



Latin Music
Special Report
Begins
On P. 27

Billboard

NEWSPAPER

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HOT SPOTS



Photo: Evan Agostini/Getty Images

6 Leaning On Teens

Young artists like Ashlee Simpson have become favorites among radio's adult top 40 format.



13 Revealing 'Futures'

Interscope is setting a high priority for "Futures," its first release from Jimmy Eat World.



18 Up Close & Personal

R.E.M.'s 29-date North American trek offers fans lower ticket prices and more intimate venues.



Photo: Jeff Christensen/WireImage.com

BILL GATES AND QUEEN LATIFAH AT THE DIGITAL ENTERTAINMENT ANYWHERE LAUNCH

Microsoft's New Mix

Gates Puts Emphasis On Interoperability

BY SCOTT BANERJEE

LOS ANGELES—Software giant Microsoft is casting its sights on the digital media marketplace by positioning itself as pro-consumer-choice. The company unveiled its MSN Music Service and its PlaysForSure logo, which indicates interoperability among portable devices, digital music stores and PCs that run Windows Media software.

"Obviously, the digital music scenario is exploding," said Bill Gates, (Continued on page 62)

Solis' Pop Appeal

Quiet Superstar Spreads His Base

BY LEILA COBO

In the last 30 years, Marco Antonio Solís has sold millions of albums as a leading Mexican *grupero* artist.

Now, with the Nov. 2 release of "Razón de Sobra," he hopes to further build on the mainstream pop success he started with 1999's "Trozos de Mi Alma," as well as expand his international following.

The new Fonovisa release is full-fledged Latin pop. The music is adorned with strings, whimsical accordion and Solís' trademark, emotive vocals.

When the title debuts on the *Billboard* (Continued on page 77)



Photo: Theo Wargo/WireImage.com

STERN: SATELLITE RADIO DEBUT IN 2006

Getting Over The Shock

BY PAUL HEINE

One week after Howard Stern's headline-grabbing Sirius Satellite Radio announcement, terrestrial broadcasters were looking for the upside to the shock jock's latest bombshell.

While Pollack Media Group chairman Jeff Pollack believes "the implications for radio are not good when talent would rather switch than fight," the veteran consultant says the move could open a door to greater emphasis on talent development.

"It's going to force terrestrial radio to find and develop talent in a big way," (Continued on page 76)

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**“...THE BEST THING TO HAPPEN TO NASHVILLE
IN A LONG, LONG TIME.” — THE WASHINGTON POST**

GRETCHEN WILSON

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- NEW YORK TIMES

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- LA TIMES

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country music industry by the throat”**

- ST. LOUIS POST-DISPATCH

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- ENTERTAINMENT WEEKLY

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debut single in Nielsen Broadcast Data Systems history.**



**“Here For The Party” best opening Nielsen SoundScan
week by a debut female country artist.**

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Radio Music Awards - 10/25, CMT Outlaws - 10/29
60 Minutes - 11/7, CMA Awards - 11/9
American Music Awards - 11/14
Billboard Music Awards - 12/8**



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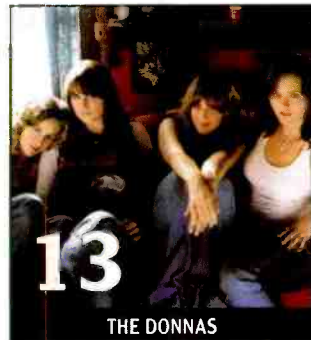
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JAZZ/CONTEMPORARY		
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JOHN ASHCROFT
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SUGARLAND

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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 Backstage 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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KEYNOTE SPEAKERS



Mark Cuban
HDNet & Dallas Mavericks



Seamus Blackley
Creative Artists Agency

FEATURED SPEAKERS



Dennis Mudd
MusicMatch



Lee Abrams
XM Satellite Radio



Phil Wiser
Sony America



Julia Miller
Microsoft



Steve Schnur
Electronic Arts



Chris Gorog
Roxio



Rep. Howard Berman
U.S. House of Reps



Jeffrey Pollack
NASCAR



Bill Wilson
AOL Entertainment



Robert Tercek
mFORMA Group



John Snoddy
TimePlay Entertainment



Ted Cohen
EMI Recording Music

PANEL TOPICS INCLUDE:

- The Future of Radio
 - Innovators' Roundtable: Evolving Content Strategies
 - The Mobile Market: Entertainment's New Frontier
 - A VIP "View from the Top"
 - How Technology is Changing Film & TV
 - The Impact of Politics on Digital Entertainment
- Plus many more!

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

AWARDS

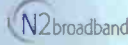
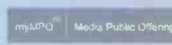
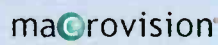
Join us as we honor the cutting-edge developments and forward thinkers shaping the future of digital entertainment at a special awards dinner and ceremony on Friday, November 5th. With winners chosen by a panel of VIP industry judges and special appearances, it will be the event you won't want to miss. Discounts are available for purchasing full tables.

SPONSORSHIPS

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Visit www.DigitalEntertainmentAwards.com or call 323-822-0936.
Early bird conference registration \$395 by October 22nd.
Awards ceremony tickets \$175.



Mark Cuban will keynote Billboard's inaugural DECA confab



Upfront

TOP OF THE NEWS

Former Spice Girl Victoria Beckham launches clothing line



NYC Jazz Mecca Ready For Debut

Genre At Home In \$128M Arts Center

BY DAN OUELLETTE

NEW YORK—Wynton Marsalis is a man with a mission.

As artistic director of Jazz at Lincoln Center, Marsalis has been a driving force behind the construction of JALC's new \$128 million performing arts center, Frederick P. Rose Hall.

Opening Oct. 18, Rose Hall—named for the late builder and philanthropist—can boast of being the first large-scale facility built specifically for jazz.

"I want people to be aware of jazz, to make the music available through recordings and broadcasts and to produce more jazz musicians," Marsalis says. "Rose Hall will be a place to address all aspects of our music."

Many close to the project agree that Rose Hall—referred to by Marsalis as "The House of Swing"—has the potential to be a mecca for the worldwide jazz community as well as the nexus of the New York jazz scene in the near future.

(Continued on page 75)

Wynton Marsalis and the Lincoln Center Jazz Orchestra will perform at Rose Hall on Oct. 18, the new venue's opening night.



'Change' Tour Voted A Success

Outing Staged 37 Shows In 11 Days

BY RAY WADDELL

The Vote for Change tour concluded Oct. 11 in Washington, D.C., in a blaze of glory, with organizers confident they accomplished their goals.

One of the missions was to stage compelling musical performances, and the D.C. finale, which featured Bruce Springsteen & the E Street Band, John Fogerty, Dave Matthews Band, R.E.M., Pearl Jam, Dixie Chicks, John Mellencamp, Jackson Browne, Bonnie Raitt, James Taylor, Jurassic 5 and others, certainly qualified.

"This [tour] was a highlight for everyone who participated: bands, managers, crews, agents, you name it," says Jon Landau, Springsteen's long-time manager. "It was an incredibly joyful experience from beginning to end."

Landau was still basking in the afterglow of the tour when he talked to *Billboard*.

"Watching the Dixie Chicks singing 'What's So Funny 'Bout) Peace, Love and Understanding' with ear-to-ear grins, John Mellencamp taking a

verse on 'People Have the Power' with Dave Matthews and Bruce looking over his shoulder..."

Landau pauses. "It was a night of magic moments."

Vote for Change, presented by MoveOn PAC and benefiting America Coming Together, was organized by a group of high-profile managers and artists with the ultimate objective of motivating voters in 11 key "swing states" to vote President Bush out of office (*Billboard*, Aug. 14).

Whether they accomplish that particular goal will become clear soon enough, but regardless, organizers feel the tour was a success.

A final gross on Vote for Change was unavailable, although some published reports have estimated it as high as \$15 million. The only date reported to *Billboard* Boxscore was the Oct. 1 Springsteen/R.E.M. date at the Wachovia Center in Philadelphia, which grossed \$1.5 million from a 19,353-seat sellout.

The key managers involved in putting together the tour were Landau, (Continued on page 77)

Young Artists Define Today's Adult Top 40

BY CHUCK TAYLOR

Radio's adult top 40 format traditionally maintains a stable of artists whose age range is roughly the same as its 35-44 listeners. But this year the format has been indulging in an edgy breed of artists half the age of its norm.

The format that Sarah McLachlan, Alanis Morissette and Matchbox Twenty built now features Ashlee Simpson, Avril Lavigne, Kelly Clarkson and Ryan Cabrera.

Even JoJo, who at 13 is the youngest artist to ever score a No. 1 at mainstream top 40, is gaining a presence at adult top 40 radio with her debut hit "Leave (Get Out)."

For the most part, programmers insist that a hit is a hit, no matter who sings it or how old they are. And many believe that the age gap is bringing mothers and daughters together at a destination on the dial besides Radio Disney or mainstream top 40, which has increasingly

alienated the upper end of its demo.

"The new crop of young artists has given us better music, increased the overall tempo of the station and frankly, with Ashlee and Kelly, increased our star appeal," says Patti Marshall, PD of WKRQ (Q102) Cincinnati.

The trend is beefing up the lower end of the station's female demographic and shows no signs of turning off the upper end.

"We've seen an increase in our female 35-44 numbers in the last two books," Marshall says. "During that time we've played Jessica Simpson, Ashlee, JoJo and Avril in heavy rotation."

Rob Lucas, music director of adult top 40 WTSS (Star 102.7) Buffalo, N.Y., says, "Adult listeners recognize a good song, a good lyric and a singer with a good voice. While media hype and marketing do affect things, adults are much less inclined to be sucked in by [the] flavor of the month."

(Continued on page 76)



ASHLEE SIMPSON



AVRIL LAVIGNE

Copy Control A Major Thorn

CD Protections Irk Consumers; Euro Labels Seek Tech Solutions

BY JULIANA KORANTENG

LONDON—Despite doubts about the technology and a series of lawsuits filed by unhappy consumers, copy-protected CDs will continue to be released around the world, including the United States.

Three of the big four major music companies surveyed by *Billboard*—EMI Recorded Music, Universal Music International and Sony BMG Music Entertainment—say they are continuing to invest in copy-control technology. Warner Music International declined to comment for this article.

