 4 and joined bluegrass pioneer Bill Monroe and his Blue Grass Boys in 1945. Three years later, he and bandmate Lester Flatt struck out on



DOYLE LAWSON & QUICKSILVER: CELEBRATING 25 YEARS

their own to form the popular duo Flatt & Scruggs.

Scruggs became a member of the Grand Ole Opry in 1955. He has been inducted into the Country Music Hall of Fame and the IBMA's Bluegrass Hall of Honor. At age 80, Scruggs

continues to record and tour.

- **Ricky Skaggs** is one of those rare individuals who uses both the right and left side of his brain equally well. A gifted bluegrass (Continued on page 38)

Between 1985 and 1997, the number of **BLUEGRASS LISTENERS GREW TO OVER 82 MILLION** (over 75% growth)

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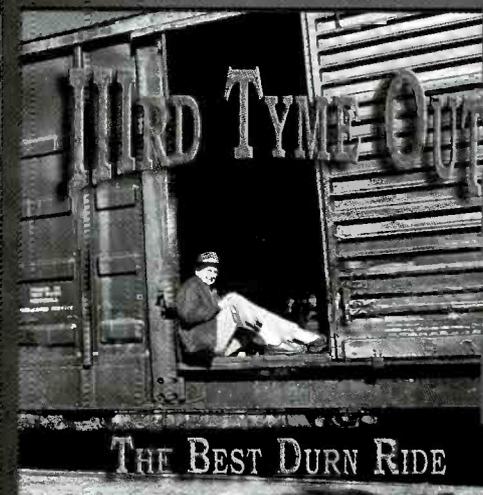
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ALISON KRAUSS & UNION STATION: TOP BLUEGRASS ALBUM'S ARTISTS

The Bluegrass Charts

The chart recaps for the Bluegrass Spotlight are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the Sept. 11, 2004, issue.

These ranks are based on point-of-sale information that Nielsen SoundScan compiles. Titles receive credit for sales accumulated during each week they appear on the chart.

Rock charts manager Anthony Colombo compiles these recaps with assistance from bluegrass chart manager Wade Jessen.

Top Bluegrass Albums Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **LIVE**—Alison Krauss + Union Station—Rounder
- 2 **BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME ONE**—Various Artists—Gaither Music Group
- 3 **THIS SIDE**—Nickel Creek—Sugar Hill
- 4 **A VERY SPECIAL ACOUSTIC CHRISTMAS**—Various Artists—Lost Highway/UMGN
- 5 **BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME TWO**—Various Artists—Gaither Music Group
- 6 **BEST OF BLUEGRASS GOSPEL**—Steve Ivey—Madacy Christian/Madacy
- 7 **THE THREE PICKERS**—Earl Scruggs/Doc Watson/Ricky Skaggs—Rounder
- 8 **O.C.M.S.**—Old Crow Medicine Show—Nettwerk
- 9 **ONE STEP AHEAD**—Rhonda Vincent—Rounder
- 10 **BEEN ALL AROUND THIS WORLD**—Jery Garcia & David Grisman—Acoustic Disc

Top Bluegrass Albums Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALISON KRAUSS + UNION STATION** (1) Rounder
- 2 **NICKEL CREEK** (1) Sugar Hill
- 3 **STEVE IVEY** (2) Madacy Christian/Madacy (1) Madacy Special Products/Madacy
- 4 **OLD CROW MEDICINE SHOW** (1) Nettwerk
- 5 **RHONDA VINCENT** (1) Rounder

Top Bluegrass Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ROUNDER** (9)
- 2 **GAITHER MUSIC GROUP** (2)
- 3 **SUGAR HILL** (3)
- 4 **LOST HIGHWAY** (1)
- 5 **MADACY CHRISTIAN** (2)

Top Bluegrass Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ROUNDER** (9)
- 2 **GAITHER MUSIC GROUP** (2)
- 3 **SUGAR HILL** (5)
- 4 **UNIVERSAL MUSIC GROUP NASHVILLE** (1)
- 5 **MADACY** (3)

Top Bluegrass Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (13)
- 2 **INDEPENDENTS** (20)
- 3 **EMM** (3)
- 4 **WEA** (5)

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Makers

Continued from page 36

musician and singer, he is also a successful businessman with his own labels—Skaggs Family Records and Ceili Music.

A nine-time Grammy winner, Skaggs has appeared on more than 250 recordings other than his own releases.

In 1982, he became what was then the youngest member of the Grand Ole Opry. He was the Country Music

Assn.'s entertainer of the year in 1985.

Skaggs' latest album with his band, Kentucky Thunder, is "Brand New Strings," which was set for a Sept. 28 release on Skaggs Family Records.

- Living legend **Ralph Stanley** has performed continually since he and his brother Carter formed the Stanley Brothers in 1946.

Although Carter died in 1966, the 77-year-old Ralph and his band, the Clinch Mountain Boys, still play more than 150 dates a year.

Stanley continues to draw a new

audience to bluegrass music, particularly since his participation in the multi-platinum "O Brother, Where Art Thou?" soundtrack.

A three-time Grammy winner, Stanley has recorded more than 170 albums. His latest, "Great High Mountain," was released by Rebel Records in July.

A member of the Grand Ole Opry, Stanley received the Living Legend Award from the Library of Congress in 2000. The Stanley Brothers were inducted into the IBMA's Bluegrass Hall of Honor in 1992.

- A four-time winner of the IBMA's female vocalist of the year trophy, the multitalented **Rhonda Vincent** has broken barriers for women in the male-dominated bluegrass field. She plays the mandolin and fiddle, writes songs and produces her own records.

Her most recent Rounder Records release was 2003's "One Step Ahead." She and her band, the Rage, recently recorded an upcoming live CD/DVD at Sheldon Concert Hall in St. Louis.

In 2001, Vincent was the IBMA's entertainer of the year—she is one of only two women who have ever earned the award. (The other is Alison Krauss.) She is nominated again this year.

IBMA

Continued from page 34

more of a significant part of the event."

The trade show will also include a keynote address by Ron Block—an artist on Rounder Records who also plays banjo and guitar in Alison Krauss' band Union Station—as well as a songwriter showcase and a health fair, which will offer free health screenings through the National Academy of Recording Arts and Sciences' Music Cares program.

The centerpiece of the week is the annual IBMA awards show on Oct. 7, which recognizes the genre's top acts and the induction of the newest members of the Bluegrass Hall of Honor.

Krauss and Union Station's Dan Tyminski return as hosts for this year's awards. "They just had so much fun last year, and everybody enjoyed them," Hays says. "We are anxious to see what they come up with this year."

As for the Bluegrass Fan Fest, which will also take place at the Galt House Oct. 8-10, Hays says there will be a diverse lineup of talent. More than 40 acts are slated to perform.

Some acts set to appear include Tom T. & Dixie Hall, Kathy Chiavola, Doyle Lawson & Quicksilver, Blue Highway, Marty Raybon, J.D. Crowe & the New

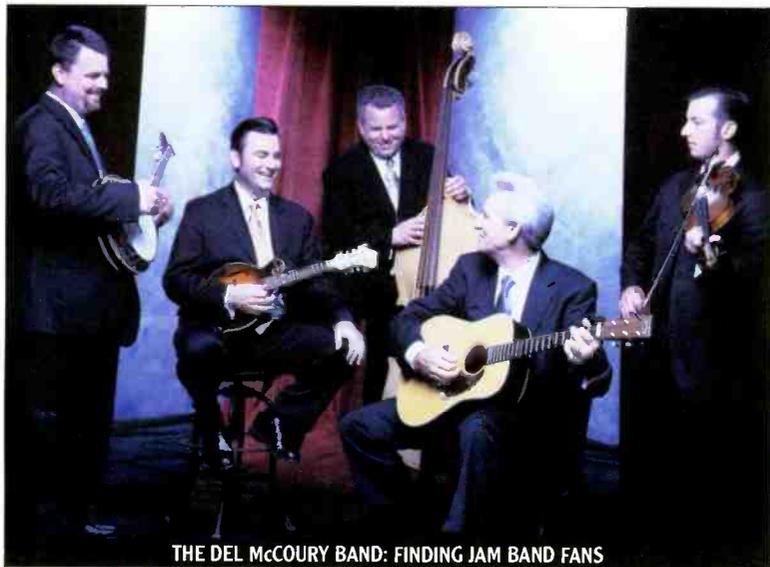
South, the Del McCoury Band, Dale Ann Bradley, Jim Lauderdale, Larry Cordle & Lonesome Standard Time and the John Cowan Band.

In addition to the main stage, there will be the Roots and Branches stage, featuring performances by Polecat Creek, Kathy Kallick & Rob Ickes and Dave Pomeroy & Andy Leftwich.



HAYS: INDUSTRY LEADERS ATTEND

Fan Fest will also include the Masters Workshop stage and the Bluegrass Chapel, which will hold a non-denominational church service on Sunday morning.



THE DEL MCCOURY BAND: FINDING JAM BAND FANS

ROUNDER RECORDS CONGRATULATES ALL OUR 2004 IBMA NOMINEES

ENTERTAINER OF THE YEAR

Alison Krauss and Union Station
Rhonda Vincent & the Rage

INSTRUMENTAL GROUP OF THE YEAR

VOCAL GROUP OF THE YEAR

Alison Krauss and Union Station
Blue Highway

MALE VOCALIST OF THE YEAR

Dan Tyminski

FEMALE VOCALIST OF THE YEAR

Alison Krauss
Lynn Morris
Rhonda Vincent

SONG OF THE YEAR

"Kentucky Borderline"
Artist: Rhonda Vincent
Writers: Rhonda Vincent and Terry Herd
"Seven Sundays in a Row"
Artist: Blue Highway
Writers: Wayne Taylor, Kim Williams and Larry Shell

ALBUM OF THE YEAR

One Step Ahead

Rhonda Vincent

The Three Pickers

Earl Scruggs, Doc Watson and Ricky Skaggs

Wondrous Love

Blue Highway

GOSPEL RECORDED PERFORMANCE OF THE YEAR

Wondrous Love

Blue Highway

INSTRUMENTAL ALBUM OF THE YEAR

Big Time

Rob Ickes with Blue Highway

Live at the Ragged Edge

Tom Adams and Michael Cleveland

RECORDED EVENT OF THE YEAR

The Three Pickers

Earl Scruggs, Doc Watson and Ricky Skaggs

EMERGING ARTIST OF THE YEAR

Alecia Nugent

INSTRUMENTAL PERFORMERS OF THE YEAR

Banjo

Ron Block

J.D. Crowe

Bass

Barry Bales

Dobro

Jerry Douglas

Rob Ickes

Fiddle

Michael Cleveland

Guitar

Tony Rice

Doc Watson

BEST GRAPHIC DESIGN FOR A RECORDED PROJECT

Sarah Lainie Smith (designer),
58957: The Bluegrass Guitar Collection
Tony Rice

BEST LINERS NOTES FOR A RECORDED PROJECT

Ron Block (writer),
58957: The Bluegrass Guitar Collection
Tony Rice, Rounder Records

New from Rounder

Rowan and Rice *You Were There For Me* • *Moody Bluegrass: A Nashville Tribute to the Moody Blues*

Look for upcoming releases from The Grascals, Donna Hughes, Doyle Lawson and Quicksilver



OCTOBER 9
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORING	DETECTIONS	AUDIENCE								
1	1	1	15	NUMBER 1			4 Weeks At Number 1	31	45	51	6	BACK WHEN B.GALLIMORE,T.MCGRAW,D.SMITH (J.STEVENS,S.SMITH,S.LYNCH)	Tim McGraw CURB ALBUM CUT	31
2	2	3	23					32	31	37	5	WHAT SAY YOU B.J.WALKER, JR., T. TRITT (F.J.MYERS, M.BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	31
3	4	8	13					33	33	34	12	BABY GIRL G.FUNDIS (K.BUSH, K.HALL, J.NETTLES, T.BLESER)	Sugarland MERCURY 003255	33
4	3	4	17					34	40	50	4	MUD ON THE TIRES FROGERS (C.QUOIS, B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	34
5	6	7	16					35	36	41	8	DON'T BREAK MY HEART AGAIN D.GEHMAN (P.GREEN, W.BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	35
6	5	2	19					36	35	38	11	NO END IN SIGHT T.BROWN, J.L.SLOAS (K.ELAM, R.L.BRUCE, C.DANNEMILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	35
7	8	9	9					37	51	—	2	HOLY WATER B.KENNY, J.RICH, P.WORLEY (B.KENNY, J.RICH, V.MCGEHE, J.COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WARN	37
8	9	11	14					38	37	39	10	DIXIE ROSE DELUXE'S FROGERS (T.WILLMON, M.HEENEY)	Trent Willmon COLUMBIA 77568	36
9	11	12	24					39	38	40	20	HEY GOOD LOOKIN' M.UTLEY, M.MCANALLY (H.WILLIAMS)	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait RCA ALBUM CUT	8
10	12	10	16					40	41	47	3	NOTHIN' TO LOSE M.WILLIAMS (K.SAVIGAR, M.CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	40
11	7	6	33					41	34	31	13	JESUS WAS A COUNTRY BOY J.RITCHIE, C.WALKER (C.WALKER, R.RUTHERFORD)	Clay Walker RCA ALBUM CUT	31
12	13	16	16					42	43	44	5	LET THEM BE LITTLE B.DEAN, L.WHITE (B.DEAN, R.MCDONALD)	Billy Dean CURB ALBUM CUT	42
13	14	17	12					43	42	43	9	GETAWAY CAR R.CROWELL (B.MANN, G.HAASE)	The Jenkins CAPITOL ALBUM CUT	42
14	15	14	29					44	44	46	8	THE UPSIDE OF BEING DOWN K.STEGALL (C.BAKERT, S.BAKER, R.L.FEEK)	Catherine Britt RCA ALBUM CUT	44
15	16	15	26					45	46	45	7	NOVEMBER R.MARK (ANGEL, B.JAMES)	Emerson Drive DREAMWORKS ALBUM CUT	45
16	17	18	22					46	47	49	3	WHERE I BELONG C.LINDEY (C.LINDEY, H.LINDEY, A.MAYO, T.VERGES)	Rachel Proctor BNA ALBUM CUT	46
17	18	22	6					47	39	42	13	THE LORD LOVES THE DRINKIN' MAN J.RITCHIE (K.FOWLER)	Mark Chesnut VIVATONI ALBUM CUT	36
18	19	20	27					48	49	54	3	I AIN'T SCARED S.SMITH (R.ROYER, G.LOYO, S.SMITH)	Carolina Rain EQUITY ALBUM CUT	48
19	21	23	10	AIRPOWER				49	52	55	3	I AM THE WORKING MAN B.CRAIN, C.SCHLEICHER, P.WORLEY (S.TEETERS, B.HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WARN	49
20	20	21	14					50	50	53	5	IF I COULD ONLY BRING YOU BACK L.WILSON, J.DIFFIE (F.J.MYERS, C.DAVIS)	Joe Diffie BROKEN BOW ALBUM CUT	50
21	22	24	14					51	48	48	10	HEAVEN J.PORTER (H.GARZA, J.GARZA, R.GARZA)	Los Lonely Boys OR/EPIC 78813/EMN	46
22	23	32	4	Shania Twain With Billy Currington Or Mark McGrath				52	53	52	11	AIN'T DRINKIN' ANYMORE B.J.WALKER, JR. (K.FOWLER)	Kevin Fowler EQUITY ALBUM CUT	52
23	24	25	12					53	54	58	13	RIDIN' WITH THE LEGEND B.QUINN, B.ALLEN (J.B.DETTERLINE, JR., G.L.GENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	47
24	25	26	21					54	58	—	2	LONG SLOW KISSES B.CHANCEY, K.BEARD, D.MALLOY, J.BATES, G.BRADBERRY, B.HAYSLIP)	Jeff Bates RCA ALBUM CUT	54
25	30	35	6					55	58	—	2	REVENGE OF A MIDDLE-AGED WOMAN B.J.WALKER, JR., T.BYRD (D.BERG, A.TATE, S.TATE)	Tracy Byrd BNA ALBUM CUT	55
26	26	28	21					HOT SHOT DEBUT						
27	27	29	15					56	—	—	—	SAWDUST ON HER HALO J.STROUD (M.CRISWELL, R.HUCKABY)	Tracy Lawrence DREAMWORKS 002547	56
28	28	33	6					57	—	—	—	ALL I EVER NEED B.MICHAELS (B.MICHAELS)	Bret Michaels POOR BOY ALBUM CUT	57
29	32	36	4					58	—	—	—	I LOVE NASCAR C.T.JUDD, C.CLARK (T.KETHS, EMERICK, C.T.JUDD, C.CLARK)	Cledus T. Judd KOCH ALBUM CUT	48
30	29	30	12					59	60	—	12	SELL A LOT OF BEER T.MCGRAW, B.GALLIMORE (B.ANDERSON, B.WARREN, B.WARREN)	The Warren Brothers 429 ALBUM CUT	51
								60	NEW			TRYING TO FIND ATLANTIS K.STEGALL (C.WATERS, Z.TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	60

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

OCTOBER 9 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. 1	
1	1	99	NUMBER 1			96 Weeks At Number 1 Live
2	3	31				OLD CROW MEDICINE SHOW NETWORK 30349 O.C.M.S.
3	4	77				STEVE IVEY MAOACY CHRISTIAN 50477/MAOACY Best Of Bluegrass Gospel
4	2	2				YONDER MOUNTAIN STRING BAND FROG PAO 0079/SCI FIDELITY Mountain Tracks: Volume 3
5	8	4				MELONIE CANNON SKAGGS FAMILY/LYRIC STREET 90201/HOLLYWOOD Melonie Cannon
6	5	4				VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE Legends Of Bluegrass
7	13	3				JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57 Been All Around This World
8	6	6				VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
9	12	2				VARIOUS ARTISTS CMH 8775 Pickin' On Toby Keith Volume II
10	10	10				STEVE IVEY MAOACY SPECIAL PRODUCTS 5338/MAOACY 20 Best Of Bluegrass Gospel
11	15	10				EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 The Three Pickers
12	14	23				VARIOUS ARTISTS ROUNDER 610531 Bluegrass Number 1's: A Collection Of Chart Topping Songs
13	7	23				NATALIE MACMASTER ROUNDER 617056 Blueprint
14	10	6				VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
15	11	6				RHONDA VINCENT ROUNDER 610497 [M] One Step Ahead

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

OCTOBER 9 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. 1	
1	2	26	NUMBER 1			15 Weeks At Number 1 Julie Roberts
2	3	3				DIXIE ROSE DELUXE'S/BEER MAN COLUMBIA 77568/SONY MUSIC Trent Willmon
3	1	45				HURT AMERICAN 009770/LOST HIGHWAY Johnny Cash
4	5	18				I MEANT TO EPIC 78895/SONY MUSIC Brad Cotter
5	6	6				BABY GIRL MERCURY 003255/UMGN Sugarland
6	4	141				ROCKY TOP '96 DECCA/MCA NASHVILLE 155274/UMGN The Osborne Brothers
7	7	19				BLAME IT ON MAMA CAPITOL 48622 The Jenkins
8	10	4				IF HEARTACHES HAD WINGS ROUNDER 614515 Rhonda Vincent
9	8	13				WILD WEST SHOW WARNER BROS. 16515/WARN Big & Rich
10	—	—				PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer

ALBUMS

Edited by Michael Paoletta

POP

► QUEEN LATIFAH

The Dana Owens Album

PRODUCERS: Ron Fair, Arif Mardin,

Mervyn Warren

A&M/Universal B0003435

RELEASE DATE: Sept. 28

On paper, rap icon Queen Latifah's first full-length album as a singer might seem incongruous—especially since the soul, blues and pop tunes she emotes are a far cry from her seminal 1989 album, "All Hail the Queen." But before her Academy Award-nominated turn as the singing Mama Morton in "Chicago," the Queen displayed her vocal prowess on the 1998 soundtrack to the movie "Living Out Loud," in which she co-starred with Holly Hunter and Danny DeVito. In fact, that album's version of "Lush Life" appears here along with other familiar tunes that have influenced Latifah artistically and emotionally. Her warm, jazz-inflected voice credibly reinterprets the aforementioned Billy Strayhorn classic as well as "Hard Times" (Dr. Buzzard's Original Savannah Band) and "Baby Get Lost" (Dinah Washington). The real ear-opener is her rendition of Al Green's "Simply Beautiful," featuring the man himself.—**GM**

► ELVIS COSTELLO

The Delivery Man

PRODUCERS: Dennis Herring, Elvis Costello

Lost Highway 0002593

RELEASE DATE: Sept. 21

In chasing his muse, Elvis Costello has gone down many a genre road. Despite occasional misses, these varied excursions have proved interesting, if not classic additions to his canon. "The Delivery Man"—the yin to the yang of the simultaneously released classical work "Il Sogno"—proves he can, nearly 30 years into his career, explore roots rock with rewarding results. Despite lacking a promised cohesive narrative thread, this Southern-drenched song cycle has plenty of merit. Its loose arrangements and inspired execution recall past album-length tangents: There's cacophonous avant-garde ("But-ton My Lip"), gritty roadhouse ("There's a Story in Your Voice" with Lucinda Williams), Nashville legacy ("Country Darkness"), yelping punk blues ("Bedlam"), a dark and spooky character study (the title track) and heartbreak balladry ("Heart Shaped Bruise" with Emmylou Harris). Welcome, worthy and wonderful.—**BAJ**

► SHADOWS FALL

The War Within

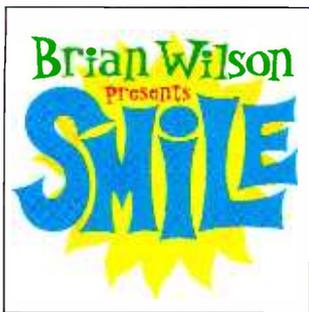
PRODUCERS: Zeuss, Shadows Fall

Century Media CMR 8228

RELEASE DATE: Sept. 21

As Seattle was to grunge in the '90s, New England is to metal this decade. Boston-area bands like Killswitch Engage, Unearth and Hatebreed have found success by staying true to their metalcore roots. Shadows Fall is no exception. The band's appearance on

ESSENTIAL REVIEWS



BRIAN WILSON

Brian Wilson Presents Smile

PRODUCER: Brian Wilson

Nonesuch 79846

RELEASE DATE: Sept. 28

Given its mysterious and mythologized history, "Smile," initially intended as the Beach Boys' follow-up to the celebrated "Pet Sounds," is one of the most intriguing releases of 2004, if not the last 40 years. Somewhat surprisingly, "Smile"—parts of which have been heard on various Beach Boys releases—shows Wilson in fine form. Despite his allegedly fragile state, Wilson and a large supporting cast deliver this American (pop) opera in a note-perfect and spirited fashion. From the quintessential Beach Boys' harmonies of "Our Prayer" and intricate orchestration of "Roll Plymouth Rock" to the "teenage symphony" of "Good Vibrations" and the surreal, circus-like lyrics of Van Dyke Parks, "Smile" stands up to its own myth. Rolling harpsichords meet multilayered vocal harmonies; abrupt stops and tempo changes lead to majestic orchestral swells; and there is fantastic, dream-like imagery. This is pop music like nothing before it, or since.—**CW**

JOSS STONE

Mind Body & Soul

PRODUCERS: various

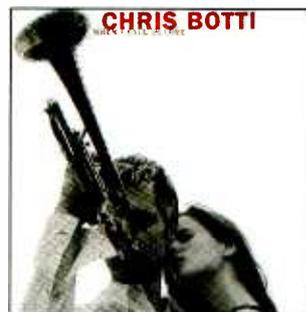
S-Curve/EMI 7243 5 94897

RELEASE DATE: Sept. 28

With "Mind Body & Soul," Joss Stone proves that her 2003 breakout debut, "The Soul Sessions," was no fluke. For her second collection, the British singer continues to reinvent soul music, injecting a very classic sound with contemporary sass and verve. But unlike its predecessor, "Mind Body & Soul" mines a field of original songs, with Stone co-penning 11 of the 14. Joining her on this modern gem are



Betty Wright, Nile Rodgers, Amir "Questlove" Thompson, Portishead's Beth Gibbons and others. Choice cuts abound, with lead single "You Had Me," "Right to Be Wrong," "Killing Time" and the gorgeously gospel "Security" leading the pack. "Don't Cha Wanna Ride" is home to a lame opening line ("I know you got the Hummer for the summer, baby") and a sparkling sample (Young-Holt Unlimited's "Soulful Strut"). Throughout, that voice reigns supreme.—**MP**



CHRIS BOTTI

When I Fall in Love

PRODUCER: Bobby Colomby

Columbia CK 92872

RELEASE DATE: Sept. 28

Trumpeter Chris Botti describes his music as "instrumental pop with jazz flavoring," which makes for smooth rides. Read: no curves, jagged edges or ear-opening surprises. On his latest CD, "When I Fall in Love," Botti takes the exquisite ballad route, a mood-music affair conducive to a mellow evening sipping rosé and cosmopolitans. He's attentive to the lyrical, rarely stretching from the melody line, and romances with a dark cool. But Chet Baker or Miles Davis in their quieter moments? Not quite. The allure lacks consistency. Standards like "My Romance" and "Someone to Watch Over Me" sink below the overly ornate orchestration. Botti does play magic in a chilled swing through "Let's Fall in Love" and caresses "One for My Baby" with a heartfelt melancholy. But the most interesting playing comes when Botti comps with echoes and ornamentation for vocalists Sting and Paula Cole.—**DO**

last year's Ozzfest tour helped its third album, "The Art of Balance," become the first in the history of its label to exceed 100,000 copies in sales. "The War Within" contains all of the elements that put the act on the map: a sound owing equal parts to '80s thrash merchants (like Testament and Anthrax) and European metal, excellent dual guitar work from Matt Bachand and Paul Romanko, and Brian Fair's alternately screamed and sung vocals. It's also the group's most mature recording, wherein acoustic interludes evolve into full-on thrash-fests with singalong choruses. Widespread commercial airplay remains unlikely. Still, Shadows Fall keeps gathering strength.—**BT**

► RIVER CITY REBELS

Hate to Be Loved

PRODUCER: Sylvain Sylvain

Victory 222

RELEASE DATE: Sept. 21

It makes sense that the River City Rebels are more fun than Velvet Revolver, for which they've opened: Velvet Revolver is a business deal, and River City Rebels are the real deal. Hailing from hardscrabble northern New England, the six players are

fronted by singer Bopper and guitarist Patti Botox, a David Johansen/Johnny Thunders team for the 21st century. The New York Dolls connection is also palpable in the spit-and-shine production of Doll original Sylvain Sylvain and on the cover of "Don't Mess With Cupid," which sounds like the Dolls' messy, irreverent, affectionate approach to R&B. River City Rebels wear their other influences just as comfortably: The spirit of the Clash, Aerosmith, Iggy Pop and the Rolling Stones has been rewired and refreshed. The Rebels revel in rocking without inhibition, a glam-bam-thank-you slam of dirty guitar and dirty minds. The result is one great rock'n'roll record.—**WR**

★ BEN HARPER & THE BLIND BOYS

OF ALABAMA

There Will Be a Light

PRODUCER: Ben Harper

Virgin 71206

RELEASE DATE: Sept. 21

Ben Harper and the Blind Boys of Alabama have performed together in a live setting for about five years, but "There Will Be a Light" is their first full-length collaboration. The Boys' gospel vocal greatness and Harper's

spiritually informed soul style couldn't be a more natural combination. Some of the tracks lean in a Blind Boys direction, such as "Take My Hand" and "Well Well Well," while Harper takes the lead on others ("Wicked Man," "Satisfied Man"). The combination reaches a soaring fever pitch on the hand-clapping, toe-tapping closer, "Church on Time." Recorded in just eight days, the album crackles with inspiration and oozes with mutual respect. There's no quick-buck, evangelical scheme behind this set, and one need not be religious to see the light exposed here.—**BAJ**

TOM WAITS

Real Gone

PRODUCERS: Tom Waits, Kathleen Brennan

Anti- 86678

RELEASE DATE: Sept. 21

Furthering his unwavering commitment to the art of noise, Tom Waits creates structure from unlikely grunts and coughed clatter on "Real Gone," minimizing the role of instrumental melodies. Through verses and choruses written with hymeneal collaborator Kathleen Brennan, his guttural growl is alternately pushed to its breaking point ("Hoist That Rag") and reduced to a

mournful whimper ("How's It Gonna End"); as a stammering beat box, it churns out rhythmic percussive blasts worthy of a backfiring jalopy or industrial sweatshop. Leaving dirty streets, Tin Pan Alley and even his piano behind, Waits sputters through fetid swamps and stumbles upon forgotten backwoods enclaves after swerving off unmapped dirt roads. It's a somewhat terrifying place ("Circus"), but this trip finds Waits sharing tales of familiar tortured souls ("Dead and Lovely") and lovers ("Green Grass") with appropriate restraint and vigor—and without passing judgment.—**BAJ**

NRBQ

Dummy

PRODUCERS: Billy Shaw, NRBQ

Edison ED-17

RELEASE DATE: Sept. 21

Still flying under the pop radar after 35 years of rollick and mischief, NRBQ delivers "Dummy," a raw rocking album of 13 tunes bred from spontaneity, humor and good-times gusto. The bulk of the songs are written by band better Terry Adams, the king of the clavinet, with ample help from fellow co-founder Joey Spampinato, bassist and love song crooner. Highlights include the rockabilly-flamed "One Big Parking Lot" and the title track that questions society's cultural dumb down. The only misstep is a vibes-smoothed take on Jobim's "All That's Left to Say Is Goodbye." The biggest disappointment is the low-key return of former 'Q ax grinder Al Anderson on Adams' political poke "Misguided Missiles." Rather than ratchet up a stingo solo, Big Al only gets to strum.—**DO**

COUNTRY

★ MARK CHESNUTT

Savin' the Honky Tonk

PRODUCER: Jimmy Ritchey

Vivaton VIV01

RELEASE DATE: Sept. 21

If anybody could save the honky-tonk, it's Mark Chesnutt. Arguably the purest hardcore country singer to break in the video age, he drops any pretension of being a country pop artist with his debut Vivaton release. This is a good thing: Chesnutt laments the demise of the tonks in the steel-drenched "Somebody Save the Honky Tonks" and offers lessons in rationalization with "The Lord Loves a Drinkin' Man" and "I'm a Saint." He is equally in his element on a cheatin' song ("A Hard Secret to Keep"), country waltz ("Then We Can All Go Home") and in George Jones country ("Since You Ain't Home"). This is the most country record Nashville is likely to turn out all year.—**RW**

BLUES

★ CYRIL LANCE

Live From the Outskirts

PRODUCER: Cyril Lance

DogTalk Music 304

RELEASE DATE: Sept. 21

Blues guitarist/songwriter Cyril Lance's debut album, "Stranger in My House," a completely DIY project, was one of the best blues albums of 2002. "Live From the Outskirts" is another (Continued on next page)

CONTRIBUTORS: Deborah Evans Price, Barry A. Jeckell, Gail Mitchell, Dan Ouellette, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell, Christopher Walsh.

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

(Continued from previous page)

DIY affair that was recorded in three days at a trio of North Carolina rock venues. Lance's band members provide a major thrill in and of themselves: Johnny Neel (vocals, piano), Kelly Pace (drums), Chris Carroll (bass, vocals), Matt Jenson (B3) and Dave McCracken (B3). Lance and his mates offer up a collection of tunes notable not only for their incredible power but also for the variety of the groove. From the soul-fired vibe of Neel's vocal on "Blues Ain't Nothing" to the formidable cover of John Scofield's "Chank" to the deep blues of "Same Thing," the sheer musicianship of this disc matches the best any blues label has to offer. Lance wrote half the tunes himself, and his guitar playing is virtuosity defined. —**PV**

CHRISTIAN

► STEVEN CURTIS CHAPMAN

All Things New

PRODUCER: Brown Bannister
Sparrow 7243 5 76897

RELEASE DATE: Sept. 21

As the title of this collection suggests, there's a freshness and exuberance permeating every track here. Chapman sounds like a newcomer who is throwing all his passion into the process—rather than the veteran he is, releasing his 14th album. Particularly infectious is the funky "Only Getting Started," which benefits from the signature guitar licks of Jonny Lang. The title track is a celebration of the way God continually renews. "Last Day on Earth" is a thought-provoking ballad about living life to the fullest. "What Now," "Angels Wish" and "Much of You" showcase the songwriting skills that have made Chapman the Gospel Music Assn.'s most-awarded artist with 47 Dove Awards. With this release, Chapman continues to dig deep into his creative well. The end result entertains in an uplifting and deeply meaningful way. —**DEP**

CLASSICAL

► LONDON SYMPHONY ORCHESTRA/ MICHAEL TILSON THOMAS

Costello, II Sogno

PRODUCER: Elvis Costello

Deutsche Grammophon B0003284

RELEASE DATE: Sept. 21

Through the years, Elvis Costello has dipped his toe into many genres, including classically inclined recordings with the Brodsky Quartet and mezzo-soprano Anne Sofie von Otter. Now, with "Il Sogno," a musical reimagining of Shakespeare's "A Midsummer Night's Dream," Costello makes his debut as an orchestral composer. To his credit, he has a sophisticated grasp of orchestration, and he makes good use of orchestral color. (Michael Tilson Thomas has always been a conductor of extraordinary voluptuousness, and this recording is no exception.) Costello seems to have a thousand melodic ideas that evoke forerunners from Copland, Stravinsky and Bernstein to golden-age big bands and even George Benson. Rather than pick and choose among those ideas, however, he stuffs them all into one 62-minute piece, thereby ensuring that melodies only appear for a few seconds before van-

ishing. The overall effect tends to be oddly stilted and unengaging. This recording will probably appeal most to Costello's biggest fans. —**AT**

VITAL REISSUES

★ THE CLASH

London Calling—25th Anniversary Legacy Edition

PRODUCER: Guy Stevens

Epic E3K 92923

RELEASE DATE: Sept. 21

Top 10 best rock album ever, top 15? "London Calling," first released in 1979 as a two-record set, belongs up there. This three-disc reissue holds its weight. Disc one is the 19-song album proper, while disc two, the "Vanilla Tapes," spotlights 21 interesting rehearsal tracks. The third disc is a DVD with a documentary that explains, in the words of the Clash and its compadres, what made "London Calling" great. (Extra treat: pre-MTV-era videos of "Train in Vain" and two others.) After a classic punk rock debut (1977) that then-CBS Records was too timid to release in the United States and a second album, "Give 'Em Enough Rope," that was overproduced and underachieved, the band had something to prove yet nothing to lose with "London Calling." The Clash listened to what it loved, processed it and played it back with skill, determination and emotional generosity. Defying punk orthodoxy, the master set included reggae, ska, rockabilly, New Orleans R&B and fat-chord hard rock, delivered with confidence, control and joy. The Clash was never able to top this, but neither has anyone else. —**WR**

BOBBY DARIN

Aces Back to Back

PRODUCERS: Joel Dorn, Jimmy Scalia

Hyena TMF 9324

RELEASE DATE: Sept. 14

Who but Bobby Darin can claim definitive versions of both "Mack the Knife" and "If I Were a Carpenter"? Darin, who was only 37 when he died of heart disease in 1973, was the missing link between the Rat Pack and "the revolution," the only performer of his time comfortable in both a Las Vegas showroom and a Greenwich Village folk club. "Aces Back to Back" consists of live performances from the early 1970s, as well as some rare late-'60s studio tracks. Darin attacks "Can't Take My Eyes Off You" and "A Quarter to Nine" with the aggressive swing of Sinatra, yet manages to nail the pathos of "Alone Again Naturally" and rueful lope of Dylan's "I'll Be Your Baby Tonight." An accompanying DVD features a number of these performances, as well as a previously unseen black-and-white documentary narrated by George Burns. This set, as well as a forthcoming movie bio with Kevin Spacey as Darin, may give this enormous talent the recognition he so deserves. —**WR**

Billboard.com

- Matthew Sweet, "Living Things" (RACM)
- Isis, "Panopticon" (Ipecac)
- Wu-Tang Clan, "Disciples of the 36 Chambers" (Sanctuary)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

BROOKE HOGAN *Everything to Me* (3:39)

PRODUCERS: Sheppard, Kenny Gioia

WRITER: Sheppard, K. Gioia

PUBLISHER: Martybags Music (ASCAP);

Noisedog Productions (BMI); Chrysalis

Trans Continental/Madacy MLG2 50677

(CD single)

The teenage daughter of wrestler Hulk Hogan is proving to be quite the fighter herself. After tenaciously working debut single "Everything to Me" for the better part of the year, Brooke Hogan at last breaks through with a No. 1 debut on Hot 100 Sales, thanks to an appearance on MTV's "Total Request Live." Her youthful song is a throwback to the days when melody, a full-on vocal performance and a catchy chorus ruled the day—think those glorious hits from Britney's first album so very long ago. Of course, connecting what an audience wants to hear with what radio decides to play is the ultimate tug of war, and no doubt, there's more work to be done. But disenfranchised fans of pop music do have somewhere to turn again, if only on the dials of their iPods. Score one for the visiting team. —**CT**

POP

► **LINDSAY LOHAN** *Rumors* (3:10)

PRODUCERS: Cory Rooney, Peter Wade Keusch

WRITERS: C. Rooney, L. Lohan, T. Jackson,

T. Jackson

PUBLISHERS: various

Casablanca UNIR213372 (CD promo)

She's the younger generation's hottest movie ticket, the press worships her and she possesses the kind of jaw-dropping beauty and star presence that comes along once in a blue moon. Now, Lindsay Lohan's musical debut feels like a can't-miss proposition—not to mention Tommy Mottola's first real taste of success on his resurrected Casablanca imprint. "Rumors," already spinning in half of the nation's top 10 markets, visits risky lyrical territory, telling off those who insist on invading the starlet's privacy: "I'm tired of rumors starting/I'm sick of being followed/I'm tired of people lying/Saying what they want about me." Now, honey, which is it you want, fame or anonymity? In any case, a skittish, contemporary beat drives the song forward, with Lohan's vocal parked suspiciously in the background. Can she sing? Does it matter? Lohan's star is soaring, and with MTV and AOL already on board (along with scores of upcoming magazine covers), "Rumors" is a multimedia bull's-eye. —**CT**

R&B-HIP-HOP

► **NIVEA FEATURING RASHEEDA** *You Like It Like That* (3:56)

PRODUCER: P.I.M.P.