“We have a worldwide policy to review this technology and will consider deployment where appropriate,” says Barney Wragg, London-based VP of Universal Music Group’s eLabs unit. “We’re looking at a number of technologies, which are in development with a number of vendors. We would never deploy a technology that prevents people from using discs on their computers. We’re primarily concerned about users making an unreasonable number of copies.”

An EMI representative adds, “Copy control and other technologies are one way to help us protect our rights and our artists’ music. We have been working with these technologies for a while, and they are improving all the time. Our goal is to move to even

more consumer-friendly and enriched versions.”

The anti-piracy technology was pioneered by, among others, Midbar, an Israeli company that was acquired by U.S. technology company Macrovision in 2002.

Tim Heath, director of sales at Macrovision’s music division in Europe, says the copy-control system—which is embedded into a CD’s fabric at the mastering stage—allows labels “to determine what the consumer can do with the content” because it can prevent consumers from making and sharing unlimited copies of CDs.

While there are ways to circumvent the technology, copy-protected CDs are in theory more difficult to rip and burn or offer for downloads than a normal CD.

Copy-protection systems, though a young technology, can be found on billions of CD tracks. Macrovision alone says more than 350 million CDs, which amount to more than 2 billion tracks, have its CDS (Cactus Data Shield) system, mostly in Europe and Japan. The company’s key clients include pre-

merger BMG Entertainment and EMI.

Independent label organizations, like the Assn. of Independent Music in the United Kingdom, leave it up to individual members to decide whether or not they will copy-protect their releases.

EMI and BMG have used the technology enthusiastically in Europe, where CD-burning has reached epidemic proportions. By the start of 2004, more than 80 million EMI CDs internationally were copy-controlled.

Consumers’ groups in France, Belgium and the Netherlands rebelled against the technology by filing a series of lawsuits against record companies and retailers. (*Billboard*, June 12). Consumers argued that they have the right to make private copies of CDs. The courts, however, have largely sided with the music industry.

Additionally, consumers have griped to record labels about copy-controlled CDs that could not be played on home computers or car stereos.

UMG’s Wragg, however, feels copy-protection’s negative reputation is

unjust. “The playability issue is often overemphasized. From the tests we’ve done, the hype surrounding complaints is greater than the reality. We’ve put out several million discs across our territories, and received only 20 to 25 consumer calls.”

Yet some labels are showing sensitivity to consumer complaints. Earlier this month, Sony Music Entertainment (Japan) and leading Japan independent Avex announced they were scaling down the number of titles released with copy-protection (*Billboard*, Oct. 16). These decisions remain limited to the two companies for the moment and have not extended to other territories.

Such technology companies as Macrovision, SunnComm and Sony Corp. say they continue to improve their systems. For example, limits on the types of devices on which copy-controlled CDs can be played are being eliminated, and, they say, the music-listening experience is becoming compatible with unprotected disks.

“With previous incarnations of our CDS technology, consumers felt restricted,” Macrovision’s Heath says. “There was inadequate labeling on the CD, although this was quickly dealt with by the [International Federation of the Phonographic Industry] logo. Now there is a direct correlation between the high level of security and

(Continued on page 76)



MULLIGAN: DRM NOT YET IDEAL



WRAGG: CONSUMER COMPLAINTS HYPED



CUBAN: DIGITAL ENTERTAINMENT PRO

Cuban To Keynote At DECA Confab

LOS ANGELES—Mark Cuban, the maverick entrepreneur who, appropriately enough, owns basketball’s Dallas Mavericks, has joined the lineup of speakers at *Billboard*’s inaugural Digital Entertainment Conference & Awards.

Cuban will deliver a keynote address on the second day of the event, which runs Nov. 4-5 at the Tom Bradley International Center on the University of California, Los Angeles campus.

Presented in association with Digital Media Wire, DECA will bring together thought leaders from more than 70 companies connected to music, electronic gaming and film.

Beyond overseeing his NBA franchise, Cuban is chairman of HDNet, which operates two 24/7 high-definition TV networks.

Cuban is also a partner in holding company 2929 Entertainment and has found time to head up and star in his own TV reality series, “The Benefactor,” which airs on ABC. He made his fortune in 1999, with the sale of his online streaming operation, broadcast.com, to Yahoo.

Other DECA highlights include an opening-day keynote by Seamus Blackley, co-creator of Microsoft’s Xbox game platform, who is now with Creative Artists Agency, where he helps guide and execute CAA’s strategy for representing video-game developers.

The event will close with the first DECA awards show and dinner in the Grand Horizon Ballroom at Covel Commons in Sunset Village, on the UCLA campus. Awards will be given in 30 categories (*Billboard*, Oct. 16).

To register for the conference, call 323-822-0936 or visit digitalentertainmentawards.com for more information.

Starbucks Spreading CD ‘Bars’

BY BRIAN GARRITY

NEW YORK—Starbucks is pushing its new digital music offering into the Seattle and Austin markets in the next month.

Starbucks Chief Has New Brew for Music Biz: Page 10

The Hear Music media bar is an in-store kiosk that allows consumers to buy customizable CDs on demand.

The new locations mark an expansion of the service, which was unveiled in March at Starbucks’ Santa Monica, Calif., location, along with its new Hear Music Coffeehouse store. Each Hear Music Coffeehouse stocks 15,000 current and catalog CDs in addition to the media bar’s digital music offerings.

(Continued on page 75)



Sitting on the ‘London Calling’ panel, from left, are Kenneth Loo, marketing manager at Ben Sherman; Filter editor Alan Miller; artist manager Tom Atencio; *Billboard*’s Melinda Newman; Dave Alder, senior VP of marketing and strategic development at Virgin Entertainment Group North America; artist manager Chris Huffard; and Tim Burgess of the Charlatans.

The British Aversion: U.K. Acts Disappear From U.S.

BY JILL KIPNIS

LOS ANGELES—British acts are making sales gains lately in the United States. Yet many acts continue to face immense challenges when trying to tour here or get a single played on the radio.

Participants at the “London Calling” panel—which took place Oct. 8 at the Virgin Megastore on Sunset Boulevard—said that while a number of acts including Muse, Joss Stone, Keane and the Darkness are selling well, it is unlikely that British groups will dominate the

album charts any time soon.

The last notable album sales statistic occurred in 1986, when 32% of the year-end top 100 albums were British acts (*Billboard*, Sept. 9, 2000).

“I don’t think we can get there again,” Radiohead and Supergrass manager Chris Huffard said.

British acts “don’t get on radio. They don’t fit into the modern rock format,” Huffard added. “Touring is also just so expensive, and you pretty much have to keep on the coasts. It is great to go into secondary and tertiary markets, but it

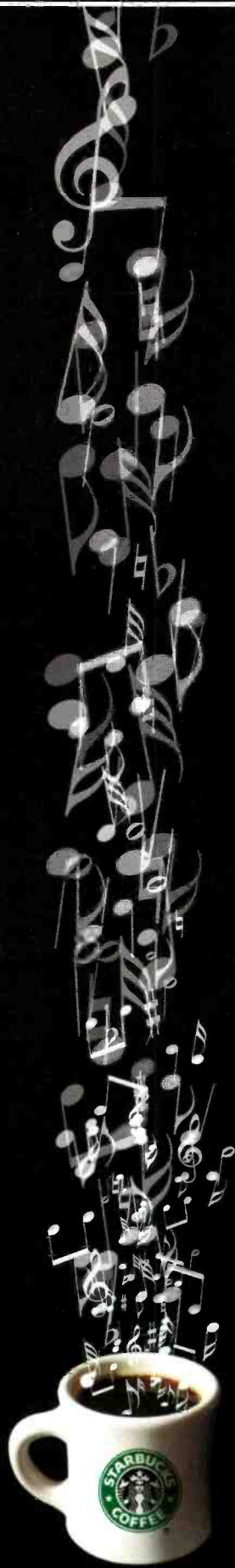
is not that Anglophile there.”

Despite the obstacles, British acts are getting some help here. Retailers like Virgin and nonmusic companies like the fashion house Ben Sherman are committed to British-oriented promotions that can help spread the word about developing acts.

CHANGING TASTES

Members of the panel, which was moderated by *Billboard* West Coast bureau chief Melinda Newman, said one

(Continued on page 62)



MUSIC LOVES COFFEE.

For the past five years, Starbucks and Hear Music have been dedicated to helping people discover great music from every genre. Innovative projects like Artist's Choice have featured the favorite songs from over 70 artists, including the Rolling Stones and Willie Nelson. The final recording from Ray Charles, *Genius Loves Company*, was released with incredible success, selling more copies at Starbucks than at any other music retailer. In Santa Monica, the first Starbucks Hear Music Coffeehouse is burning original CDs for customers while they wait for their drinks. And now with the launch of the Hear Music media bar and XM 75, the new Starbucks Hear Music channel on XM Satellite Radio, it becomes clear that Starbucks is committed to providing the best music experience for all tastes. Stay tuned. There's a lot more on the way.



Victoria Adding 'Posh' Touch To Hot Denim Line

BY MICHAEL PAOLETTA

She is David Beckham's wife and was formerly known as Posh Spice of the Spice Girls. Now, Victoria Beckham is adding "clothing designer" to her personal profile as she enters the lucrative premium-denim marketplace.

In a partnership with über-hot denim brand Rock & Republic, Beckham and R&R chief designer/CEO Michael Ball are collaborating on a new line, Victoria Beckham for Rock & Republic.

"For the first time, I'm actually doing something that I'm good at," Beckham tells *Billboard*. "I mean, I was never the best singer."

The first co-design partnership for R&R, Beckham's line debuts Oct. 29 at the R&R fashion show during Fashion Week in Los Angeles. Launches in Europe and Asia will follow.

"We've been approached by celebrities in the past to sell their name on a secondary line," Ball says. "But it never made sense for us. It's not just a matter of having another denim line—there must be integrity and a lifestyle behind it. With Victoria Beckham, this clicked."

To illustrate, Ball points to Beckham's international exposure, consumers' interest in her as a fashion icon and trendsetter and her musical roots.

"She's a rock star," Ball notes. "She understands what rock is all about."

Perhaps, but others in the fashion community wonder if Beckham's name holds enough clout to carry a clothing line.

"She was the face of Rocawear last season and hardly anyone noticed," says David Wolfe, creative director of Doneger Creative Services, the trend



BECKHAM: R&R OFFERS U.S. EXPOSURE

and color forecasting and analysis division of the Doneger Group.

Indeed, Beckham and her husband maintain a high profile—and public interest in the couple remains intense—around the world. "Everywhere except here in the United States," Wolfe notes.

'SELLING A NEW NAME'

Ball acknowledges that there will be much "cross-pollination" in the

partnership. "She'll be making more people aware of the R&R brand overseas," he explains. "And we'll be helping her achieve superstar exposure in the United States."

For the Beckham line to work stateside, Wolfe says the clothes must be incredibly special to stand out in a premium-denim market that is exploding. "In essence, they are selling a new celebrity—a new name—to most Americans."

So, the clothing will need to speak for itself, as it will be up against Dolce & Gabbana's red-hot denims and the soon-to-launch CK39 by Calvin Klein Jeans line.

This is not lost on a very pregnant Beckham, who says she is going for something different.

"With my own line, I didn't want to feel imprisoned in the jeans. I wanted them to be flattering—while also having a rocky edge."

The first Beckham collection will spotlight five styles, encompassing jeans, skirts and knits—as well as a maternity jean or two. Retail price points will be \$180-\$300, which is more expensive than the original R&R line.

The R&R brand is sold in more than 700 stores worldwide, including Selfridges, Mitsukoshi and Harvey Nichols. Victoria Beckham for Rock & Republic, which will be available in February 2005, will be sold at R&R's exclusive, high-end accounts.

Dave Stewart, John Debney, 'Simpsons' Added To Film & TV Confab Marquee

LOS ANGELES—Songwriter/producer Dave Stewart, composer John Debney, director Garry Marshall and the music creative team for "The Simpsons" have joined the lineup for the third annual Hollywood Reporter/Billboard Film & TV Music Conference, to be held Nov. 16-17 at the Renaissance Hollywood Hotel here.

Marshall and Debney will take part in a candid session titled "The Director/Composer Conversation," in which they will discuss their collaboration on the films "The Princess Diaries," "The Princess Diaries 2: Royal Engagement" and "Raising Helen."

Debney has also composed the music for such films as "The Passion of the Christ," "Elf" and "Bruce Almighty" and has won Emmy Awards for his music on TV series "The Cape," "SeaQuest DSV" and "The Young Riders." His upcoming films include "Christmas With the Kranks," "Chicken Little" and "The Pacifier." Marshall's other film credits include "Pretty Woman," "Runaway Bride" and "Beaches."

Stewart, co-founder of Eurythmics, will give the

conference's Vanguard Address, in which he will discuss his work on the upcoming remake of "Alfie" (*Billboard*, Oct. 16). He has also penned original music for the features "Around the World in 80 Days," "Cookie's Fortune" and "Ruthless People."

The Nov. 16 panel "Simply Simpsonic Music" will look behind the scenes at the music of animated series "The Simpsons." Participating in the discussion will be composer/songwriter/conductor Alf Clausen, musicians' contractor Murray Adler, arranger/orchestrator Dell Hake, music editor Chris Ledesma and music scoring mixer Rick Riccio.

Previously announced speakers at the conference include Academy Award-winning producer Brian Grazer, who will give the event's keynote speech, and composer and Devo co-founder Mark Mothersbaugh, who will be the focus of the *Billboard* Q&A session.

To register or for more information, call 646-654-4660 or visit billboardevents.com.



STEWART: TO GIVE VANGUARD ADDRESS



DEBNEY: FEATURED PANELIST

NEWSLINE

THE WEEK IN BRIEF

Barbra Streisand and Neil Diamond are said to be considering a co-headlining tour in 2005. If the pair does hit the road, their ticket prices could set an industry record. One source says the guarantee would be approximately \$3.5 million per show; for the show to break even, low-end tickets would go for \$300-\$400 each. Some observers predict VIP ticket packages could cost \$3,000 or more. Calls to Streisand and Diamond's representatives were not returned. **RAY WADDELL**

The U.S. Supreme Court refused on Oct. 12 to consider the Recording Industry Assn. of America's argument that Internet service providers should disclose, without formal court proceedings, names of their users who share unauthorized music files.

The RIAA began serving Verizon Internet Services and other ISPs with "information" subpoenas in 2002 under the Digital Millennium Copyright Act. The lobby group sought the identities of subscribers suspected of sharing unauthorized music files. Verizon challenged the subpoenas in court.

The high court's refusal to review the case effectively prevents copyright owners from obtaining the names of peer-to-peer users to possibly settle potential lawsuits before resorting to litigation in the Washington, D.C., Circuit. Courts in the other 11 circuits may or may not follow the court's decision. **SUSAN BUTLER**

The first four Beatles albums released in the United States will be reissued Nov. 16 as a boxed set titled "The Capitol Albums Volume 1."

The U.S. versions of "Meet the Beatles," "The Beatles Second Album," "Something New" and "Beatles '65" will be available for the first time on CD.

The set will list for \$69.98 and include a 48-page booklet and scrapbook of photos and clippings from 1964. The remastered discs will include two versions of each song: one in mono and one in stereo (or, in some cases, duophonic—Capitol's approximation of stereo using two channels of mono with added reverb). **CHRISTOPHER WALSH**

Apple Corps, which handles the Beatles' business endeavors, Cirque du Soleil and the Mirage Hotel and Casino in Las Vegas announced Oct. 14 a new theatrical production, set to open in 2006, that will celebrate the Fab Four's musical legacy. It marks the first time that Apple Corps has agreed to a major theatrical partnership. Beatles producer George Martin will oversee the show's musical elements. **MELINDA NEWMAN**

Attorney General John Ashcroft has approved the recommendations of the Department of Justice's Intellectual Property Task Force, which was formed last March to examine intellectual-property issues.

"The department is prepared to build the strongest, most aggressive legal assault against intellectual-property crime in our nation's history," Ashcroft said.

The report recommends enforcement procedures like increasing the number of prosecutors and enhancing their training, principles to adopt in pending and future legislation and educational programs for victims of IP theft, as well as members of the public.

Details of the report will appear in the Legal Matters column in the next issue of *Billboard*. **SUSAN BUTLER and BILL HOLLAND**

Online video-on-demand service CinemaNow announced Oct. 12 that high-definition films will be available for download on its Web site, cinemanow.com. CinemaNow claims its move marks the first time an online VOD service has broadly adopted HD movies. Users with Windows XP-based PCs can download the HD titles in the Windows Media High Definition format. **JILL KIPNIS**

Jones Media Networks has agreed to sell its cable network, Great American Country, to the E.W. Scripps Co. for \$140 million in cash.

E.W. Scripps is the parent company of Scripps Networks, which owns such lifestyle-oriented cable outlets as the Food Network, Home & Garden Television, Fine Living and the DIY—Do It Yourself Network. **PHYLLIS STARK**

Zomba Label Group has purchased GospoCentric Records, which comprises the GospoCentric and B-Rite Music labels.

Vicki Mack Lataillade founded GospoCentric in 1992. She will remain with the company as president and will report directly to Zomba Label Group GM/senior VP of sales and marketing Tom Carrabba. Zomba, which is based in New York, is also the parent company of 10-year-old gospel label Verity Records. **DEBORAH EVANS PRICE**

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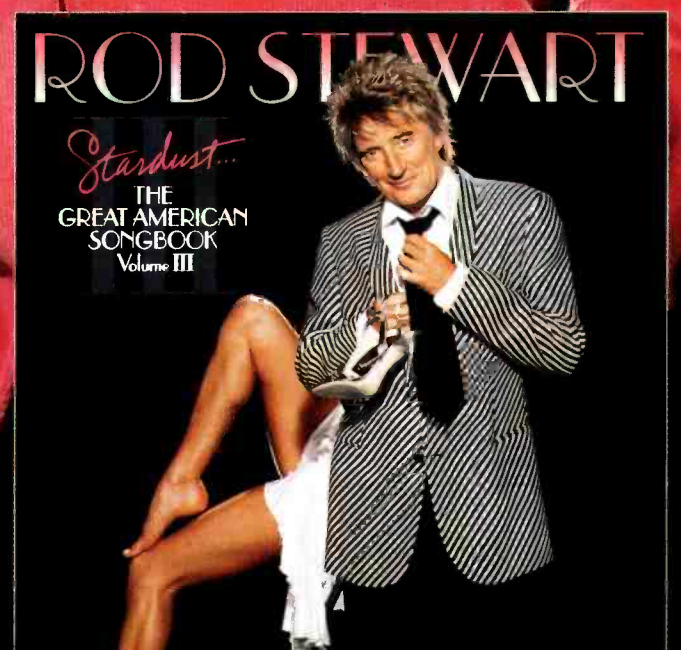
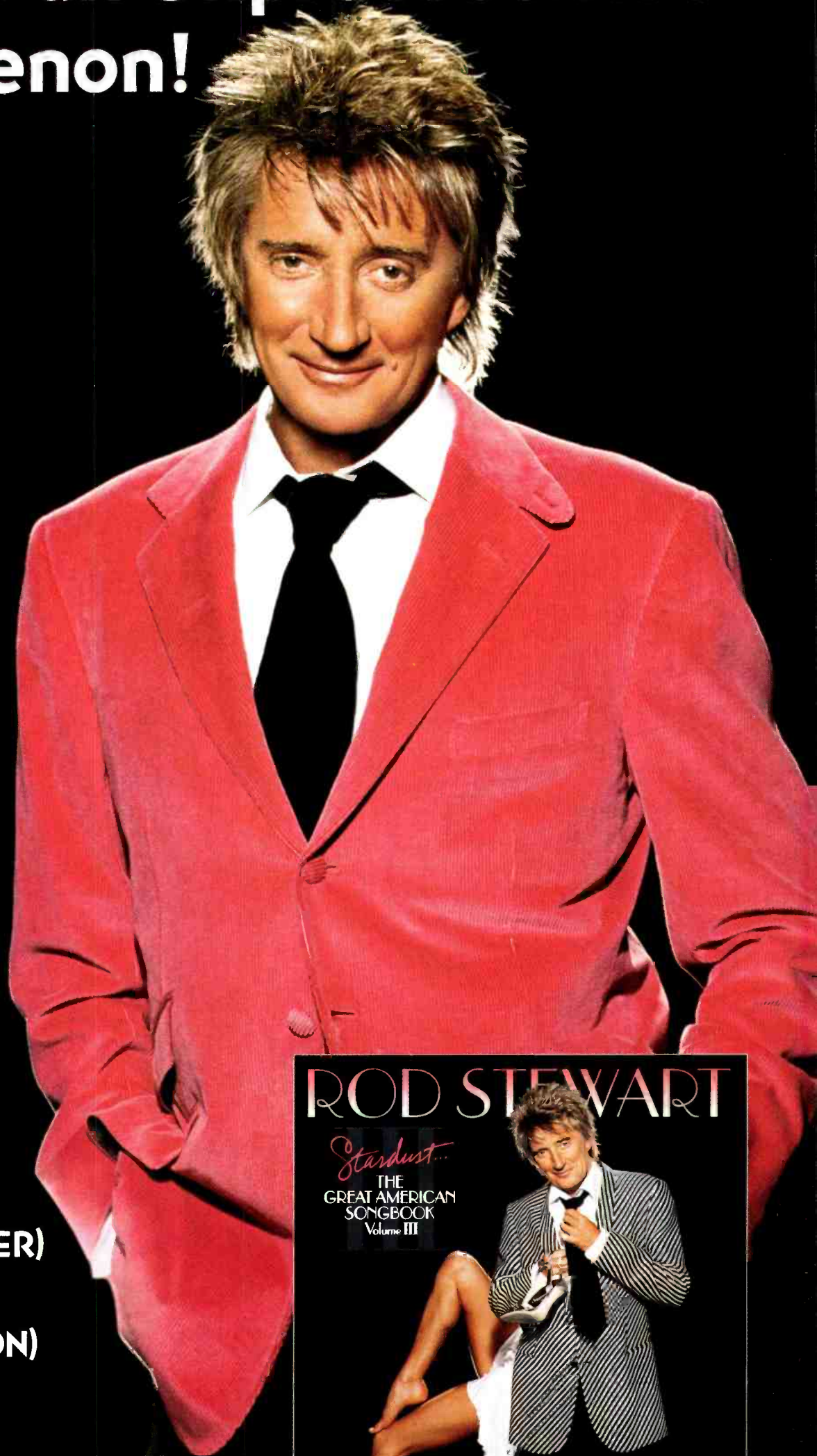
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"Baby It's Cold Outside"
(duet with DOLLY PARTON)