WRITERS: T. Gray, D. Castillo, J. Tapp

PUBLISHER: Money Mack Music (BMI)

Live/Zomba JDI-65065 (CD promo)

Nivea attracted considerable buzz with "Don't Mess With My Man." That hit single—featuring Brian and Bran-

ESSENTIAL REVIEWS



ASHLEE SIMPSON *Shadow* (3:57)

PRODUCER: John Shanks

WRITERS: A. Simpson, K. DioGuardi,

J. Shanks

PUBLISHERS: various

Geffen GEFR 11219 (CD promo)

Ashlee Simpson is on top of the world, with a No. 1 launch album, a No. 1 debut at mainstream top 40 and household-name status during the hasty course of the summer of 2004. Fall is looking promising, too, with the release of the follow-up to edgy, singable "Pieces of Me": "Shadow" is as good, if not better. The woe-is-me rock ballad paints Simpson as the misunderstood sister, living behind the glamour of sis Jessica's fame. Whatever. But there's a universality in the lyric that any teen will take to heart and make her own anthem of independence. Simpson's signature vocal sounds like it's shaken up in a bag of fine gravel—gruff and guttural and raspy in an appealing manner. If non-urban songs ever topped The Billboard Hot 100, this would be a shoo-in. Young ladies, arm yourselves with hairbrushes in hand; this one's going to storm the land. —**CT**



JIMMY EAT WORLD *Pain* (2:51)

PRODUCER: Gil Norton

WRITER: Jimmy Eat World

PUBLISHERS: Turkey on Rye Music/

DreamWorks Songs (ASCAP)

Interscope INTR 11210 (CD promo)

Arizona's Jimmy Eat World deservedly mined platinum with its third, self-titled 2001 album. Often seen as one of the front-runners of the emo genre, the catchy melodies and lyrics skewed closer to perfect pop-punk on its last album. This first taste of the group's forthcoming album, "Futures" (due Oct. 19), continues that trend. A muscular uptempo track, "Pain" has found instant acceptance at modern rock, jumping into the top 10 in four weeks, making it likely to win the chart's pole position by the time of the album's release. While the sound wouldn't necessarily be easily classified as emo, the "takes my pain away" chorus certainly could be. Though the lyrics are a tad darker than the last album's breakthrough song "The Middle," the new single definitely has potential to cross over to top 40, depending on the format's appetite for modern hits. —**BT**

don Casey of Jagged Edge—and other selections from her 2002 self-titled debut elicited critical comments ranging from "assured" to "refreshing." So it's rather curious that the R&B/hip-hop singer/songwriter chose to mark her return with an answer song to Juvenile's recent No. 1, "Slow Motion." Sampling the hit and pairing it with saucy lyrics, Nivea recalls the sassiness and playfulness that marked her "Nivea" album. However, the song ultimately comes off as a mere novelty, somewhat negating Nivea's promising entrée. We hope her forthcoming sophomore set features more creative fare than this. She surely deserves it. —**GM**

AC

MINNIE DRIVER *Everything I've Got in My Pocket* (3:37)

PRODUCER: Marc "Doc" Dauer

WRITER: M. Driver

PUBLISHERS: Minnie HaHa (BMI); Aural

Fix (ASCAP)

Zoë/Rounder 1300P (CD promo)

Minnie Driver joins a long list of actors who decide to indulge the public with their potential musical charms. Occasionally it works well enough—think Kate Winslet, Jack Wagner or Patrick Swayze. But for each of those, there is a Rosie O'Donnell, Don Johnson or William Shatner. Put Driver in the latter class and in

the front row, at that. The thespian plods through this blasé ballad (which she wrote) with so many layers added to her razor-thin voice that one wonders who convinced her that this would, in any way, work. "Everything I've Got in My Pocket" should have stayed there. Utterly abysmal. —**CT**

COUNTRY

► **TRACY LAWRENCE** *Sawdust on Her Halo* (2:28)

PRODUCER: James Stroud

WRITERS: M. Criswell, R. Huckaby

PUBLISHERS: Songs of Mosaic (ASCAP);

Mosaic Music (BMI)

DreamWorks DWRN 02572 (CD promo)

Any song that has "sawdust" in the title has a tendency to be stone-cold country, and Lawrence doesn't disappoint here, serving up a honky-tonk tune steeped in fiddle and steel guitar. It's the type of track that is poised to be a dancefloor favorite in local watering holes from coast to coast. Penned by Monty Criswell and Rick Huckaby, the lyrics paint a portrait of a suburban wife who is content to stay home all week and can always be found in the choir loft on Sunday. But come Saturday night, all she wants to do is "raise a little hell," because "she likes kickin' up a little sawdust on her halo." This solid traditional country number, which fits Lawrence like a well-worn pair of cowboy boots, is an absolute winner. —**DEP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



MANCUSO-WINDING



SRIRAMAN



CANTORE

RECORD COMPANIES: EMI Latin USA in Miami names **Pietro Carlos** senior director of radio promotion. He was a founder of marketing firm **PCM Entertainment**.

PUBLISHING: Sony/ATV Music Publishing in Santa Monica, Calif., appoints **Becky Mancuso-Winding** senior VP of film, television and advertising music. She was an executive at **Remote Control Productions**.

DISTRIBUTION: Universal Music & Video Distribution/Visual Entertainment in Universal City, Calif., names **Soumya Sriraman** VP of marketing and operations. She was director of marketing at **Warner Home Video**.

RADIO: Triple-A **WXRT** Chicago promotes **John Farneda** to operations manager. He remains assistant PD/music director.

Rhythmic top 40 **WQXX** Boston names **Amy Caplan** VP/GM. She was regional director at **Captivate Network**.

Salem Communications in Colorado Springs, Colo., promotes **Steve Etheridge** to director of programming. He was PD at Salem's Christian AC **KBIQ** Colorado Springs.

Adult R&B **WKJS** and R&B oldies **WJMO** Richmond, Va., appoint **Al Payne** PD. He was PD at sister stations adult R&B **WKXS** and R&B/hip-hop **WMNX** Wilmington, N.C.

Active rock **WGIR** Manchester,

N.H., taps **Alex James** as PD. He was PD at active rock **WHEB** Portsmouth, N.H., which promotes **Chris "Doc" Garrett** from assistant PD to PD.

Mainstream top 40 **WSTO** Evansville, Ind., names **Stan Priest** PD. He was music director at mainstream top 40 **WFLZ** Tampa, Fla.

MUSIC VIDEO: MTV Latin America in Miami appoints **Jacqueline Cantore** VP of programming. She was an executive at **SiTV**.

MUSIC MAGAZINES: Vibe in New York appoints **Kym Blanchard** associate publisher of marketing. She was associate publisher at **InStyle** magazine.

RELATED FIELDS: **ElectricArtists** in New York appoints **Dave Smith** director of business development. He was founder of **Segue Entertainment Network**.

Jeff McClusky & Associates in Chicago promotes **Ron Platzer** to director of rock promotion and **Ryan Anglin** to manager of consulting, operations and information technology. Platzer was director of broadcast services, concerts and events. Anglin was an intern.

The Worship Network in Clearwater, Fla., names **Bruce Koblisch** executive VP of ministry development. In this newly created position, he will establish the TV network's music department. Koblisch was GM at **Gravity Records**.



PLATZER



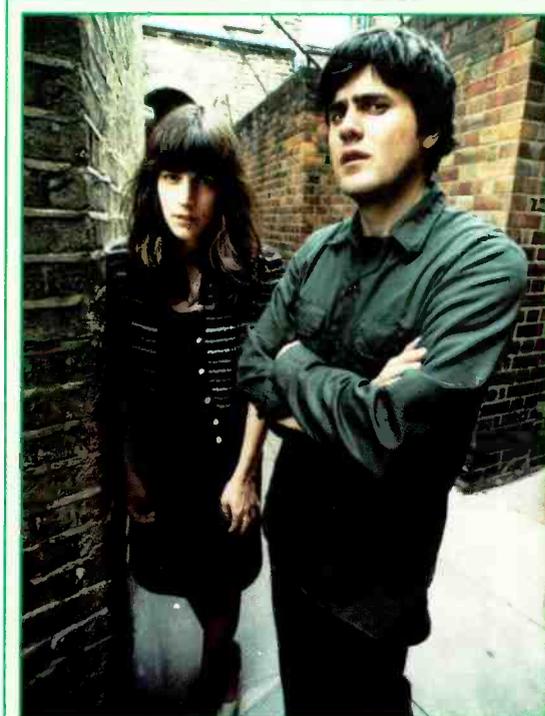
ANGLIN



KOBLISCH



Sony Music Shindig Sony Music Label Group held its annual fall music and marketing meetings Sept. 19-20 at the Supper Club in New York. The company's top executives were joined by a slew of Sony acts, such as **Destiny's Child**, **Jennifer Lopez** and **System of a Down**. Performers at the event included **Nas**, **John Mayer**, **Duran Duran**, **Good Charlotte**, **Omarion**, **Chris Botti** and **Jane Monheit**. Pictured, from left, are Sony Music Distribution's **Bill Frohlich**, Sony Urban Music's **Lisa Ellis**, Sony Music's **Tom Donnarumma**, Columbia Records Group's **Will Botwin**, Sony Music's **Don Ienner**, Sony Wonder/SMV's **David Pierce**, Sony Music Nashville's **John Grady**, Sony Music's **Michele Anthony**, Epic Records' **Steve Barnett**, Legacy Recordings' **Jeff Jones** and Sony Classical's **Peter Gelb**.

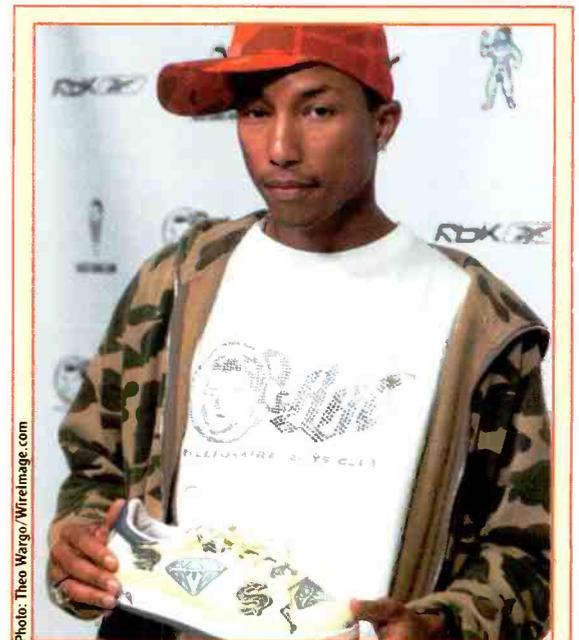


Now, Hear This ... THE FIERY FURNACES

Artists to Watch

Depending on whom you talk to, the latest album from the **Fiery Furnaces** is either a **Pete Townshend**-inspired opus of envelope-pushing brilliance or a flat-out mess—the musical equivalent of attention-deficit disorder. This much is sure about the ambitious "Blueberry Boat," released July 13 on **Rough Trade Records**: The album is putting the brother/sister duo of **Matt** and **Eleanor Friedberger** on the map. The Chicago natives, who now call Brooklyn, N.Y., home, are no strangers to critical acclaim. The Fiery Furnaces' 2003 debut album, "Gallowsbird's Bark," received plenty of praise from the press. But it is "Blueberry Boat," the polarizing sophomore effort, that is driving the buzz, inspiring debate among fans and quickly generating a cult-like following. "Blueberry Boat" debuted at No. 40 on the *Billboard* Top Heatseekers chart in the July 31 issue. The album's **Who**-styled mini-epics about pirates, lost dogs and credit-card-stealing pickpockets are stuffed with so many words, ideas and musical twists that it is often tough to tell where one song ends and the next begins. The act—whose touring lineup is rounded out by drummer **Andy Knowles** and bassist/synthesizer player **Toshi Yano**—is now playing to some of the biggest crowds of its career, thanks to an opening slot on **Wilco's** latest tour. The Fiery Furnaces are also headlining a U.S. tour that runs through the end of this month.

BRIAN GARRITY



Hot Fashion ... PHARRELL WILLIAMS

Pharrell Williams displays a shoe from his new **Ice Cream** footwear line at an Aug. 25 media event at New York's Drive-In Studios. Williams also showed fashions from his **Billionaire Boys Club** clothing line. In other music-meets-fashion news, **Boy George** has launched a new unisex clothing line, which consists primarily of T-shirts, under three brand names: **B-Rude**, **Really Rude** and **Rude Core**. The designs feature images of Boy George, including the singer as a clown and in drag. . . . **Lil' Romeo** has started a fashion line for boys, **P. Miller Shorties**, available exclusively at department store chain **Mervyn's**. A P. Miller men's clothing collection, designed by **Master P** (Lil' Romeo's father), arrives at Mervyn's in November. . . . **Giorgio Armani** has teamed with **Duran Duran** for Armani to provide the wardrobe for Duran Duran's 2005 world tour.

Dance Confab Brings The Best

The 11th annual Billboard Dance Music Summit attracted an international array of industry professionals—encompassing the worlds of music, fashion and technology—Sept. 20-22 at the Union Square Ballroom in New York. Timely and thought-provoking panel discussions and nightly DJ- and artist-driven parties were among the conference's highlights.

Of special note were one-on-one interviews with artists Paul Van Dyk and Tiësto conducted by *Billboard* senior writer/reviews editor Michael Paoletta. Also memorable was the summit's final panel, "The Pioneers of Dance/Electronic Music," with Giorgio Moroder, Tom Moulton and Frankie Knuckles. (Photos by Haim Bargig except where otherwise indicated.)



Catz Entertainment artist Taborah treated conference attendees to a rousing performance of her U.S. debut single, "I Am (The Rising)."



Following the panel "The Pioneers of Dance/Electronic Music," moderated by *Billboard* senior writer/reviews editor Michael Paoletta, summit attendees lined up to be photographed with pioneers Giorgio Moroder, Tom Moulton and Frankie Knuckles. Pictured, from left, are producer Giuseppe D., DJ/producer Danny Tenaglia, Knuckles, Moulton, artist Joi Cardwell (in front of Moulton), Silk Entertainment CEO Steve "Silk" Hurley, Moroder, Paoletta and Aurelia Entertainment president Lainie Copicotto.



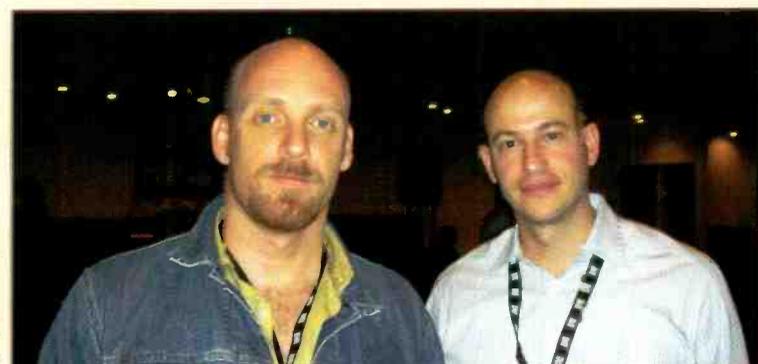
Artists Emma Bunton, DJ Rap, Ultra Naté, Martha Wash and Esthero participated in the "On Your Knees: Hero Worship" panel, moderated by *Billboard* senior writer/reviews editor Michael Paoletta. Immediately following the panel, Bunton was all smiles for the camera.



It was a meeting of creative and business minds following "The NARAS Panel." Pictured, from left, are German DJ/producer Paul Van Dyk, Ken Jordan of the Crystal Method, A3-Alternative TV co-creator/owner Buster and Nasser Music Business Solutions president Kurosh Nasser. (Photo: Ron Slomowicz)



For the session "The Man & His Music," Dutch DJ/producer Tiësto previewed material from his forthcoming album, "Parade of the Athletes," prior to being interviewed by *Billboard* senior writer/reviews editor Michael Paoletta. Pictured, from left, are Paoletta, Black Hole Recordings business affairs director Wilfried Dam, Tiësto and *Billboard* president/publisher John Kilcullen. (Photo: Ron Slomowicz)



The "Download This: The Future of Digital Distribution" panel included Yoshitoshi Recordings artist Morel, left, and Motorola manager of global entertainment solutions Rob Gelick among its commentators. (Photo: Ron Slomowicz)



The panel "On Your Knees: Hero Worship" paid proper respect to female artists, and featured panelists Martha Wash, left, and Ultra Naté. (Photo: Ron Slomowicz)



Thinking outside the box was an integral ingredient of the panel "The Art of the Deal: Endorsements and Branding." *Billboard* co-executive editor Tamara Conniff, far left, served as moderator. Offering a variety of viewpoints, from left, were Virgin Entertainment Group dance and singles product manager Richard Bridge, artist DJ Rap, Armani Exchange senior director of PR/marketing Patrick Doddy, Ben Sherman entertainment marketing manager Dana Dynamite and BIG Management president Gary Salzman.

A Duo's Brooklyn Fairy Tale

If it's not a Cinderella story, "Brooklyn the Musical" is a "project story," as co-writer **Mark Schoenfeld** calls it. Putting it another way, it's a "sidewalk fairy tale."

The Broadway musical, which opens Oct. 21 at the Plymouth Theatre and is already generating a resounding buzz, culminates an extraordinary collaboration between formerly homeless street musician Schoenfeld and singer **Barri McPherson**, with whom he wrote the show's book, music and lyrics.

Schoenfeld, who was born in Brooklyn's Red Hook housing projects and grew up in the Bronx, had moved to rural New Hampshire, where he performed and did studio work. In 1982 he happened upon McPherson at a local cabaret and promptly hired her to record a "sex song" that he had been asked to write for a label A&R rep whom he had previously pitched.

"We hung out for nine hours and I was like a new woman!" McPherson says, recalling her elation over meeting a unique talent who promised to contact her for further musical partnership. But years passed and she never heard from him.

Schoenfeld, who was raising two kids by himself, then "hit hard times," he says. Menial jobs gave way to anxiety and depression. He returned to New York and lived on the street, singing and rapping his "project stories" to original recorded music played through a boombox.

"In 'Brooklyn' they're called 'sidewalk fairy tales,'" he explains, harking back to his New York roots. "They're neighborhood stories, urban legends—kind of 'playing the dozens' like black kids do. I was insulated in the projects in the Bronx. My dad was a driver and bodyguard for **Jake LaMotta**, and my mother was a poet. They tried to get me out of the black churches and into the synagogue—but it never happened!"

Musically, Schoenfeld "didn't know **the Beatles**," he exaggerates. "I knew **Otis Redding**, soul, **Stax** and **Motown**. I didn't know Broadway musicals and assumed I wouldn't like them. But I had a knack for writing tunes, starting with a lyrical phrase and melody and building and not

caring if it went eight minutes long—like **[Bob] Dylan**."

Massachusetts native McPherson grew up in an Irish Catholic family. Her father was a jazz singer, her mother was a dance instructor, and she listened to **Frank Sinatra** and big

him at his office. He loved it and put us on with seven other songwriters including a Grammy winner, but had us go on last because he didn't think anyone could follow Barri singing onstage and me conducting wildly from the audience."

Words & Music
By **Jim Bessman**
jbessman@billboard.com



band music before embracing **Joni Mitchell** and **Heart** and performing in clubs. After her brief encounter with Schoenfeld, she got married and had children—and continued singing.

"I got a call from a girlfriend to do a private party in Brooklyn, so I came down for it," she recalls of a portentous 1990 gig. "I got out of the subway and heard a boombox and saw a group of people gathering around a guy doing the thing he was doing and had a strange feeling it was Mark."

Sure enough, nine years of hard living later, Schoenfeld reunited with McPherson.

"I'd lived off the charity of strangers who became my family and friends," Schoenfeld says. "They gave me money, couches, second-hand cars."

Refusing to separate from him a second time, McPherson brought Schoenfeld back to Massachusetts. There he lived with her family for six months and began a collaboration designed to lift McPherson's career above that of an average club/cabaret singer.

"Our first song was actually 'Brooklyn'—and it was eight minutes," Schoenfeld says.

He read in *Billboard* that **Bob Leone**, national projects director of the **Songwriters Hall of Fame** and its parent organization the **National Academy of Popular Music**, was looking for songs for a new writers' showcase. "We submitted it and auditioned for

But Leone also thought Schoenfeld and McPherson should write a movie based on "Brooklyn"—which wasn't about the borough so much as a young girl named Brooklyn, who searches for the father

she never knew, her only clue being the name he gave her.

"Bob felt that music-business interest would come later, so we went to Hollywood and showcased for the film studios," Schoenfeld says. Financier **Scott Prisand** saw a concert version of the concept and was so enthralled by the power of the presentation that he dropped everything to produce it for Broadway.

"Brooklyn the Musical" now revolves around a troupe of homeless street performers singing their sidewalk fairy tales beneath the Brooklyn Bridge while enacting the tale of the girl Brooklyn's pursuit of her father and fame. Oddly, "Brooklyn" the song didn't make the final set list but has been "broken up in bits and pieces" that surface throughout the show, Schoenfeld says.

"In the end, we want to write interesting songs that give people goose bumps and make them dance," the **Born in the Projects Productions (ASCAP)** writer says.

McPherson, who is published by **Born in the Garden Productions (ASCAP)**, adds, "We hope you've been entertained when you walk out of the theater, but that you look at the next homeless person you see through a different eye."

Meanwhile, Schoenfeld hopes to get a record deal out of the music—and maybe even radio play despite his songs' sometimes unwieldy length. But he's already celebrating a different kind of award.

"No one would believe that I had open-heart surgery two years ago—quintuple bypass," says Schoenfeld, who now lives back in New Hampshire when not staying in a temporary apartment a block away from the Plymouth. "It was during workshops for 'Brooklyn' and I played the doctors some of the music—and my daughter came in and told them what life was like with a single father."

The ensuing operation, he reports, was "on the house."

Schoenfeld exults, "It's like I've already won a Tony."

117th AES Makes Best Of The Bay

The **Audio Engineering Society's** 117th convention is drawing near. With the confab set for Oct. 28-31 at the Moscone Center in San Francisco, the Convention Committee finalized plans at the concluding pre-convention meeting Sept. 27.

The ambitious event schedule reflects the location of the convention—the first held in San Francisco since 1998—and the influence of rapidly advancing technology on the audio production industry.

Technical tours, common to all AES conventions, will showcase several Bay Area institutions. **Skywalker Sound**,

George Lucas' Marin County recording and postproduction complex, will host convention attendees Oct. 30, as will the **Ex'pression College for Digital Arts & Center for New Music and Audio Technologies** in Emeryville.

Technical tours will also include **Fantasy Studios/Saul Zaentz Film Center** in Berkeley (Oct. 29) and flagship **PBS station KQED** in San Francisco (Oct. 28).

Historical events also have a local flavor: In "The Birth of Radio Broadcasting" (Oct. 28), presenter **Mike Adams** will recount the story of San Jose inventor **Charles Herrold**, who built a "radiotelephone" in 1909 and broadcast 10 years before licensed broadcasting began.

table" and "Platinum Producers" panels, to be held Oct. 28 and 29, respectively. Convention keynote speaker **Ron Fair**, president of **A&M Records**, will moderate the "Platinum Producers" panel.

In the latter group are "An Afternoon With Bob Moog," featuring the man widely regarded as the "Father of Electronic Music" in an Oct. 30 panel discussion, and "Professional Audio in Latin America," which will address such issues as education, trends and career opportunities on Oct. 29.

Demonstrating the pace of

Studio Monitor
By **Christopher Walsh**
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change throughout the audio recording, postproduction and broadcast industries is the breadth of subjects covered in the convention's workshops and other events.

"Opportunities for the Engineer in the Digital Broadcast World" (Oct. 28) and "Surround Sound for Digital Radio" (Oct. 30) will address the medium's evolution beyond analog and stereo.

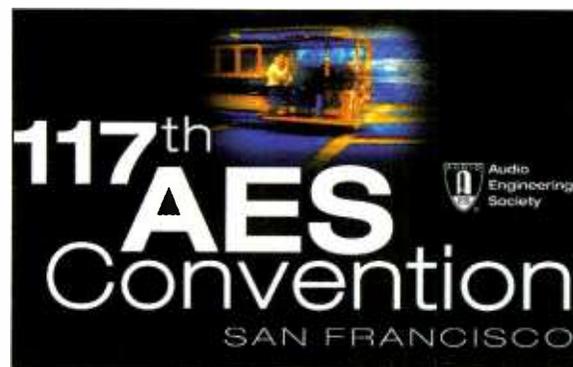
AES Convention Workshops will cover a range of topics, from "Field

Recording in the Wild" (Oct. 28) and "Future Challenges for the All-Software Studio" (Oct. 29) to "Testing Car Audio Quality" (Oct. 28) and "Spatial Coding of Surround Sound" (Oct. 29).

Academy Award-winning film editor/sound

mixer **Walter Murch** will deliver the **Richard C. Heyser Memorial Lecture** Oct. 30. The subject will be the recent discovery of **Thomas Edison's** first sound film and an assessment of the implications of early cinema sound technology.

New to the convention will be "Road Warriors—Live Sound" Oct. 31, moderated by **Clive Young**, author of "Crank It Up: Live Sound Secrets of the Top Tour Engineers" (*Billboard*, May 1).



Also tapped for a historical presentation is **Peter Gotcher**, co-founder of Daly City, Calif.-based **Digidesign**. On Oct. 31, Gotcher will describe success stories and proffer advice in "My Early Experiments Founding, Funding, Growing and Selling Audio Companies."

Special events scheduled for the convention include perennial favorites and new or unique happenings.

In the former group are the annual Grammy Recording "Sound-



SCHOENFELD, LEFT, AND McPHERSON: TOGETHER AGAIN

An album by Melingo is one of the first releases on new tango label Mañana



Studios and retailers are finding ways to increase DVD shelf space

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

Psst, Pass This Song Along

Online Music Stores Get Users In On Sales

BY BRIAN GARRITY

NEW YORK—An increasing number of digital music services are empowering their customers to help sell downloads and subscriptions.

Such services as iTunes and MusicMatch, as well as peer-to-peer download seller Altnet, are encouraging consumers to promote music purchasing to their friends.

Consumers can do everything from merchandising their personal Web sites with buy links from iTunes to passing along full album tracks from MusicMatch that can be played back a limited number of times before prompting purchase or rental.

In many cases, consumers receive rewards of free music and other prizes for driving transactions.

"This is a new weapon in the promotional and marketing aspects of music," GartnerG2 research director Mike McGuire says.

The concept of consumers promoting digital content to other consumers is known as "super distribution" in technology industry parlance. It has long been touted as one of the promises of Internet commerce, and the moves by iTunes and others mark early forays into the practice.

(Continued on page 46)

Avril Lavigne is the incentive: She will call winners for a 15-minute conversation in a new online auction developed by download store Pass Along Networks, RCA Records and eBay.



Photo: Kevin Mazur/WireImage.com

Virgin Group Takes On Tech Titans

BY SCOTT BANERJEE

SAN FRANCISCO—The Virgin Group is hoping to transport its brand and 30-plus years of brick-and-mortar music retail experience to the digital frontier.

The company's recently launched service, Virgin Digital, joins tech titans Apple Computer, Microsoft, Sony and RealNetworks in a crowded marketplace. Virgin, however, could carve its own slice of this emerging business if it can integrate its pedigree in customer-relationship management and music retailing.

Virgin isn't tiptoeing into digital. Instead, it is investing in a service complete with downloads, subscriptions, Internet radio and music management software it built from the ground up.

The Virgin Digital Megastore features a music library of more than 1 million Windows Media-formatted tracks provided by MusicNet. Each track is priced at the industry standard of 99 cents per download. The Virgin Digital Music Club subscription service costs \$7.99 per month. Both services, including the newest version of Internet radio station Radio Free Virgin, have been integrated into Virgin Digital's music manage-

ment software.

Despite the crowded field, digital music represents less than 2% of music industry revenue, according to Jupiter Research. For this reason, Virgin Digital president Zack Zalon says, it is not too late for his company

to enter the game. In fact, Virgin has been able to build on lessons from such previous digital music forays as Virgin Jamcast, a download store launched in 1999, and its 2002 investment in Echo, a consortium of retailers looking to pool their assets to build licensed digital music libraries (*Billboard*, June 26, 2004).

Virgin Digital's advantage could stem from sharing strategy and relationships with Virgin Entertainment Group, which owns 20 Megastores in the United States and 170 in the United Kingdom.

"Digital music is a reality," VEG CEO Simon Wright says. "We can't stop it; therefore, it's a part of the brand proposition to be on the cutting edge of the market."

According to Wright, Virgin Digital's product managers have worked closely with the Megastore merchandising units from the project's inception. He says Megastores will start promoting Virgin Digital this month.

(Continued on page 47)



ZALON: IT'S NOT TOO LATE TO GO DIGITAL



Jazzy Crypto Joins Ryko For North America

This is the second in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand with additional reporting by Maria Paravantes in Athens.

Los Angeles-based independent jazz label **Cryptogramophone**



MELINGO: FIRST RELEASE FOR MAÑANA

Records, in association with **Artistry Music**, has inked a distribution pact with New York-based **Ryko Distribution** for the United States and Canada.

Cryptogramophone founder and president **Jeff Gauthier** says, "On every level, Ryko [is] the perfect match for our label—they are primarily interested in the music, and they handle many quality labels."

Gauthier adds that Ryko's "good reputation with retail and for payments" was also an important factor in his decision.

Los Angeles-based **City Hall Records** previously distributed Cryptogramophone.

The Ryko deal takes effect immediately. The first Cryptogramophone projects scheduled for release under the agreement are "The Giant Pin" by the **Nels Cline Singers** and "Like a Dream" by **Darek Oles** featuring **Brad Mehldau**. Both are due Oct. 26.

Cryptogramophone has also become the sole U.S. distributor for France's contemporary jazz label **Sketch Records**. Cryptogramophone will release the first two Sketch albums Nov. 9. They

are "Baby Boom" by drummer **Daniel Humair** and "Armistice 1918" by **Bill Carothers**.

"Sketch is a label we are very close to," Gauthier says. "They release quality jazz with state-of-



the-art recordings and great graphic design."

FRENCH TANGO: Three years ago, France's **Gotan Project** put tango back on the world map. On its groundbreaking debut album, "La Revancha del Tango," the act combined Argentine tango with the modern grooves of electronic music.

French indie label **Ya Basta** released the set and licensed it around the world, mostly to other indie labels or distributors (including **XL/Beggars Banquet**

in the United Kingdom and the United States). It shifted about 1 million units worldwide.

The trio behind the album—**Philippe Cohen Solal**, **Christoph H. Müller** and **Eduardo Makaroff**—is busy with many activities, including recording another Gotan Project album, due in the first half of 2005.

Cohen Solal is the principal behind **Ya Basta**, which released a Gotan Project DJ compilation Sept. 21. "Inspiración-Espiración" comprises tango tracks selected and mixed by Cohen Solal, including two previously unreleased titles from Gotan Project, and various remixes.

Meanwhile, Makaroff is launching **Mañana**, a label dedicated to tango. Paris-based indie **Naïve** is distributing the label worldwide. **Mañana's** first two recordings, due Oct. 19, are "Santa Milonga" by **Melingo** and "La Cambiada" by **Di Giusto y Camerata Ambigua**.

Makaroff says he hopes **Mañana** will be "the label of

Argentinian music and help develop tango as a contemporary musical genre."

GREEK VIRUS: With the ongoing restructuring at major record companies, indies have access to a wide range of acts and executives that have been dropped by—or have left—major labels.

The latest exec to hop on the indie train is Greece's **Miltos Karadsas**, who was managing director of market leader **Minos-EMI** before exiting the company in April. He has joined independent label **Legend**, where he will launch an imprint based in Athens. Legend is part of media company **Alter Channel Group**.

The startup imprint, **Virus Music**, will focus on artist development. Its first release is the Oct. 4 debut album by singer **Dimitris Kokotas**. Karadsas says he expects **Virus** to release 10-12 albums each year, with several aimed at the international market.

Online Music

Continued from page 45

While the ultimate vision of super distribution eliminates the need to link back to a retail site or service to execute a transaction, these efforts are "a step towards super distribution," McGuire says.