and many more!



IN STORES OCTOBER

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records

STIEFFEL

Time For The Music Industry To Reinvent Itself Something's Brewing

On Oct. 14, Starbucks announced the national launch of an in-store CD-burning service, the Starbucks Hear Music media bar. With the advent of the stores in Seattle and Austin and their rollout in more markets set for mid-2005, Starbucks chairman Howard Schultz shares his perspective on the state of the music industry and how its nontraditional entrants will change the dynamic of experiencing and purchasing music.

I know what you're thinking: What does a coffee company know about music? Starbucks is about much more than great coffee. It's about the experience—a unique "third place" between home and work. It is comforting, inviting and rejuvenating, and people are drawn to it every day. Music has always been an essential component of this experience. For years, customers have asked our baristas the name of a particular song or artist playing on the custom compilations in our stores.

We've learned a lot about our customers and the music consumer through the years. We've also witnessed the fracturing of the retail music industry. The fundamental rules of engagement—the means by which consumers identify, access and purchase music—have changed, and consumers, artists and the retail music industry have all felt a profound impact.

There is a "perfect storm" of negative trends facing traditional music marketers and retailers. Several forces have converged to create these conditions:

MUSIC AS LOSS LEADER

First, mass merchants expanded their music departments as loss leaders to bring young consumers into their stores, sharply discounting CD prices to cost or even below. Music became a commodity, and as a result, it lost much of its value.

We also experienced the loss of the experience around discovering and purchasing music. There is no richness associated with purchasing music at the same location where you buy toiletries, furniture, clothing and greeting cards. The romance is gone.

RADIO CONSOLIDATION

The diminishing breadth of radio station ownership has led to homogenized music programming. Traditional radio no longer serves as a primary source for people to discover new artists and songs through local DJs. In many cases, consumers are limited to hearing top 40 songs over and over.

By contrast, Ray Charles' "Genius Loves Company," produced by Starbucks and Concord Records, soared to No. 2 on The Billboard 200 without radio play. Instead, it was featured prominently and played in more than 4,500 U.S. Starbucks locations, and it was available at other retailers.

In the album's first week, Starbucks

accounted for 22% of units sold, significantly outpacing sales by any other individual music retailer, including mass merchants, according to Nielsen SoundScan. That share jumped to 27% last week.

DOWNLOADS AND PIRACY

New digital technologies have added another dimension of complexity. While some legal downloading sites thrive, most online music consumers bypass traditional sales mechanisms and use illegal downloading services. Artists and labels continue to feel the impact of customers accessing music without paying for it.



These factors combine to make it increasingly difficult to create a workable economic model for traditional music sales.

Swirling amid the perfect storm in the music industry are disenfranchised consumers, diminishing sales and the narrowing opportunity for labels and artists to get paid or reach their potential audience.

Starbucks' 30-plus million weekly customers have a chance to discover and experience music in ways that have not been available to them for years. We have engaged consumers and created our own custom tracks for our stores since our

earliest days. We welcomed Hear Music into the Starbucks family five years ago upon discovering the intimacy and unique environment of its record store in Northern California. We saw that the company was creating a compelling experience around music, just as we created that experience around coffee.

Customers know that the songs on our CDs represent the best of a genre or showcase emerging or classic artists. They probably won't hear these songs on traditional radio stations, and that sense of discovery is what makes it especially attractive. One of our recent innovations is the Hear Music media bar, which allows customers to burn and print custom CDs right in the store, in about the time it takes to get a latte. It's a dynamic, compelling way to experience music.

I see limitless possibilities for the music industry and nontraditional retailers to reintroduce the sense of discovery, community and passion for music among disenfranchised consumers. The music industry has been slow to recognize that the rules of engagement have changed. It's time to embrace a different economic model and to reinvent our approach to the consumer.

I began by asking, What does a coffee company know about music? Perhaps a more appropriate question is, Why would a company expand its music presence when so many traditional players are scrambling for shelter?

The answer is simple. If traditional music industry leaders discard old patterns of thinking, embrace innovative ways to respond to consumer needs and restore the art of discovering music, we have a historic opportunity to re-create an industry. This is not a time to embrace the status quo—it's a time for reinvention.

Letters

Latin Grammys Dropped The Ball

I couldn't agree more with Leila Cobo's assessment (*Billboard*, Sept. 18) of the Latin Grammy Awards.

Something is wrong when you have the dynamic, two-time Grammy nominee Alejandra Guzman just sitting in the audience! Whoever it was—the Latin Recording Academy, CBS or both—dropped the ball by not taking advantage of her being one of the stars to attend. If she had performed her Grammy-nominated song "Lipstick," it would have gotten more publicity than the appearances of Jessica Simpson and Lindsay Lohan. I'm still puzzled by why they were there. I know,

but it didn't work.

The powers that be must have been aware of Guzman's reputation for risqué performances and were scared, God forbid, she may just have one of those Janet Jackson wardrobe malfunctions.

If the producers want something to improve viewership, interest and ratings, all they have to do is put Guzman onstage. Whenever, wherever she performs, Guzman causes a lot of talk. Isn't this what the Latin Recording Academy wants for their Latin Grammy Awards?

Will Griffith
Philadelphia

Billboard

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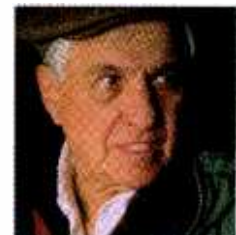
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Jimmy Eat World Plans Its 'Futures'

BY CAROLYN HORWITZ

Just as Jimmy Eat World was recording "Futures," the follow-up to its hit 2001 self-titled set, the band's future was thrown into doubt.

The Mesa, Ariz., rock act should have been sitting pretty for the first time in its career. Dropped by Capitol after the 1999 release of "Clarity," its major-label debut, the band paid for the recording of "Jimmy Eat World" (aka "Bleed American").

The set was picked up by DreamWorks Records and, bolstered by the hit "The Middle," sold 1.3 million units, according to Nielsen SoundScan.

But as the foursome began work on "Futures," word came down in November 2003 that Universal Music Group had acquired DreamWorks, and most of the roster was being shifted to Interscope.

"We found out through our A&R guy, Luke Wood, and it was a scary thing," guitarist/vocalist Tom Linton says. "We weren't sure what was going to happen, like if we were going to get dropped. It seems like every record we've done we go through this stuff."

Fortunately, their fears were unfounded. "Futures" is a "huge" priority heading into the fourth quarter, says Steve Berman, head of sales and marketing for Interscope Geffen A&M.

(Continued on page 14)



THE DONNAS: SINGLE 'FALL BEHIND ME' INTRODUCES THEIR NEW ALBUM

The Donnas Go For The 'Gold'

Atlantic Gives Act Mainstream Push

BY BRIAN GARRITY

NEW YORK—To get a sense of the creative ambitions and commercial expectations surrounding the second Atlantic Records release from the Donnas, look no further than the title of their latest effort: "Gold Medal."

The San Francisco Bay Area-based female rock quartet—which had not seen an album sell more than 40,000 units during the course of its long-running indie-label career—is now hoping to eclipse the half-million sales mark with its new set, due Oct. 26.

The Donnas' major-label debut, 2002's "Spend the Night," has sold just shy of 400,000 copies, according to Nielsen SoundScan.

This time out, the band—Brett Anderson (vocals), Allison Robertson (guitars), Maya Ford (bass) and Torry

Castellano (drums)—hopes to expand beyond its core Joan Jett-meets-Kiss formula. They're showing a more varied sound and occasionally a softer side, without resorting to writing ballads.

"The possibilities of this record are endless," Atlantic Music Group president Julie Greenwald says. "They are more than qualified to sell more than a million records."

NOT A NOVELTY ACT

The Donnas' Robertson says they don't necessarily need to reach platinum sales, but the band does desire increased exposure and greater commercial success.

She says it is part of the group's larger aspiration to elevate female rock bands above novelty status with the average consumer.

(Continued on page 16)

Matador's Setup For Interpol Attracts Attention

When Interpol's "Antics" entered The Billboard 200 at No. 15 last issue, it marked the highest debut ever not only for the band but also for 15-year-old Matador Records.

The album sold 62,500 copies its first week of release, according to Nielsen SoundScan. Interpol's previous one-week high (for 2002's "Turn On the Bright Lights") was 6,000 units, according to the label.

So how does such a breakthrough happen? Lots of luck and a really smart setup.

Indeed, Matador, along with Beggar's Group—which owns 50% of

Matador—and distributor ADA devised a marketing plan that served indie and mainstream audiences.

Key were Interpol storefronts, called Spaces, that were set up in London, Los Angeles and New York weeks before the album's Sept. 28 release (*Billboard*, Oct. 16). In addition to viewing winning selections from a short-film contest inspired by Interpol's music, the make-shift galleries also served as an access point for a series of 7-inch singles from the album that were doled out weekly. Upcoming Spaces are set for Berlin and Paris.

The Beat
By Melinda Newman
mnewman@billboard.com



The group reached mainstream exposure through airplay—first single

"Slow Hands" is bulletted at No. 29 on the Modern Rock chart—and MTV play. The channel streamed the album the week before release through its online program "The Leak" and has placed the "Slow Hands" video in rotation on MTV, MTV2 and MTVu.

Interpol also played a number of late-night TV shows.

"The band is willing to work, they'll do radio station Christmas

shows," Matador GM Patrick Amory says. "In the past, Matador has been stymied by people who aren't that happy to do that."

For his part, Interpol guitarist Daniel Kessler says that the band is open to anything "as long as we feel like ourselves while we're doing it. If we feel like little monkeys just trying to get something out of it, Matador knows we won't do that."

Matador hopes this success is enough to convince the band to stay on the indie. "Antics" marks the end of Matador's deal with Interpol, and (Continued on page 17)

Jay-Z Concert Joins Parade Of Documentaries

There once was a time when the term "documentary" was a bad word in the film business because of the perception that such projects were box-office poison. But the blockbuster success of Michael Moore's "Fahrenheit 9/11" has helped turn nonfiction films into hot business ventures.

That trend is now affecting the music industry, as artist documentaries, which are usually released straight to home video/DVD or are made for TV, are landing more distribution deals in theaters.

Music-themed documentaries that

have had theatrical releases this year include such critically acclaimed films as **Palm Pictures'** "DIG!," **IFC Films'** "Metallica: Some Kind of Monster," **THINK Film's** "Festival Express" and **First Look Films'** "Mayor of the Sunset Strip."

Now **Jay-Z** is headed to the big screen with the **Paramount Classics** documentary "Fade to Black," which opens Nov. 5 in U.S. theaters. The rapper is the star, narrator and an executive producer of the film, which centers on his all-star concert in November 2003 at New York's Madison Square Garden.

Other artists who appear in the concert footage include **Beyoncé**, **Mary J. Blige**, **R. Kelly**, **Missy Elliott**, **Pharrell Williams**, **Foxy Brown**, the **Illadelphonic**s and **Ahmir "Questlove" Thompson of the Roots**. **Sean "P. Diddy" Combs**, **Slick Rick**, **Damon Dash** and producer **Rick Rubin** are also featured in the movie, which will include behind-the-scenes footage.

"I was on the biggest stage in the world, with some of the biggest stars in music, and we pulled off the perfect night," Jay-Z says in a statement. **Pat Paulson** and **Michael John Warren** directed the film. Jay-Z's **Marcy**

Projects Productions produced "Fade to Black" along with production company **@radical.media**.

Jay-Z, whose real name is **Shawn Carter**, has previously appeared in the 2002 movies "State Property" and "Paper Soldiers."

His big-screen debut was in the 2000 documentary "Backstage," which chronicled the 1999 Hard Knock Life tour that featured headliners Jay-Z and **DMX**.

Meanwhile, **Palm Pictures** has signed a North American distribution deal for the documentary "Be Here to Love Me: A Film About Townes Van Zandt." Country musician **Townes Van Zandt**, who died in 1997, released several critically acclaimed albums throughout his career. The film, directed by **Margaret Brown**, should arrive in theaters in 2005.

MOVIES & MUSICALS: The big-screen version of "Rent" has changed movie

companies. **Columbia Pictures** will now release the film, after **Warner Bros. Pictures** parted ways with the project. **Chris Columbus** will direct, co-write and co-produce the movie.

More members of the team behind

"Hairspray" was originally a 1988 comedy film directed by **John Waters**.

IN BRIEF: **Island Records/Palm Pictures** founder **Chris Blackwell** has co-founded the first Goldeneye Film Festival, set to take place Dec. 8-13 at Blackwell's estate in Oracabessa Bay, Jamaica. The invitation-only event will have some music-related films.

Avril Lavigne will perform the theme to **Paramount Pictures'** "SpongeBob SquarePants" movie, which opens Nov. 19 in U.S. theaters. The movie's soundtrack, which **Warner Bros. Records** will release Nov. 9, includes songs from **Motorhead**, **Ween** and **the Shins**. . . **Justin Timberlake** has landed a starring role with **Emile Hirsch** in **New Line Cinema's** drama "Alpha Dog" . . . **Method Man** will co-star in **Dimension Films'** horror movie "Backwater."

The 2004 World Soundtracks Awards—held Oct. 9 at the Flanders International Film Festival in Ghent, Belgium—named "Cold Mountain" best soundtrack and "Cold Mountain" composer **Gabriel Yared** composer of the year. Songwriters **Alan & Marilyn Bergman** received the lifetime achievement award.

Movies & Music

By Carla Hay
chay@billboard.com



Photo: Kevin Mazur/WireImage.com

JAY-Z: FILM STAR, NARRATOR, PRODUCER

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'Futures'

Continued from page 13

"The band pushed themselves really hard creatively and didn't settle, and we feel really lucky that this is the album we get to go to market with."

"Futures," which hits stores Oct. 19, is an emotive gem, hard-rocking but more complex and serious than "Jimmy Eat World." The set was produced by Gil Norton (Pixies, Foo Fighters), in his first project with the band. Notable are a preponderance of guitar solos, which Linton says were enabled by the proximity to a guitar shop as the band recorded the album in Tucson, Ariz. "We had a lot of instruments lying around, older guitars, so we were able to get a lot of different sounds," he says.

First single "Pain" is a raging hard-rock anthem, as instantly likable as "The Middle" but with a significantly darker edge. It has been a quick build at modern rock radio: It hit No. 7 at the format after just four weeks and holds in that spot in week six. The video has Buzzworthy status at MTV.

Lisa Worden, PD at modern rock WHFS Washington, D.C., says "Pain" is a top-five requested song. "It's solid, it's short and it has a good hook."

Berman, who calls Jimmy Eat World a "multiformat" act, says subsequent singles will likely target top 40 radio. "We believe so strongly about the potential audience for the band," he says. "It kind of breaks through this ceiling at

rock music that exists right now."

Central to Interscope's aggressive marketing campaign—tagged in TV, print and outdoor advertising and extensive signage at mainstream and indie retail—is that the label is releasing two versions of "Futures." In addition to the standard album, priced at \$13.98, there is a deluxe \$19.98 Digipak that contains a bonus disc with original home demos of all 11 album tracks. The point, according to Interscope, is for fans to see the progression the songs took throughout the recording process.

There is also a strong online push for the set. Mtv.com started streaming "Futures" in its entirety Oct. 12 as part of its advance-release series "The Leak." MTV2 is hosting an MTV2Way online contest, in which the winner will attend a concert and hang out with the band.

Starting Oct. 15, Yahoo's Launch is offering an exclusive video stream of a "Pain" performance, in addition to a band interview. Launch had the exclusive online premiere of the "Pain" video, which debuted in the site's top 10. "It took us about an hour to be reminded about how powerful their fanbase is," Launch head of label relations Jay Frank says.

That rabid following has grown through incessant touring. U.S. dates are confirmed through Nov. 17; after that, the band will play Christmas radio shows followed by another U.S. leg in January. It will then likely head to Europe and Australia, according to agent Tim Edwards of Flowerbooking in Chicago.

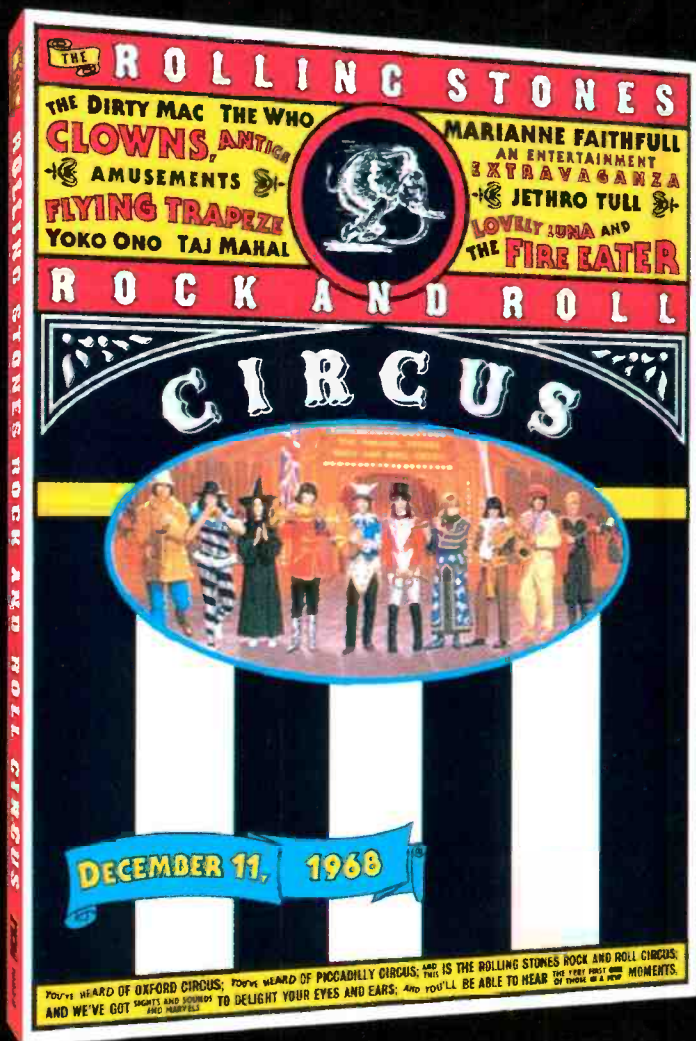
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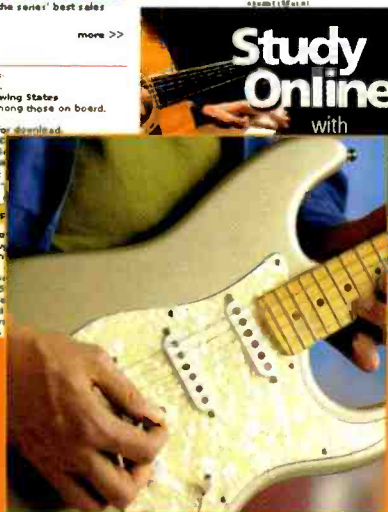


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Music

Jacobs' New Mozart Is A Winning 'Marriage'

Since its release in May, conductor **Rene Jacobs'** recording of Mozart's "The Marriage of Figaro" (**Harmonia Mundi**) has scored critical acclaim across Europe and the United States.