A NEW WRINKLE

In the latest example, Franklin, Tenn.-based **Pass Along Networks**, a new digital download store with distribution through eBay, is using customer-to-customer marketing as a key differentiator of its service.

The new wrinkle to the **Pass Along** service, which by and large functions like any download store, is that it offers free-music incentives to customers who persuade others to purchase music through the store.

Pass Along customers can send individual song links or a collection of song links to friends by e-mail or through popular instant-messaging services from AOL, MSN and Yahoo. Referrals resulting in a purchase earn customers points redeemable for music downloads.

For every 10 songs passed and purchased, users earn a free song.

Users do not need to register with the site or buy tracks to begin passing music.

Pass Along is looking to its inclusion in the eBay marketplace to help drive the notion of consumer-to-consumer marketing, a hallmark of the online auction service.

To further boost its eBay association, **Pass Along** is teaming with **RCA Records** to auction through eBay a pair of 15-minute phone conversations with **Avril Lavigne**. The winning bidders receive a 15-minute call from Lavigne and a digital download of her latest album, "Under My Skin."

APPLE AFFILIATES

Meanwhile, Apple Computer has launched an affiliate program that allows Web sites to generate commissions from users clicking on direct links to iTunes' à la carte singles and album downloads.

Affiliates link to individual song downloads, album downloads or artist pages in the iTunes Music Store. They get 5% commission from all sales stemming from their links.

Eddy Cue, Apple's VP of applications, noted at the time of the launch last month that the program gives Web site operators the ability to generate additional revenue.

AltNet—the commercial file-

swapping service that runs simultaneously with the **Kazaa** peer-to-peer network—was one of the earliest adopters of a consumer rewards program for passing content.

Last June, the Woodland Hills, Calif.-based subsidiary of **Brilliant Digital Entertainment** introduced **Peer Points Manager**, a system that measures sharing of secure content by users.

AltNet users who pass the most files are eligible to win prizes, including plasma TVs, MP3 players, Sony Walkmans, concert tickets, flight discounts, clothing and DVDs.

However, not all super-distribution services are based on rewards.

The new subscription offering from **MusicMatch**, introduced in July, allows existing customers to build playlists and share them with nonsubscriber friends. Non-subscribers can listen to tracks three times for free.

Rhapsody also lets its users post playlist links to the Web. Playlist recipients can't listen to the music, but they can link back to the service to activate a subscription if they do not have an account.

McGuire notes that the importance of a reward for promoting content is yet to be determined. For the time being, he says, "it's going to be one of those things where it's the icing on the cake for consumers."

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1. Outside-County	254	315
2. In-County	0	0
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G. Total Distribution (Sum of 15c and 15f)	25,298	23,468
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UMG Names Navarre Vet Pritchitt As Fontana GM

Although **Universal Music Group** has yet to publicly discuss its new **Fontana Distribution** unit, the major is hard at work putting the company together. Insiders say it has been hiring employees and signing some independent labels.

According to sources, the company has named **Steve Pritchitt** GM. Until mid-August, Pritchitt was senior VP/GM at New Hope, Minn.-based **Navarre Entertainment Media**, a position he held since 2001.

Pritchitt will be based in Los Angeles and will report to **Universal Music & Video Distribution** president **Jim Urie**.

With the formation of Fontana, all four majors have independent distribution arms: **RED** is a unit of **Sony BMG Music Entertainment**, **Caroline** is part of **EMI Recorded Music**, and **Alternative Distribution Alliance** belongs to **Warner Music Group**.

BIG STUFF: In other independent news, **Koch Entertainment Distribution** has signed a deal with boutique distribution firm **Runt**.

The deal gives Koch exclusive distribution rights for seven labels distributed by Runt. These include Runt-owned imprints **4 Men With Beards**, which features audiophile, 180-gram vinyl reissues of best-selling rock, soul and jazz; **DBK Works**, an eclectic label with releases by established indie artists as well as major-label CD reissues; and **Revenant**, which issues vinyl versions of albums on other Runt labels.

The deal also includes **Ampersand**, which specializes in avant-garde music from such artists as **John Cage**, **Henry Flynt** and **Derek Bailey**; **Arcanum Entertainment**, a DVD and music purveyor specializing in arcane films and soundtracks; **Dagored**, which specializes in Italian soundtracks and DVDs of Italian films from the 1970s; and **ESP-Disk**, the avant-garde label formed in the '60s that helped introduce **Albert Ayler**, **Ornette Coleman**, **Pharoah Sanders** and **Pearls Before Swine**,

among others.

Music-industry veteran **Filippo Salvadori** formed **Runt**, which is based in the San Francisco area, in 1996.

EXPANDING BASE: New York-based **Lightyear Entertainment**, a video label with growing roots in music, has expanded its R&B footprint. The **WEA**-distributed label has issued albums by R&B artists **TQ**, **Stephanie Mills** and **Melba Moore** in recent months.

Mills' "Born for This," issued through her own label, **JM Records**, has shipped more than 36,000 units since its Aug. 3 release.

TQ's "Listen," on **Hum Music Label**, went out the door Aug. 31 and has reached more than 22,000 units. TQ has been traveling across the United States by bus to visit radio and retail, according to Lightyear head of sales **Warren Pujdak**.

Like Mills, who came to fame by appearing in Broadway musical "The Wiz," Moore earned a reputation on the Great White Way. To support her latest album, "Nobody but Jesus" on **Believe Records**, she performed at the J&R Jazz Festival this summer.

Meanwhile, Lightyear plans to

issue **Allure's** "Chapter III" album Nov. 23 on Indiana Pacer **Ron Artest's Truwarrior Records**.

In a statement, Lightyear president **Arnie Holland** said, "Every one of these artists is a star, with a formidable track record . . . and every one will get substantial radio play."

Retail Track™
By Ed Christman
echristman@billboard.com



LONG OVERDUE: One of my favorite people, **Sam Ginsburg** (who I consider the dean of one-stop veterans), has been honored by his company, **Alliance Entertainment Corp.**

At the Alliance independent retail sales rep convention this summer, VP of marketing **Bob Ekizian** presented Ginsburg with a lifetime achievement award. Ginsburg's wife, Polly, flew in to surprise him at the presentation.

Ginsburg is a fixture in the Los Angeles R&B community, having worked for **City One-Stop** and **Abbey Road**, among others.



At AEC's independent retail sales rep convention this summer, creative director **Mark Riddle**, left, congratulates **Sam Ginsburg** on receiving a lifetime achievement award, while Sam's wife, **Polly**, looks on.

Virgin

Continued from page 45

Zalon says Virgin Digital will have "direct access to prequalified Virgin [Megastore] consumers, and we'll share e-mail databases, staff capabilities and content programming." He adds that the two businesses will integrate cross-promotional and music marketing efforts, as well as merge aspects of loyalty programs.

"What we want to see," Wright says, "is that our customers have two channels for purchasing music: physical

and digital."

One product of the close Virgin interplay is the digital service's "Ask the Expert" feature. It functions as a live customer-support and music-discovery outlet, with music and technology specialists responding to individual e-mails.

David Card, analyst with Jupiter Research, says this interplay does not guarantee Virgin Digital's success. That will hinge on its ability to build a loyal user base and an independent, self-sustaining business.

IDC analyst Susan Kevorkian agrees. "At this stage, brick-and-mortar hasn't been driving exposure to online music services," she says.

"Megastores are already a music destination for people seeking music, but these customers might not even be aware that there are legitimate online music services."

Moving forward, however, cross-referencing market research from Megastores and Digital is a promising strategy, provided each business is equipped to harness the data.

"If enough people were using the jukebox, Virgin could gain some insight into leading-edge listening habits," Card notes.

Virgin Digital plans to extend its service outside the United States, but it has not announced dates for such an expansion.

THE ENVELOPE, PLEASE: Speaking of one-stop awards, Pittsburgh-based **Galaxy** named **Universal Music & Video Distribution** major distributor of the year at a Sept. 11 award dinner. Galaxy also honored **RED** as independent distributor of the year and **UMVD's Bill Ambrose** as sales representative of the year.

MUSIC IN THE AIR: There was plenty of music at the **National Assn. of Recording Merchandisers'** annual convention in San Diego in August. Unfortunately, I didn't get to report on it right away because my notes somehow got lost in the shuffle. But with an expanded column this issue and the mystical reappearance of these words, I have a chance to remind everyone what a great convention the organization had this year.

In addition to nightly showcase Club NARM and product presentations from **Universal Music & Video Distribution** and various Latin labels, there was Happy Hour Unplugged.

This event, held at the close of each day's sessions, took place in the lobby bar. I managed to catch part of the great set that **Rachael Sage** of **MPress Records** turned in Aug. 22. The next

day, **Light Switch Records** artist **LP** delivered a riveting performance that managed to grab the attention of a crowd in full-tilt schmooze mode.

During the weekend, I visited the **Sony Music** Label Sales Group suite for a preview of upcoming releases, including a November album by **Jamiroquai** and a first-quarter 2005 set by **Shakira**.

Off campus—I mean, outside the convention—**Redeye Distribution**, **Music Video Distributors** and **Tower Records** co-sponsored a raucous acoustic set by **Supersuckers** at **Dick's Last Resort**.

And the people from the **Beggars Group/Matador Records** pulled off one of the most impressive events of the convention: a boat ride that featured a tight set from the band **Interpol**.

That same night, the **Urban Box Office** label held a poolside party at the convention hotel. Commenting on the label's efforts to promote the event, one leading retail executive said, "Those guys really know how to market."

Additional reporting by **Chris Morris** in Los Angeles.

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OCTOBER 9 2004 Billboard TOP KID VIDEO				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE PRICE
			NUMBER 1 3 Weeks At Number 1	
1	1	3	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	2004 24.98
2	3	7	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	2004 14.98
3	5	4	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77853	2004 9.98
4	2	5	MICKY, DONALD, GOOFO: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	2004 22.98
5	4	4	DISNEY PRINCESS SING ALONG SONGS: ONCE UP WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29384	2004 24.98
6		NEW	G.I. JOE: VALOR VS. VENOM PARAMOUNT HOME ENTERTAINMENT 77853	2004 14.98
7	24	6	WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	2004 14.98
8	8	16	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 77853	2004 9.98
9	6	7	BRATZ: STARRIN' & STYLIN FOXVIDEO 23228	2004 19.98
10	13	4	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 77853	2004 9.98
11	10	5	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 77853	2003 9.98
12	7	3	STRAWBERRY SHORTCAKE: ADVENTURE ON ICE CREAM ISLAND FOXVIDEO 22010	2004 12.98
13	23	3	LEAPFROG: LETTER FACTORY VIDEO WARNER REPRISE VIDEO 34354	2003 8.98
14	14	6	BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36876	2004 14.98
15	11	16	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 77823	2004 9.98
16	9	3	STRAWBERRY SHORTCAKE: BEST PETS YET FOXVIDEO 22205	2004 12.98
17	15	2	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 77853	2004 9.98
18		RE-ENTRY	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003 9.98
19		RE-ENTRY	SESAME STREET: ELMO'S WORLD-STREET WE LIVE ON SONY WONDERS/SONY MUSIC ENTERTAINMENT 55823	2004 9.98
20	25	6	BLUE'S CLUES: BLUE'S ROOM SNACKTIME PLAYMATE PARAMOUNT HOME ENTERTAINMENT 77843	2004 9.98
21		RE-ENTRY	ELMO'S WORLD: FAMILIES, MAIL AND BATH TIME SONY WONDERS/SONY MUSIC ENTERTAINMENT 55824	2004 9.98
22	21	9	THOMAS & THE JET PLANE ANCHOR BAY ENTERTAINMENT 01331	2004 14.98
23	12	13	SCOOBY-DOO & THE LOCH NESS MONSTER WARNER HOME VIDEO 02374	2004 14.98
24		RE-ENTRY	THOMAS & FRIENDS- BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325	2004 12.98
25	18	14	SPIDERMAN VS. DOC OCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34571	2004 14.98

Home Video

More Room For DVDs At Retail

BY JILL KIPNIS

LOS ANGELES—Getting a DVD placed on retail shelves may soon become easier.

The year's DVD release pace through Labor Day was down 4% compared with 2003, according to the DVD Release Report. In the first 35 weeks of this year, 6,381 new DVD titles were released, compared with 6,645 DVD releases for the same period last year.

Single-disc TV DVDs and theatrical catalog (pre-1997) are two of the genres most affected, according to the DVD



Release Report. Single-disc TV titles are down 43.8%, while theatrical catalog is down 13.1%.

Other areas are up, however. Multiple-disc TV collections have increased 69.9%, while music releases are up 9.3%.

DVD Release Report editor Ralph Tribbey attributes the slower pace in many categories to increasing shelf space concerns at retail.

In the publication, Tribbey states that suppliers are adapting to market forces. The new full-season design of Paramount's original "Star Trek" series, for example, is roughly the same width as three single-disc SKUs. He says that reduces shelf-space requirements by 75%.

Tribbey also cites Universal Studios Home Video, which this year packaged its 16 Abbott & Costello films in two eight-film sets and its "Legacy" collections in three sets, each featuring up to five Dracula, Wolfman or Frankenstein films. "That works out to a reduction in shelf space requirements of roughly 87.5%," Tribbey notes.

Some retailers say they have been expanding DVD shelf space to address potential stocking problems.

"We've consistently given DVD more space for the last two years," says Dave Alder, senior VP of marketing and strategic development for Los Angeles-based Virgin Megastores. "We are also bringing more DVD titles out of the DVD department."

For their part, studios are not admitting that the release pace is down. They do say that ensuring shelf placement has become a priority, and that to attain such placement they are working with retailers well in advance of a title's release.

Shelf space is "certainly a challenge," Paramount senior VP of marketing Michael Arkin says. "There is so much product today and a limited amount of real estate. We try to get to our retail partners as early as we can and get them excited about the titles and the marketing behind them. Ultimately, the decision is theirs in terms of what titles they will position."

OCTOBER 9 2004 Billboard TOP MUSIC VIDEOS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers TAPE/DVD PRICE
			NUMBER 1 3 Weeks At Number 1	
1	1	15	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	Seether 18.98 CD/DVD
2	3	7	LET IT ENFOLD YOU DRIVE-THRU VIDEO/VAGRANT 0403	Senses Fail 13.98 CD/DVD
3		NEW	FEELS LIKE HOME: DELUXE EDITION BLUE NOTE/EMM MUSIC VIDEO 99972	Norah Jones 28.98 CD/DVD
4	2	2	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 98630	Stevie Ray Vaughan 19.98 DVD
5	6	11	READY TO DIE BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	The Notorious B.I.G. 13.98 CD/DVD
6	5	2	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys 14.98 DVD
7	8	5	STRAIGHT OUTTA CASHVILLE G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 002974	Young Buck 22.98 CD/DVD
8	10	13	VEINTISIETE FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437	Los Temerarios 16.98 CD/DVD
9	4	2	LIVE WITHOUT A NET RHINO HOME VIDEO	Van Halen 19.98 DVD
10		NEW	LOS SENCILLOS DURANGUENSES DEL AÑO DISA/UNIVERSAL MUSIC & VIDEO DIST. 728934	Various Artists 15.98 CD/DVD
11	9	7	HILARY DUFF THE CONCERT: THE GIRL CAN ROCK HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 385146	Hilary Duff 18.98 DVD
12	11	7	ROCK AGAINST BUSH VOL. 2 FAT WRECK CHORDS 677	Various Artists 9.98 CD/DVD
13	12	2	LIVE FROM ATLANTA BEACH STREET/REUNION/BMG VIDEO 10092	Casting Crowns 14.98 CD/DVD
14	13	5	JASON MRAZ LIVE AT THE EAGLES BALLROOM ELEKTRA/ATLANTIC/WARNER REPRISE VIDEO 62086	Jason Mraz 19.98 CD/DVD
15	18	6	EL MOVIMIENTO DE HIP HOP EN ESPAÑOL UNIVISION/UNIVERSAL MUSIC & VIDEO DIST.	Various Artists 16.98 CD/DVD
16	14	4	HELL'S PIT PSYCHOPATHIC VIDEO 4032	Insane Clown Posse 17.98 CD/DVD
17	17	13	THE GORGE BAMA RAGS/RCA/BMG VIDEO 619331	Dave Matthews Band 25.98 CD/DVD
18	15	6	EASTERN ENERGY NEW RIVER/EMM MUSIC VIDEO 64515	Twelve Girls Band 18.98 CD/DVD
19	7	2	CHANGES ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431073	Godsmack 19.98 CD/DVD
20	20	45	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER REPRISE VIDEO 48563	Linkin Park 21.98 CD/DVD
21	19	13	DOS GRANDES FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351402	Marco Antonio Solis & Joan Sebastian 16.98 CD/DVD
22	27	5	AUTENTICO SONY DISCS/SONY MUSIC ENTERTAINMENT 70623	Gilberto Santa Rosa 17.98 CD/DVD
23	16	4	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC 14.98 DVD
24	24	7	LOS AMOS Y SEÑORES: LOS 20 CORRIDOS MAS PERRONES FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351461	Grupo Exterminador 16.98 CD/DVD
25	25	53	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie 18.98 CD/DVD
26	26	10	EL QUINTO TRAGO DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726973	Grupo Bryndis 14.98 CD/DVD
27		NEW	DEVOTIONAL (2 DISC EDITION) WARNER REPRISE VIDEO 70372	Depeche Mode 14.98 DVD
28	33	7	LED ZEPPELIN ATLANTIC VIDEO/WARNER REPRISE VIDEO 970198	Led Zeppelin 29.98 DVD
29	22	7	DE AMORES Y RECUERDOS... 20 EXITOS ROMANTICOS FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351446	Los Angeles De Charly 16.98 CD/DVD
30	28	14	VERY BEST OF CHER: VIDEO HITS COLLECTION RHINO HOME VIDEO/WARNER REPRISE VIDEO 70184	Cher 14.98 DVD
31	37	17	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56995	Michael Jackson 14.98 DVD
32	35	9	A CAMBIO DE QUE? UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310272	Alacranes Musical 16.98 CD/DVD
33	34	2	LAST DON LIVE UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 50641	Don Omar 14.98 DVD
34	21	13	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032	Journey 14.98 DVD
35	31	13	FROM JANET TO DAMITA JO: THE VIDEOS VIRGIN MUSIC VIDEO 99508	Janet Jackson 19.98 DVD
36	32	2	LIVE IN THE THROWN ROOM SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 88476	CeCe Winans 16.98 DVD
37		RE-ENTRY	EN VIVO DESDE: DALLAS, TEXAS DISA/UNIVERSAL MUSIC & VIDEO DIST. 726968	Patrulla 81 15.98 CD/DVD
38		RE-ENTRY	FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER REPRISE VIDEO 7080	Parleba 18.98 CD/DVD
39		RE-ENTRY	LA OREJA DE VAN GOGH: EN DIRECTO SONY DISCS/SONY MUSIC ENTERTAINMENT 95202	La Oreja De Van Gogh 14.98 DVD
40		RE-ENTRY	LIVE AT WEMBLEY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58625	Beyoncé 19.98 DVD/CD

OCTOBER 9 2004 Billboard RECREATIONAL SPORTS DVD				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 3 Weeks At Number 1	
1	1	3	AND 1 MIXTAPE VOLUME 7 RYKODISC VIDEO 2002	19.98
2	3	7	WWE: SHAWN MICHAELS ROYHOOD DREAM SONY MUSIC ENTERTAINMENT 58046	9.98
3	2	2	NFL HISTORY OF THE PHILADELPHIA EAGLES WARNER HOME VIDEO 39900	26.98
4	5	4	NFL HISTORY OF THE OAKLAND RAIDERS WARNER HOME VIDEO 39898	26.98
5	4	4	WWE: SUMMER SLAM 2004 SONY MUSIC ENTERTAINMENT 58072	19.98
6	6	12	UFC 47: IT'S ON! VENTURA DISTRIBUTION	19.98
7	7	12	WWE: HISTORY OF WRESTLE MANIA SONY MUSIC ENTERTAINMENT 58075	9.98
8	8	12	NFL HISTORY OF THE NEW YORK GIANTS WARNER HOME VIDEO 39899	26.98
9	9	12	STILL WE BELIEVE: THE BOSTON RED SOX MOVIE HART SHARP VIDEO 01352	19.98
10	10	12	STEVE-O: THE EARLY YEARS RED DISTRIBUTION 00669	14.98
11	11	12	WWE: HARD KNOCKS - THE CHRIS BENOIT STORY SONY MUSIC ENTERTAINMENT 57018	29.98
12	12	12	BACKYARD BABES SUPER BONUS (VOLUME 1 & 2) VENTURA DISTRIBUTION 69123	19.98
13	13	12	WWE: WRESTLEMANIA XX (3 DISC SET) SONY MUSIC ENTERTAINMENT 58878	34.98
14	14	12	CKY4 VENTURA DISTRIBUTION 14197	19.98
15	15	12	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
16	16	12	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER REPRISE VIDEO 91666	19.98
17	17	12	411 VM SKATEBOARDING: BAM MARGERA VENTURA DISTRIBUTION 20892	19.98
18	18	12	UFC 46: SUPER NATURAL VENTURA DISTRIBUTION 18627	19.98
19	19	12	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
20	20	12	WWE: VENGEANCE 2004 SONY MUSIC ENTERTAINMENT 57024	24.98

OCTOBER 9 2004 Billboard HEALTH & FITNESS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 20 Weeks At Number 1	
2	2	49	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
3	3	49	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98
4	4	49	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98
5	5	49	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
6	6	49	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
7	7	49	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98
8	8	49	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98
9	9	49	CRUNCH: FAT BURNING DANCE PARTY ANCHOR BAY ENTERTAINMENT 12802	14.98
10	10	49	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
11	11	49	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98
12	12	49	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
13	13	49	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
14	14	49	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
15	15	49	CRUNCH: BURN & FIRM PILATES ANCHOR BAY ENTERTAINMENT 12800	14.98
16	16	49	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	14.98
17	17	49	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430211	9.98
18	18	49	PILATES INTERMEDIATE MAT WORKOUT GAIAM VIDEO 01233	14.98
19	19	49	YOGA CONDITIONING FOR ATHLETICS GAIAM VIDEO 1292	14.98
20	20	49	FIRM: CALORIE KILLER GOODTIMES HOME VIDEO 03356	9.98
21	21	49	BALANCEBALL ESSENTIALS KIT GAIAM VIDEO 01403	19.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

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OCTOBER 9 2004 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan			RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1		
1	NEW		MAN ON FIRE FOXVIDEO 23965	Denzel Washington	1 Week At Number 1	R	27.98
2	NEW		HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated		PG	29.98
3	NEW		SCOOBY DOO 2: MONSTERS UNLEASHED (PAN & SCAN) WARNER HOME VIDEO 28399	Freddie Prinze Jr. Sarah Michelle Geller		PG	27.98
4	NEW		SCOOBY DOO 2: MONSTERS UNLEASHED (WIDESCREEN) WARNER HOME VIDEO 28399	Freddie Prinze Jr. Sarah Michelle Geller		PG	27.98
5	1	2	THE PUNISHER LIONS GATE HOME ENTERTAINMENT 16243	John Travolta		R	27.98
6	2	3	THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975	Jim Caviezel Luca Lionello		R	29.98
7	3	3	THE PASSION OF THE CHRIST (PAN & SCAN) FOXVIDEO 22991	Jim Caviezel Luca Lionello		R	29.98
8	4	2	JERSEY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck		R	29.98
9	7	3	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33138	Animated		G	29.98
10	6	2	LADYKILLERS (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35107	Tom Hanks Marlon Wayans		R	29.98
11	5	2	SOUL PLANE (UNRATED) MGM HOME ENTERTAINMENT 07028	Snoop Dogg		NR	26.98
12	8	2	LADYKILLERS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35108	Tom Hanks Marlon Wayans		R	29.98
13	10	4	THE GIRL NEXT DOOR (UNRATED VERSION) FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch		NR	27.98
14	NEW		THX 1138 (WIDESCREEN DIRECTOR'S CUT) WARNER HOME VIDEO 11162	Robert Duvall Donald Pleasence		R	19.98
15	NEW		ANGELS IN AMERICA HBO HOME VIDEO/WARNER HOME VIDEO 92299	Al Pacino Meryl Streep		NR	39.98
16	14	6	KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah		R	29.98
17	RE-ENTRY		SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz		PG	19.98
18	NEW		EVERYBODY LOVES RAYMOND: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 92325	Ray Romano Patricia Heaton		NR	44.98
19	15	5	MICKEY, DONALD, GOOFY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33123	Animated		NR	29.98
20	NEW		SIMPSONS GONE WILD FOXVIDEO 21595	Animated		NR	14.98
21	13	2	EDDIE MURPHY: RAW (WIDESCREEN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 20374	Eddie Murphy		R	14.98
22	11	2	RESIDENT EVIL (DELUXE EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01534	Milla Jovovich		R	19.98
23	17	4	ELLA ENCHANTED (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37427	Anne Hathaway Cary Elwes		PG-13	29.98
24	NEW		G.I. JOE: VALOR VS. VENOM PARAMOUNT HOME ENTERTAINMENT 77883	Animated		NR	19.98
25	23	29	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle		NR	26.98
26	18	2	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35061	Animated		NR	19.98
27	9	2	ALIAS: THE COMPLETE THIRD SEASON BUENA VISTA HOME ENTERTAINMENT 35889	Jennifer Garner		NR	69.98
28	24	7	13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo		PG-13	28.98
29	RE-ENTRY		DIRTY DANCING: ULTIMATE EDITION ARTISAN HOME ENTERTAINMENT 14689	Patrick Swayze Jennifer Grey		PG-13	19.98
30	RE-ENTRY		DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy		PG	19.98
31	27	3	SOUTH PARK: THE PASSION OF THE JEW PARAMOUNT HOME ENTERTAINMENT 88954	Animated		NR	19.98
32	30	23	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain		PG-13	14.98
33	19	2	SNL: THE BEST OF WILL FERRELL: VOLUME 2 LIONS GATE HOME ENTERTAINMENT 16203	Will Ferrell		NR	19.98
34	12	2	ANGEL: THE COMPLETE FOURTH SEASON FOXVIDEO 22038	David Boreanaz		NR	59.98
35	16	2	CLERKS: 10TH ANNIVERSARY EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35006	Kevin Smith		R	34.98
36	NEW		LOST IN SPACE: THE COMPLETE SECOND SEASON FOXVIDEO 21742	Guy Williams June Lockhart		NR	39.98
37	RE-ENTRY		INDEPENDENCE DAY (LIMITED EDITION) FOXVIDEO 22138	Will Smith Jeff Goldblum		PG-13	19.98
38	NEW		SOUL PLANE MGM HOME ENTERTAINMENT 07074	Snoop Dogg		R	26.98
39	RE-ENTRY		AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION) UNIVERSAL STUDIOS HOME VIDEO 023799	Jason Biggs Alyson Hannigan		NR	19.98
40	29	5	TAKING LIVES (WIDESCREEN UNRATED VERSION) WARNER HOME VIDEO 04318	Angelina Jolie		NR	27.98

OCTOBER 9 2004 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1			
1	NEW		HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98	
2	NEW		SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	1840	PG	22.98	
3	1	3	THE PASSION OF THE CHRIST FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	24.98	
4	2	3	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	Animated	2004	G	24.98	
5	4	2	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	Animated	2004	NR	14.98	
6	8	3	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	9.98	
7	3	5	MICKEY, DONALD, GOOFY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	Animated	2004	NR	22.98	
8	7	2	DISNEY PRINCESS SING ALONG SONGS: ONCE UP WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29384	Animated	2004	NR	24.98	
9	5	2	LADYKILLERS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans	2004	R	24.98	
10	6	4	ELLA ENCHANTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36466	Anne Hathaway Cary Elwes	2004	PG-13	24.98	
11	9	2	JERSEY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36733	Ben Affleck	2004	R	24.98	
12	10	7	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98	
13	RE-ENTRY		JESUS CHRIST SUPERSTAR UNIVERSAL STUDIOS HOME VIDEO	Ted Neeley	1973	G	9.98	
14	NEW		G.I. JOE: VALOR VS. VENOM PARAMOUNT HOME ENTERTAINMENT 77883	Animated	2004	NR	14.98	
15	20	25	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98	
16	RE-ENTRY		MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER REPRIS VIDEO 91993	Nia Vardalos John Corbett	2002	PG	9.98	
17	11	4	CLIFFORD'S REALLY BIG MOVIE WARNER HOME VIDEO 04694	Animated	2004	G	19.98	
18	15	73	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98	
19	RE-ENTRY		WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	Animated	2004	NR	14.98	
20	19	16	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79993	Animated	2004	NR	9.98	
21	RE-ENTRY		THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION WARNER REPRIS VIDEO 16176	Ellen Burstyn Linda Blair	1973	R	19.98	
22	14	5	NEW YORK MINUTE WARNER HOME VIDEO 28393	Mary-Kate & Ashley Olsen Andy Richter	2004	PG	19.98	
23	12	7	BRATZ: STARRIN & STYLIN FOXVIDEO 23228	Animated	2004	NR	19.98	
24	RE-ENTRY		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98	
25	RE-ENTRY		OCEAN'S ELEVEN WARNER REPRIS VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	12.98	

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 9 2004 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights reserved.			RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1	
1	NEW		MAN ON FIRE FOXVIDEO 23965	Denzel Washington	1 Week At Number 1	R
2	1	2	THE PUNISHER LIONS GATE HOME ENTERTAINMENT 16243	John Travolta		R
3	NEW		SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller		PG
4	2	2	LADYKILLERS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans		R
5	6	2	JERSEY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck		R
6	4	3	TWISTED PARAMOUNT HOME ENTERTAINMENT 41384	Ashley Judd Samuel L. Jackson		R
7	3	2	SOUL PLANE MGM HOME ENTERTAINMENT 07028	Snoop Dogg		NR
8	NEW		HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated		PG
9	7	5	TAKING LIVES WARNER HOME VIDEO 28405	Angelina Jolie		R
10	8	4	THE GIRL NEXT DOOR FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch		NR

◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

OCTOBER 9 2004 Billboard TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights reserved.			RATING
			TITLE	Manufacturer	6 Weeks At Number 1	
1	1	6	PS2: MADDEN NFL 2005	Electronic Arts	6 Weeks At Number 1	E
2	5	2	PS2: BURNOUT 3	Acclaim		E
3	2	12	PS2: SPIDERMAN 2	Activision		T
4	3	10	PS2-NCAA FOOTBALL 2005	Electronic Arts		E
5	NEW		PS2: STREET RACING SYNDICATE	Electronic Arts		T
6	NEW		XBOX-BURNOUT 3	Electronic Arts		T
7	8	3	PS2: NASCAR 2005: CHASE FOR THE CUP	Electronic Arts		T
8	7	6	XBOX-MADDEN NFL 2005	Electronic Arts		E
9	4	13	PS2-DRIV3R	Atari, Inc.		M
10	NEW		XBOX-FABLE	Microsoft		M

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OCTOBER 9 2004 Billboard® VIDEO MONITOR