The recording features baritone **Simon Keenlyside**, sopranos **Veronique Gens** and **Patrizia Ciofi**, bass **Lorenzo Regazzo**, mezzo-soprano **Angelika Kirchschlager**, the **Collegium Vocale Gent** and the **Concerto Koln**.

Jacobs' vibrant, earthy reading took home yet another honor this month when it was named record of the year at the Gramophone Awards. For the first time, Gramophone ran a record of the year readers' poll on its Web site, which the Jacobs Mozart recording won as well.

Jacobs, who is currently preparing performances of **Monteverdi's** "L'incoronazione di Poppea" to be heard this month at Paris' Theatre des Champs-Elysees and London's Barbican Center, was not on hand to collect this year's award. His response to the Gramophone Award is admirably succinct: "I can only hope that **Amadeus** is happy with my work, too!"

In other prizes, Czech mezzo **Magdalena Kozena**, whose name has been popping up frequently in the arts and gossip pages this year, was named artist of the year. In a first for the ceremonies, the lifetime achievement award was not given to a single artist; instead, it was awarded to the **London Symphony Orchestra**, which is marking its 100th birthday this year.

The Listeners' Choice Award, voted

on by listeners of U.K. radio station **Classic FM**, was given to perennial favorite **Bryn Terfel**, the Welsh bass-baritone. The label of the year prize went to Cleveland-based independent **Telarc**, with a citation for the label's devotion to classical music, audio-

The famed series of hourlong programs, which Bernstein helmed at the **New York Philharmonic** from 1958 to 1973, was first broadcast as a primetime **CBS** program, and eventually reached millions of viewers globally. (Can you imagine that happening in 2004?) The award-winning programs embraced a wide variety of topics, from "What Is a Concerto?" to tributes to some of Bernstein's most beloved composers, including **Stravinsky**, **Shostakovich** and **Mahler**.

The conductor/composer's engaging style made even such potentially dry topics as sonata form come alive with music examples that range from "Twinkle, Twinkle Little Star" to the Beatles' "And I Love Her" (which was, in 1964 when the "What Is Sonata Form?" program first aired, a brand-new song). Even decades later, Bernstein's wit, enthusiasm, intellectual fire and gift for making music come alive for all kinds of audiences and are as potent and relevant as ever.

NEW & NOTEWORTHY: In the flurry of fall releases, don't miss these newcomers: **Nicolas Harnoncourt's** most recent traversal of the **Mozart Requiem** for **BMG Classics** (Aug. 10); soprano **Dawn Upshaw** and pianist **Gilbert Kalish's** "Voices of Light" recital on **Nonesuch**, featuring the music of **Messiaen**, **Debussy**, **Golijov** and **Faure**; **Hilary Hahn's** performances of the **Elgar Violin Concerto** and **Vaughan Williams' "The Lark Ascending"** for **Deutsche Grammophon** (Sept. 14); and **Andrew Manze's** newest **Vivaldi** album for **Harmonia Mundi**, "Concertos for the Emperor" (Sept. 14).

Rene Jacobs' busy year continues: His recording of **Haydn's "The Seasons,"** also on **Harmonia Mundi** (Sept. 14), is another delightful addition to his discography.

Classical Score™

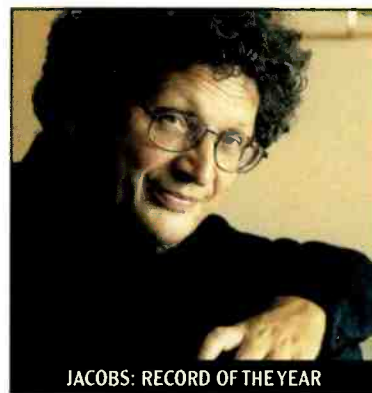
By Anastasia Tsioulcas
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phile quality releases and embrace of emerging technology.

A Special Achievement Award was given to **Peter Alward**, the retiring president of **EMI Classics**.

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JACOBS: RECORD OF THE YEAR

Leonard Bernstein's famed **Young People's Concerts**. Twenty-five of these programs were released as a nine-DVD set Sept. 28 by New Jersey-based **Kultur**.

The Donnas

Continued from page 13

"It's still so unconventional for a girl to play rock. You feel like a freak," Robertson says. "Being indie isn't enough right now. You need to reach people that would never go into an indie record store or read a [fanzine]. You need to reach all those younger girls and reach people who only know MTV and mainstream radio."

The marketplace has not been particularly kind to modern-rock-leaning female acts this year. Major-label releases from Courtney Love, Melissa Auf Der Maur, P.J. Harvey

and Sahara Hotnights have all experienced modest sales.

Greenwald isn't concerned. "You can put them in a room and see them rock just as hard as four or five dudes. At the end of the day, they've made great songs," she says.

Greenwald adds that more important than the question of the commercial appetite for female-fronted rock is the overall willingness of modern rock radio to experiment with new sounds.

"It's a great climate in terms of modern rock radio," she says. "They're taking shots on all different types of records, from Death Cab for Cutie to Modest Mouse to Jet to Shinedown."

Early radio response to the first single, "Fall Behind Me," has been positive. The track was the most-added song at

modern rock radio outlets the week of Sept. 15. It is No. 34 on the Modern Rock chart this issue. The video is in rotation at MTV2 and VH1 and has received "Oven Fresh" status on Fuse.

That said, Atlantic isn't planning an all-out corporate blitz to launch "Gold Medal" at first.

Instead, the early focus will be on mobilizing the band's longtime fans through Web promotions and online listening opportunities.

The album will also be offered in a limited-edition dual-disc format, making it one of the first releases in the new single CD/DVD configuration.

The aim initially is to build on the momentum of the last album. "Spend the Night" debuted at No. 1 on the (Continued on next page)

Mavis Staples Prevails With A Little 'Faith'

The gospel market has been flooded with music by newer acts this year, but one of the most intriguing releases is by a veteran artist who remains in peak form.

Mavis Staples' Alligator Records release, "Have a Little Faith," is filled with the kind of gutsy, emotional performances that have defined her stellar career.

"My happiest moments are when I'm singing," says Staples, who began performing with her family at age 10. "I can't imagine retiring."

Her family's group, the **Staples Singers**, began their career performing in churches and emerged in 1956 with the hit "Uncloudy Day." They became known for their uplifting music as well as their social consciousness and involvement with friend Dr. **Martin Luther King** during the civil rights movement.

In addition to their spiritual repertoire, the group found major crossover success with such hits as "Let's Do It Again" and "I'll Take You There." The Staples Singers were inducted into the Rock 'n' Roll Hall of Fame in 1999.

Over the years, the Chicago-based Staples has recorded several solo projects, including 1970's "Only for

the Lonely" on **Stax's Volt** imprint, and 1989's "Time Waits for No One" and 1993's "The Voice," recorded for **Prince's Paisley Park** label.

Staples took some time off in 2001 to care for her sister, **Cleotha**, who suffers from Alzheimer's disease, but returned to the stage in 2002. "My sister, **Yvonne**, and I are doing what **Pops** taught us to do," she says of family patriarch **Roebuck "Pops" Staples**, who died in 2000. "I know he's smiling on us."

The seeds for "Have a Little Faith," her first solo release in more than a



decade, were planted when Mavis was in the studio recording her father during what would become his final recording sessions. After Mavis recorded a couple of songs herself, **Yvonne** encouraged her to make another solo album.

At the same time, producer **Jim Tullio** was looking for someone to sing a song he wrote as a tribute to friends he lost in the Sept. 11, 2001, tragedy. Tullio and Staples hit it off and decided to work together on her new project.

The album includes the Sept. 11-inspired tune, "In Times Like These." There's also "Will the Circle Be Unbroken," the first song her father taught his children.

Staples also sings a funky homage to her dad, "Pops Recipe," which she co-wrote with Tullio and **LeRoy Marinell**.

Staples says "Have a Little Faith" seemed like an obvious choice for the

album's title "because that's all we need is a little faith, just about the size of a mustard seed. Everything will be alright if you just have faith."

When she finished the album, Staples' booking agent, **Mike Kappus**, shopped the record to several labels,

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



times. I wanted it to be healing. I know how healing music is, and I felt certain we could put an album together that would be uplifting."

Staples has a busy schedule this fall, including dates with **Al Green** at the Orpheum in Boston (Oct. 19) and in New York at the Apollo Theater (Oct. 21) and the Beacon Theater (Oct. 23). She will also perform Oct. 20 on "Late Night With Conan O'Brien."

IDOL WANDERINGS: "American Idol" finalist **George Huff** has signed with **Word/Curb/Warner Bros.** His label debut will be a Christmas EP, due in November.

Huff was one of the final five contestants on the third season of "American Idol." A 22-year-old chef from New Orleans, Huff has been on the 50-city American Idols Live tour, and plans to enter the studio to work on his debut when the tour wraps.

In related news, "American Idol" winner **Ruben Studdard** has recorded an inspirational album, due Nov. 2 on **J Records**. The lead single, "I Need an Angel," was written and produced by **R. Kelly**. Also serving as producers on the project were **Eric Dawkins** and **Warryn Campbell**.

The Beat

Continued from page 13

the majors are lurking.

"They're a band who has never shied away from wanting to get a bigger audience," Amory says. "At the same time, they've put their trust in us to sell more records for them without compromising their artistry."

The question prior to the album's release, Amory says, was if Matador could maintain Interpol's credibility, market the release in a creative manner and still "get them a top 20 debut. And we did that," he says.

And Amory stresses that Matador can slather attention on the band in

ways that a major cannot. "Interpol is the only record we're working this fall," he says.