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

For week ending
SEPTEMBER 26, 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
1 LIL WAYNE, GO OJ 2 LIL FLIP, SUNSHINE 3 NELLY, FLAP YOUR WINGS 4 LLOYD BANKS, I'M SO FLY 5 SILK THE SHOCKER, WE LIKE DEM GIRLS 6 GUERILLA BLACK, COMPTON 7 JUVENILE, SKIP & WACK, NOLIA CLAP 8 LLOYD, HEY YOUNG G!L 9 SHYNE, JIMMY CHOO 10 BRANDY, WHO IS SHE 2 YOU 11 MASE, BREATHE, STRETCH, SHAKE 12 LL COOL J, HEADSPRUNG 13 USHER & ALICIA KEYS, MY BOO 14 CIARA, GOODIES 15 LIL' ROMEO, MY CINDERELLA 16 ALICIA KEYS, DIARY 17 YOUNG BUCK, SHORTY WANNA RIDE 18 LIL SCRAPPY, NO PROBLEM 19 SHAWNNA, SHAKE THAT SH**T 20 NEW EDITION, HOT 2NITE 21 JARVIS, RADIO 22 FABLOUS, BREATHE 23 OUTKAST, PROTOTYPE 24 JUVENILE, SLOW MOTION 25 JADAKISS, WHY 26 TERROR SQUAD, LEAN BACK 27 ANTHONY HAMILTON, CHARLENE 28 KANYE WEST, JESUS WALKS 29 BEEMIE MAN, KING OF THE DANCEHALL 30 CHRISTINA MILIAN, OIP IT LOW 31 JILL SCOTT, GOLDEN 32 213, GROUPIE LUV 33 NELLY, MY PLACE 34 KEVIN LYTTLE, TURN ME ON 35 T.I., LET'S GET AWAY 36 AKON, LOCKED UP 37 I-20, BREAK BREAD 38 DEM FRANCHIZE BOYZ, WHITE TEES 39 CRIME MOB, KNUCK IF YOU BUCK 40 VARIOUS ARTISTS, WAKE UP EVERYBODY	1 KEITH URBAN, DAYS GO BY 2 RASCAL FLATTS, FEELS LIKE TODAY 3 TOBY KEITH, STAYS IN MEXICO 4 TRACE ADKINS, ROUGH & READY 5 BRAD PAISLEY, WHISKEY LULLABY 6 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 7 SARA EVANS, SUDS IN THE BUCKET 8 KENNY CHESNEY, I GO BACK 9 TIM MCGRAW, LIVE LIKE YOU WERE DYING 10 JIMMY BUFFETT, HEY GOOD LOOKIN' 11 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 12 GRETCHEN WILSON, HERE FOR THE PARTY 13 LEANN RINES, 'NOTHIN' 'BOUT LOVE MAKES SENSE 14 SHELLEY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 15 WARREN BROTHERS, SELL A LOT OF BEER 16 CLEUDUS T. JUDD, I LOVE NASCAR 17 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 18 DIERKS BENTLEY, HOW AM I DOIN' 19 TRICK PONY, THE BRIDE 20 TRENT WILLMON, DIXIE ROSE DELUXE'S 21 SHEDDAYS, COME HOME SOON 22 LONESTAR, MR. MOM 23 RASCAL FLATTS, MY WORST FEAR 24 MARTINA MCBRIDE, HOW FAR 25 MONTGOMERY GENTRY, YOU DO YOUR THING 26 LOS LONELY BOYS, HEAVEN 27 TERRI CLARK, GIRLS LIE TOO 28 LYLE LOVETT, IN MY OWN MIND 29 JOSH TURNER, LONG BLACK TRAIN 30 JENKINS, GETAWAY CAR 31 BLAKE SHELTON, SOME BEACH 32 GRETCHEN WILSON, REDNECK WOMAN 33 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 34 JULIE ROBERTS, BREAK DOWN HERE 35 KATRINA ELAM, NO END IN SIGHT 36 KEITH URBAN, YOU LI THINK OF ME 37 MINDY SMITH, COME TO JESUS 38 KENNY CHESNEY, LIVE THOSE SONGS 39 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 40 BLUE COUNTY, THAT'S COOL	1 CIARA, GOODIES 2 GREEN DAY, AMERICAN IDIOT 3 GOOD CHARLOTTE, PREDICTABLE 4 USHER & ALICIA KEYS, MY BOO 5 MAROONS, SHE WILL BE LOVED 6 NELLY, MY PLACE 7 BRITNEY SPEARS, MY PREROGATIVE 8 RYAN CABRERA, ON THE WAY DOWN 9 BLACK EYED PEAS, LET'S GET IT STARTED 10 BEASTIE BOYS, TRIPLE TROUBLE 11 ASHLEE SIMPSON, SHADOW 12 HILARY DUFF, FLY 13 THE KILLERS, SOMEBODY TOLD ME 14 SIMPLE PLAN, WELCOME TO MY LIFE 15 NELLY, FLAP YOUR WINGS 16 LIL SCRAPPY, NO PROBLEM 17 SWITCHFOOT, DARE YOU TO MOVE 18 LOSTPROPHETS, WAKE UP (MAKE A MOVE) 19 JOSS STONE, YOU HAD ME 20 LL COOL J, HEADSPRUNG 21 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 22 AVRIL LAVIGNE, MY HAPPY ENDING 23 LIL FLIP, SUNSHINE 24 KANYE WEST, THE NEW WORKOUT PLAN 25 PITBULL, CULO 26 MASE, BREATHE, STRETCH, SHAKE 27 JOJO, BABY IT'S YOU 28 JUVENILE, SLOW MOTION 29 KANYE WEST, JESUS WALKS 30 SLUM VILLAGE, SELFISH 31 CRIME MOB, KNUCK IF YOU BUCK 32 SLY BOGGY, THAT'S MY NAME (KEEP THUGGIN') 33 LLOYD BANKS, WARFIOR 34 J-KWON, HOOD HOP 35 LLOYD BANKS, ON FIRE 36 THE ROOTS, DON'T SAY NUTHIN' 37 NAS, THIEF'S THEME 38 D12, HOW COME 39 JUVENILE, SKIP & WACK, WHAT'S UP 40 FABLOUS, BREATHE	1 JOSS STONE, YOU HAD ME 2 MAROONS, SHE WILL BE LOVED 3 AVRIL LAVIGNE, MY HAPPY ENDING 4 BLACK EYED PEAS, LET'S GET IT STARTED 5 BOWLING FOR SOUP, 1985 6 NELLY, MY PLACE 7 VELVET REVOLVER, FALL TO PIECES 8 LINKIN PARK, BREAKING THE HABIT 9 SWITCHFOOT, DARE YOU TO MOVE 10 KEANE, SOMEWHERE ONLY WE KNOW 11 JILL SCOTT, GOLDEN 12 THE KILLERS, SOMEBODY TOLD ME 13 USHER & ALICIA KEYS, MY BOO 14 BRITNEY SPEARS, MY PREROGATIVE 15 GAVIN DEGRAW, I DON'T WANT TO BE 16 OUTKAST, ROSES 17 GREEN DAY, AMERICAN IDIOT 18 SEETHER, BROKEN 19 HOOBASTANK, THE REASON 20 ASHLEE SIMPSON, PIECES OF ME 21 FINGER ELEVEN, ONE THING 22 ALANIS MORISSETTE, EIGHT EASY STEPS 23 RYAN CABRERA, ON THE WAY DOWN 24 FRANZ FERDINAND, TAKE ME OUT 25 JAMIE CULLUM, ALL AT SEA 26 JAMIE CULLUM, TWENTYSOMETHING 27 FIVE FOR FIGHTING, THE DEVIL IN THE WISHING WEL 28 USHER, YEAH 29 SWITCHFOOT, MEANT TO LIVE 30 NICKELBACK, SOMEDAY 31 EVANESCENCE, MY IMMORTAL 32 OURAN DURAN, SUNRISE 33 MAROONS, THIS LOVE 34 JET, ROLLER O.J. 35 MC HAMMER, HARD TIMES 36 ALTER BRIDGE, OPEN YOUR EYES 37 JEM, THEY 38 SCISSOR SISTERS, TAKE YOUR MAMA 39 BEASTIE BOYS, TRIPLE TROUBLE 40 R.E.M., LEAVING NEW YORK
NEW ONS 1-20, BREAK BREAD	NEW ONS EMERSON DRIVE, NOVEMBER	NEW ONS USHER & ALICIA KEYS, MY BOO BRITNEY SPEARS, MY PREROGATIVE	NEW ONS USHER & ALICIA KEYS, MY BOO BRITNEY SPEARS, MY PREROGATIVE RYAN CABRERA, ON THE WAY DOWN FIVE FOR FIGHTING, THE DEVIL IN THE WISH

fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 GOOD CHARLOTTE, PREDICTABLE 2 NEW FOUND GLORY, FUTURE'S NOT FALTERING (WHAT'S YOUR PROBLEM) 3 JIMMY EAT WORLD, PAIN 4 PAPA ROACH, GETTING AWAY WITH MURDER 5 SUM 41, WE'RE ALL TO BLAME 6 LINKIN PARK, BREAKING THE HABIT 7 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 8 USED, TAKE IT AWAY 9 BOWLING FOR SOUP, 1985 10 COHECO & CAMBRIA, A FAVOR HOUSE ATLANTIC 11 YELLOWCARD, ONLY ONE 12 MAROONS, SHE WILL BE LOVED 13 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 14 SLIPKNOT, DUALITY 15 BREAKING BENJAMIN, SO COLD 16 VELVET REVOLVER, FALL TO PIECES 17 SIMPLE PLAN, WELCOME TO MY LIFE 18 THE KILLERS, SOMEBODY TOLD ME 19 THREE DAYS GRACE, JUST LIKE YOU 20 MODEST MOUSE, OCEAN BREATHE'S SALTY 21 FRANZ FERDINAND, THIS FIRE 22 CHRONIC FUTURE, TIME AND TIME AGAIN 23 BLINK-182, DOWN 24 CIARA, GOODIES 25 GREEN DAY, WARNING 26 STORY OF THE YEAR, UNTIL THE DAY I DIE 27 YELLOWCARD, OCEAN AVENUE 28 LOSTPROPHETS, WAKE UP (MAKE A MOVE) 29 RANCID, RUBY SHOO 30 AVRIL LAVIGNE, MY HAPPY ENDING	1 KEITH URBAN, DAYS GO BY 2 TOBY KEITH, STAYS IN MEXICO 3 SARA EVANS, SUDS IN THE BUCKET 4 RASCAL FLATTS, FEELS LIKE TODAY 5 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 6 GRETCHEN WILSON, HERE FOR THE PARTY 7 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 8 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 9 KATRINA ELAM, NO END IN SIGHT 10 LONESTAR, MR. MOM 11 EMERSON DRIVE, NOVEMBER 12 TRACE ADKINS, ROUGH & READY 13 DIERKS BENTLEY, HOW AM I DOIN' 14 LEANN RINES, 'NOTHIN' 'BOUT LOVE MAKES SENSE 15 TRENT WILLMON, DIXIE ROSE DELUXE'S 16 TRICK PONY, THE BRIDE 17 MONTGOMERY GENTRY, YOU DO YOUR THING 18 BLAKE SHELTON, SOME BEACH 19 PHIL VASSAR, I'LL TAKE THAT AS A YES 20 BLUE COUNTY, THAT'S COOL 21 JULIE ROBERTS, BREAK DOWN HERE 22 TERRI CLARK, GIRLS LIE TOO 23 SHEDDAYS, COME HOME SOON 24 STEVE HOLY, PUT YOUR BEST DRESS ON 25 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 26 TIM MCGRAW, LIVE LIKE YOU WERE DYING 27 MALIBU STORM, PHOTOGRAPH 28 CLEUDUS T. JUDD, I LOVE NASCAR 29 JENKINS, GETAWAY CAR 30 BRAD PAISLEY, WHISKEY LULLABY	1 CIARA, GOODIES 2 LIL FLIP, SUNSHINE 3 USHER, MY BOO 4 LIL SCRAPPY, NO PROBLEM 5 JADAKISS, WHY 6 GREEN DAY, AMERICAN IDIOT 7 AKON, LOCKED UP 8 JUVENILE, SKIP & WACK, WHAT'S UP 9 NELLY, FLAP YOUR WINGS 10 JUVENILE, SKIP & WACK, NOLIA CLAP 11 LL COOL J, HEADSPRUNG 12 NELLY, MY PLACE 13 MY CHEMICAL ROMANCE, I'M NOT OK (PROMISE) 14 SECRET MACHINES, NOWHERE AGAIN 15 HOOBASTANK, SAME DIRECTION 16 BREAKING BENJAMIN, SO COLD 17 MODEST MOUSE, OCEAN BREATHE'S SALTY 18 GOOD CHARLOTTE, PREDICTABLE 19 BOWLING FOR SOUP, 1985 20 LLOYD BANKS, I'M SO FLY 21 THE KILLERS, SOMEBODY TOLD ME 22 NELY, MY PLACE 23 JIM JONES, CERTIFIED GANGSTAS 24 FABLOUS, BREATHE 25 OUTKAST, PROTOTYPE 26 LOSTPROPHETS, WAKE UP (MAKE A MOVE) 27 BEASTIE BOYS, TRIPLE TROUBLE 28 LIL JON & THE EAST SIDE BOYZ, GET LOW 29 EVANESCENCE, EVERYBODY'S FOOL 30 MISSY ELLIOTT, GOSSIP FOLKS	1 GOOD CHARLOTTE, PREDICTABLE 2 GREEN DAY, AMERICAN IDIOT 3 KESHA CHANTE, DOES HE LOVE ME 4 SIMPLE PLAN, WELCOME TO MY LIFE 5 JOJO, BABY IT'S YOU 6 K-O-S, CRABBUCKIT 7 TREVS, TIED OF WAITING 8 MAROONS, SHE WILL BE LOVED 9 NELLY, MY PLACE 10 TERROR SQUAD, LEAN BACK 11 TEA PARTY, THE WRITING'S ON THE WALL 12 VELVET REVOLVER, FALL TO PIECES 13 ASHLEE SIMPSON, PIECES OF ME 14 ALEXINSFIRE, ACCIDENTS 15 BRITNEY SPEARS, MY PREROGATIVE 16 THE KILLERS, SOMEBODY TOLD ME 17 LLOYD BANKS, I'M SO FLY 18 USHER, CONFESSIONS PART II 19 CIARA, GOODIES 20 YELLOWCARD, ONLY ONE 21 AVRIL LAVIGNE, MY HAPPY ENDING 22 CHRISTINA MILIAN, WHATEVER U WANT 23 JIMMY EAT WORLD, PAIN 24 ASHLEE SIMPSON, SHADOW 25 PROJET ORANGE, TELL ALL YOUR FRIENDS 26 B.O.Y, SAME OLD SONG 27 DEATH FROM ABOVE, ROMANTIC RIGHTS 28 MARILYN MANSON, PERSONAL JESUS 29 THORNLEY, COME AGAIN
NEW ONS JIMMY EAT WORLD, PAIN SUM 41, WE'RE ALL TO BLAME THE USED, TAKE IT AWAY SIMPLE PLAN, WELCOME TO MY LIFE MODEST MOUSE, OCEAN BREATHE'S SALTY KORN, WORD UP CHILDREN OF BODOM, SIXFOUNDER ALKALINE TRIO, WE'VE HAD ENOUGH	NEW ONS SHELLEY FAIRCHILD, YOU DON'T LIE HERE ANYMORE KERRY HARVICK, COWGIRLS	NEW ONS USHER & ALICIA KEYS, MY BOO JUVENILE, WACK & SKIP, WHAT'S UP FABLOUS, BREATHE EVANESCENCE, EVERYBODY'S FOOL JIMMY EAT WORLD, PAIN SUM 41, WE'RE ALL TO BLAME THE USED, TAKE IT AWAY LIL WAYNE, GO O.J.	NEW ONS PROJET ORANGE, TELL ALL YOUR FRIENDS B.O.Y, SAME OLD SONG THE USED, TAKE IT AWAY USHER & ALICIA KEYS, MY BOO

THE CLIP LIST

h	MUSIC TELEVISION EUROPE	MUSIC TELEVISION LATIN AMERICA	VIVA
Continuous programming 1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hawley Crescent, London NW18T	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	VIVA Continuous programming Im Media Park 2, 50670 Köln, Germany
1 FRANCO DE VITA WITH SIN BANDERA, SI LA VES 2 ALEKS SYNTEK WITH ANA TORROJA, DUELE EL AMOR 3 ANDY & LUCAS, SON DE AMORES 4 PAULINA RUBIO, ALGO TIENES 5 MARC ANTHONY, ANORA QUIEN 6 JENNIFER PEÑA, VIVO Y MUERO EN TU PIEL 7 CARLOS VIVES, COMO TU 8 SIN BANDERA, QUE LLORO 9 DAVID BISBAL, OYE EL BLOOM 10 JULIETA VENECAS, LENTO 11 ROBI DRACO ROSA, COMO ME ACUERDO 12 AXEL AMO 13 TIZIANO FERRO, NO ME LO PUEDO EXPLICAR 14 KALIMBA, NO ME QUIERO ENAMORAR 15 CAFE TACUBA, ERES 16 GILBERTO SANTA ROSA, SONBRIA LOCA 17 HA*ASH, ESTES SONDE ESTES 18 PEPE AGUILAR, MIEDO 19 ALEJANDRO FERNANDEZ, LUCHARE POR TU AMOR 20 BELINDA, ANGEL 21 LUCAS ARNAU, TE DOY MI VIDA	1 BLACK EYED PEAS, LET'S GET IT STARTED 2 ANASTACIA, SICK AND TIRED 3 RASHMUS, GUILTY 4 GREEN DAY, AMERICAN IDIOT 5 AVRIL LAVIGNE, MY HAPPY ENDING 6 GOOD CHARLOTTE, PREDICTABLE 7 ROBBIE WILLIAMS, RADIO 8 KYLIE MINOGUE, CHOCOLATE 9 BLUE, BUBBLIN' 10 EAMON, F**K IT (I DON'T WANT YOU BACK) 11 USHER, BURN 12 KASABIAN, L.S.F. 13 BITZA, URMAOTRUL PAS 14 DIDD, SAND IN MY SHOES 15 HOBBASTANK, THE REASON 16 MAROONS, SHE WILL BE LOVED 17 NINA SKY, MOVE YA BODY 18 FRANZ FERDINAND, MICHAEL 19 D12, HOW COME 20 MARILYN MANSON, PERSONAL JESUS	1 HOOBASTANK, THE REASON 2 AVRIL LAVIGNE, MY HAPPY ENDING 3 RASHMUS, GUILTY 4 LINKIN PARK, BREAKING THE HABIT 5 MAROONS, SHE WILL BE LOVED 6 ASHLEE SIMPSON, PIECES OF ME 7 BLACK EYED PEAS, LET'S GET IT STARTED 8 RAMMSTEIN, MEIN TEIL 9 BELINDA, VIVIR 10 CARTEL DE SANTA, BLAH, BLAH, BLAH 11 HILARY DUFF, COME CLEAN 12 KEANE, SOMEWHERE ONLY WE KNOW 13 YELLOWCARD, OCEAN AVENUE 14 U, UNA CONFUSION 15 GREEN DAY, AMERICAN IDIOT 16 MARILYN MANSON, PERSONAL JESUS 17 HANSON, PENNY & ME 18 USHER, CONFESSIONS PART II 19 CAFE TACUBA, PUNTOS CARDINALES 20 ALEX UBAGO, DAME TU AIRE	1 AVENTURA, OBSESION 2 DIE TOTEN HORDEN, ICH BIN DIE SEHNSUCHT IN DIR 3 ANASTACIA, SICK AND TIRED 4 LILLY LAGDON, BREAK MY STRIDE 5 3RD WISH, OBSESION 6 NELLY, MY PLACE 7 VANILLA SKY, WHEN THE INDIANS CRY 8 SILBERMUND, SYMPHONIE 9 ROBBIE WILLIAMS, RADIO 10 SUGABABES, CAUGHT IN A MOMENT

Blue Back In The Mix At 'NEW

The once-legendary WNEW New York has suffered from multiple personality disorder in recent years.

First abandoning its rock format for scorching FM talk, WNEW got parent Infinity in trouble over

Monitor top 40 managing editor Chuck Taylor in an exclusive interview. "Now, I'm biting the competition with venom. I will live, sleep and die here. I'll do anything to win. WKTU was my son. And now, WNEW is my daughter."

Blue says the music comes first for him, followed by the air talent, production, contests and promotions. "Our slogan is 'Move to the Mix.' We want to be energetic, with a great balance of memories [and music]

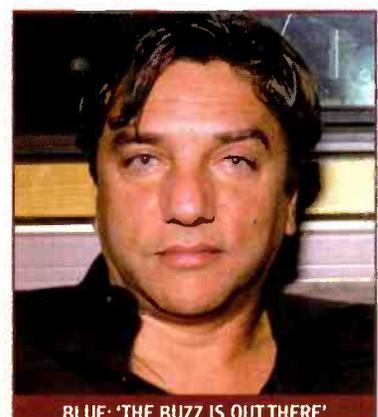


Tuned In: Radio
 By Marc Schiffman
 mschiffman@billboard.com

a bit gone awry by morning team Opie & Anthony that also got the duo fired.

After a brief stop as "Blink 102," offering all things for all women, the station settled on Mix 102—a hybrid of AC and dance classics.

Still unable to lift its ratings luck, the station recently tapped another market legend, Frankie Blue, to be PD. Blue is already shaking up the Mix, bringing in a host of talent that, more often than not, has already worked in the market, sometimes alongside their new boss.



BLUE: 'THE BUZZ IS OUT THERE'

Blue's claim to fame is a sky-high run as PD and VP of operations/programming at crosstown rhythmic top 40 WKTU. In 1996, Blue launched the new WKTU and took the station to No. 1 in dramatic worst-to-first fashion.

Then, in May 2003, with ratings fairly consistent, he was relieved of his duties at the Clear Channel outlet. He had been sitting out a non-compete clause until his arrival at WNEW.

He is ready to return with a vengeance. "I didn't make any noise and I slithered back in like a snake," Blue tells Billboard Radio

right up to today."

WNEW's playlist leans heavily toward gold dance tunes, but it also pushes well-known ballads and some current titles.

"We are a pop rhythmic/AC radio station," Blue says. "We'll go back with dance classics like Gloria Gaynor and Donna Summer, to the recurrences of Amber and Black Box to currents like Kevin Lyttle and Mario Winans. It's gold, recurrences and currents, in that order."

Whether by coincidence or not, the station sounds more like the launch of WKTU in 1996 than any other outlet on the New York radio dial. WKTU in 2004 leans more heavily R&B, with the likes of Nina Sky, Alicia Keys and Ciara on its playlist.

Blue is intent on delivering on-air talent that is familiar to New Yorkers. Rick Stacy made a recent move from afternoons to mornings, alongside RuPaul, who joined the station last month. Blue previously worked with RuPaul when he hired the drag entertainer for mornings at WKTU in the late 1990s.

Another WKTU vet, Efen Sifuentes, recently signed on for mid-mornings, and Paco Lopez, formerly of crosstown hip-hop WQHT (Hot 97), is in afternoons.

"I want to win with a team that knows New York, and I believe that this bullpen airstaff is custom-made for the audience and the music," Blue tells Monitor. "I expect to make that one of the addicting factors of the station."

Blue realizes that he has his work cut out for him. "We have a 1.5 [Arbitron share]. I'm not even going to dinners at this point," he jokes. "But the buzz is out there. I'm hearing the station in cabs, in pizza stores, all around town."

Flamenco-inspired love songs take vocalist David DeMaría to the top of Spain's album charts



Global



Canadian artist Sarah Slean goes back to 'Day One' on new Warner project

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

Prolific Chinese Star Lands Major Deal

BY KAISER KUO

BEIJING—Universal Music China and Hong Kong's recent signing of Chinese folk-pop singer Dao Lang is being hailed by insiders here as a sensible, long-overdue move.

Dao has signed a five-year global deal outside China as a recording artist/producer. He joins a mere handful of mainland Chinese artists on Universal's current roster.

In late 2003, Universal Music International announced its intention to mount an aggressive push into China (*Billboard*, Dec. 20, 2003).

Hung Tik, managing director of Universal Music China and Hong Kong, says the company began to take an interest in signing Dao in April.

The notoriously reclusive Dao declines to talk to the press or make public appearances. He sings entirely in Mandarin, but his music has the distinctive style of Xinjiang, the autonomous region of northwestern China where he has lived for several years.

"I took several trips to Xinjiang to try to sign Dao

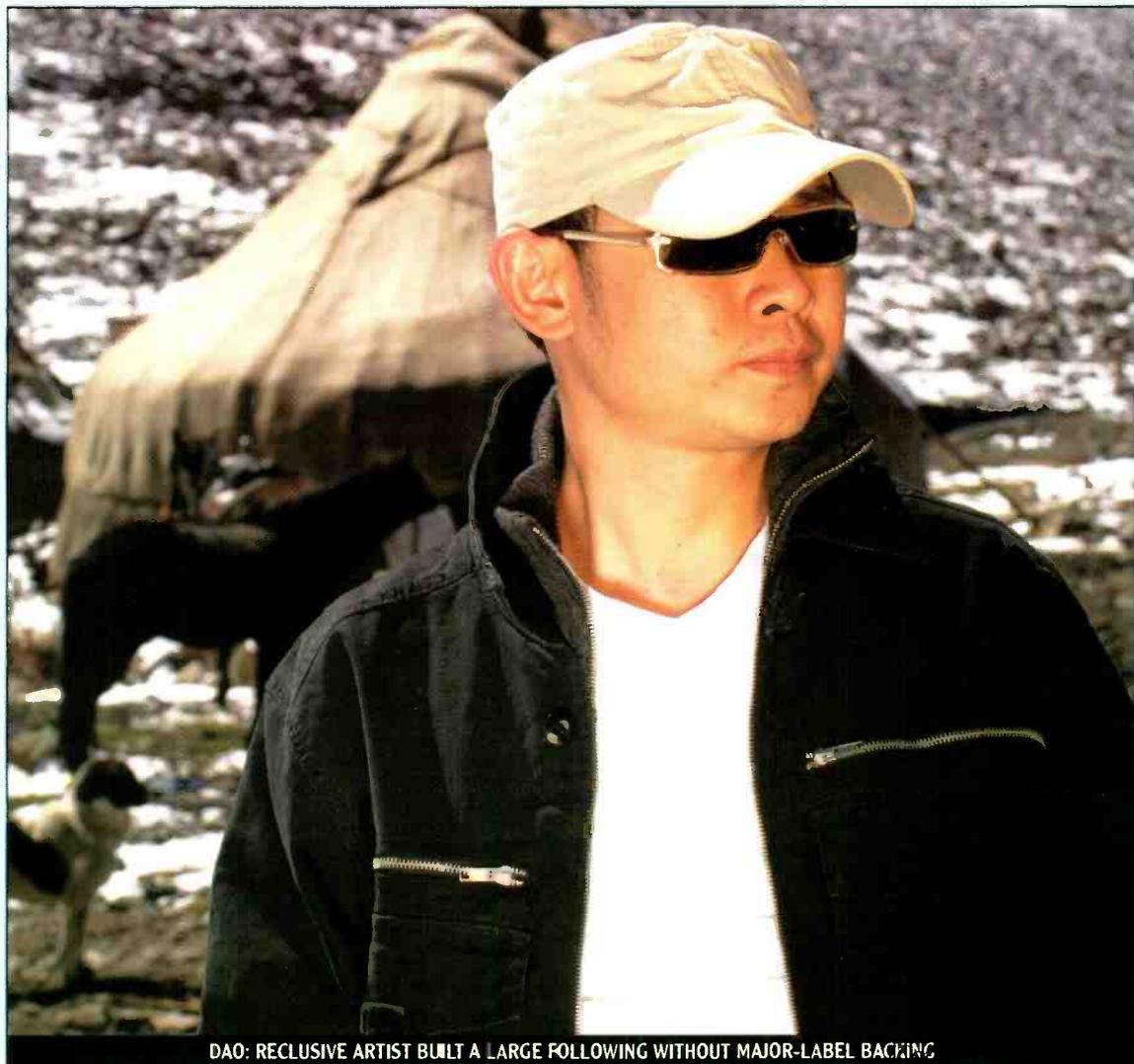
Lang to Universal," Hung says. "After getting a better understanding of Dao Lang and of the music of western China, we believe Universal can help to package Dao Lang, improve his skills as an artist and producer and open a market for his music quickly in Hong Kong and Southeast Asia."

Dao has issued six studio albums and one compilation in mainland China since his 2000 debut, "Love Songs of the Great Desert." All were released by his independently distributed label, Xinjiang Dweilong Audio & Video Co.

GRASSROOTS SUPPORT

The first release under the Universal deal is a new version of Dao's sixth set, "The First Snowfall of 2002," which the Xinjiang company originally issued Jan. 6 in China. Universal released the album as "Dao Lang" in August in Hong Kong and will roll it out to the rest of Asia this month.

Dao's company will not release Chinese sales figures, (Continued on page 54)



DAO: RECLUSIVE ARTIST BUILT A LARGE FOLLOWING WITHOUT MAJOR-LABEL BACKING



BOWEN: OVERSEEING U.K. AND MORE



HANDLIN: RESPONSIBLE FOR AUSTRALIA



STEINKAMP: HEADING CONTINENTAL EUROPE

Key Slots Filled At Sony BMG

U.K., Australia, Spain Heads Named

A *Billboard* staff report

LONDON—In the wake of Sony BMG Music Entertainment unveiling its regional upper management, details are emerging of how the newly merged company will operate in leading markets outside the United States.

The company has appointed Rob Stringer, Denis Handlin and José María Cámara as chairmen in the United Kingdom, Australia and Spain, respectively.

Stringer and Handlin report to London-based Tim Bowen, who heads the company's operations in the United Kingdom, Canada, Australia, New Zealand and South Africa (*Billboard*, Oct. 2). Although his responsibilities have been defined, Bowen's title has not yet been announced.

Cámara is now chairman for the Iberian Peninsula, overseeing operations in Spain and Portugal. He reports to Munich-based Maarten Steinkamp, who heads Continental Europe. Steinkamp's formal title also remains to be determined.

Cámara became Sony Music Spain president in September 2002. He had been president of BMG Spain and regional director of Spain and Portugal until January of that year.

Cámara's new role reunites him with Carlos López, who is named Sony BMG Spain president. López reports to Cámara. The two worked together for several years at BMG Spain, where López was managing director. After Cámara moved to New York as BMG's senior VP of strategic projects in early 2002, López became president of BMG Spain and Portugal.

"José María and Carlos were a great team in the past," Steinkamp says. "It is fantastic that this winning combination is reunited in our new company."

Steinkamp will oversee day-to-day business in Germany, Switzerland and Austria until a final decision is made on Sony BMG's management structure there. Sony Music Germany/Switzerland/Austria president Balthasar Schramm has resigned from the company.

In a Sept. 20 note to Sony BMG Continental Europe execs, Steinkamp declined to give details as to how many employees Sony BMG will have in the region. "But," he added, "the process of integration will be open and fair."

Steinkamp will name the heads of other key European territories—including France and Italy—in the coming weeks.

COMPANY VETERANS

Industry veteran Bowen was most recently chairman/CEO of BMG U.K. and Ireland, with added responsibility for Canada, Australia and South Africa. But he was a Sony Music executive until 1994, so his new role reunites him with Handlin and Stringer, who previously ran Sony's operations in the United Kingdom and Australia, respectively.

"I know both of them very well from my Sony days," Bowen says. "Rob is a very devoted music man and a very knowledgeable marketing man. Dennis is massively successful; he is the king of Australia. He is very aggressive and enthusiastic."

(Continued on page 54)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 09/28/04		(THE OFFICIAL UK CHARTS CO.) 09/27/04		(SNEP/FOP/TITE-LIVE) 09/28/04		(MEDIA CONTROL) 09/24/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	1
NANIWA IROHABUSHI KAN JYANI EIGHT TEICHIKU		CALL ON ME ERIC PRYDZ DATA		OBSESSION AVENTURA UP MUSIC/WARNER MUSIC		OBSESSION AVENTURA UP MUSIC/WARNER MUSIC	
2	1	2	2	2	2	2	2
MICKEY GORIE FT. JASMINE & JOANN R&C JAPAN LTD.		LOVE MACHINE GIRLS ALDOU POLYDOR		EVERYTIME BRITNEY SPEARS JIVE		AMERIKA RAMMSTEIN UNIVERSAL	
3	NEW	3	4	3	3	3	3
KIMI NO MACHIMADE ASIAN KUNG-FU GENERATION KIOON		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL		DESPRE TINE O-ZONE MEDIA SERVICES/TIME		BREAK MY STRIDE BLUE LAGOON CONSUMPTION	
4	4	4	5	4	4	4	9
KATACHI ARUMONO KOU SHIBASAKI UNIVERSAL		LEAVE (GET OUT) JQJQ MERCURY		MAMAE EU QUERO T-RIQ HEBEN MUSIC		LEBT DENN DER ALTE HOLZMICH DIE RANOFICHTEN CAPITOL	
5	2	5	3	5	6	5	7
SISTER PORN0 GRAFFITTI SONY MUSIC		AMERICAN IDIOT GREEN DAY REPRISE		ET C'EST PARTI NADIYA COLUMBIA		PERFEKTE WELLE JULI ISLAND	
6	3	6	6	6	5	6	13
GUNJYOU BIYORI TOKYO PERFORMANCE DOLL TOSHIBA/EMI		REAL TO ME BRIAN McFADDEN MODESTI/SONY MUSIC		FLAMME SALI SONY MUSIC MEDIA		PUMP IT UP! DANZEL WARNER	
7	NEW	7	7	7	7	7	4
EIEN NO TOMODACHI FAIRLIFE SONY MUSIC		BABY CAKES 3 OF A KIND RELENTLESS/VIRGIN		LET'S GET IT STARTED BLACK EYED PEAS INTERSCOPE		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC	
8	NEW	8	NEW	8	14	8	5
KOI NO NUKEGARA BIYUUDEN PICCOLO TOWN		BREEZE ON BY DONNY OSMOND DECCA		ET J'ATTENDS LESLIE M6 INT.		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	
9	NEW	9	8	9	8	9	6
SUNRISE (CD+DVD) BENNIE K FOR LIFE		SUNSHINE TWISTA ATLANTIC		THIS LOVE MAROONS J/BMG		OBSESSION 3RD WISH FT. BABY BASH CHEYENNE	
10	NEW	10	11	10	9	10	14
AH HATSUKOI 3BLAB VICTOR		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG		FACE A LA MER CALOGERO & PASSI MERCURY		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
KOSHI INABA PEACE OF MIND (LTD. EDITION + DVD) VERMILLION RECORDS		GREEN DAY AMERICAN IDIOT REPRISE		BEN HARPER & THE BLIND BOYS OF ALABAMA THERE WILL BE A LIGHT VIRGIN		BRYAN ADAMS ROOM SERVICE POLYDOR	
2	2	2	1	2	NEW	2	2
UTADA HIKARU EXODUS UNIVERSAL		EMBRACE OUT OF NOTHING INDEPENDIENTE		JEAN MICHEL JARRE AERO WARNER BROS.		GENTLEMAN CONFIDENCE SONY MUSIC	
3	NEW	3	4	3	1	3	NEW
GREEN DAY AMERICAN IDIOT REPRISE		MAROONS SONGS ABOUT JANE J/BMG		VERONIQUE SANSON LONGUE OISTANCE WEA		JULI ES IST JULI UNIVERSAL	
4	1	4	NEW	4	2	4	5
YUZU ONE TOY'S FACTORY		BRYAN ADAMS ROOM SERVICE POLYDOR		BLACK EYED PEAS ELEPHUNK INTERSCOPE		SILBERMOND VERSCHWENDE DEINE ZEIT MODULE	
5	NEW	5	3	5	NEW	5	3
KYOGO KAWAGUCHI HIBI SANSAN WARNER MUSIC JAPAN		NATASHA BEDINGFIELD UNWRITTEN PHONOGENIC/BMG		MANO SOLO LES ANIMALS WEA		ANASTACIA ANASTACIA DAYLIGHT/EPIC	
6	4	6	6	6	5	6	NEW
HILARY DUFF HILARY DUFF AVE X TRAX		KEANE HOPES AND FEARS ISLAND		YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA		KASTELRUTHER SPATZEN BERG OHNE WIEDERKEHR KOCH	
7	5	7	2	7	3	7	NEW
NORIYUKI MAKIHARA COMPLETELY RECORDED WARNER MUSIC JAPAN		PAUL WELLER STUDIO 150 V2		BJORK MEOUILLA ONE LITTLE INOIAN		NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE	
8	NEW	8	NEW	8	8	8	1
VARIOUS ARTISTS JAPAN WOMAN 6 SONY MUSIC		THE MUSIC WELCOME TO THE NORTH VIRGIN		SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER MUSIC		MAX HERRE MAX HERRE SONY MUSIC	
9	7	9	10	9	4	9	NEW
PORN0 GRAFFITTI PORN0 GRAFFITTI BEST BLUE'S (LTD. EDITION) SONY MUSIC		RAZORLIGHT UP ALL NIGHT VERTIGO		AVENTURA WE BROKE THE RULES UP MUSIC/WARNER MUSIC		HELMUT LOTTI FROM RUSSIA WITH LOVE CAPITOL	
10	6	10	7	10	16	10	9
NELLY SWEAT/SUIT (LTD. EDITION) DERRTY/FO REEL/UNIVERSAL		IAN BROWN SOLARIZED FICTION/UNIVERSAL		NORAH JONES FEELS LIKE HOME BLUE NOTE		SOHNE MANNHEIMS NOIZ SOHNE MANNHEIMS/UNIVERSAL	
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 10/09/04		(FIMI/NIELSEN) 09/27/04		(AFYVE/MEDIA CONTROL) 09/29/04		(ARIA) 09/27/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
AMERICAN IDIOT GREEN DAY REPRISE/WARNER		THE REASON HOBBASTANK ISLAND		DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNDZ GLOBOMEDIA		SHE WILL BE LOVED MAROONS J/BMG	
2	2	2	NEW	2	2	2	2
I BELIEVE FANTASIA J/BMG		SUNRISE DURAN DURAN EPIC		MIS ADORABLES VECINOS SHEILA GLOBOMEDIA		LEAVE (GET OUT) JQJQ DA FAMILY/BLACKGROUND	
3	4	3	4	3	3	3	3
LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		MEIN TEIL RAMMSTEIN UNIVERSAL		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL	
4	3	4	2	4	NEW	4	4
YEAH! USHER FT. LIL JON & LUDACRIS LaFACE/BMG		UNIVERSAL PRAYER FERRO TIZIANO FT. JAMELI CAPITOL		LEAVING NEW YORK R.E.M. WARNER BROS.		BROKEN SEETHER FT. AMY LEE EPIC	
5	5	5	5	5	4	5	NEW
DREAMS DIANA DUGARMD RCA/BMG		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DESPRE TINE O-ZONE MEDIA SERVICES/TIME		CONFESSIONS PART II USHER LaFACE/ZOMBA	
6	6	6	3	6	NEW	6	5
AMAZING GEDRIGE MICHAEL AEGEAN/EPIC/SONY MUSIC		CALMA SANGUE FREDDO LUCA DIRISD ARIOLA		SLASH DOT DASH FATBOY SLIM SKINT		SCAR MISSY HIGGINS ELEVATOR	
7	8	7	NEW	7	6	7	7
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		SPIDER-MAN THEME MICHAEL BUBLE REPRISE		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		PIECES OF ME ASHLEE SIMPSON GEFEN	
8	7	8	7	8	7	8	15
EVERYTIME BRITNEY SPEARS JIVE/BMG		BUBBLIN' BLUE VIRGIN		VALIO LA PENA MARC ANTHONY SONY MUSIC		OUR LIPS ARE SEALED HILARY DUFF & HAYLIE DUFF FESTIVAL	
9	9	9	10	9	5	9	8
SPIDER-MAN THEME MICHAEL BUBLE 143/REPRISE/WARNER BROS.		LEAVE (GET OUT) JQJQ MERCURY		MIRO FANGORIA DRO		AMERICAN IDIOT GREEN DAY REPRISE	
10	NEW	10	23	10	19	10	6
TAKE MY BREATH AWAY JESSICA SIMPSON COLUMBIA/SONY MUSIC		BOOM, LIKE THAT MARK KNOPFLER MERCURY		CALL ON ME ERIC PRYDZ DATA/UNIVERSAL		WHEN THE WAR IS OVER COSIMA CDV RECORDS	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	NEW
GREEN DAY AMERICAN IDIOT REPRISE/WARNER		BEN HARPER & THE BLIND BOYS OF ALABAMA THERE WILL BE A LIGHT VIRGIN		MANOLO GARCIA PARA QUE NO SE DUERMAN MIS SEN ARIOLA		GREEN DAY AMERICAN IDIOT REPRISE	
2	NEW	2	1	2	4	2	1
BRYAN ADAMS ROOM SERVICE POLYGRAM/UNIVERSAL		RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI		EUROJUNIOR 2004 EUROJUNIOR 2004 VALE MUSIC		MISSY HIGGINS THE SOUND OF WHITE EMI	
3	4	3	NEW	3	2	3	2
MAROONS SONGS ABOUT JANE OCTONE/J/BMG		NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE		DAVID DE MARIA BARCOS DE PAPEL WARNER BROS.		MAROONS SONGS ABOUT JANE J/BMG	
4	6	4	2	4	3	4	NEW
USHER CONFESSIONS LaFACE/BMG		VASCO ROSSI BUONI O CATTIVI CAPITOL		MELENDI SIN NOTICIAS DE HOLANDA CARLITO		GRINSPORN THRILLS, KILLS & SUNDAY PILLS UNIVERSAL	
5	3	5	3	5	5	5	NEW
RAY CHARLES GENIUS LOVES COMPANY HEAR/KOCH		KINGS OF CONVENIENCE RIOT ON AN EMPTY STREET VIRGIN		EL ARREBATO QUE SALGA EL SOL POR DONDE QUI CAPITOL		NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE	
6	7	6	7	6	6	6	12
AVRIL LAVIGNE UNDER MY SKIN ARIOLA/RCA/BMG		ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR		BEBE PAJUBERA TELARANAS VIRGIN		BEN HARPER & THE BLIND BOYS OF ALABAMA THERE WILL BE A LIGHT VIRGIN	
7	5	7	4	7	NEW	7	5
VARIOUS ARTISTS NOW! 9 EMI/SONY MUSIC/ZOMBA/UNIVERSAL		ANASTACIA ANASTACIA DAYLIGHT/EPIC		BRYAN ADAMS ROOM SERVICE POLYDOR		BOND CLASSIFIED UNIVERSAL	
8	NEW	8	6	8	8	8	3
KEITH URBAN BE HERE CAPITOL/EMI		MICHAEL BUBLE MICHAEL BUBLE REPRISE		MARC ANTHONY AMAR SIN METRAS SONY MUSIC		K.D. LANG HYMNS OF THE 49TH PARALLEL WEA	
9	8	9	NEW	9	7	9	4
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		GREEN DAY AMERICAN IDIOT REPRISE		MOJINOS ESCOZIOS SEMOS UNOS MONSTRUOS DRO		ANASTACIA ANASTACIA DAYLIGHT/EPIC	
10	1	10	10	10	9	10	9
NELLY SUIT DERRTY/FO REEL/UNIVERSAL		NICOLA CONTE OTHER DIRECTIONS EMI		ANASTACIA ANASTACIA DAYLIGHT/EPIC		JET GET BORN CAPITOL	
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 09/24/04		(GLF) 09/24/04		(VERDENS GANG NORWAY) 09/27/04		(MEDIA CONTROL) 09/28/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	15	1	NEW	1	1	1	7
WAT ZOU JE DOEN MARCO BORSATO & ALI B POLYDOR		ELEGI LARS WINNERB CK SONET		OBSESSION AVENTURA UP MUSIC/WARNER MUSIC		OBSESSION AVENTURA UP MUSIC/WARNER MUSIC	
2	1	2	2	2	2	2	1
DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		VARSTA GRYMMA TJEJEN MAGNUS UGGLA COLUMBIA		KJENDISPARTY JABB & ONKIP C&C		FEMME LIKE U K-MARO EAST WEST	
3	3	3	1	3	4	3	2
ZOALS JE NAAR ME KIJKT MAUD BMG		DRAGOSTEA DIN TEI HAIDUCHI WARNER BROS.		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	
4	5	4	3	4	5	4	3
VIBEN K-LIBER PIAS		MISTER COOL SNOOK MUSIC NETWORK		WE ARE ANA JOHNSON EPIC		MOVE YA BODY NINA SKY FT. JABBA NEXT PLATEAU/UNIVERSAL	
5	2	5	6	5	3	5	6
IK BEN JE ZAT ALI B FT. BRACE BERTUS		WE ARE ANA JOHNSON EPIC		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		MY PLACE/FLAP YOUR WINGS NELLY DERRTY/FO REEL/UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
ACDA EN DE MUNNIK LIEDJES VAN LENNY SONY MUSIC		LISA EKDAHL OLYKSSYSTEM RCA		NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE		BRYAN ADAMS ROOM SERVICE UNIVERSAL	
2	1	2	1	2	3	2	1
K3 DE WERELD ROND ARIOLA		BENNY ANDERSSON BAO! MONO MUSIC		TOTO THE ESSENTIAL TOTO COLUMBIA/LEGACY		BASCHI BASCHI UNIVERSAL	
3	NEW	3	7	3	NEW	3	NEW
BRYAN ADAMS ROOM SERVICE POLYDOR		ALCAZAR DANCEFLOOR DELUXE RCA		SAYBIA THESE ARE THE DAYS CAPITOL		BEN HARPER & THE BLIND BOYS OF ALABAMA THERE WILL BE A LIGHT VIRGIN	
4	2	4	2	4	NEW	4	6
ANASTACIA ANASTACIA DAYLIGHT/EPIC		LENA PHILIPSSON DET GOR ONT EN STUND PA NATTEN COLUMBIA		JOHN FOGERTY DEJA VU ALL OVER AGAIN GEFEN		GENTLEMAN CONFIDENCE SONY MUSIC	
5	3	5	NEW	5	2	5	NEW
MAROONS SONGS ABOUT JANE J/BMG		ANNA-LOTTA LARSSON KANN EN DORF AV KARLEKEN FRITUNA		ANASTACIA ANASTACIA DAYLIGHT/EPIC		GREEN DAY AMERICAN IDIOT REPRISE	

AUSTRIA	
THIS WEEK	LAST WEEK
(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/27/04	
SINGLES	
1	1
2	2
3	3
4	7
5	4
ALBUMS	
1	NEW
2	NEW
3	NEW
4	1
5	3

BELGIUM/FLANDERS	
THIS WEEK	LAST WEEK
(PROMUVI) 09/29/04	
SINGLES	
1	2
2	1
3	3
4	11
5	4
ALBUMS	
1	1
2	2
3	5
4	9
5	20

DENMARK	
THIS WEEK	LAST WEEK
(IFPI/NIELSEN MARKETING RESEARCH) 09/28/04	
SINGLES	
1	1
2	2
3	3
4	5
5	7
ALBUMS	
1	NEW
2	NEW
3	1
4	2
5	NEW

PORTUGAL	
THIS WEEK	LAST WEEK
(IRIM) 09/28/04	
ALBUMS	
1	1
2	2
3	4
4	NEW
5	6
6	3
7	NEW
8	15
9	8
10	7

FINLAND	
THIS WEEK	LAST WEEK
(YLE) 09/29/04	
SINGLES	
1	NEW
2	NEW
3	NEW
4	1
5	NEW
ALBUMS	
1	NEW
2	1
3	34
4	3
5	2

HUNGARY	
THIS WEEK	LAST WEEK
(MAHASZ) 09/24/04	
SINGLES	
1	1
2	2
3	3
4	NEW
5	6
ALBUMS	
1	NEW
2	6
3	2
4	5
5	1

ARGENTINA	
THIS WEEK	LAST WEEK
(CAPIF) 09/24/04	
ALBUMS	
1	1
2	2
3	3
4	10
5	4
6	7
7	6
8	15
9	NEW
10	NEW

POLAND	
THIS WEEK	LAST WEEK
(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) 09/24/04	
ALBUMS	
1	2
2	5
3	3
4	4
5	1
6	6
7	38
8	19
9	14
10	8

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: Independ. Int., S: Sony, U: Universal, W: Warner										
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
BRYAN ADAMS Room Service (U)		1		4	1		2	7		
ANASTACIA Anastacia (S)		3			5			10	9	7
NICK CAVE & THE BAD SEEDS Abattoir Blues/Lyre of Orpheus (E/I)		2			7				5	3
RAY CHARLES Genius Loves Company (E)		6	6				5			2
GREEN DAY American Idiot (W)	1	4	3	1			1		1	9

Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 09/29/04

THIS WEEK	LAST WEEK
SINGLES SALES	
1	1
2	2
3	6
4	7
5	5
6	4
7	3
8	8
9	9
10	13
11	14
12	10
13	12
14	11
15	16
16	44
17	18
18	15
19	20
20	17
ALBUM SALES	
1	NEW
2	NEW
3	1
4	NEW
5	3
6	2
7	NEW
8	5
9	9
10	NEW
11	7
12	4
13	NEW
14	21
15	10
16	14
17	24
18	12
19	NEW
20	6

THIS WEEK	LAST WEEK
RADIO AIRPLAY	
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.	
1	1
2	2
3	3
4	5
5	4
6	8
7	6
8	22
9	7
10	11
11	24
12	9
13	10
14	16
15	13
16	14
17	18
18	17
19	20
20	19

Italy Develops A Taste For Bubl 

Canadian crooner Michael Bubl 's self-titled **Reprise** album has just completed its seventh consecutive month in the Italian top 10.

The February 2003 release has been in the upper regions of the AC Nielsen-compiled FIMI album chart since the week ended Feb. 19. Warner Music Italy president/CEO Massimo Giuliano says the set has shipped 220,000 units in Italy.

"Projects like this take time," Giuliano says. "Michael came for a showcase in summer 2003, but nothing really happened until about Christmas; [Italian] stations didn't seem interested."

Things changed in January, when Bubl 's version of **Van Morrison's** "Moondance" was serviced to radio. "Stations went crazy for the song, and TV got interested," Giuliano says. "The single went on to power the album, and it suddenly became the record of the moment." MARK WORDEN



FASSIE: EMITO HONOR HER LEGACY

SPANISH GOLD: Flamenco-tinged love songs sung by a good-looking southern lad rarely fail in Spain. Singer/songwriter **David DeMar ** from the Andalusian city of Jerez

more than 20 territories, including the United States, United Kingdom, France and Germany. The collection includes all of Fannie's domestic hits. EMI will donate profits to the Nelson Mandela Foundation HIV/AIDS educational campaign known as 46664.

In a statement, EMI chairman/CEO **Alain Levy** and vice chairman **David Munns** say, "EMI is proud to have worked with [Fannie]. We wish to honor her legacy by ensuring that her music is heard around the world." DIANE COETZER

certainly fits the bill, and his fifth album, "Barcos de Papel," duly topped the **Media Control**-compiled **AFYVE** album chart in the week following its Aug. 31 release.

"Barcos de Papel" is DeMar 's second album for **Warner Music**

Spain, which says the set has shipped gold (50,000 units). It's the first time DeMar  has released consecutive albums on the same label: After three sets on various Spanish indies, his 2003 Warner debut, "Sin Miedo a Perder," went platinum (100,000 units).

"Before, the labels didn't respect what I was doing," DeMar  says. "They tried to impose a repertoire and style on me."

The artist writes all his own material and has penned hits for other Spanish artists, including **Mal ** and **Bustamante**.

Warner Spain has no immediate global plans for the album, according to deputy international exploitation manager **Yann Barbot**. He says, "We would like to consolidate David in the Spanish market first." HOWELL LLEWELLYN

FASSIE REMEMBERED: EMI is planning an international release for a compilation by South African singer **Brenda Fassie**, who died in May. "Brenda Fassie—Greatest Hits" will be rolled out starting Oct. 25 in

Global Pulse™

Tom Ferguson, Editor
tferguson@eu.billboard.com



RADIO ON: Irish indie supergroup the Radio has received significant airplay and critical kudos for the lush, widescreen pop of its debut album, "Kindness," released Aug. 20 in Ireland.

The members of the Radio, which is signed to Dublin-based indie **Reekus Records**, are all from groups once popular in Ireland: **Annie Tierney** was with the **Chicks**, briefly a **DreamWorks** U.S. signing; **Stephen Murray** was in **Rollerskate Skinny**, which was signed to U.K. indie **Beggars Banquet** in the mid-'90s; and **Mark Dennehy** was part of unsigned act **Johnny Pyro**.

The album track "Remember Me, Remember You" has received heavy airplay on national network **Today FM**, and "Kindness" was lauded by Ireland's leading music magazine, **Hot Press**.

"The album's creating quite a buzz in Ireland," Reekus managing director **Elvera Butler** says, "and we hope to find outlets for it in the U.K., U.S. and worldwide."

NICK KELLY

Slean Finds Her Rhythm

Canadian Singer/Songwriter Changes Direction With Third Album

BY LARRY LeBLANC

TORONTO—The new album “Day One” may be a rebirth for Canadian singer/songwriter Sarah Slean, but it was a difficult one.

Faced with a crippling emotional crisis in summer 2003, Slean left her Toronto home and moved to a cabin in rural Almonte, Ontario, for four months. There, she spent time painting (the artwork is featured on “Day One”), writing songs and working out some personal issues.

“I was in pieces, and I couldn’t figure out why,” Slean recalls from Stockholm in the midst of a 26-date European tour opening for fellow Canadian Ron Sexsmith. “Something in my heart and my spirit was in desperate need of a jump-start.”

When she returned to Toronto, renewed and creatively recharged, she was bursting to get into the studio. “I found my muse again,” she says. “I felt that if I didn’t make a record right now, I’d lose it.”

Not surprisingly, “Day One,” released here Sept. 14 on Warner Music Canada’s WEA Records, focuses lyrically on her spiritual rebirth. The notion to emphasize rhythmic elements on the album—a departure from her previous piano-based recordings—came to Slean as she was dancing alone one night at the cabin.

“I realized the modern music that I like is a symbiosis of bass and drums,” she says. “I made a decision to have the piano be mainly my writing tool for this record.”



Recorded in Toronto and produced by Slean with programmer/bassist Pete Prilesnik and bassist Dan Kurtz of the New Deal, the album includes appearances by guitarist Ian D’Sa of Billy Talent and singer/songwriter Howie Beck.

“With this album, Sarah has songs that we can move at radio, but she hasn’t dumbed her music down,” Warner Music Canada president/CEO Steve Kane says. “She put it into sharper focus.”

Slean agrees. “With each record I want to do something different,” she says. “I realize [the rhythmic direction] may lose me some fans, but I’m not making music to keep fans. I’m making music because I’m inspired by the world, and I have something to say. I hope that’s why people are my fans—not because they want me to make the same record over and over.”

Such AC radio powerhouses as

CKFM Toronto and CKOI Montreal quickly embraced the album’s lead single, “Lucky Me.” “It’s an uptempo, fun track,” CKFM music director Wayne Webster says. “It is more straightforward than her previous releases.”

Two years after the 1997 independent release of her limited-issue (1,000 copies) EP “Universe,” Slean put out her album “Blue Parade” under a joint-venture deal between Atlantic Records U.S. and Warner Canada.

However, Atlantic balked at releasing her next set, “Night Bugs,” and Slean parted ways with the company in 2001. Warner Canada released the album in 2002, and it has sold 16,500 units domestically, according to Nielsen SoundScan. In 2003, Slean was named top new artist at the Juno Awards.

Last year, Warner Canada signed Slean directly to a worldwide deal, and she linked with Nashville-based Michael Dixon, who has managed Sexsmith for a decade.

“We wanted to stay involved with this artist,” Kane explains. “We also knew with Michael we’d be working with someone who could take Sarah into new markets.”

Dixon says Sexsmith’s tour has been a great way to introduce Slean to Warner’s European affiliates. “After every show we have heard interest from that territory in releasing her album,” he says. At this point, “Day One” has been issued only in Canada.

Slean, who is booked by the Agency Group, reteams with Sexsmith for 25 Canadian dates starting Oct. 25.

The Chinese press has savaged the production quality of Dao’s music, but many acknowledge the rawness of his recordings as a primary element of their popularity.

Dao claims to have written or arranged some 3,000 songs, and his releases include three instrumental albums of indigenous Xinjiang music.

Most of his tracks have been arrangements of traditional folk songs. “I don’t think he’s going to sell a lot of his original compositions,” one industry source says. “People like him because he sings songs they already know.”

The musical accompaniment on many of Dao’s songs includes such lute-like instruments as the *rawap*, *dombura* and *dutar*, which are traditionally played by Xinjiang’s dominant ethnic group, the Uighurs. These Muslim Turkic people live in the oasis towns ringing the Taklamakan Desert, along the ancient Silk Road.

Dao Lang is itself a stage name taken from the region of southern Xinjiang that influences the artist’s compositions. His real name is Luo Lin. He hails from western China’s

Sichuan province and, like the vast majority of the Chinese population, is ethnically Han.

Robin Haller is a Beijing-based musicologist and specialist in Uighur music. “There’s some resentment among Uighurs toward Han Chinese musicians singing their songs,” he says, “but in the case of Dao Lang, in spite of the made-for-radio feel of his songs, Uighur people tend to respect him because he spent time [there] and because he uses good Uighur musicians on his recordings.”

Dao’s success with the music of a Chinese minority nationality has invited comparisons to another Han Chinese singer: Sony Music artist Zhu Zheqin, better-known as Dadawa, whose heavily Tibetan-influenced album “Sister Drum” sold well throughout the region in the late 1990s.

“The important difference between Dadawa and Dao Lang,” Huang says, “is that Dao Lang became popular in China first, while Dadawa got big elsewhere in Asia before people had heard of her in China. Dao Lang has been an entirely grassroots phenomenon.”

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

EMI Malaysia managing director Darren Choy will exit the label this month to join sporting-goods manufacturer Adidas Malaysia as managing director.

Choy has been at EMI for 15 years, rising through the ranks from A&R executive to marketing director before assuming his current position in 2000. He will be replaced by Julius Ng, who most recently ran his own music marketing consultancy in Singapore and previously headed Zomba’s operations there. In his new post, Ng will report to Hong Kong-based Norman Cheng, chairman/CEO of EMI Recorded Music South East Asia.

Choy is also chairman of labels group the Record Industry of Malaysia, which will vote on a new chairman at its annual election Oct. 6.

“I’ve been fighting a losing battle for the past five years with declining sales, illegal downloads, file sharing and piracy,” Choy says. “The Malaysian government has been extremely supportive, but the problems will continue to plague the industry unless all the players cooperate.” **CHRISTIE LEO**

Hip-hop artist Scribe was the big winner at the annual New Zealand Music Awards (aka the Tuis), held Sept. 22 in Auckland. The Dirty Records/Festival Mushroom rapper collected seven honors, including best male solo artist, video, single and album.

Sony singer/songwriter Brooke Fraser won for best female solo artist and breakthrough artist. Classical singer Hayley Westenra’s success in the United Kingdom, Asia and Australasia was recognized with an international achievement award. Her album “Pure” (Decca) has shipped more than 1.5 million units worldwide, according to the label.

The majority of categories are voted on by a panel of radio, print and TV journalists. The Recording Industry of New Zealand organizes the event.

DAVID McNICKEL

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

Sony BMG

Continued from page 51

Bowen says Stringer and Handlin will integrate Sony and BMG’s operations in their territories. “It is going to be a difficult process, but we will do it with fairness and rigor,” Bowen says. “We will pick the best team. We know that we will lose people in the process.”

According to the International Federation of the Phonographic Industry, BMG accounted for 12.3% of the value of the U.K. market in 2003; Sony had 9.7%.

One question facing Stringer is the role of BMG U.K. and Ireland music division president Ged Doherty, who is widely credited for the company’s recent A&R revitalization. Doherty left Sony Music U.K. to join BMG three years ago.

“Ged has been a very important part in BMG U.K.’s success,” Bowen says. “I can’t contemplate him not being part of our future.”

ON TOP DOWN UNDER

A 20-year Sony Music Entertainment Australia veteran, Handlin has been chairman/CEO of the company since 1996.

BMG Australia managing director Ed St. John, who has had that role since 2001, will remain with the company through mid-December to assist with the handover.

St. John says he is still working out his future.

“I’ve had the privilege of overseeing a family of employees and artists,”

he adds. “I’m extremely proud of what the BMG Australia team has accomplished.”

The company is expected to complete its integration by early 2005. In a statement, Handlin said he will focus on Australian A&R. He added, “I really want to see Sony BMG establish itself as a content powerhouse.”

Sony BMG is expected to become the market leader in Australia. Based on IFPI figures for 2003, a combined Sony BMG would have 29% of the market vs. Universal’s 20.1%. It will also have the country’s largest roster of Australian chart acts.

“I’m tremendously excited by the merger,” says David Caplice, owner of Sydney-based David Caplice Management, whose acts include BMG’s Guy Sebastian and Shannon Noll and Sony’s Paulini and Human Nature.

Caplice says Handlin “has a great ear for Australian music; he knows what works in this market. With aggressive marketing and promotion, he makes things happen.”

Handlin will decide whether Sony BMG’s New Zealand affiliate will be run by Sony Music’s managing director in the territory, Michael Glading, or BMG New Zealand GM Michael Bradshaw.

“We want to build a powerhouse for artists of all genres,” Bowen says. “Sony and BMG have a fantastic heritage; we are going to be a great company. This is an exciting prospect.”

This story was prepared by Christie Eliezer in Sydney, Emmanuel Legrand in London, Howell Llewellyn in Madrid and Wolfgang Spahr in Hamburg.

China

Continued from page 51

but a Universal source estimates that legitimate sales of “The First Snowfall of 2002”/“Dao Lang” in China stand at 3 million copies. More than 90% of recordings sold in China are pirated, according to the International Federation of the Phonographic Industry.

Dao’s success and talent have impressed many industry insiders, including Beijing-based Warner Music China international marketing manager Huang Feng.

“Dao Lang is the John Mellencamp of China,” he says. “He’s gotten incredibly popular all over China and done so with no marketing plan, no media delivery, nothing but word-of-mouth. Record companies have spent millions trying to create superstars, but they fail 90% of the time. Why not just cultivate someone who has achieved stardom on his own?”

Huang confirms Warner was one of several labels interested in signing Dao.

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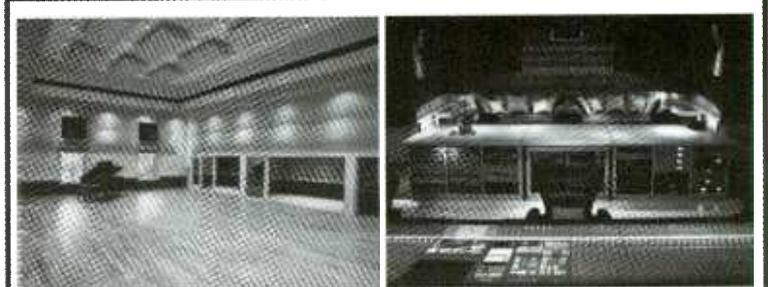
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Monitor

Continued from page 7

exclusives and an expanded chart package that features international airplay charts from Music Control.

The new publication also expands on Airplay Monitor's programming coverage, adding reports and charts for Latin and contemporary Christian music, plus coverage of news/talk and sports radio.

There is also coverage of radio management, technology, dealmaking, marketing, promotion and syndication, as well as legal and regulatory developments.

Led by editor in chief Scott McKenzie in *Billboard's* New York headquarters, *Billboard Radio Monitor* integrates the trusted, expert reporting from our news bureaus in London; Washington, D.C.; Miami; Los Angeles; San Francisco; and Nashville.

"Ongoing consolidation, increased pressure on bottom lines and the wild card of regulatory concerns means the radio industry is looking for a way to cut through the clutter and deliver great radio. We believe our new publication helps them achieve that," McKenzie says.

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FCC

Continued from page 8

rejected media ownership rules he promulgated, or with the agonizingly slow U-turn he made on indecency enforcement efforts.

Some insiders say they are sure Powell will leave the chairmanship even if President Bush wins re-election.

Others think lawyer Powell has his eye on a judgeship or an ambassadorship. Yet another suggests that given his recent makeover (slimmed down, no longer wearing glasses), he might seek a high-profile job in the private sector.

"Right now he's sort of tarnished goods," one veteran industry lobbyist says. "I'm not so sure a company would view him as an asset." That source speculates Powell might stay on as a commissioner until his second term ends in 2006 to polish his track record.

Also a puzzle is the future of Democrat commissioner Adelstein. He came to the FCC Dec. 2, 2002, as an interim appointment, filling out the term of former commissioner Gloria Tristani, who left for an unsuccessful Senate bid. The term was extended until the end of the congressional session this year.

Insiders say Adelstein, considered a go-getter, would like to stay at the commission, but to do that, he would have to be appointed to his own full term and confirmed again by the Senate.

Observers wonder whether a returning Bush administration would give Adelstein a ticket. He's been an irritant to the GOP, its broadcast industry campaign contributors and Powell with his critical views on the consolidation of radio and other media and his support of low-power radio.

Still, he has supporters on both sides of the aisle in Congress.

"It's a shame the administration hasn't offered him the seat," Tristani says, "especially since this July the Senate Commerce Committee sent a bipartisan letter recommending his nomination."

Many FCC commissioners never play out their full terms, and most do not stick around after they've fulfilled their five-year stretch.

Word on the street is that Republican Abernathy is ready to move on, and Republican Martin might only stay if Bush is re-elected and he has a chance to ascend to the chairmanship. Copps is expected to stay with hopes of a victory by Sen. John Kerry and a possible chairmanship.

Keb' Mo' lands his third career No. 1 on Top Blues Albums list



In Singles Minded: New Big & Rich track is faster than 'A Horse'



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Hard To Beat 'Super' Week

The music industry's Super Tuesdays are fun when they happen. Problem is, they cause a hangover for stores 53 weeks later, like the one reflected by this issue's Market Watch (see report, this page).

During the same week last year, six new albums occupied the top six slots on The Billboard 200, with the twofor from **OutKast** leading the charge on an opener of 510,000.



The duo's "Speakerboxxx/The Love Below" was followed by loud starts for **Dave Matthews** (469,000 units), **Limp Bizkit** (325,000), **R. Kelly** (251,000), **Obie Trice** (226,000) and **Nickelback** (200,000) while each of the

remaining albums in the top 10 sold 100,000 or more.

Thus, even with a career-high launch for **Green Day** (see story, page 1) and best-yet sales weeks for **Keith Urban**, **Chevelle** and indie rock band **Shadows Fall**, this album slate left music merchants facing a steep uphill battle. The top 10 that OutKast led a year ago amounted to 2.5 million units, compared with 1.2 million for this week's class.

Over the Counter

By Geoff Mayfield
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This marks the second straight week that album sales have been down from where they stood in the comparable frame of 2003. The slide has chipped away at the lead in year-to-date album sales, from a 7.2% lead over '03 numbers three weeks ago to 6.2% this issue.

The slump could extend to three weeks, as it appears albums from the Sept. 28 slate will be hard pressed to surpass the 2003 stanza that saw OutKast's second week—plus new albums from **Bad Boy's Da Band**, **Sting** and **Dido**—combine to move 825,000 copies in the chart's top four slots.

With lots of big dogs jumping on the track in the next couple of months, including **Eminem**, **Destiny's Child** and **U2**, it's too early to panic. In the meantime, we can only hope that retailers sell a bunch of those "Star Wars" DVDs (*Billboard*, Oct. 2) while they wait for the meat of the fourth quarter's huge albums to hit stores.

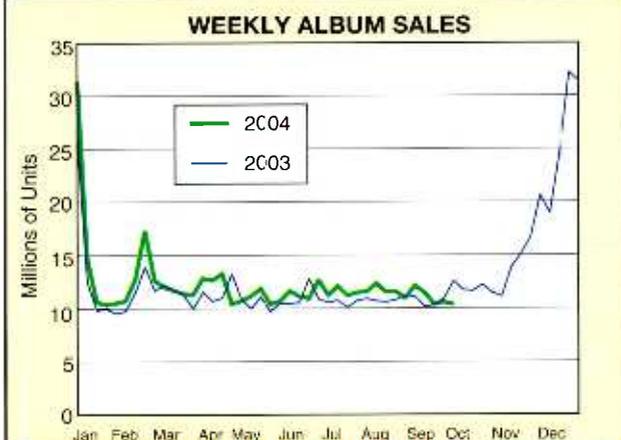
ROCK'S IN MY HEAD: Not only does **Green Day** earn the first No. 1 album of its career, it becomes only the second rock act in 2004 to hit The Billboard 200's highest note.

The only other rock band to reach No. 1 this year was **Velvet Revolver**. There are those who would argue that chart-toppers **Avril Lavigne** and **Beastie Boys** should also be considered rock acts, but who wants to argue? (OK, they rock).

In 2003, seven different rock acts were No. 1 on the big chart: **Linkin Park** for two weeks and one each for **Godsmack**, **Marilyn** (Continued on page 60)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,263,000	89,000	2,785,000
Last Week	10,497,000	97,000	3,210,000
Change	◀ 2.2%	◀ 8.2%	◀ 13.2%
This Week 2003	12,475,000	207,000	468,000
Change	◀ 17.7%	◀ 57.0%	◀ 495.09%

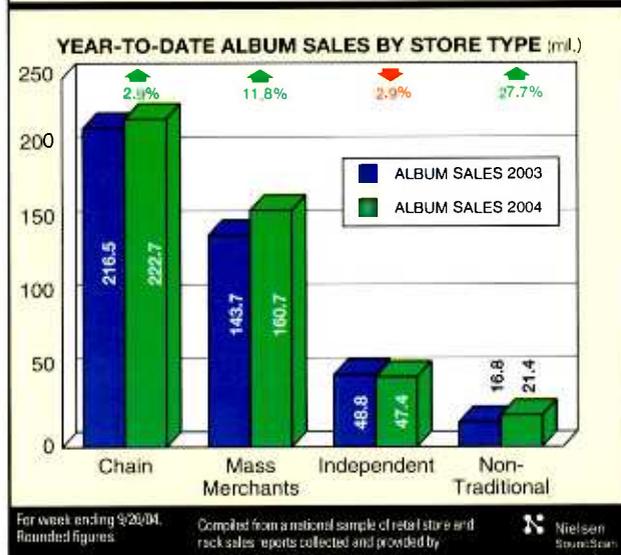


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	439,899,000	548,972,000	◀ 24.8%
Albums	425,794,000	452,220,000	◀ 6.2%
Store Singles	9,100,000	6,009,000	◀ 34.0%
Digital Tracks	5,005,000	90,743,000	◀ 1713.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	411,070,000	443,623,000	◀ 7.9%
Cassette	13,409,000	7,377,000	◀ 45.0%
Other	1,315,000	1,220,000	◀ 7.2%



Highest Bow For Eminem

Eminem simultaneously earns the highest-debuting song of his career on The Billboard Hot 100, as well as the highest-debuting non-"American Idol" track of 2004. "Just Lose It" (**Shady/Aftermath**) is a new entry at No. 17. That's considerably higher than Eminem's previous two highest debuts, "Lose Yourself" (which opened at No. 43 the week of Oct. 5, 2002) and "Without Me" (No. 44 the week of May 11, 2002).

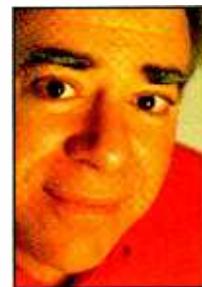
"Just Lose It" eclipses the No. 29 bow of **Usher** and **Alicia Keys**' "My Boo" (**LaFace**) one month ago, to become the fourth-highest new entry of the year, behind "I Believe" by **Fantasia** at No. 1, "Solitaire"/"The Way" by **Clay Aiken** at No. 4 and "Dreams" by **Diana DeGarmo** at No. 14.

"Just Lose It" is one of two debuts in the top half of the chart (see Singles Minded, page 64). "Vertigo" (**Interscope**) by **U2** is off to a strong start, with a debut at No. 46. It's the highest debut for a U2 single since the No. 30 entry of "Staring at the Sun" the week of April 26, 1997. "Vertigo" is already the biggest U2 hit since "Beautiful Day" peaked at No. 21 the week of Jan. 27, 2001.

'BOO' ON SECOND: The high debuts of new songs by **Eminem** and **U2** make them candidates for the No. 1 spot on The Billboard Hot 100, but they'll have to get past "My Boo" (**LaFace**) from **Usher** and **Alicia Keys**. That superstar

Chart Beat

By Fred Bronson
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duet advances 5-2, poised to become Usher's fourth No. 1 of 2004 and Keys' first chart-topper since "Fallin'" in summer 2001.

If "Boo" captures first place next week, it will end the reign of "Goodies" (**Sho'Nuff-Musicline/LaFace**) by **Ciara** featuring **Petey Pablo** after five weeks. Other than Usher's "Yeah!" and "Burn," no song has been No. 1 for five weeks or more since **OutKast** ruled the chart for nine frames with "Hey Ya!," which assumed pole position in December 2003.

HER PREROGATIVE: **Britney Spears** earns her fourth Mainstream Top 40 hit this year, as "My Prerogative" (**Jive**) begins its chart life at No. 28. Spears is now tied with **Usher** as the artist with the most chart debuts this year on this tally. Spears has also charted the most songs at Mainstream Top 40 so far this decade, with a total of 14. With 16 charting songs in her career, Spears is in fourth place behind **Madonna** (24), **Janet Jackson** (21) and **Mariah Carey** (20) for the artist with the most charted titles in the history of the chart.

'FREEK' OUT: After 40 weeks, "Freek-a-Leek" by **Petey Pablo** drops off the Rhythmic Top 40 chart, but not before becoming the third-longest-running song in this survey's history. The two songs to have longer runs on this list are "Where My Girls At" by **702** (42 weeks) and "Too Close" by **Next** (52).