Beggars Group U.S. CEO **Lesley Bleakley** loves the indie success story. "You always hear the majors saying, 'You can't get radio, you can't do this, you can't do that.' But the landscape has changed."

Kessler says the band is focused on its tour, which kicked off Oct. 11. "We haven't really thought beyond [that]."

The band is signed to **EMI** for Continental Europe. EMI did not respond by press time on whether it was pursuing Interpol for a worldwide deal.

A BIG MOVE: After many years with **Columbia Records**, Dallas-based A&R rep **Teresa LaBarbera-Whites**, who helped bring **Destiny's Child**

and **Jessica Simpson** to the **Sony** label, has moved to **Jive Records**. LaBarbera-Whites, whose new title is VP of A&R, reports to **Zomba Label Group** senior VP **Peter Thea**.

... AND A SLURPEE TOO: Speaking of **Jessica Simpson**, **7-Eleven** convenience stores are selling her limited-edition Christmas CD for \$7.99. The deal, which was made with **Sony Music Entertainment**, includes a contest to win a trip to an invitation-only concert by Simpson. The set includes a duet with Simpson's sister **Ashlee** and is available in 5,800 stores.

BEST WISHES: **Melissa Etheridge**, who has been diagnosed with breast cancer, has canceled her fall tour to undergo treatment.

The Donnas

Continued from preceding page

Heatseekers chart in 2002, and the single from that album, "Take It Off," reached No. 17 on the Modern Rock chart in February 2003.

"We're realistic," Greenwald says. "We want to work this record. We're going to the stations that are the champions, we're building the story and we're getting [the band] into the marketplace behind the record so we can be successful at radio."

Next up for the group—which is booked by Evolution Talent Agency—is an 18-date tour in November.

SO LONG, 'DONNA'

Creatively, "Gold Medal" represents a step forward for the Donnas. While there's no shortage of the hard rock they are known for, the band scales back the bratty swagger of its earlier work and experiments with more midtempo jangle pop on such songs as "Is That All You've Got for Me" and the title track.

"With the last record, we made a conscious decision to limit ourselves. We wanted to hand in something that

was really aggressive and was 100% rock'n'roll the whole time," Robertson says. "We didn't want there to be anything that could be misconceived as being a ballad. We were so scared that the label would choose it as a single."

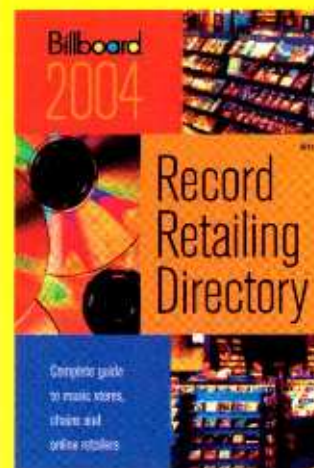
In another sign of maturity, the bandmates have shed their Donna aliases. "They've always been sort of a joke," Robertson says. "The fact that they've lasted so long is hilarious."

"If you find your niche too early and you stick with it, you've sealed your fate for the rest of your career as a band," Robertson adds. "I don't think we've found what we want to be for the rest of our career."

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A4RR15

R.E.M. Thinking Small For Headlining Tour

BY JILL KIPNIS

LOS ANGELES—R.E.M. hopes to get up close and personal with fans by staging its most intimate North American tour in 15 years.

The 29-city trek, which began Oct. 13 at Los Angeles' Greek Theatre and ends Nov. 27 at the Fillmore Auditorium in Denver, is stopping mostly at smaller theaters.

"I think '85 or '87 was when R.E.M. last toured smaller venues [in North America]," says Buck Williams, the band's longtime agent and president of Progressive Global Artists. "We thought this would be a great time to play fan-friendly, intimate settings."

Though R.E.M.'s schedule includes Boston's Fleet Center (Oct. 29) and New York's Madison Square Garden (Nov. 4), the average seating capacity for each date is 3,500-4,000, according to Williams.

Some early sellouts indicate fan support of the tour, which employs tiered pricing that does not exceed \$75 per ticket.

Tour organizers believe that interest in the band's latest single, "Leaving New York," will help sell even more tickets, particularly to those who could not catch R.E.M. on this fall's Vote for Change tour.

SMALL IS NOT FOR EVERYONE

Tour organizers say a small-venue trek is possible because the band is more interested in connecting with

fans than generating huge revenue.

R.E.M. generated \$6.8 million on a 20-date tour last fall, according to Billboard Boxscore.

In 1999, an 18-date tour with eight sellouts grossed \$6.3 million. Additionally, a larger tour in 1995, featuring 75 dates and 45 sellouts, grossed \$47.4 million, according to Billboard Boxscore.

R.E.M. is "in a position where they can afford to do a theater tour," Jam Productions VP of concerts Andy Cirzan says. The Chicago-based company is one of the promoters for the new tour, which includes opening acts Five Eight, Now It's Overhead, Trent Dabbs, Angela McCluskey, Joseph Arthur and Charlie Mars.

"When you have a big machine and you tour with staff," Cirzan says, "you've got a lot of expenses even if you sell out every show. You're not making anything like the kind of money you make with arena tours. It involved some financial considerations to do something like this. Fortunately for [R.E.M.], they can pull it off, because they've been major stars for 25 years."

The band's Oct. 22 Nashville stop at the Ryman Auditorium sold out in about 10 minutes, according to Williams. Promoters for the date are Ted Mankin, director of Clear Channel Entertainment's Washington, D.C., office, and Jason Wright from CCE in Nashville.

"It will be a once-in-a-lifetime experience for anyone who gets to be

there," Mankin says. "[R.E.M.] set the bar in terms of their integrity and their adherence to certain standards. They have had a career for a long, long time because they don't take the audience for granted."



Rob Thomas, GM for Denver's Fillmore Auditorium, says tickets went fast after an Oct. 2 on-sale.

Fans have been calling from as far away as Wyoming and New Mexico, he says. "People will travel to come and see them. They are real excited to be that close to the band. It's also the last show on the tour, so it's the last chance to see them."

PRICE AND PUBLICITY

Tour organizers say the decision to offer tiered prices of \$55 to \$75 should help attract consumers.

"They actually underpriced it,"

says Jam's Cirzan, who is promoting the Oct. 25-26 stops at the Auditorium Theatre in Chicago. "It was a discussion. A lot of bands figure out what they want to make and then base their prices on that. [R.E.M.] weren't going

to go with a high price."

Williams says the price was determined before this summer's disappointing touring season.

"The cost of fuel is through the ceiling, the cost of lodging and personnel," he notes. "When you are playing small venues, you have to do the best you can. We are trying to consider everyone and trying not to lose too much. We are really trying to think of the fans."

R.E.M.'s participation in the high-profile Vote for Change tour, which supported progressive political organizations MoveOn and America Coming

Together, is expected to help increase ticket sales. The band played six Vote for Change dates in swing states including Ohio and Pennsylvania. Its last Vote for Change date was Oct. 11.

"This is going to raise awareness for the band," Williams says. "There is no doubt about it."

Thomas, however, thinks the Vote for Change dates raised R.E.M.'s profile only in the eastern United States. He attributes the band's large consumer draw elsewhere to "Leaving New York." The new single, he says, "sounds like old-school R.E.M. I really love it. I think that has added to the interest in this tour."

"Leaving New York"—which appears on R.E.M.'s new Warner Bros. album, "Around the Sun"—was No. 1 on Billboard Radio Monitor's triple-A chart for four weeks in a row, and now sits at No. 2.

Cirzan agrees that the single's success is affecting sales. He attributes the Chicago shows' near sellouts to radio airplay on local station WXRT.

"We ended up not even using half the marketing budget to knock these tickets out," he says. "Airplay has been rock solid. We went out with ads in the Chicago Reader and in the Chicago Tribune—that, partnered with radio, was it."

"When you talk about the way the industry has been lately," he adds, "you don't take anything for granted. It makes it kind of easy when you set it up and, bang, there it goes."

Ticketmaster Still Rules Ticket Domain

BY RAY WADDELL

Competition in the computerized ticketing market has heated up considerably, but industry giant Ticketmaster continues to dominate.

A bevy of recent multiyear contract renewals with high-profile arenas illustrates the point: ARCO Arena in Sacramento, Calif.; Savvis Center in St. Louis; Air Canada Centre in Toronto; and Madison Square Garden in New York all have re-upped with Ticketmaster, and other major arenas are pending.

So how does Ticketmaster maintain its market share?

John Pleasants, president/CEO of Ticketmaster, says his company offers services such as data management, upselling, pre-sales and auctions that combined can maximize ticket sales.

And even just a few more customers means more dollars in a venue model that includes such

ancillaries as concessions, parking and venue branding.

"In almost every case," Pleasants says, "if a building is able to sell a single-digit percentage point more to an event, the holistic value of that typically exceeds any gap in the actual face-value deal" another company might offer.

That said, Pleasants is quick to acknowledge that competition is tougher than ever, mostly because technology and the Internet have allowed more companies to enter the electronic distribution space that Ticketmaster once owned. "The times are competitive, and that has made Ticketmaster a more nimble and better company," he says. "We provide services to our clients that preserve valuable revenue streams that might be difficult for the client to do if they're handling their own ticketing."

THE NEW TICKET WORLD

Ticketmaster's competition was very visible at a session during the recent Arena Management Conference in Snowbird, Utah. Representatives from TicketsWest, Patron Solutions, tickets.com and Paciolan joined Ticketmaster VP Calvin Lui on the panel, which discussed ticketing in the digital age.

"Most of us would agree that the basic digital ticketing functions—print-at-home, ticket forwarding, etc.—are old hat," tickets.com director of service Cole Gahagan said. "For us, the definition of digital ticketing is the ability to manage your ticketing inventory online."

Gahagan cited secondary ticket markets and kiosks as two growth areas. "The biggest benefit of the secondary market is [that] it reduced no-shows," he said. "One of our clients, the San Francisco Giants, sold 110,000 tickets on the secondary market, and 44% of those people said they would not have gone otherwise."

Lui said ticket auctions represent a "phenomenal opportunity." He says the average purchase price in Ticketmaster auctions is 120% over the starting bid.

Pleasants says ticket auctions are now commonplace. During the week of Sept. 12, for example, Ticketmaster auctions were in place for shows by Neil Young, B.B. King, Reba McEntire, Toby Keith and Van Halen.