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
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	GREEN DAY REPRISE 49777/WARNER BROS. (18.98 CD)	American Idiot	1	50	56	59	13	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38
2	1	2	2	NELLY DERRITY/FO REEL 003316*/UMRG (8.98/13.98)	Suit	1	51	NEW	1	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5	
3	NEW	1	1	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3	52	42	29	4	RAVEN-SYMONÉ HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51
4	2	2	2	NELLY DERRITY/FO REEL 003314*/UMRG (8.98/13.98)	Sweat	2	53	43	43	82	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17
5	3	2	3	TIM MCGRAW CURB 78858 (18.98 CD)	Live Like You Were Dying	1	54	67	74	103	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3
6	4	3	4	RAY CHARLES HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	2	55	54	54	27	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
7	5	5	9	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	56	18	—	2	FRANZ FERDINAND ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32
8	NEW	1	1	CHEVELLE EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	57	44	36	33	MEGADETH SANCTUARY 84708 (18.98 CD)	The System Has Failed	18
9	6	6	10	ASHLEE SIMPSON ▲ ³ GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	58	39	33	8	KANYE WEST ▲ ² RCA A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)	The College Dropout	2
10	8	11	72	MAROONS ▲ ² OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	59	53	57	52	SOUNDTRACK ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15
11	10	12	27	USHER ▲ ⁵ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	60	81	68	10	ANTHONY HAMILTON ● 50 50 DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
12	15	8	4	LL COOL J DEF JAM 002939*/DJMGM (13.98 CD)	The DEfinition	4	61	50	46	42	VAN HALEN ▲ WARNER BROS. 78961 (25.98 CD)	The Best Of Both Worlds	3
13	14	10	5	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	62	49	56	46	HOOBASTANK ▲ ² ISLAND 001488/DJMG (12.98 CD)	The Reason	3
14	16	15	18	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	63	45	40	5	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
15	7	1	3	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	64	47	31	6	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
16	9	4	3	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	4	65	58	71	135	213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4
17	11	9	5	R. KELLY ▲ ³ JIVE 80356/ZOMBA (17.98/18.98)	Happy People/U Saved Me	2	66	63	53	9	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
18	17	14	20	GRETCHEN WILSON ▲ ² EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	67	37	—	2	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
19	13	7	4	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	68	55	41	7	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37
20	NEW	1	1	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within	20	69	NEW	1	SHYNE GANGLAND/DEF JAM 002962*/DJMGM (8.98/13.98)	Godfather Buried Alive	3	
21	19	16	21	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	70	NEW	1	WILLIE NELSON & FRIENDS LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	69	
22	NEW	1	1	STEVEN CURTIS CHAPMAN SPARROW 76897 (17.98 CD)	All Things New	22	71	64	66	47	LIL' ROMEO NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland	70
23	NEW	1	1	JOHN FOGERTY GEFFEN 003257/INTERSCOPE (13.98 CD)	Deja Vu All Over Again	23	72	78	84	11	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
24	21	18	31	LOS LONELY BOYS ▲ OR/EPIC 92086/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	73	70	67	31	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	72
25	24	20	7	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	74	52	48	9	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
26	32	38	15	THE KILLERS ISLAND 002468/DJMG (13.98 CD)	Hot Fuss	26	75	65	58	5	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
27	22	21	66	BLACK EYED PEAS ▲ A&M 002654/INTERSCOPE (12.98 CD)	Elephunk	14	76	60	49	58	THE ROLLING STONES VIRGIN 54682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
28	27	24	79	SWITCHFOOT ▲ COLUMBIA 86367/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	77	68	60	25	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2
29	29	35	27	GUNS N' ROSES ▲ GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	78	71	75	15	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
30	33	27	59	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	79	61	45	7	SEETHER WIND-UP 13101 (18.98 CD)	Disclaimer II	53
31	25	22	6	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	80	73	76	29	ALTER BRIDGE WIND-UP 13097 (18.98 CD)	One Day Remains	5
32	23	17	5	MASE BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	4	81	NEW	1	SARA EVANS ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	
33	26	23	43	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	82	74	70	53	BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206 (18.98 CD)	There Will Be A Light	81
34	34	37	16	VELVET REVOLVER ▲ RCA 59734*/RMG (18.98 CD)	Contraband	1	83	79	89	7	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6
35	31	25	62	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	84	76	79	66	GRUPO CLIMAX MUSART 205339/BALBOA (5.98 CD) [M]	Za Za Za	79
36	30	26	14	JOJO ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	85	83	63	15	BEYONCÉ ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
37	28	19	11	JIMMY BUFFETT ▲ MAILBOAT/RCA 62279/RLG (18.98 CD)	License To Chill	1	86	51	28	4	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1
				GREATEST GAINER									
38	59	55	33	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	87	69	52	9	BJORK ELEKTRA 62984/AG (18.98 CD)	Medulla	14
39	NEW	1	1	CHRIS TOMLIN SIXSTEPS 84243/SPARROW (17.98 CD)	Arriving	39	88	80	73	41	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7
40	NEW	1	1	ELVIS COSTELLO & THE IMPOSTERS LOST HIGHWAY 002593* (13.98 CD)	The Delivery Man	40	89	91	90	43	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
41	38	79	79	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1	90	75	61	14	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
42	NEW	1	1	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	42	91	77	62	7	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1
43	35	32	34	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	92	84	104	17	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	4
44	36	30	13	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	93	82	78	18	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28
45	40	44	13	BREAKING BENJAMIN HOLLYWOOD 152428 (11.98 CD)	We Are Not Alone	20	94	66	50	4	SLIPKNOT ● ROADRUNNER 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
46	20	—	2	FLOGGING MOLLY SIDE ONE DUMMY 71251* (16.98 CD)	Within A Mile Of Home	20	95	85	64	22	SOUNDTRACK ROADRUNNER 618242/DJMG (18.98 CD)	Resident Evil: Apocalypse	43
47	48	42	25	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	96	102	103	18	D12 ▲ ² SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1
				PACESETTER									
48	72	77	13	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	97	93	96	68	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51
							98	88	81	26	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
							99	114	116	100	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4
											RASCAL FLATTS ▲ ² LYRIC STREET 185931/HOLLYWOOD (17.98/18.98)	Melt	5

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
100	46	—	2	TEARS FOR FEARS NEVDOOR 003042/UMG (13.98 CD)	Everybody Loves A Happy Ending	46	151	106	—	2	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274/UMRG (13.98 CD) [M]	Dem Franchise Boyz	106
101	NEW	1	1	THE ALCHEMIST ALC 95487/KOCH (15.98 CD) [M]	1st Infantry	101	152	115	102	11	THE ROOTS Geffen 002573/INTERSCOPE (13.98 CD)	The Tipping Point	4
102	111	100	40	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	153	128	—	2	PETER CINCOTTI CONCORD 2221 (18.98 CD) [M]	On The Moon	128
103	92	65	9	KEVIN LYTTLE ● ATLANTIC 83730/AG (9.98/13.98)	Kevin Lyttle	8	154	151	133	42	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
104	89	72	7	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23	155	130	131	21	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22
105	100	107	10	LLOYD THE INC./DEF JAM 002409/IDJMG (13.98 CD)	Southside	11	156	137	117	16	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41
106	57	—	2	SOUNDTRACK BMG STRATEGIC MARKETING GROUP 59695 (18.98 CD)	Will & Grace: Let The Music Out!	57	157	140	120	16	311 VOLCANO 6009/ZOMBA (18.98 CD)	Greatest Hits '93-'03	7
107	90	69	5	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770/KOCH (17.98 CD)	On My Way To Church	18	158	138	122	45	BLINK-182 ▲ Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3
108	101	99	47	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	159	141	141	47	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
109	108	105	37	FINGER ELEVEN WIND-UP 13058 (18.98 CD) [M]	Finger Eleven	96	160	NEW	1	1	NORMAN BROWN WARNER BROS. 48713 (18.98 CD) [M]	West Coast Coolin'	160
110	96	85	51	JET ▲ ELEKTRA 62892/AG (12.98 CD)	Get Born	26	161	131	111	13	BRANDY ● ATLANTIC 83633/AG (12.98/18.98)	Afrodisiac	3
111	123	124	11	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	111	162	147	127	45	STEVIE WONDER MOTOWN/UTV 066164/UMG (18.98 CD)	The Definitive Collection	35
112	87	34	3	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You	34	163	144	130	22	DIANA KRALL ● VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4
113	94	94	3	JANE MONHEIT SONY CLASSICAL 92495/SONY MUSIC (18.98 EQ CD)	Taking A Chance On Love	94	164	155	161	16	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
114	97	83	14	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7	165	168	190	53	JOHN MAYER ▲ AWARE/COLUMBIA 86185/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
115	98	82	11	SOUNDTRACK HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	166	159	155	18	SELAH CURB 78834 (18.98 CD)	Hiding Place	61
116	112	97	51	THREE DAYS GRACE ● JIVE 53478/ZOMBA (12.98 CD) [M]	Three Days Grace	69	167	146	108	6	QUEEN HOLLYWOOD 162465 (18.98 CD)	Greatest Hits: We Will Rock You	42
117	109	93	20	SOUNDTRACK ● Geffen/OREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8	168	162	153	14	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	149
118	NEW	1	1	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS PRAWN SOUND 0006 (15.98 CD) [M]	The Big Eyeball In The Sky	118	169	142	137	9	SCISSOR SISTERS UNIVERSAL 002772/UMRG (13.98 CD) [M]	Scissor Sisters	102
119	120	126	8	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90	170	NEW	1	1	MARK CHESNUTT VIVATONI 01 (17.98 CD)	Savin' The Honky Tonk	170
120	104	95	53	OUTKAST ▲ ⁹ LAFACE 50133/ZOMBA (22.98 CD)	Speakerboxx/The Love Below	1	171	NEW	1	1	CONVERGE EPITAPH 86715 (13.98 CD) [M]	You Fail Me	171
121	105	129	18	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14	172	165	145	34	LOSTPROPHETS ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33
122	12	13	23	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	173	169	165	65	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
123	95	51	4	INSANE CLOWN POSSE PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit	12	174	NEW	1	1	KEB' MO' OKEH/EPIC 92687/SONY MUSIC (18.98 EQ CD) [M]	Peace: Back By Popular Demand	174
124	NEW	1	1	SKYE SWEETNAM CAPITOL 81681 (17.98 CD) [M]	Noise From The Basement	124	175	164	157	20	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6
125	117	110	57	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	176	160	147	7	ANDY GRIGGS RCA NASHVILLE 59630/RLG (16.98 CD)	This I Gotta See	59
126	129	149	7	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	126	177	184	195	95	GOOD CHARLOTTE ▲ ³ DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
127	103	80	4	LAMB OF GOD PROSTHETIC/EPIC 80702/SONY MUSIC (12.98 EQ CD)	Ashes Of The Wake	27	178	173	150	54	YING YANG TWINS ● COLLIPARK 2480/TVT (17.98 CD)	Me & My Brother	11
128	107	86	7	HOUSTON ● CAPITOL 90432 (18.98 CD)	It's Already Written	14	179	139	—	11	LOS TEMERARIOS FONDVISA 351342/JG (15.98 CD)	Veintisiete	91
129	110	87	14	SOUNDTRACK COLUMBIA 90640/SONY MUSIC (18.98 EQ CD)	De-Lovely	40	180	170	156	20	SOUNDTRACK ● WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104
130	135	118	18	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	181	172	—	16	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55
131	119	101	40	JUVENILE ▲ CASH MONEY 001718/UMRG (12.98 CD)	Juve The Great	28	182	121	—	7	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	121
132	116	98	46	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528/IDJMG (8.98/12.98)	The Black Album	1	183	99	—	2	THE FAINT SADOLE CREEK 10067 (13.98 CD)	Wet From Birth	99
133	149	164	9	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56	184	RE-ENTRY	3	3	JUAN LUIS GUERRA ○ VENE 651000/UNIVERSAL LATIN (15.98 CD) [M]	Para Ti	110
134	156	136	20	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG (12.98 CD)	twentysomething	83	185	NEW	1	1	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White	185
135	136	128	100	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370/TVT (13.98/17.98)	Kings Of Crunk	14	186	167	140	35	TWISTA ▲ ATLANTIC 83598/AG (10.98/13.98)	Kamikaze	1
136	122	123	47	LIONEL RICHIE ● MOTOWN/UTV 066140/UMG (18.98 CD)	The Definitive Collection	19	187	150	148	19	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44
137	113	92	6	SALIVA ISLAND 002357/IDJMG (13.98 CD)	Survival Of The Sickest	20	188	157	160	15	CELINE DION ● EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10
138	132	132	18	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	189	190	166	5	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	98
139	118	106	9	K.D. LANG NONESUCH 79847/AG (18.98 CD)	Hymns Of The 49th Parallel	55	190	RE-ENTRY	3	3	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	103
140	126	113	19	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	191	174	138	11	NEW FOUND GLORY ● DRIVE-THRU/GEFFEN 002383/INTERSCOPE (13.98 CD)	Catalyst	3
141	134	121	52	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	192	185	182	45	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1
142	124	109	27	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	193	145	91	4	VARIOUS ARTISTS LOST KEYWORD 13105/WIND-UP (18.98 CD)	The Passion Of The Christ: Songs (Original Songs Inspired By The Film)	37
143	62	—	2	THE PRODIGY XL/MAVERICK 47990/WARNER BROS. (18.98 CD)	Always Outnumbered, Never Outgunned	62	194	171	144	9	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	22
144	125	112	21	PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	195	RE-ENTRY	35	35	GARY ALLAN ● MCA NASHVILLE 000111/UMGM (18.98/12.98)	See If I Care	17
145	143	139	58	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	196	179	181	23	MERCYME INO 82947/CURB (18.98 CD)	Undone	12
146	163	177	42	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39	197	RE-ENTRY	13	13	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 86300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62
147	133	134	97	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968/SONY MUSIC (18.98 EQ CD)	Audioslave	7	198	196	186	9	PEARL JAM TEN CLUB 63424/RMG (16.98 CD)	Benaroya Hall: October 22nd 2003	18
148	127	114	15	CHRISTINA MILIAN ISLAND 002237/IDJMG (13.98 CD)	It's About Time	14	199	176	34	34	FIVE FOR FIGHTING ● AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
149	148	119	5	12 STONES WIND-UP 13082 (11.98 CD)	Potter's Field	29	200	RE-ENTRY	80	80	50 CENT ▲ ⁶ SHADY/AFTERMATH 483544/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
150	154	125	3	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	125							

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

OCTOBER 9 2004 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	3	RAY CHARLES	HEAR 2248/CONCORD	Genius Loves Company	6
2	4	PEARL JAM	TEN CLUB 63424/RMG	Benaroya Hall: October 22nd 2003	198
3	2	SOUNDTRACK	FOX/EPIC 92843/SONY MUSIC	Garden State	25
4	NEW	GREEN DAY	REPRISE 48777/WARNER BROS.	American Idiot	1
5	NEW	CHEVELLE	EPIC 86908/SONY MUSIC	This Type Of Thinking (Could Do Us In)	8
6	NEW	KEITH URBAN	CAPITOL (NASHVILLE) 77489	Be Here	3
7	5	TIM MCGRAW	CURB 78858	Live Like You Were Dying	5
8	NEW	SHADOWS FALL	CENTURY MEDIA 9228	The War Within	20
9	NEW	JOHN FOGERTY	GEFFEN 003257/INTERSCOPE	Deja Vu All Over Again	23
10	11	USHER ▲ ⁵	LAFACE 52141/ZOMBA	Confessions	11
11	7	ANITA BAKER	BLUE NOTE 77102	My Everything	16
12	NEW	ELVIS COSTELLO & THE IMPOSTERS	LOST HIGHWAY 002593*	The Delivery Man	40
13	NEW	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS	PRAWN SONG 0006 [M]	The Big Eyeball In The Sky	118
14	17	NORAH JONES ▲ ¹	BLUE NOTE 84800*	Feels Like Home	38
15	16	TEARS FOR FEARS	NEWDOOR 003042/UME	Everybody Loves A Happy Ending	100
16	14	JILL SCOTT	HIDDEN BEACH/EPIC 92773*/SONY MUSIC	Beautifully Human: Words And Sounds Vol. 2	19
17	18	JIMMY BUFFETT ▲	MAILBOAT/RCA 62270/RLG	License To Chill	37
18	NEW	MADELEINE PEYROUX	ROUNDER 613192 [M]	Careless Love	-
19	13	BJORK	ELEKTRA 62984/AG	Medulla	86
20	20	MARON5 ▲ ²	OCTONE/J 50001*/RMG [M]	Songs About Jane	10
21	NEW	K.D. LANG	NONESUCH 79847/AG	Hymns Of The 49th Parallel	139
22	NEW	LOS LONELY BOYS ▲	O/REPIC 92088/SONY MUSIC [M]	Los Lonely Boys	24
23	19	ALAN JACKSON	ARISTA NASHVILLE 63103/RLG	What I Do	15
24	NEW	CONVERGE	EPITAPH 86715 [M]	You Fail Me	171
25	12	NELLY	DERRYT/FO' REEL 003316*/UMRG	Suit	2

OCTOBER 9 2004 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC
2	NEW	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
3	2	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
4	4	RESIDENT EVIL: APOCALYPSE	ROADRUNNER 618242/IDJMG
5	3	WILL & GRACE: LET THE MUSIC OUT!	BMG STRATEGIC MARKETING GROUP 59695
6	5	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC
7	6	A CINDERELLA STORY	HOLLYWOOD 162453
8	7	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
9	8	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
10	9	THE PUNISHER: THE ALBUM	WIND-UP 13093
11	10	13 GOING ON 30	HOLLYWOOD 162454
12	12	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
13	13	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
14	11	THAT'S SO RAVEN	WALT DISNEY 861015
15	14	LIZZIE MCGUIRE: TOTALLY PARTY!	WALT DISNEY 861095
16	15	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
17	16	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
18	17	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
19	18	ELLA ENCHANTED	HOLLYWOOD 162411
20	NEW	STAR WARS: EPISODE IV-A NEW HOPE ●	SONY CLASSICAL 92950/SONY MUSIC
21	NEW	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860800
22	22	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
23	NEW	DIRTY DANCING ◆ ⁸	RCA 6408/RMG
24	NEW	STAR WARS: EPISODE V-THE EMPIRE STRIKES BACK	SONY CLASSICAL 92951/SONY MUSIC
25	NEW	STAR WARS: EPISODE VI-RETURN OF THE JEDI	SONY CLASSICAL 92952/SONY MUSIC

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). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|--------------------|--|---|----------------------------|-----------------------|------------------------|---|--|
| 12 Stones 149 | Ray Charles 31 | Sara Evans 80 | JoJo 36 | Kevin Little 103 | Pearl Jam 198 | 13 Going On 30 156 | 181 |
| 50 Cent 200 | Casting Crowns 102 | The Faint 183 | Norah Jones 38, 65 | Teena Marie 175 | Pitbull 63 | Blue Collar Comedy Tour: The Movie 180 | Three Days Grace 116 |
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| The Alchemist 101 | Chevelle 8 | John Fogerty 23 | Martina McBride 141 | Lionel Richie 136 | John Mayer 165 | The Punisher: The Album 155 | Van Halen 60 |
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| Audioslave 147 | Colonel Claypool's Bucket Of Bernie Brains 118 | Good Charlotte 177 | MercyMe 196 | The Roots 152 | Diana Krall 163 | Shrek 2 117 | Now 16 7 |
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| Dierks Bentley 145 | Crime Mob 119 | Green Day 1 | Montgomery Gentry 140 | Selah 166 | B.G. 194 | Joss Stone 146 | Gretchen Wilson 18 |
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| | Jay-Z 132 | Jay-Z 132 | | | | | |
| | Jet 110 | Jet 110 | | | | | |
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OCTOBER 9 2004
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	782	102 Weeks At Number 1	BOB MARLEY & THE WAILERS ◆ ¹⁰	Legend
2	2	3	1417		THE BEATLES ▲ ⁹	1
3	3	5	1417		PINK FLOYD ◆ ¹⁵	Dark Side Of The Moon
4	5	4	109		COLDPLAY ▲ ³	A Rush Of Blood To The Head
				HOT SHOT DEBUT		
5			34		THE CLASH ▲ London Calling: 25th Anniversary Legacy Edition	
6	8	19	84		FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960	
7	6	7	201		TIM MCGRAW ▲ ⁴	Greatest Hits
8	10	6	355		QUEEN ▲ ⁷	Greatest Hits
9	7	—	60		BARRY MANILOW ▲	Ultimate Manilow
10	4	2	99		THE NOTORIOUS B.I.G. ▲ ⁴	Ready To Die
11	11	10	676		METALLICA ◆ ¹⁴	Metallica
12	15	15	114		AVRIL LAVIGNE ▲ ⁶	Let Go
13	12	9	644		AC/DC ◆ ²⁰	Back In Black
14	14	11	516		BOB SEGER & THE SILVER BULLET BAND ▲ ⁷	Greatest Hits
15	9	13	125		LENNY KRAVITZ ▲ ³	Greatest Hits
16	13	8	38		LARRY THE CABLE GUY ●	Lord, I Apologize
17	18	16	131		MERCYME ▲	Almost There
18	16	14	100		SOUNDTRACK ▲ ⁷	O Brother, Where Art Thou?
19	17	12	205		LINKIN PARK ▲ ⁵	[Hybrid Theory]
20	21	21	144		JOHN MAYER ▲ ³	Room For Squares
21	19	17	146		JOSH GROBAN ▲ ⁴	Josh Groban
22	NEW	100			ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits
23	24	22	499		BEASTIE BOYS ▲ ⁹	Licensed To Ill
24	34	48	85		TIM MCGRAW ▲ ²	Set This Circus Down
				\$\$\$ GREATEST GAINER \$\$\$		
25	37	—	233		PHIL COLLINS ▲ ³	...Hits
26	23	23	358		SHANIA TWAIN ◆ ¹⁹	Come On Over
27	22	18	114		TOBY KEITH ▲ ⁴	Unleashed
28	28	—	33		GREEN DAY ●	International Superhits!
29	26	24	209		KENNY CHESNEY ▲ ³	Greatest Hits
30	27	26	583		JOURNEY ◆ ¹⁰	Journey's Greatest Hits
31	29	28	149		KID ROCK ▲ ⁴	Cocky
32	RE-ENTRY	120			GREEN DAY ◆ ¹⁰	Dookie
33	33	20	16		RAY CHARLES	The Very Best Of Ray Charles
34	30	25	99		JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix	
35	32	31	375		ABBA ▲ ⁵	Gold - Greatest Hits
36	36	38	106		JACK JOHNSON ▲	Brushfire Fairytales
37	45	33	123		EMINEM ▲ ⁸	The Eminem Show
38	35	—	123		U2 ▲ ²	The Best Of 1980-1990
39	NEW	59			CHEVELLE ▲	Wonder What's Next
40	25	30	91		JOHNNY CASH ▲	16 Biggest Hits
41	20	27	78		NELLY ▲ ⁶	Nellyville
42	44	34	489		TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰	Greatest Hits
43	38	46	11		MODEST MOUSE	The Moon & Antarctica
44	41	43	94		ROD STEWART ▲	The Very Best Of Rod Stewart
45	40	45	3		THE SHINS	Oh, Inverted World
46	RE-ENTRY	158			COLDPLAY ▲ ²	Parachutes
47	RE-ENTRY	442			CREDENCE CLEARWATER REVIVAL ▲ ⁴	Chronicle The 20 Greatest Hits
48	RE-ENTRY	155			MARTINA MCBRIDE ▲ ³	Greatest Hits
49	46	42	343		SUBLIME ▲ ⁵	Sublime
50	42	29	58		PRINCE ●	The Very Best Of Prince

OCTOBER 9 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW	1		1 Week At Number 1	THE ALCHEMIST	1st Infantry
2	2	2	18		CROSSFADE	Crossfade
3					COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS	The Big Eyeball In The Sky
4	NEW	1			SKYE SWEETNAM	Noise From The Basement
5	4	6	26		SNOW PATROL	Final Straw
6	7	3	3		ALEJANDRO FERNANDEZ	A Corazon Abierto
7	1	—	2		DEM FRANCHIZE BOYZ	Dem Franchise Boyz
8	3	—	2		PETER CINCOTTI	On The Moon
9	NEW	1			NORMAN BROWN	West Coast Coolin'
10	8	7	64		THE POSTAL SERVICE	Give Up
11	5	4	9		SCISSOR SISTERS	Scissor Sisters
12	NEW	1			CONVERGE	You Fail Me
13	NEW	1			KEB' MO'	Peace: Back By Popular Demand
14	12	8	4		JUAN LUIS GUERRA ○	Para Ti
15	13	19	11		HAWTHORNE HEIGHTS	The Silence In Black And White
16	16	16	16		MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge
17	10	1	3		KIERRA KIKI SHEARD	I Owe You
				\$\$\$ GREATEST GAINER \$\$\$		
18	34	—	2		HILLSONG	For All You've Done
19	NEW	1			JEDI MIND TRICKS	Legacy Of Blood
20	9	10	33		JEREMY CAMP	Carried Me: The Worship Project
21	11	15	6		LYFE JENNINGS	Lyfe 268-192
22	17	21	35		MINDY SMITH	One Moment More
23	23	41	20		ISRAEL AND NEW BREED	Live From Another Level
24	18	18	27		MUSE	Absolution
25	19	36	4		SKINDRED	Babylon
26	20	17	12		VICENTE FERNANDEZ	Tesoros De Coleccion
27	22	11	9		THE NOTORIOUS CHERRY BOMBS	The Notorious Cherry Bombs
28	14	5	3		THE BLACK KEYS	Rubber Factory
29	15	—	2		KASEY CHAMBERS	Wayward Angel
30	6	—	2		THE THRILLS	Let's Bottle Bohemia
31	27	14	4		PEPE AGUILAR	No Soy De Nadie
32	NEW	1			HOT WATER MUSIC	The New What Next
33	30	—	2		MADELEINE PEYROUX	Careless Love
34	33	31	5		LOS CAMINANTES	Tesoros De Coleccion: Puras Rancheras
35	24	13	4		THE LIBERTINES	The Libertines
36	25	20	5		DEITRICK HADDON	Crossroads
37	28	28	4		BANDA ARKANGEL R-15	Tesoros De Coleccion
38	35	—	10		MARTHA MUNIZZI	The Best Is Yet To Come
39	29	12	4		CARLOS VIVES	El Rock De Mi Pueblo
40	31	34	14		LUNYTUNES	La Trayectoria
41	44	—	2		NICOLE C. MULLEN	Everyday People
42	32	22	27		JEM	Finally Woken
43	43	40	16		CHRIS RICE	Short Term Memories
44	NEW	1			TSUNAMI BOMB	The Definitive Act
45	38	25	15		LACUNA COIL	Comalies
46	21	23	7		TEEDRA MOSES	Complex Simplicity
47	40	30	5		DRIVE BY TRUCKERS	The Dirty South
48	39	—	2		GRUPO EXTERMINADOR	Los Amos Y Senores: Los 20 Corridos Mas Petones
49	RE-ENTRY	15			BARLOWGIRL	Barlowgirl
50	RE-ENTRY	4			GILBERTO SANTA ROSA	Autentico

OCTOBER 9 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW	1		1 Week At Number 1	SHADOWS FALL	The War Within
2	1	—	2		FLOGGING MOLLY	Within A Mile Of Home
3	2	3	5		PITBULL	M.I.A.M.I. (Money Is A Major Issue)
4	3	1	6		213	The Hard Way
5	4	5	9		TAKING BACK SUNDAY	Where You Want To Be
6	NEW	1			LIL' ROMEO	Romeoland
7	5	8	15		GRUPO CLIMAX	Za Za Za
8	NEW	1			THE ALCHEMIST	1st Infantry
9	7	6	5		THE DIPLOMATS PRESENT JIM JONES	On My Way To Church
10	6	2	3		SENSES FAIL	Let It Enfold You
11	NEW	1			COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS	The Big Eyeball In The Sky
12	8	4	4		INSANE CLOWN POSSE	Hell's Pit
13	10	9	101		LIL JON & THE EAST SIDE BOYZ ▲ ²	Kings Of Crunk
14	13	16	84		THE POSTAL SERVICE	Give Up
15	NEW	1			MARK CHESNUTT	Savin' The Honky Tonk
16	NEW	1			CONVERGE	You Fail Me
17	16	13	54		YING YANG TWINS ●	Me & My Brother
18	9	—	2		THE FAINT	Wet From Birth
				\$\$\$ GREATEST GAINER \$\$\$		
19	20	23	14		HAWTHORNE HEIGHTS	The Silence In Black And White
20	17	17	5		CLEDUS T. JUDD	Bipolar And Proud
21	15	12	10		B.G.	Life After Cash Money
22	NEW	1			JEDI MIND TRICKS	Legacy Of Blood
23	22	26	35		MINDY SMITH	One Moment More
24	11	14	7		VARIOUS ARTISTS	Rock Against Bush Vol 2
25	19	15	13		VARIOUS ARTISTS	The Source Presents: Hip Hop Hits 8
26	18	10	5		BOYZ II MEN	Throwback
27	12	—	2		DOLLY PARTON	Live And Well
28	14	7	3		SILKK THE SHOCKER	Based On A True Story
29	23	19	5		STEVE EARLE	The Revolution Starts...Now
30	21	11	3		THE BLACK KEYS	Rubber Factory
31	24	20	8		2PAC	Live
32	NEW	1			HOT WATER MUSIC	The New What Next
33	26	22	16		VARIOUS ARTISTS ●	Vans Warped Tour 2004 Compilation
34	29	27	42		THE SHINS	Chutes Too Narrow
35	28	28	59		DASHBOARD CONFSSIONAL ●	A Mark, A Mission, A Brand, A Scar
36	25	21	4		LOUIE DEVITO	Louie Devito's Dance Factory: Level 3
37	33	—	25		MARTHA MUNIZZI	The Best Is Yet To Come
38	30	25	13		ATREYU	The Curse
39	NEW	1			TSUNAMI BOMB	The Definitive Act
40	31	24	24		SUGARCULT	Palm Trees And Power Lines
41	34	33	27		LACUNA COIL	Comalies
42	27	30	7		TEEDRA MOSES	Complex Simplicity
43	36	36	5		DRIVE BY TRUCKERS	The Dirty South
44	NEW	1			CHARLIE ROBINSON	Good Times
45	43	39	51		DEATH CAB FOR CUTIE	Transatlanticism
46	38	37	7		PAUL OAKENFOLD	Creamfields
47	44	40	33		FALL OUT BOY	Take This To Your Grave
48	37	29	8		O.A.R.	34th & 8th
49	40	43	3		VARIOUS ARTISTS	Ultra-Trance: 4
50	NEW	1			JEAN GRAE	This Week

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 distributors, 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 200,000 units (Platin). ▲ Certification of 400,000 units (Multi-Platin). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 9 2004		Billboard TOP BLUES ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	NEW	1	KEB' MO' NUMBER 1 1 Week At Number 1 Peace: Back By Popular Demand OKEH/EPIC 97887/SONY MUSIC [M]
2	1	19	GEORGE THOROGOOD & THE DESTROYERS Greatest Hits: 30 Years Of Rock CAPITOL 98430
3	2	27	AEROSMITH ● Honkin' On Bobo COLUMBIA 87025/SONY MUSIC
4	3	27	ERIC CLAPTON ● Me And Mr Johnson DUCK/REPRISE 48423/WARNER BROS.
5	4	10	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE The Essential Stevie Ray Vaughan And Double Trouble LEGACY/EPIC 86423/SONY MUSIC
6	5	6	MAVIS STAPLES Have A Little Faith ALLIGATOR 4899
7	6	16	ETTA JAMES Blues To The Bone RCA VICTOR 60644
8	7	6	R.L. BURNSIDE A Bothered Mind FAT POSSUM 1013
9	9	13	KEB' MO' Keep It Simple OKEH/EPIC 86408/SONY MUSIC [M]
10	8	5	JOE BONAMASSA Had To Cry Today PREMIER 60280
11	10	4	CHARLES WRIGHT High Maintenance Woman ASWM 2003
12	11	15	JOHNNY WINTER I'm A Bluesman VIRGIN 90081
13	12	26	THEODIS EALEY Stand Up In It IFGAM 74023
14	13	10	STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan LEGACY/EPIC 90495/SONY MUSIC
15	RE-ENTRY	1	RAY CHARLES Music Legends: Ray's Blues BCI 40672

OCTOBER 9 2004		Billboard TOP REGGAE ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	9	KEVIN LYTTLE ● NUMBER 1 9 Weeks At Number 1 Kevin Lyttle ATLANTIC 83730/7AG
2	2	11	BEENIE MAN Back To Basics SHOCKING VIBES 95173/VIRGIN
3	3	18	SOUNDTRACK 50 First Dates MAVERICK 48675/WARNER BROS.
4	4	3	SKINDRED Babylon BIELER BROS. LAVA 93304/AG [M]
5	5	17	DON OMAR The Last Don: Live, Vol. 1 VI 450618 [M]
6	6	15	VARIOUS ARTISTS Reggae Gold 2004 VP 93302/7AG
7	7	9	SEAN PAUL ▲ Dutty Rock VP/ATLANTIC 83620/7AG
8	8	16	DON OMAR The Last Don VI 450587 [M]
9	9	7	VARIOUS ARTISTS Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1 RAS 89914/SANCTUARY
10	11	19	BOB MARLEY The Best Of Bob Marley MAGACY 0134
11	10	35	TOOTS AND THE MAYTALS True Love V2 27186/ [M]
12	13	18	VARIOUS ARTISTS Jamz TV Hits Vol. 2 REAL 570144/UNIVERSAL LATIN
13	12	2	MOSA Damelo LATINFLAVA 1014
14	15	33	ELEPHANT MAN Good 2 Go VP/ATLANTIC 83681/7AG
15	14	8	JIMMY CLIFF Black Magic UNIQUE 51564/ARTEMIS

OCTOBER 9 2004		Billboard TOP WORLD ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	6	TWELVE GIRLS BAND NUMBER 1 6 Weeks At Number 1 Eastern Energy PLATIA ENTERTAINMENT USA 64513/NEW RIVER
2	3	2	ZAP MAMA Ancestry In Progress LUAKA BOP 90056/WARNER BROS.
3	2	13	BEBE & CIGALA Lagrimas Negras CALLE 54/BLUEBIRD 55910/RCA VICTOR
4	NEW	1	DANIEL O'DONNELL Songs Of Faith OPTV MEDIA 225
5	4	16	BEBEL GILBERTO Bebel Gilberto ZIRIGUIBOOM 1101/SIX DEGREES [M]
6	6	5	VARIOUS ARTISTS Putumayo Presents: World Groove PUTUMAYO 227
7	5	4	MARIA RITA Maria Rita WARNER LATINA 61539
8	7	28	GIPSY KINGS Roots NONESUCH 79841/AG
9	9	71	SOUNDTRACK Bend It Like Beckham MILAN 36010
10	8	5	ROSA PASSOS Amorosa SONY CLASSICAL 82068/SONY MUSIC
11	15	15	LILA DOWNS Una Sangre: One Blood NARAGA 76757
12	NEW	1	THE BROTHERS CAZIMERO Some Call It Aloha...Don't Tell MOUNTAIN APPLE 2102
13	NEW	1	DANIEL O'DONNELL At The End Of The Day OPTV MEDIA 016
14	10	22	DANIEL O'DONNELL Faith & Inspiration OPTV MEDIA 0017 [M]
15	12	4	NA LEO Find Harmony NLP 3017/WORLDSOUND

OCTOBER 9 2004		Billboard TOP CHRISTIAN ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	NEW	1	STEVEN CURTIS CHAPMAN NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 All Things New SPARROW 6897/EMICMG
2	1	13	SWITCHFOOT ▲ GREATEST GAINER The Beautiful Letdown COLUMBIA/SPARROW 1976/EMICMG
3	2	3	CHRIS TOMLIN Arriving SIX STEPS/SPARROW 4243/EMICMG
4	3	52	CASTING CROWNS ● Casting Crowns BEACH STREET/REUNION 10092/PROVIDENT
5	4	5	12 STONES ● Potter's Field WIND-UP 13082/PROVIDENT
6	5	6	SELAH ● Hiding Place CURB 78834/WORO-CURB
7	3	2	VARIOUS ARTISTS The Passion Of The Christ: Songs (Original Songs Inspired By The Film) LOST KEYWORD/WIND-UP 13105/PROVIDENT
8	6	8	MERCYME ● Undone IND 82947/WORO-CURB
9	12	13	VARIOUS ARTISTS ● WOW Worship (Red) EMICMG/PROVIDENT 86300/WORO-CURB
10	8	4	KIERRA KIKI SHEARD I Owe You EMI GOSPEL 7304/EMICMG [M]
11	14	2	HILLSONG ● For All You've Done INTEGRITY 83064/WORO-CURB [M]
12	7	7	JEREMY CAMP ● Carried Me: The Worship Project BEC 9613/EMICMG [M]
13	10	10	THIRD DAY ● Wire ESSENTIAL 10728/PROVIDENT
14	11	19	ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL 82975/WORO-CURB [M]
15	NEW	1	JUMP5 ● Dreaming In Color SPARROW 7480/EMICMG
16	NEW	1	CASTING CROWNS ● Live From Atlanta BEACH STREET/REUNION 10092/PROVIDENT
17	9	11	FRED HAMMOND ● Somethin' 'Bout Love VERITY/JIVE 58744/PROVIDENT
18	37	34	VARIOUS ARTISTS ● Here I Am To Worship WORSHIP TOGETHER 4172/EMICMG
19	NEW	1	GAITHER VOCAL BAND ● Best Of The Gaither Vocal Band GAITHER MUSIC GROUP 2569/EMICMG
20	13	12	DETRICK HADDON ● Crossroads VERITY 59482/PROVIDENT [M]
21	16	16	MARTHA MUNIZZI ● The Best Is Yet To Come MARTHA MUNIZZI 0001 [M]
22	19	2	NICOLE C. MULLEN ● Everyday People WORO-CURB/WARNER BROS. 86317/WORO-CURB [M]
23	17	14	PILLAR ● Where Do We Go From Here FLICKER 2631/EMICMG
24	18	18	CHRIS RICE ● Short Term Memories ROCKETOWN 20011/PROVIDENT [M]
25	23	21	BARLOWGIRL ● Barlowgirl FERVENT 30046/PROVIDENT [M]
26	21	15	BEBE NORMAN ● Try ESSENTIAL 10724/PROVIDENT [M]
27	22	17	VARIOUS ARTISTS ● WOW Hits 2004 PROVIDENT/WORO-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG
28	NEW	1	SANDI PATTY ● Hymns Of Faith... Songs Of Inspiration IND 83070/WORO-CURB
29	28	24	KUTLESS ● Sea Of Faces TODD & NAIL/BEC 7789/EMICMG
30	27	16	JOHN TESH ● Worship At Red Rocks GARDEN CITY 34608/WORO-CURB
31	30	23	THIRD DAY ● Offerings II: All I Have To Give ESSENTIAL 10706/PROVIDENT
32	15	9	SOUNDTRACK ● The Passion Of The Christ INTEGRITY 83012/WORO-CURB
33	31	28	JOEL ENGLE ● Ultimate Worship Collection: The Very Best Of Modern Worship BMG STRATEGIC MARKETING GROUP 61781/PROVIDENT
34	25	26	UNDEROATH ● They're Only Chasing Safety SOLID STATE/TODD & NAIL 3184/EMICMG [M]
35	20	9	BUILDING 429 ● Space In Between Us WORO-CURB/WARNER BROS. 86321/WORO-CURB [M]
36	36	35	VARIOUS ARTISTS ● WOW Worship (Yellow) EMICMG/WORO-CURB 80198/PROVIDENT
37	33	25	VARIOUS ARTISTS ● Worship Together: I Could Sing Of Your Love Forever EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG
38	29	20	CECE WINANS ● Throne Room PURESPRINGS GOSPEL/IND 82685/WORO-CURB
39	RE-ENTRY	1	TREE63 ● The Answer To The Question INPOP 1271/EMICMG [M]
40	RE-ENTRY	1	BUDDY MILLER ● Universal United House of Prayer NEW WEST 6053

OCTOBER 9 2004		Billboard TOP GOSPEL ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	NEW	1	BEN HARPER AND THE BLIND BOYS OF ALABAMA 1 Week At Number 1 There Will Be A Light VIRGIN 71206
2	1	3	KIERRA KIKI SHEARD I Owe You EMI GOSPEL 97304 [M]
3	3	4	ISRAEL AND NEW BREED ● GREATEST GAINER Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]
4	2	2	FRED HAMMOND ● Somethin' 'Bout Love VERITY/JIVE 58744/ZOMBA
5	4	3	DETRICK HADDON ● Crossroads VERITY 59482/ZOMBA [M]
6	5	10	MARTHA MUNIZZI ● The Best Is Yet To Come MARTHA MUNIZZI 0001 [M]
7	6	2	NICOLE C. MULLEN ● Everyday People WORO-CURB 86317/WARNER BROS. [M]
8	7	6	VARIOUS ARTISTS ● WOW Gospel 2004 WORO/EMICMG/VERITY 57494/ZOMBA
9	8	5	CECE WINANS ● Throne Room PURESPRINGS GOSPEL/IND 80361/SONY MUSIC
10	11	9	SHARRON KING ● Dedicated TRU-VINE 4089/OPHIR
11	9	7	VARIOUS ARTISTS ● Bishop T.D. Jakes Presents: He-Motions DEXTERITY SOUNDS 77796/EMI GOSPEL
12	10	8	TONEX & THE PECULIAR PEOPLE ● Out The Box VERITY/JIVE 53713/ZOMBA
13	12	12	JOE PACE ● Joe Pace Presents Sunday Morning Service INTEGRITY GOSPEL/EPIC 92636/SONY MUSIC
14	19	13	DOROTHY NORWOOD ● Stand On The Word MALACO 4533
15	15	15	VICKIE WINANS ● Bringing It All Together VERITY 43214/ZOMBA [M]
16	13	11	SOUNDTRACK ● The Fighting Temptations MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
17	23	21	MEN OF STANDARD ● It's A New Day MUSCLE SHOALS SOUND GOSPEL 8019/MALACO
18	18	17	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS ● SoulLink Live BLACKBERRY 1649/MALACO
19	39	2	CHANTICLEER WITH BISHOP YVETTE FLUNDER ● How Sweet The Sound: Spirituals And Traditional Gospel Music WARNER CLASSICS 86009/WARNER STRATEGIC MARKETING
20	16	13	BYRON CAGE ● Byron Cage GOSPEL CENTRIC 70047/ZOMBA [M]
21	14	14	JOHN P. KEE ● The Color Of Music TYSCOT/VERITY 58249/ZOMBA [M]
22	30	27	JAMES GREAR & COMPANY FEATURING NEXT ● A Special Place LIQUID 8 12179
23	32	28	TONY HIBBERT II ● In His Presence SPIRIT IN MOTION 70852/RUBY ROSE
24	21	20	THE CANTON SPIRITUALS ● New Life: Live In Harvey, IL VERITY 62845/ZOMBA
25	20	17	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) ● Unplugged... The Way Church Used To Be CRYSTAL ROSE 0974/TASEIS
26	24	19	TWINKIE CLARK ● Home Once Again...Live In Detroit VERITY 62293/ZOMBA
27	37	30	POOH AND THE YOUNG INSPIRATIONS ● Say The Word OPHIR 10319
28	31	35	THE RANCE ALLEN GROUP ● The Live Experience TYSCOT 4140/TASEIS
29	RE-ENTRY	13	CALVIN SIMON ● Share The News: Past, Present, And Future SIMON SAYZ 97921
30	25	23	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR ● Spirit & Truth EMI GOSPEL 76846 [M]
31	22	26	VICKI YOHE ● I Just Want You PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]
32	26	22	DONNIE MCCLURKIN ● Donnie McClurkin... Again VERITY 43199/ZOMBA
33	27	25	VARIOUS ARTISTS ● Gotta Have Gospel! INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC
34	36	24	SMOKIE NORFUL ● Smokie Norful: Limited Edition (EP) EMI GOSPEL 95086
35	RE-ENTRY	43	JOHNNY MO ● A New Direction SIERRA PEARL 0001
36	29	33	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR ● Let It Rain TEHILLAH/LIGHT 5497/COMPENIO [M]
37	17	2	SHEA NORMAN ● My Heart Depends On You F HAMMOND/VERITY 62068/ZOMBA
38	33	34	THE WILLIAMS BROTHERS ● Still Here BLACKBERRY 1643/MALACO
39	RE-ENTRY	53	TURKS & CAICOS MASS CHOIR ● Behold! Live In Chicago MEEK 4021
40	RE-ENTRY	85	VARIOUS ARTISTS ● WOW Gospel 2003 EMI CHRISTIAN/WORO-CURB/VERITY 43213/ZOMBA

● 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 for tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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.

1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 48

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 69
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 52
ALGO TIENES (C-Rod, ASCAP/Manben, ASCAP/Universal Musica, ASCAP) LT 8
ALL I EVER NEED (Bret Michaels Songs, BMI) CS 57
AMAR COMO TE AME (Edimusa, ASCAP/Vander America, BMI) LT 49
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 66
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 36
AWAY FROM THE SUN (Escataway, BMI/Songs Of Universal, BMI), HL/WBM, H100 95
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 21

-B-

BABY GIRL (Dirkrip, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 33
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoit Songs, ASCAP/Edimons, BMI/EMI April, ASCAP/E D Duz It, BMI/Anthony Dixon's Musik, ASCAP/Shago, SESAC) H100 70
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 31
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 67; RBH 40
BASTA (Seg Son, BMI) LT 46
BETTER WITH TIME (Songs Of Universal, BMI/Hey You're Hey Music, BMI/Uncle Buddies, SESAC/Phil Jackson Music, ASCAP), HL, RBH 83
BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/Carter Boys, ASCAP/EMI April, ASCAP), HL/WBM, RBH 37
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Diehamar Music, ASCAP) RBH 94
BOUNCE BACK (Money Mack, BMI) RBH 93
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 20
BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2X10 Music, ASCAP), HL, RBH 79
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI/Zomba Songs, BMI), WBM, H100 22
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/N.Q.C., ASCAP), HL, H100 60; RBH 23
BREATH, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 28
BREATH, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 16
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 27
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 38

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 83; RBH 28
CAMINA Y VEN (Kike Santander, BMI) LT 44
CAR WASH (May Twelfth, BMI/Universal-Duchess, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 91
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PoolBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 38
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 41; RBH 10
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 85
COLD (Sugarstar, BMI) H100 94
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 20
COMO TU (Gaira Bay, BMI) LT 5
COMPTON (Six July, BMI/Dollar Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 30
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 75
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 44; RBH 26
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 39
CORAZON ENCAENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 42

-D-

DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 69
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 57; RBH 19
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadowgreen, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 55
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 1; H100 32
DEJAME ESTAR (BMG Songs, ASCAP) LT 27
DELANTE DE MI (EMI Blackwood, BMI) LT 25
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 10; RBH 2
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 15; RBH 45
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 38
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 35
DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly, BMI/Carter Boys, ASCAP/EMI April, ASCAP), HL/WBM, RBH 84

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 40; RBH 17
DUELE EL AMOR (Gente Normal, ASCAP) LT 13

-E-

ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 15
ESTES DONDE ESTES (WB, ASCAP) LT 30

-F-

FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 33
FALL TO PIECES (Velvet Revolver, ASCAP/Slash & Cash, ASCAP) H100 75
FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 86
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhaha, ASCAP), CLM/HL, CS 30
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 10; H100 56
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 43
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 65; RBH 22

-G-

GETAWAY CAR (Remann, SESAC/Connotation, BMI/Headman Haase, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI), WBM, CS 43
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 79
GO DJ. (Money Mack, BMI) H100 51; RBH 18
GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI/EMI Blackwood, BMI), HL, RBH 48
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 11
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 57
GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 64

-H-

HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 16; RBH 8
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 51; H100 24
HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel, ASCAP/Copyright Solutions, BMI/Murrah, BMI) CS 28
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 4; H100 42
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiram, BMI), HL, CS 39
HEY YOUNG GIRL (Young Goldie, BMI/Hoily Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 61
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 82
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 37
HOOD HOP (Jerrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 80
HOT ZNITE (Next Selection, ASCAP/Mottoia, ASCAP/Aspen, ASCAP) RBH 54
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 16
HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 45; RBH 20

-I-

I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 48
I AM THE WORKING MAN (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 49
I BELIEVE (Gray, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 95
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), HL, RBH 59
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 12; RBH 21
IF I COULD ONLY BRING YOU BACK (Sixteen Stars, BMI/Songs Of Darshan, BMI/Curb Magnason, BMI/Harry Fox, BMI), WBM, CS 50
IF I WAS YOUR GIRLFRIEND (Not Listed) RBH 65
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 14; H100 74
I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, H100 71
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, H100 98
I HATE EVERYTHING (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 3; H100 43
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2X10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 26; RBH 68
I LOVE NASCAR (Big Yellow Dog, BMI/Sony/ATV Tree, BMI/Tokeco Tunes, BMI), HL, CS 58
IMPOSSIBLE OLVIDARTE (Peermusic III, BMI) LT 38
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz

Muzik, SESAC) RBH 47
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 9; H100 53
I SMOKE, I DRANK (9W4, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 44

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 39; RBH 15
JESUS WAS A COUNTRY BOY (Espiritu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 41
JIMMY CHOO (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Irv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 81
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 72
JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP), HL, H100 17; RBH 56

-K-

KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 84; RBH 32
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 90; RBH 42

-L-

LAGRIMAS (Warner-Tamerlane, BMI/WBM, SESAC) LT 18
LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 22
LA PRIMERA CON AGUA (Pacific LC, ASCAP/Maximo Aguirre, BMI) LT 32
LAS AVISPAS (Elyon, BMI) LT 7
LASTIMA ES MI MUJER (Not Listed) LT 11
LINA BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remy-n-se Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 3; RBH 5
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Godfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 37
LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, H100 88; RBH 51
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peep-Soul Music, ASCAP/R.H. Compound, ASCAP) RBH 71
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 63; RBH 27
LET'S GET IT STARTED (will.i.am, BMI/Jeepney, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 23
LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stay High, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI)/WB, ASCAP/Y A Daddy, ASCAP), WBM, H100 29; RBH 35
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 42
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/JCG, ASCAP), WBM, CS 6; H100 47
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 8; RBH 7
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 54
THE LORD LOVES THE DRINKIN' MAN (Kevin Fowler, BMI) CS 47
LOSE MY BREATH (EMI Blackwood, BMI/Christopher Garrett, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 13

-M-

MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 29
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 49
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 3
MIEDO (Vander America, BMI/Fato, ASCAP) LT 2
MOVE YA BODY (Twenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 30
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super II, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 13; H100 61
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 34
MUTHAF*CKA (EMI April, ASCAP/Cyphercliff, ASCAP/VOCCO, BMI/Alexra, BMI/Hennessey For Everyone, BMI), HL, RBH 86
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Harmony Smurf, BMI/Lellow, ASCAP/U.R. IV, ASCAP), HL, H100 2; RBH 3
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 9
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 4; RBH 4

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 1
NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 40
NASTY GIRL (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 87
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 92
NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 36
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 31; RBH 9
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 12
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT,

BMI/Swizole, BMI) H100 34; RBH 11
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deaton, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 25
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odieosys, ASCAP/Short Story Long, ASCAP), WBM, CS 12; H100 59
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 40
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 47
NOVEMBER (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 45

-O-

OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 99
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 10
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 19
ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP), HL, H100 18
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yetzabub, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 33; RBH 41

-P-

PARA SOBREVIVIR (Ser-Ca, BMI) LT 34
PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 22
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 11
PIQUETES DE HORMIGA (Promosongs, BMI) LT 28
POBRE DIABLA (Crown P, BMI) LT 48
PREFIERO PARTIR (Crisma, SESAC) LT 31
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 90
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 26

-Q-

QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 9
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 6

-R-

RADIO (Gimme Some Hot Sauce, ASCAP/Script Squad Music, ASCAP/I'm Him Music, ASCAP/Tricycle Songs, ASCAP) RBH 88
REAL BIG (Money Mack, BMI) RBH 55
REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI/Lil Jon 00017 Music, BMI/TVT, BMI), WBM, RBH 62
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 25
RED CARPET (PAUSE FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 34
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 55
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwriters, BMI), HL/WBM, CS 53
A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 72
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 15

-S-

SAWDUST ON HER HALO (Songs Of Mosaic, ASCAP/Mosaic Music, BMI) CS 56
SELL A LOT OF BEER (Sony/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 59
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 26
SHADOW (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 62
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 78; RBH 33
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/JCG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 11; H100 73
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 6
SHORTY WANNA RIDE (Mouth Full 'O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, RBH 36
SIL VASES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 16
SI PUEDIERA (Ser-Ca, BMI) LT 37
SLOW MOTION (Money Mack, BMI) H100 14; RBH 14
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 81
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 67
SOMBRA LOCA (Lusafica, BMI/SGAE, BMI) LT 19
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 19
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 77
SON DE AMORES (WB, ASCAP) LT 4
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 76; RBH 24
SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP), WBM, RBH 74
SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 21
STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 7; H100 52
STILL IN LOVE (Aliarose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 93; RBH 46
STORM (Miss Bessie, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 97
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 2; H100 35
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 5; RBH 12

-T-

TAKE ME HOME (Remynisce Music, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP), HL/WBM, RBH 70
TAKE ME OUT (Universal-Island, PRS), HL, H100 80

TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI), HL, H100 96; RBH 58
TE NECESITO JUNTO A MI (Tequila Deep, BMI/Blue Deep, BMI) LT 35
TE PERDONA UNA VEZ (Garmex, BMI) LT 24
THAT'S COOL (Wrensong, ASCAP/Lugraccella, ASCAP/Reynson, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 24
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 8; H100 54
THIEF'S THEME (Iron Butterfly, BMI/Ten East, BMI/Cotillion, BMI/Warner-Tamerlane, BMI/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP), HL/WBM, RBH 100
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 39
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 27
TILT YA HEAD BACK (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Burnin Bush, ASCAP/Warner-Tamerlane, BMI/Publishing Designee Of Todd Mayfield, BMI), HL/WBM, H100 58
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 5; H100 50
TRIP AROUND THE SUN (Mighty Nice, BMI/Al Andersons, BMI/Bleuwater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 29
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI) CS 60
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 20

-U-

TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI/K Lytle, ASCAP), HL, H100 21
U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 63
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 44
U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 89; RBH 43
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 97; RBH 52
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 68; RBH 29

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 14
VERTIGO (Universal-PolyGram International, ASCAP/U2, ASCAP), HL, H100 46
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 41
VUELVE CONMIGO (EMI April, ASCAP) LT 23

-W-

WELCOME BACK (John Sebastian, BMI) RBH 98
WE LIKE THEM GIRLS (Lip Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 77
WESTSIDE STORY (BlackWallStreet, ASCAP/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP), HL/WBM, RBH 60
WHATEVER U WANT (B-Brad Music, ASCAP/Trebmal, ASCAP/New Heat Music, ASCAP/Universal, ASCAP/Andre'Sia, ASCAP/Khaleef, ASCAP/Chiles Music, ASCAP/Bar-Kay, BMI/Warner-Tamerlane, BMI/Swelka, BMI), HL/WBM, H100 10; RBH 91
WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 32
WHAT U GON' DO (Lil Jon 00017 Music, BMI/TVT, BMI) RBH 76
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 50
WHAT YOU WON'T DO FOR LOVE (EMI Longitude

Eminem Has Another Win With 'Lose'

Eminem returns to The Billboard Hot 100 in a big way as "Just Lose It," the leadoff track from his upcoming "Encore" set, debuts at a lofty No. 17.

His newest single is the highest-debating airplay-only track of the year and the best entry for a radio single since **Janet Jackson's** "All for You" came in at No. 14 in the March 17, 2001, issue.

With only five days of airplay, "Just Lose It" picks up 52 million listener impressions and becomes Eminem's best opening since "Lose Yourself" debuted at No. 43 with 33 million impressions in the Oct. 5, 2002, issue.

Not far behind Eminem's entry is labelmate **U2**, which previews its first studio album in four years by debuting at No. 46 with "Vertigo." The song pulls in an audience tally of 30 million with six days of airplay. The band's "How to Dismantle an Atomic Bomb" hits retail Nov. 23, one week after Eminem's album.

The last time two airplay-only tracks debuted within the top 50 of the Hot 100 was in the March 15, 2003, issue, when **Linkin Park's** "Somewhere I Belong" debuted at No. 47 and "Have You Forgotten?" by **Darryl Worley** came in at No. 50.

BIG LOVE: The two biggest gains and chart leaps on Hot Country Singles & Tracks belong to **Tim McGraw's** "Back When" and **Big & Rich's** "Holy Water," which increase 545 and 416 detections, respectively. Both titles advance 14 chart positions, with McGraw's track landing at No. 31 and the duo's latest climbing to No. 37.

"Water" reaches the top 40 of the chart in just two weeks, a feat that took the pair's previous single, "Save a Horse (Ride a Cowboy)," four weeks. That track rose to No. 39 in the May 15 issue and peaked at No. 11 in the Aug. 7 *Billboard*. During its 21 chart weeks, the biggest spike for "Horse" was an eight-place increase, and its biggest gain was 336 detections.

Programmers are warming more quickly to the more mainstream "Water," even though "Horse," with its novelty edge, helped give Big & Rich an identity and drove album sales.

The duo's opening slot on McGraw's summer tour also allowed programmers to gauge consumer reaction to a wider range of material, which in turn helped to set the stage for the

arrival of the more conventional-sounding "Water."

Top audience stations during the tracking period are **WKHX** Atlanta with 474,000 estimated listener impressions and **KMPS** Seattle with 457,000. Spin leaders on the detection-based chart are **WYUU** Tampa, Fla. (104), and **WKHK** Des Moines, Iowa (51).

'BOO' WOO: For the second time this year, a title on the Hot R&B/Hip-Hop Singles & Tracks chart earns the Greatest Gainer designation for Airplay and Sales, as "My Boo" by **Usher** and **Alicia Keys**

cuts its chart rank in half, moving 6-3. "Me, Myself & I" by **Beyoncé** was the last song to attain both awards in the same week in the Feb. 7 issue.

The duet tacks on nearly 10 million additional listeners at R&B/hip-hop signals to garner the Airplay honor. The sales award is a result of a street-date violations inducing an early debut last issue. With an increase of nearly 40% in its first full week at retail, the 12-inch vinyl jumps 18-6 on the Hot R&B/Hip-Hop Singles Sales chart.

CERTIFIABLE: The newly re-launched **Asylum** label (*Billboard*, Sept. 11) makes its first appearance in 18 years on Hot R&B/Hip-Hop Singles & Tracks as it takes over promotional duties for "Nolia Clap" by **Juvenile**, **Skip & Wacko**. The track, which jumps 14-9, is on the **Rap-a-Lot** imprint, for which Asylum recently picked up distribution rights.

"Nolia" is the third top 10 for

the chart for the first time as a lead act since they bowed with "Get Low" in the April 12, 2003, issue. That title went on to be their highest-charting single, peaking

at No. 2. In the interim, Lil Jon stayed busy by appearing on 10 other charting singles as a featured artist, three of which hit the top 10.



EMINEM: HE'S BACK

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Juvenile, following the recent "Slow Motion" featuring **Soulja Slim**, which peaked at No. 2, and "Back That Thang Up" featuring **Mannie Fresh & Lil Wayne**, which hit No. 5. It is the first showing in that portion of the chart for his cohorts, Skip and Wacko.

The last title credited to Asylum on the R&B/Hip-Hop chart was **Teddy Pendergrass's** "Let Me Be Closer" in July 1986.

Further down the list, **Lil Jon & the Eastside Boyz** return to

DATA PROVIDED BY **promosquad™**

HitPredictor™ Monitor

MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ NITTY Nasty Girl UMRG	68.6	★ ASHLEE SIMPSON Pieces Of Me GEFENN	83.6
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 LINKIN PARK Breaking The Habit WARNER BROS.	81.9	1 KEITH URBAN You'll Think Of Me CAPITOL	99.7
2 SIMPLE PLAN Welcome To My Life LAVA	78.8	2 MARTINA MCBRIDE In My Daughter's Eyes RCA	98.7
3 SWITCHFOOT Dare You To Move COLUMBIA	77.1	3 KELLY CLARKSON Breakaway HOLLYWOOD	84.5
4 THREE DAYS GRACE Just Like You ZOMBA	75.2	4 MARON5 She Will Be Loved RMG	77.5
5 NELLY & CHRISTINA AGUILERA Tilt Ya Head Back UMRG	74.8	5 ELTON JOHN Answer In The Sky UMRG	76.5
6 THE KILLERS Somebody Told Me IDJMG	74.7	6 COUNTING CROWS Accidentally In Love INTERSCOPE	74.4
7 CROSSFADE Cold COLUMBIA	74.1	7 JEFF TIMMONS Whisper That Way RISING PHOENIX	72.6
8 BOWLING FOR SOUP 1985 ZOMBA	71.4	8 JOSH GROBAN Remember When It Rained REPRISE	71.5
		9 DARYL HALL & JOHN OATES I'll Be Around U-WATCH	69.3
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		★ KILLERS The Mr. Brightside IDJMG	65.2
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1 SARAH MCLACHLAN World On Fire RMG	88.7	1 SUM 41 We're All To Blame IDJMG	79.1
2 AVION Seven Days Without You CONSOLE	78.1	2 CROSSFADE Cold COLUMBIA	76.6
3 JEREMY CAMP Right Here EMC	77.2	3 SHINEDOWN Simple Man ATLANTIC	69.8
4 LINKIN PARK Breaking The Habit WARNER BROS.	76.0	4 THE EXPLOSION Here I Am VIRGIN	69.6
5 BOWLING FOR SOUP 1985 ZOMBA	73.9	5 MODEST MOUSE Ocean Breathes Salty EPIC	67.9
6 SEETHER Broken WIND-UP	73.8	6 CAKE No Phone COLUMBIA	65.7
7 SWITCHFOOT Dare You To Move COLUMBIA	72.5	7 12 STONES Far Away WIND-UP	65.7
8 KELLY CLARKSON Breakaway HOLLYWOOD	67.3		

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004. Promosquad is a trademark of Think Fast LLC.

OCTOBER 9 2004		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	NUMBER 1 ★ She Will Be Loved MARON5 (COLUMBIA/RMG) 2 Wks At No. 1
2	3	14	★ My Happy Ending AVRIL LAVIGNE (RCA/RMG)
3	2	18	★ Pieces Of Me ASHLEE SIMPSON (GEFFEN)
4	4	14	★ Let's Get It Started BLACK EYED PEAS (A&M/INTERSCOPE)
5	5	13	★ On The Way Down RYAN CABRERA (E.V.L.A./ATLANTIC)
6	7	7	★ Goodies CHINA FEAT. PABLO (SHO NUFF MUSIC/NEA/AFACE/ZOMBA)
7	6	10	★ Sunshine LIL FIP FEAT. LEA (SUCCA FREE/COLUMBIA)
8	18	3	★ Lose My Breath DESTINY'S CHILD (COLUMBIA)
9	13	8	★ Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
10	8	23	★ Leave (Get Out) JOJO (IDA FAMILY/BLACKGROUND/UMRG)
11	10	19	★ If I Ain't Got You ALICIA KEYS (J/RMG)
12	9	12	★ I Like That HOLISTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
13	14	7	★ Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)
14	16	15	★ One Thing FINGER ELEVEN (WIND-UP)
15	11	23	★ Dip It Low CHRISTINA MILIAN (ISLAND/IDJMG)
16	15	9	★ Breaking The Habit LINKIN PARK (WARNER BROS.)
17	21	8	★ 1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
18	22	6	★ Broken SEETHER FEAT. AMY LEE (WIND-UP)
19	12	16	★ Move Ya Body NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
20	25	4	★ My Boo USHER & ALICIA KEYS (LAFACE/ZOMBA)

OCTOBER 9 2004		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	NUMBER 1 ★ She Will Be Loved MARON5 (COLUMBIA/RMG) 3 Wks At No. 1
2	4	21	★ One Thing FINGER ELEVEN (WIND-UP)
3	2	33	★ The Reason HOBBASTANK (ISLAND/IDJMG)
4	3	28	★ Heaven LOS LONELY BOYS (DR/EPIC)
5	6	9	★ Pieces Of Me ASHLEE SIMPSON (GEFFEN)
6	5	21	★ Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN)
7	8	10	★ My Happy Ending AVRIL LAVIGNE (RCA/RMG)
8	7	37	★ This Love MARON5 (COLUMBIA/RMG)
9	10	28	★ I Don't Want To Be GAVIN DEGRAW (J/RMG)
10	13	6	★ Daughters JOHN MAYER (AWAKE/COLUMBIA)
11	9	33	★ Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
12	11	26	★ Meant To Live SWITCHFOOT (RED INK/COLUMBIA)
13	14	10	★ 1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
14	16	8	★ On The Way Down RYAN CABRERA (E.V.L.A./ATLANTIC)
15	17	10	★ World On Fire SARAH MCLACHLAN (ARISTA/RMG)
16	12	17	★ Feelin' Way Too Damn Good NICKELBACK (ROADRUNNER/IDJMG)
17	18	11	★ Broken SEETHER FEAT. AMY LEE (WIND-UP)
18	20	8	★ Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
19	19	24	★ Love Song 311 (MAVERICK/VOLCANO/ZOMBA)
20	23	5	★ (Reach Up For The) Sunrise DURAN DURAN (EPIC)

OCTOBER 9 2004		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	NUMBER 1 ★ Heaven LOS LONELY BOYS (DR/EPIC) 2 Wks At No. 1
2	4	41	★ 100 Years FINE FOR FIGHTING (AWAKE/COLUMBIA)
3	2	37	★ This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE)
4	5	28	★ This Love MARON5 (COLUMBIA/RMG)
5	3	57	★ White Flag DIO (ARISTA/RMG)
6	7	84	★ The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE)
7	6	49	★ Ain't No Mountain High Enough MICHAEL MCDONALD (MOTOWN/UMRG)
8	8	35	★ Love's Divine SEAL (WARNER BROS.)
9	9	26	★ 8th Wonder KIMBERLEY LOCKE (CURB)
10	10	82	★ Drift Away UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)
11	12	19	★ You'll Think Of Me KEITH URBAN (CAPITOL)
12	11	73	★ Unwell MATCHBOX TWENTY (ATLANTIC)
13	13	22	★ Here With Me MERCYME (INO/CURB)
14	14	76	★ Forever And For Always SHANIA TWAIN (MERCURY/IDJMG)
15	18	3	★ Answer In The Sky ELTON JOHN (ROCKET/UNIVERSAL/UMRG)
16	15	9	★ Remember When It Rained JOSH GROBAN (143/REPRISE)
17	20	4	★ In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE)
18	16	15	★ Last Thing On My Mind LEANN RIMES & RONAN KEATING (CURB)
19	17	14	★ The Reason HOBBASTANK (ISLAND/IDJMG)
20	19	7	★ If I Ain't Got You ALICIA KEYS (J/RMG)

OCTOBER 9 2004		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	NUMBER 1 ★ American Idiot GREEN DAY (REPRISE) 3 Wks At No. 1
2	2	16	★ Breaking The Habit LINKIN PARK (WARNER BROS.)
3	3	20	★ So Cold BREAKING BENJAMIN (HOLLYWOOD)
4	6	8	★ Vitamin R (Leading Us Along) CHEVELLE (EPIC)
5	4	20	★ Somebody Told Me THE KILLERS (ISLAND/IDJMG)
6	5	25	★ Just Like You THREE DAYS GRACE (JIVE/ZOMBA)
7	8	10	★ Fall To Pieces VELVET REVOLVER (RCA/RMG)
8	7	5	★ Pain JIMMY EAT WORLD (INTERSCOPE)
9	9	11	★ Getting Away With Murder PAPA ROACH (ELECTRA/GEFFEN)
10	10	16	★ Wake Up (Make A Move) LOSTPROPHETS (COLUMBIA)
11	11	21	★ Take Me Out FRANZ FERDINAND (DOMINO/EPIC)
12	12	23	★ Duality SLIPKNOT (ROADRUNNER/IDJMG)
13	15	14	★ Cold CROSSFADE (JIVE/COLUMBIA)
14	13	12	★ A Favor House Atlantic CORNEO AND CAMBRIA (EQUAL VISION/COLUMBIA)
15	16	13	★ Only One YELLOWCARD (CAPITOL)
16	19	9	★ A Decade Under The Influence TAKING BACK SUNDAY (VICTORY)
17	23	4	★ Take It Away THE USED (REPRISE)
18	—	1	★ Vertigo U2 (INTERSCOPE)
19	22	8	★ Run SNOW PATROL (FICTION/A&M/INTERSCOPE)
20	18	28	★ Float On MODEST MOUSE (EPIC)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 91 adult top 40, 92 adult contemporary and 84 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

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Green Day

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we've ever been. To me, it doesn't feel like it's just another rock record that somebody put out. It feels like we tapped into the culture a little bit."

The title has sold 267,000 copies in the United States, according to Nielsen SoundScan, scoring the band its best opening week. "American Idiot" is No. 1 at a number of chains, including Best Buy, Virgin Entertainment Group and the 60-member Coalition of Independent Music Stores.

"It shows that a quality record that contains a well-thought-through message can still appeal to a broad market," says Dave Alder, Virgin senior VP of marketing and strategic development.

"American Idiot" was also the iTunes Music Store's biggest seller.

Opening-week shipments of physical copies of the album surged to more than 1.5 million units worldwide, according to Warner Bros., as the set also bowed at No. 1 in the United Kingdom, Ireland, Australia, Japan and Canada.

A NEW CONCEPT FOR FANS

The sales are good news to the band because it also means that people will digest the entire album, which includes two nine-minute opuses, the way the trio intended.

"On purpose we made a record that had to be accepted as an album, not as a bunch of singles," drummer Tre Cool says. "It's not 'put out a single and work it to radio.' That sucks. You're just going to have to buy the album."

The album, which Armstrong says he wrote "practically in chronological order," focuses on a disenfranchised kid fueled on "soda pop and Ritalin" and his responses to the world around him both politically and socially.

Once he penned the second track (the five-part "Jesus of Suburbia"), Armstrong, who wrote the bulk of the album, says the tone was set. "After you write a song like that, it was like, 'I can't turn back now.' You can't all of a sudden say, 'I want to write a normal record.'"

When Warner Bros. Records chairman/CEO Tom Whalley first heard the album's political content, he admits, "In the back of my mind, I had a little bit of concern based on what had been happening politically in our country and the way other artists were condemned for speaking out, but the music was so great and

Retail's View Of Branded CD-Rs

BY MELINDA NEWMAN

Are Green Day's custom-printed CD-Rs smart marketing or do they hurt traditional retailers? That depends on who you ask.

The set, which retails for \$7.99, is available on the band's Web site and will be for sale on iTunes Music Store starting Oct. 5. Warner Bros. also hopes to sell the five-disc package through brick-and-mortar retailers.

"We just got the sample together a few weeks ago," Warner Bros. Records chairman/CEO Tom Whalley says. "We would like to roll it out more widely to retailers. It's going to take them a minute to get used to the idea."

The five discs feature covers of Green Day albums, including the new "American Idiot," as well as a rare band photo. The back of the package asks fans to "Burn responsibly. Download music legally and burn your own Green Day compilations."

Traditional retailers interviewed by *Billboard*—none of whom wanted to be identified—did not object to the idea of Green Day affiliating itself with blank CDs. However, they did question the artwork.

"We love the idea of band-branded CD-Rs, we just don't want the album cover on there. That crosses the line," says one retailer, who opted not to purchase the CD-Rs as they are now for his stores.

"Saying, 'Here's a blank CD with the current CD cover' is saying it's OK to burn the new Green Day for every friend you've got. I know it's splitting hairs as far as taking the high road goes, but putting an album cover on the discs... that doesn't pass the smell test."

Another retailer lauds Reprise/Warner Bros. for trying something new and admits that since his chain sells blank CDs, "it's a little difficult to take a stand against something like this." He adds that he doesn't expect the package to significantly affect sales of the traditional albums.

This is the second time Warner Bros. has manufactured branded CD-Rs.

For the "Lord of the Rings" soundtrack, Warner Bros. created five limited-edition covers. Fans could buy all five together or purchase them individually. A total of 5,000 collectible discs were created and were sold only through the "Lord of the Rings" Web site.

Whalley says Warner Bros. is simply trying to meet the needs of music lovers.

He also disagrees with the suggestion that Warner Bros. is aiding illegal downloading. "It's laughable for a retailer to bring that up when they're selling tons of blank CDs," he says.

"Here we are coming up with an idea to embrace the consumer who legally downloads and give them the experience of the culture of an artist," he says. "No one is encouraging anyone to steal anything. What we're doing with iTunes and Microsoft and the other services is engage the consumer and make downloading a better experience."

For his part, Green Day drummer Tre Cool says he doesn't care how people use the CD-Rs. "If you can't beat people, join them," he

says. "If people don't want to pay for music, that's their own deal. I'm not going to tell them that they're bad or sit there and bitch about it and take people to court. They're going to do it anyway."



it wasn't overly political to the point that it was obviously picking a side. It speaks more to where the band saw the state of the country."

However, the moniker "punk rock opera" is enough to make most label promotion execs cower in fear.

"When I first spoke to Billie Joe about it at the beginning of the project, I was left with the impression that there was going to be little if anything for radio," says Phil Costello, Reprise senior VP of promotion. "Then, lo and behold, when I was invited to the studio, I was speechless, because I heard so many singles."

Radio has quickly embraced the title track, which tackles the current state of paranoia and conservatism in America. "American Idiot" is No. 1 on the

Billboard Modern Rock Tracks chart for the third consecutive week this issue, with more than 16 million audience impressions.

"It's by far the best offering from a name band we've had in a while," KITS San Francisco PD Sean Demery says.

Mike O'Connor, PD for KTCL Denver, says his station's listeners are definitely picking up on the political message. "Denver-Boulder is a split market politically," he says, "so when a record like Green Day comes out, we always get accused of Bush bashing."

Armstrong stresses that he intentionally avoided being specific in the songs. "Political songs have a tendency to date themselves a little bit. This is more a sign of the times, but it also

draws from my own experiences."

"American Idiot" is not being worked at top 40 radio, but Costello says he's wide open to all possibilities, as several top 40 stations have added the track.

The setup for the record began three years ago, Whalley says.

"They had come off of 'Warning,' which had done moderately well," Whalley recalls. "There were a handful of new bands influenced by Green Day that a younger generation was paying more attention to than Green Day."

So Reprise devised a deliberate plan to teach those kids a thing or two about the band that was influencing their new faves, including putting the act on tour with Blink-182 and releasing a greatest-hits set. "Before we lost

that younger generation, we wanted to make them aware of Green Day," Whalley says.

Whalley thinks the younger fans are concentrating more on the music than any political theme, adding that Reprise released the album when it was ready, not to coincide with the November elections. "I don't think some kids are even reacting to that," he says. "It's a classic, great album. That's what they're responding to."

Reprise feels its new-media/mobile campaign also drove younger fans to stores.

Musicland offered a mobile coupon to "tens of thousands" of customers in its database who had purchased music from like-minded artists, spokeswoman Laurie Bauer says. Those who responded affirmatively received a coupon through their mobile phones that was redeemable for \$2 off the album's price during the first week of release.

In addition, Reprise bowed a master ringtone program that allows fans to download ringtones directly from the CD, and the label is also selling Green Day-branded CD-Rs (see story, this page).

AROUND THE GLOBE

As Reprise realized the strength of the project, it formulated a global push.

"When the international companies heard the record, they had the same reaction we had in America," Whalley says, "so we sat down and looked at it as a worldwide campaign."

John Reid, Warner Music International executive VP of marketing, sees the project's success as evidence that Warner Music Group has coalesced after a turbulent period.

"We were concerned after what happened during the summer—the cutbacks and consolidation of the company—whether we had the capability to operate globally, to be able to deliver big tonnage on a record. And it looks like we've done it," Reid says.

International promotion and touring are planned through next summer.

There is already talk of making "American Idiot" into a film. Armstrong says he has been gathering names of potential writers, but that fans shouldn't look for a "Tommy"-like project. "I like the 'Tommy' record, but not the movie that much," he says. "I'd like to do something that comes across more like a movie, not a musical."

Additional reporting by Bram Teitelman in New York and Lars Bran-dle in London.

Web Data

Continued from page 1

finding its place among an existing array of research tools that includes radio call-out results and sales and air-play reports from Nielsen SoundScan and Nielsen Broadcast Data Systems.

Jeremy Welt, VP of new media at Warner Bros. Records, says that using Internet radio data to get early reads on releases has become a regular part of his label's business.

"We build a story based on real-time

user data," Welt says. "Even if we're not getting huge spins [at radio], we might be getting high rankings and we'll say, 'Hey, it's working—let's bump it up.'"

GETTING THE JUMP ON JOJO

David Ellner, CFO of Universal Music Group, witnessed the value of Internet data in June. Activity reported by Yahoo and AOL foretold great demand for Universal pop/R&B artist JoJo, whose self-titled debut album entered The *Billboard* 200 at No. 4, selling 95,000 copies in its first week.

Six weeks earlier, Yahoo Launch sent Ellner a "Music Buzz" report predicting JoJo stood a "great shot" of debut-

ing in the top 3.

At Launch, the signs were clear. JoJo shot into the site's top 10 streams list in May and eventually held at No. 1 for three months. Her volume of artist searches far outpaced other acts at a similar stage in their careers, and community message boards were buzzing with fan chatter.

Similarly, on AOL, JoJo searches increased by 117% from May to June, and she had the No. 1 video on AOL's streaming list by late May. JoJo's installment of AOL's "Full CD Listening Party" in June was streamed more than 300,000 times in three days, according to the channel, and remains one of its

most successful listening events to date.

"JoJo had huge radio and video play on AOL and Yahoo, but normal indicators such as call-out research weren't really telling us how big the record was," Ellner says.

After JoJo's No. 4 chart debut, retail reorders were "substantially" higher than anticipated, forcing UMG to nearly double its shipments.

"Now, when we see a record in the top 10 at AOL and Yahoo, you can be sure we won't undership," Ellner says.

Yahoo, AOL and MusicMatch, the top legitimate music destinations on the Web, have 12.9 million, 10.4 mil-

lion and 9.8 million visitors per month, respectively, according to Nielsen NetRatings.

LARGE SAMPLE SNAPSHOTS

In addition to streaming and search rankings, Yahoo and Launch provide labels with song ratings from their vast pools of users.

"The kind of numbers you get on any snapshot is so much bigger than

(Continued on page 68)

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Country Tours

Continued from page 1

music division. "People are just noticing now because of some of the woes that have apparently happened out there this year [with other genres]."

Just three years ago, only two country tours were in the top 25. That turned out to be the nadir of a decade-long slump for country touring.

The decline helped inspire the current boom, some believe. "The dip scared everybody," says Greg Oswald, VP at the William Morris Agency.

"In the depths of the dip, people started paying attention," Oswald continues. "The music got better, the executives got better and now we're starting to pick some of the low-hanging fruit."

And that fruit is sweet indeed. Kenny Chesney's Guitars, Tiki Bars and a Whole Lot of Love tour, for example, wrapped Sept. 11 as one of the most lucrative outings of 2004.

Chesney grossed about \$50 million, according to *Billboard* Boxscore, enough to put him among the top-grossing artists of any genre.

In terms of tickets sold, Chesney's 1.1 million will probably be exceeded only by the 1.5 million sold this year by Prince. Not since Garth Brooks' 1.7 million in 1998 has a country artist sold so many tickets in a single year.

"This was a phenomenal tour," tour producer Louis Messina says. "Kenny Chesney is the biggest ticket-seller out there, period, not just in country music. You just don't see runs like this very often."

But it doesn't end with Chesney. At least four country artists could gross in the \$50 million range in 2004.

Shania Twain's Up tour, which ended in July, grossed almost \$80 million, though more than \$25 million of that total was in the 2003 data.

Similarly, Toby Keith—who has become one of touring's most

dependable acts—is on pace to top the \$40 million he grossed last year, with promoters predicting he could be up as much as 40%.

"Every date we're doing is bigger and better than it was last year," says T.K. Kimbrell, Keith's manager.

Tim McGraw also is seeing some of the best touring numbers of his career in 2004. He's on pace to reach \$50 million from 64 dates. "Tim is having the biggest year of his career," says his manager, Scott Siman.

Beyond that, Alan Jackson's tour with Martina McBride has notched sturdy arena-level business. Brooks & Dunn remain one of country's most consistent acts. And with perennial sell-out George Strait and Alabama's mammoth farewell tour added to the mix, 2004 will surely be a record year for country tour grosses.

The future looks bright as well. Not only has country music developed some exciting new headliners in Rascal Flatts and Keith Urban, but it also has seen promising breakthroughs from Big & Rich and Gretchen Wilson, who are now flexing their muscles on the road.

"We're just going up with a 13-city tour with Gretchen Wilson and Big & Rich, and they're going through the roof," Oswald says. "Six months ago nobody had even heard of them."

FAVORABLE MARKETPLACE

Beyond dynamic performers that fans relate to, several factors are working in country music's favor. Among them are a loyal demographic, reasonable ticket prices, tight formatting at radio and a close-knit, well-informed business community.

All contribute to country's ability to thrive on the road while much of the business struggles.

"Our fans are a little older, in the 30-50 range as opposed to the more fickle 16- to 17-year-old demo," observes Rod Essig, Creative Artists Agency agent for such acts as McGraw and LeAnn Rimes.

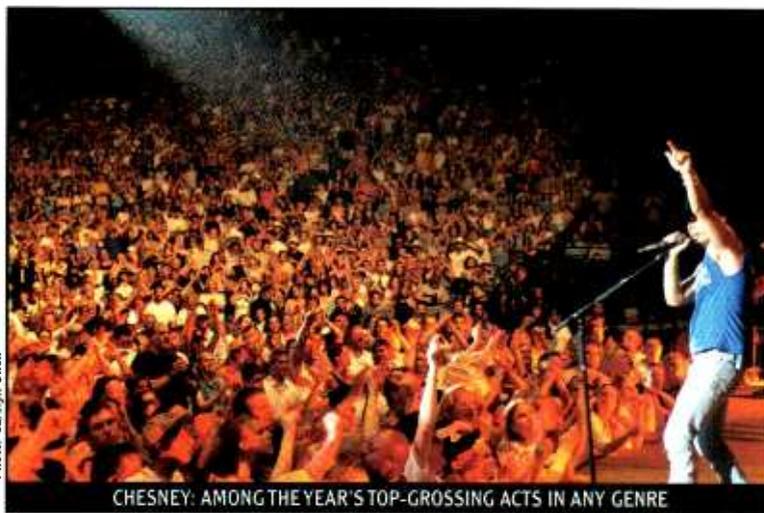
"Secondly, we have about 11 or 12 headliners, as opposed to 20 or 30," Essig continues. "Country is a more tightly controlled format."

CCE's O'Connell adds, "Popular

music is so segmented. You have AC, hot AC, R&B, hip-hop, rock, classic rock, modern rock. Tastes change. But country is country."

And country ticket prices are generally lower than comparable pop and rock acts. "Price is definitely a factor," Siman says.

Even the top superstars of the genre rarely exceed \$50 for tickets. According to Messina, "Country is affordable,



CHESNEY: AMONG THE YEAR'S TOP-GROSSING ACTS IN ANY GENRE

and it's good."

Country offers value, O'Connell says. He and CCE created the "mega-ticket" promotion for country acts, which allowed fans to pay one price this summer for the same seat at shows by Keith, McGraw, Brooks & Dunn and Chesney.

"This is not a discounting program; this is about value," O'Connell says. "Country fans are as loyal as they possibly can be until you hit them over the head, and then they vote by buying or not buying tickets."

BIG SHOW

While ticket prices may be lower, country acts are not skimping on production, but rather are known for putting profits back into their shows.

"Everybody has really tried to make prices fair to the consumer, even though we pride ourselves on having state-of-the-art production," Siman says.

"Our cost of doing business is a lot higher because we keep trying to put

on bigger and better shows," Kimbrell says. "We want a fan that goes to see a rock shock show and then comes to see us to say, 'Damn, Toby kicked their ass.' We take it seriously."

Country is spinning turnstiles outside of "traditional" country strongholds. Independent promoter Gregg Perloff, president of Another Planet in Berkeley, Calif., has done big business in the San Francisco Bay Area this year

with such country tours as Twain's and the Jackson/McBride bill.

"Country artists respect their audience," Perloff says. "The audience gets a lot for their money, and the superstars play for a reasonable amount. When you do that, it doesn't matter if you're rock or country, you'll have great sales."

Finally, country music agents, managers and promoters probably communicate with each other more than their compatriots in other genres. There are few secrets on Music Row when it comes to touring, and the importance of exchanging information in an unforgiving environment cannot be overstated.

"We're aware of who's in the marketplace and when," Essig says.

That said, Siman says he was "a little taken aback at how early things went on sale this year. I'm not sure that was a good idea. All you're really doing is buying yourself a long-term promotion."

Even though acts communicate,

there is still competition. "Awareness is the big factor," Oswald says. "We don't all hold hands and have prayer meetings. We all have to book dates. And the bigger you are, the less you have to worry about somebody else."

HELPING THE CAUSE

The acts themselves help the touring cause. "Country acts work their asses off," Messina says. "They still do press, meet-and-greets, work radio. You've got to go out and promote—you can't just throw a show up against the wall and hope it sticks."

Promotion is the key, and not just for the show. "It's really important that these shows are vehicles for publicizing an act in the local market," Siman says. "We want people talking about the artist."

Perloff says country acts are a pleasure to work with. "They're great human beings. Their shows are not self-indulgent," he says. "As a promoter, you want to do anything you can to help them."

Likewise, the current crop of country artists seems to think long term about building careers.

"Certain acts in the country format have worked really hard to build their touring careers," Siman says. "Tim, Kenny and Toby have all done smart things to become viable touring acts. These acts will survive the peaks and valleys that artists not dedicated to that perspective won't."

Kimbrell says he has put a lot of thought into why country music has avoided the touring doldrums of other genres.

"I think it's all in the music," he says. "Toby has continued to have the big hits, and the other acts out there have done the same. It seems like this is really perfect timing for country music."

Siman doesn't discount societal factors in the country boom. "Don't underestimate the country's mood," he says. "People are in a respectful, thoughtful mode. And the fact that country music can tap into that current vibe with songs like [McGraw's] 'Live Like You Were Dying' is a big piece of all this."

Web Data

Continued from page 67

average panel or call-out research," says Ted Mico, VP of new media at Capitol Records. "And it's surely more accurate because of the sample size."

At Launch, tracks in the "lightest of light rotation" are gathering 1,500-2,000 user ratings a week, according to Jay Frank, head of label relations at Launch.

In contrast, call-out research generally requires a sample size of only 100 to be deemed valid. However, the panels used for call-out have the advantage of being prescreened by

professional researchers.

Still, Frank says Launch data can predict if "a song is going to be a hit, a dud, a turntable hit or something that hits a key demographic."

"We know the age group and where they live and if they're in a demographic more likely to purchase the record," Frank says. "We might be finding that there's a song that has extraordinary ratings, but it's all pre-teens who don't have enough money to buy a record."

As far as the other big streaming sites are concerned, neither MusicMatch—which was recently acquired by Yahoo—nor Real Networks share their user data with labels.

But another site, live365.com, is communicating information to labels about spins, user ratings and retail purchases at linked sites, according to director of business development David Porter.

Of course, the Web data—which is

culled from anonymous users—is not without its flaws.

Sean Ross, VP of music and programming for Edison Media Research, says there are noticeable differences between the company's Internet and phone call-out results.

"The people who participate in online research tend to be new-music oriented and bigger fans of certain types of genres like alternative and punk," Ross says.

Bob Olweiler, senior VP of business development for MusicMatch, acknowledges that Internet listeners tend to rate only the music in which they are interested. MusicMatch uses ratings data internally to help with programming decisions.

Despite such shortcomings, Internet radio has the advantage of being able to generate real-time feedback.

AOL Music GM Evan Harrison cites the recent "First Listen" of Good Charlotte's single "Predictable"; with-

in 24 hours, he says, 8,000 people rated the track, and 83% of those responses were positive.

"We gave feedback in real time to [Epic], which was able to take it to their constituencies and talk to retail and increase their orders," Harrison says.

"Internet radio can be a good way to get advance notice if an artist will be bubbling up," Real Networks executive music editor Tim Quirk says.

Capitol's Mico says he can get a read on the effectiveness of a marketing campaign or media appearance by looking at the rate of increase in searches and streams.

Charts and ratings are not the only data labels are considering; some sites allow listeners varying abilities to skip tracks, and information on this behavior can also be captured.

"Skipping info is a little more drilled down," Mico says. "You start to see usage patterns, although just because somebody skips doesn't mean they

didn't like the track."

Ellner admits these are still "early days" for fully harnessing Internet radio research.

"The jury is still out on whether these ratings translate to the physical world," Mico says. "It certainly helps in the digital world. However, no one specific metric has been so mind-blowing that we can use it again and again."

Harrison says his communication with labels is largely geared toward predicting and driving sales offline. For this reason, he correlates his data with Nielsen SoundScan results.

"Our audience is discovering on AOL and then primarily going out and buying the CD through traditional retail outlets," Harrison says.

"As we maximize these relationships," Ellner says, "we're going to see it's a positive way to determine what kind of records we have because we're hearing or speaking directly to the consumer."

German Acts

Continued from page 8

initiative shows that it is possible to join forces to do something about national product in Germany, and, in particular, to encourage newcomers. The German recorded music industry will be working closely with MTV and Viva to come up with a promising solution in the spirit of mutual partnership."

MTV has become an undisputable power in Germany, following the acquisition of TV group Viva Media, the German company behind music channels Viva and Viva Plus, by MTV parent Viacom in August.

MTV will now operate four music

channels in Germany—MTV, MTV2 Pop, Viva and Viva Plus.

Hansen's initiative (see page 11 for an excerpt of his speech) comes in the wake of a massive rally of 500 German artists, including Xavier Naidoo, Die Fantastischen Vier and Udo Lindenberg, who have signed a petition titled "Musicians in Favor of a Quota for German Music."

The document, presented to the parliament and the government in Berlin on Sept. 28 calls for a certain percentage of music played by the 400 German radio stations, public and commercial, to come from domestic artists. According to Jim Rakete, former manager of female act Nena, German broadcasters rarely play more than one German track per hour.

The proposal has received the support of several politicians, including the president of the lower house of parliament, Wolfgang Thierse (SPD), and its VP Antje Vollmer (Die Grünen).

Vollmer said, "Listeners have come to realize that we have a very unfortunate radio system by which a small number of hits and oldies are played over and over again. At the same time, more and more German musicians now see that they stand no chance at all in the marketplace, no matter how good they may be."

However, neither the federal government nor the parliament can impose nationwide media regulations in Germany. The decision has to be made by each of the 16 local regions through their local

parliament and their broadcasting regulators.

Not surprisingly, broadcasters oppose such a measure. Hans-Jürgen Kratz, chairman of the Assn. of Private Radio Broadcasters, said: "We are fundamentally opposed to any attempt to curtail our programming freedom by imposing quotas. It is not acceptable for politicians to attempt to bail out the music industry at the expense of private radio stations."

Viva CEO Dieter Gorny tells *Billboard* that MTV and Viva's ini-

tiative has to be seen in this specific context. He stresses that while radio stations often fail to support local acts, MTV and Viva are committed to the development of national artists and newcomers.

Gorny says, "The fact that over 500 musicians are appealing to politicians and the media to do more to support national product is something which we cannot simply ignore, but must respond to. In the new MTV/Viva constellation, Viva will continue to support national product and young talent."

Rhone

Continued from page 7

"The Motown of old was in a different time period. People's tastes are very broad now. So we have to adapt to this time period and make sure we appeal to the consumers."

Michael McDonald's second album of Motown covers, "Motown 2," is due this month. The label's 2005 slate includes Wonder, Brian McKnight, Badu and India.Arie.

As for any staff restructuring,

Rhone says she is very impressed by the label's present team. "Any changes on the horizon will go toward strengthening the momentum already in place and adding to the existing staff, not changing it," she says.

Rhone began her music career in 1974 with Buddha Records. Advancing to senior VP of Atlantic Records in 1988, she became the first African-American woman to head a major record company in 1990, when she was appointed president/CEO of Atlantic division East West Records America.

The following year, she was promoted to chairman/CEO of the

combined Atco/EastWest and subsequently EastWest Records America. During that time she worked with such acts as En Vogue, Gerald Levert and Simply Red.

Rhone then became the first African-American and first woman to serve as chairman/CEO of Elektra in 1994. She oversaw the consolidation of four labels into the Elektra Entertainment Group, whose roster included Missy Elliott, Metallica, Jet, Fabolous and Yolanda Adams. Rhone exited that post in March following Elektra's absorption into Warner Music Group.

Bootlegs

Continued from page 10

righted compositions.

The decision will "undoubtedly be appealed," Michael Elkin of Thelen, Reid & Priest in New York predicts. If the decision is not overturned, "the international legal community will wonder why America, who purports to lead the free world in protecting intellectual property, has to abrogate its international trade agreements."

However, it is not open season to bootleg, as state law in New York still makes it a crime. But, as a result of the decision, federal investigations for artists and record labels in New York may be hampered. "This was the very section of law they were

able to get the law enforcement authorities to grab on to in their effort to shut down the bootlegger," Elkin says.

As the court noted, the ruling has no effect on the "sister" law that imposes civil penalties—the right to file a lawsuit—for bootlegging. For many attorneys, this avenue does not have as much heft as a federal law.

"Live records are still the livelihood of many artists," says attorney Ron Bienstock of Bienstock & Michael in New York. But proving any substantial damages in court isn't easy—and bootleggers know this. "No one is really scared of civil penalties," he says.

A spokeswoman for the U.S. Attorney's office in Manhattan said they are "reviewing the decision and will evaluate what steps ought to be taken going forward."

Norful

Continued from page 7

"If it happens, it happens," Blackwell says, noting that "I Need You Now" just took off organically.

And that's just fine with the label. "Smokie's articulate, bright, humble, and he's got a very strong relationship with the Lord," Blackwell says. "If you've got that, you can't go wrong."

Jerry Sager, music buyer for the 120-store Lifeway Christian chain, expects Norful's release to be one of the top-selling gospel CDs this fall. "The first one sold more than 500,000 and was certified gold," Sager says. "This one should do just as well, if not better."

A PREACHER'S KID

Norful has been sharing the gospel most of his life. His father was a pastor, and by the time Norful was 4, he was playing piano and singing in church. His big break came when he was asked to sing on an album by Rev. Milton Brunson's Thompson

Community Singers. He soon caught the attention of Edwin Oliver, then director of urban music publishing for Walt Disney, who took Norful to EMI Gospel.

On "Nothing Without You," Norful again teams with producer Antonio Dixon. He also began working with such noted producers as Tommy Sims, Percy Bady, George Duke and Cedric and Victor Caldwell, as well as newcomer Josiah Bell for the lead single, "Can't Nobody Do Me Like Jesus."

Norful calls Bell "one of the greatest producers that I think gospel and Christian music will ever see. He's 17 years old and a baby genius."

The title cut is a song Norful wrote for his wedding.

"I was supposed to sing it, but the musicians didn't learn it," says Norful, who lives near Chicago. "I didn't want to leave [my wife] and go play it by myself and then come back. I regret to this day that I didn't have the opportunity to sing it to her at the wedding. But we did get it at the reception."

Norful has been on an extensive promotional tour for the new record, connecting with radio, retail and media in such integral markets as New York; Atlanta; Philadelphia

tion to his concerts, he plans to offer a series of workshops across the country to educate aspiring artists on vocal care, music ministry and the music business.

"Every time someone meets me somewhere they have a CD they want to put into my hands, or they have questions," says Norful, who is self-managed and booked by the Triune Agency.

"I've been where they are, and I've had those same questions . . . My whole mission in this ministry is to make sure that I am educating God's people so we can go higher. You can't go higher if everybody continues to make the same mistakes and falls in the same hole, but if we stand up on one another's shoulders, we will surely reach the goal that God has intended for us."

Norful and his wife, Carla, were school teachers, and in promoting the new album, he plans a return to the classroom. There will be radio contests in which listeners will call in to submit the name of their

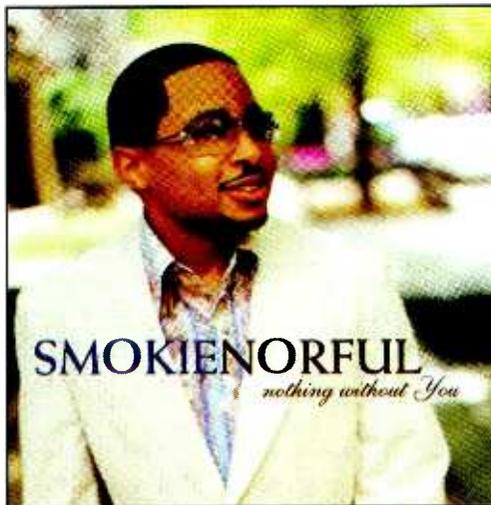
favorite teachers. Norful will then go to the winner's school, honor the teacher and sing for the students. The contest will be held in New York; Washington, D.C.; Atlanta; Philadelphia; and Chicago.

"I Understand" will be the next single. It will be shipped to gospel radio Nov. 1.

"Nothing Without You" is being pre-sold on musicchristian.com. The single "Can't Nobody Do Me Like Jesus" is being streamed on Norful's Web site, smokienorful.com. The first 150,000 CDs will contain a bonus videoclip of the single, Blackwell says.

Norful recently taped a one-hour TV special in Nashville that will be released Jan. 25 on DVD. He also taped a multi-artist special, "Look Up, Sing Out," to be released Nov. 16, that also features LaShun Pace, Mighty Clouds of Joy, Darrel Petties and the Blind Boys of Alabama. EMI Gospel is also shopping the two specials to TV networks to air this winter.

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(where he performed at a prayer breakfast with the governor and mayor); Orlando, Fla.; Detroit; and Washington, D.C.

Plans call for Norful to embark on a church tour next spring. In addi-

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'It's About Connecting To The Audience With No Filters'

BY TAMARA CONNIFF

The City of Hope annually honors an outstanding member of the music community with the Spirit of Life Award. On Oct. 7, the City of Hope's Music and Entertainment Industry Group will fete Van Toffler, president of MTV, MTV2 and MTV Films, at a gala dinner to raise funds for the foundation's research into the treatment of cancer, diabetes, HIV/AIDS and other diseases.

The Spirit of Life Award honors individuals in the music and entertainment business who have made a "notable contribution to both their community and profession."

Toffler has been active in raising awareness about social and health issues through MTV's programming, including "The Tom Green Cancer Special" and Sharon Osbourne's fight with cancer on "The Osbournes," as well as the "Fight for Your Rights" and "Choose or Lose: 20 Million Loud" awareness campaigns.

True to MTV style, the gala will not be a black-tie event as it has been in previous years. Toffler prefers a laid-back feel and has asked guests to wear their best denim and be ready for a fun, star-filled barbecue. The evening will include performances by Joss Stone and other artists.

Several key industry executives founded the City of Hope's Music and Entertainment Industry Group more than 30 years ago. It has raised in excess of \$30 million to support the organization's research.

Toffler recently spoke with *Billboard* at MTV's offices in New York.

Q: What does it mean for you to be honored by the City of Hope?

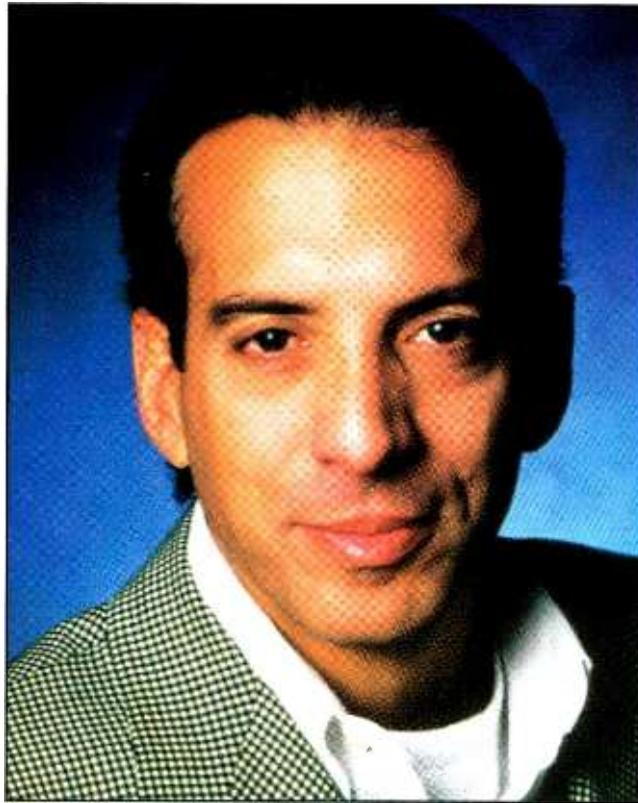
A: The passion of the music people who are connected with the City of Hope has inspired me to get involved. I don't view myself as a particularly charitable or honorable person. But the notion I would be used in a way to help raise money that can save lives was inspiring. Then [I was] going to the hospital and seeing what a feeling environment it was; talking to some of the physicians about the treatments. The way they spoke about their patients—in a very mournful yet hopeful way, depending on the severity of the disease—and how dedicated they are to finding new and novel ways to treat people who have cancer and HIV and AIDS [impressed me]. They are pressing the government, they are pressing each other to make advancements in testing and experiments with some of these new drugs.

It's weird. It sort of felt like walking through the halls of MTV, when you meet producers and they come tell you their reason why you should play Guns N' Roses or the Hives or the new 50 Cent record on the channel. It was the same thing, but it was about saving people's lives vs. entertaining them through music. It was passion.

Q: MTV has been very active in programming shows that raise awareness about social and health issues. What's the driving force behind this?

A: It's no mystery that MTV places its audience first before any old, useless, white executive's opinion or even, dare I say, artists and creators. It's about connecting to the audience with no filters in a very real, honest, straight-up dialogue. When they tell us that they have concerns about education, violence, HIV/AIDS, sexual health [or] who's going to be the next president, and they trust us to inform them—well, that's what we're going to do. We're going to give them great music, and entertaining, escapist-type of shows as well, but we're never going to shy away from real issues.

When someone as young as Tom Green gets testicular cancer and wants to use MTV as a forum to talk about it as a means of prevention for the audience, we want to be a conduit for that. As distasteful as Sharon Osbourne going



The Last Word



A Q&A With Van Toffler

Van Toffler: Career Highlights

- 1987: Joins Nickelodeon and VH1 in business affairs
- 1991: Launches "MTV Unplugged" franchise
- 1995: Directs the launch of mtv.com
- 1996: Co-executive producer of MTV Films' debut release, "Beavis and Butt-head Do America"
- 1997: Named GM of MTV
- 1999: Executive producer of MTV Films' "Election," which earns an Academy Award nomination
- 2000: Named president of MTV and MTV2
- 2002: MTV Networks acquires College Television Network, and Toffler oversees its relaunch as mtvU.
- 2004: MTV's "Choose or Lose" political-awareness campaign receives an Emmy Award.

through cancer might seem, if she's willing to share it onscreen and show that it is painful, treatment is hard and early detection can save your life, why not let the artist convey that on MTV?

The audience will listen to artists who can express things sometimes better than the audience can on their own, but they feel the same thing, they connect to the same emotion, whether it's pain or jubilation or confusion.

Q: What was the reaction to this year's MTV Video Music Awards show in Miami?

A: The reaction was great. We set out to re-create the show. It was our 21st show—so, our first legal show, as we like to think of it. We felt that we just wanted to do it a different way, a much more interactive way that felt energetic, where you could feel the crowd more. We went to an arena for the first time, we didn't do it in a proscenium theater. We had five stages that went from side to side and from floor to ceiling. One of the sets was 60-feet high, with an elevator.

We put over 1,000 local kids from Florida in the audience. We worked with them in advance to let them know what was going to happen. We didn't have a host. We picked a Sunday night. We worked with a different city. We were elated with the results.

Q: Madonna didn't kiss anyone. There was no wardrobe malfunction. Weren't people disappointed that there wasn't anything controversial?

A: In light of the year MTV has had, getting abused for having a show with not as much controversy—2004 is the year I'll take it. I thought the performances were great, there was no lame patter, there were incredible music moments.

Q: What about the criticism that this year's awards were too urban and more appropriate for BET than for MTV?

A: It's the most popular form of music right now, and it's [got] the most dynamic performers. If another Axl Rose were to come out of the rock world, we would gladly put that on the stage. We put Jet, Yellowcard and Hoobastank on the stage—those were the rock stories of the year. We put the Hives and the Vines on a couple of years ago, and [they] didn't really become that popular. But those were the most dynamic performers.

I think that we're in a time in music where we are lacking really great, vibrant, iconic rock stars. I guess it's a reflection of rock [that] our weird staging moment [was] the Polyphonic Spree, which is uncategorizable, and it wasn't some crazy Courtney Love-esque rock thing. It was more orchestral and hippie-ish. It's a strange time for rock.

Q: Is MTV still a music station, or has it become an original programming station?

A: MTV is still the home of music video. What happens in entertainment pop culture is [that] things like "The Osbournes" and "Punk'd" and "Jackass" explode. All those shows overshadow the music quite often. When there is a time where there is not much controversy in music or artists, [the shows] overshadow it even more. MTV still plays music videos—they dominate our schedule—but quite often we get known for the nonmusic stuff.

Q: With a history of films as diverse as "Napoleon Dynamite," "Election" and "Varsity Blues," what kinds of movies is MTV Films looking to work on?

A: We can pick and choose when we want to put movies out. If there are no great scripts that we like, we don't have to put a movie out. The mantra is about it speaking to MTV's demographic, and, hopefully, it being different than other movies that are out there.

Q: With Judy McGrath's promotion to chairman/CEO of MTV Networks Group, are you in line to become president?

A: I love what I do. I love music. I love MTV and MTV Films. But I have no comment.

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