At a time when controversy over ticket prices has reached fever pitch, ticket auctions, where consumers basically set the price, are being watched closely. According to Pleasants, auctions not only bring top market value but also "let you be more liberal in lowering prices for the back of the house."

Rick Ridell, regional sales manager for Patron Solutions, said venue managers should think of functions for ticketing systems beyond just selling tickets.

"Now we're utilizing ticketing systems to market ourselves and make revenue," he said. "There's a lot of opportunity in your ticket system to sell other aspects of your building."

Paciolan senior VP Brian Stern said this is "an incredibly fun and exciting time to be in our business. We've moved in a very short time from 'admit one' on a piece of paper to digital ticketing and 'smart' ticketing, where the people who sit in our seats aren't strangers anymore."

For Ticketmaster to maintain its dominance, the company must continue to evolve, and Pleasants believes it will.

"If [a client] had a conversation with Ticketmaster five to seven years ago, the conversation would have been much more about 'what is my rebate, put the system in,'" Pleasants says. "Today, it's much more about their business and what we're doing to help drive that business."



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2004

Billboard®

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
STING, ANNIE LENNOX, DOMINIC MILLER	Hollywood Bowl, Hollywood Sept. 28-29	\$2,996,422 \$256.50/\$45.50	35,115 two sellouts	Clear Channel Entertainment, Bill Silva Presents, Andrew Hewitt Co.
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Oct. 6-10	\$2,820,699 \$225/\$175/\$127.50/\$87.50	20,450 five sellouts	Concerts West/AEG Live
PHIL COLLINS	Madison Square Garden, New York Sept. 17-18	\$2,363,322 \$99.50/\$49.50	28,508 29,294 two shows	Clear Channel Entertainment
PEARL JAM, DEATH CAB FOR CUTIE, GOB ROBERTS	FleetCenter, Boston Sept. 28-29	\$1,500,225 \$45/\$35	35,240 two sellouts	Clear Channel Entertainment
JUAN LUIS GUERRA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Oct. 8-9	\$1,315,035 \$95/\$20	23,252 25,732 two shows	Gianfi Communications
STING, ANNIE LENNOX, DOMINIC MILLER	MGM Grand Garden, Las Vegas Sept. 24	\$1,292,166 \$152/\$52	11,985 13,168	Clear Channel Entertainment, in-house
BARRY MANILOW	Continental Airlines Arena, East Rutherford, N.J. Sept. 30	\$1,266,642 \$135/\$13	14,737 20,492	Clear Channel Entertainment
PHIL COLLINS	Air Canada Centre, Toronto Sept. 20	\$1,217,358 (\$1,579,529 Canadian) \$95.38/\$60.31	14,547 15,292	Clear Channel Entertainment
KROQ INLAND INVASION: BILLY IDOL, FRANZ FERDINAND, DEVO, TEARS FOR FEARS & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. Sept. 18	\$1,134,880 \$41	31,107 46,860	Clear Channel Entertainment, KROQ Radio
STING, ANNIE LENNOX, DOMINIC MILLER	Shoreline Amphitheatre, Mountain View, Calif. Oct. 2	\$1,126,364 \$133/\$20	20,368 21,500	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 1	\$1,083,416 \$129/\$10	15,749 sellout	Clear Channel Entertainment
BARRY MANILOW	FleetCenter, Boston Oct. 1	\$1,065,880 \$125/\$35	12,463 18,290	Clear Channel Entertainment
CHER, TOMMY DRAKE	Germain Arena, Estero, Fla. Sept. 27-28	\$1,011,858 \$89.75/\$59.75	11,850 two sellouts	Clear Channel Entertainment
PHIL COLLINS	Office Depot Center, Sunrise, Fla. Sept. 30	\$997,610 \$85/\$45	14,057 sellout	Clear Channel Entertainment, in-house
GLORIA ESTEFAN	Madison Square Garden, New York Sept. 21	\$985,405 \$155.50/\$40.50	12,006 13,506	Clear Channel Entertainment
METALLICA, GODSMACK	Gund Arena, Cleveland Sept. 21	\$865,050 \$77/\$57	15,559 21,190	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Chronicle Pavilion at Concord, Concord, Calif. Oct. 3	\$855,153 \$114/\$20	12,391 sellout	Clear Channel Entertainment
METALLICA, GODSMACK	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 1	\$844,195 \$77.50/\$57.50	14,866 19,712	Clear Channel Entertainment
FARM AID: WILLIE NELSON, NEIL YOUNG, JOHN MELLENCAMP, DAVE MATTHEWS & OTHERS	White River Amphitheatre, Auburn, Wash. Sept. 18	\$824,700 \$95/\$30	19,489 sellout	Clear Channel Entertainment
VAN HALEN, ROSE HILL DRIVE	Toyota Center, Houston Sept. 23	\$796,025 \$120/\$55	10,032 13,013	Clear Channel Entertainment
BETTE MIDLER	Verizon Wireless Arena, Manchester, N.H. Sept. 30	\$732,169 \$152/\$41	8,237 9,286	Clear Channel Entertainment
PHIL COLLINS	Nationwide Arena, Columbus, Ohio Sept. 25	\$731,660 \$84/\$44	10,262 15,593	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Cricket Pavilion, Phoenix Sept. 25	\$705,041 \$99/\$34	12,262 19,534	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Qwest Center, Omaha, Neb. Oct. 8	\$700,606 \$68/\$42	11,935 14,475	Police Productions
PHIL COLLINS	St. Pete Times Forum, Tampa, Fla. Sept. 29	\$685,556 \$85/\$45	9,588 14,027	Clear Channel Entertainment, in-house
STING, ANNIE LENNOX, DOMINIC MILLER	Coors Amphitheatre, Chula Vista, Calif. Sept. 26	\$676,884 \$114.50/\$22	13,929 19,492	Clear Channel Entertainment, House of Blues Concerts
PHIL COLLINS	TD Waterhouse Centre, Orlando, Fla. Sept. 28	\$667,080 \$85/\$45	8,869 11,550	Clear Channel Entertainment
USHER, KANYE WEST	Wachovia Center, Philadelphia Oct. 7	\$629,031 \$69.50/\$49.50	10,277 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
METALLICA, GODSMACK	Mellon Arena, Pittsburgh Sept. 22	\$611,580 \$75/\$55	10,481 17,572	Clear Channel Entertainment
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	The Mark of the Quad Cities, Moline, Ill. Sept. 25	\$593,831 \$59.75/\$39.75	11,021 sellout	Clear Channel Entertainment
USHER, KANYE WEST	Mellon Arena, Pittsburgh Oct. 6	\$564,700 \$62.50/\$49.50	9,816 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	Charleston Civic Center, Charleston, W. Va. Oct. 10	\$537,708 \$59.50/\$49.50	9,205 sellout	Outback Concerts, Clear Channel Entertainment
THE ALLMAN BROTHERS BAND	Alltel Pavilion at Walnut Creek, Raleigh, N.C. Oct. 1	\$521,988 \$47/\$16.25	19,747 sellout	Clear Channel Entertainment
VAN HALEN, LAIDLAW	U.S. Bank Arena, Cincinnati Sept. 18	\$510,064 \$75/\$55	7,398 13,846	Clear Channel Entertainment
CHER, TOMMY DRAKE	Ocean Center, Daytona Beach, Fla. Sept. 22	\$469,961 \$75.75/\$50.75	6,764 8,629	Clear Channel Entertainment

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Touring Music

Judge OKs Fan's Can't-See Suit

Dana Gross may get her refund yet for those allegedly lousy seats. New York Supreme Court Judge **Herman Cahn** ruled Oct. 6 that a suit could proceed against **Ticketmaster** and **Madison Square Garden** for allegedly selling obstructed-view seats to concertgoers without the customers' knowledge.

Gross is seeking damages against Ticketmaster and MSG for selling her six \$98.50 tickets to **Michael Jackson's** 30th anniversary show in September 2001 without notifying her that the view was obstructed. She initially filed suit in February 2002.

Cahn also granted a motion for class certification for the case. As a class action, the suit potentially covers 7,840 ticket buyers at two concerts who, Cahn says, "received no advance notice that their seats were inadequate for viewing purposes," satisfying the numbers factor for class certification. Cahn has allowed the case to go forward on complaints that include deceptive business practices and breach of contract. A trial date has not been set.

THAT'S PRETTY SPECIAL: Street Corner Productions and KKBT Los Angeles are hosting the inaugural Hip Hop Halloween Concert Bash, a benefit concert set for Oct. 30 at Los Angeles' Shrine Auditorium. On the bill are **Bad Boy/Universal** artist

On The
Road™
By Ray Waddell
rwaddell@billboard.com



Mase, Sony/Columbia's Lil' Flip (with Leah), 13-year-old rapper Bre' and Hush/Def Jam South newcomer Bobby Valentino. Proceeds benefit the Feed My Flock Foundation.

THAT'S PRETTY GROSS: When Slayer begins its third stint headlining the Jägermeister Music tour Oct. 29 at the Shrine Mosque in Springfield, Mo., stateside fans of the band will get their first taste of its new gory stage effect, the Wall of Blood.



SLAYER: REIGNING IN BLOOD

The suit seeks unspecified compensatory and punitive damages, as well as an injunction that would prohibit the practice. If all potential claimants received a refund, compensatory damages would amount to as much as \$784,000.

Obstructed-view seats—particularly for sold-out shows—are commonly part of a ticket manifest. But New York state law requires ticket buyers to be informed if a seat has an obstructed view. Cahn's opinion says an MSG executive indicated that the arena's staff was aware of the obstructions before the concert.

Peter Agulnick, an attorney representing Gross, says he is "pleased with the decision of the court" but would not further comment. Representatives for Ticketmaster and MSG declined to comment on pending litigation.

Hangman Productions developed the effect for the Slayer/Slipknot Unholy Alliance U.K. tour earlier this fall. Using exclusive pump technology, the company has created an effect that rains more than 150 liters of theatrical blood onto the set in a wall more than 25 feet high and 40 feet wide.

Designed by Hangman founder **Alan Chesters** and mechanical engineer **Chris Bridges**, the Wall of Blood can be struck every night and fit into the next venue without rebuilding sections of the stage. A dedicated truss and sprinkler system were developed from which the blood could be pumped up and "rained." At stage level, a structure of trays filled with extra-absorbent materials and covered with mesh catches the blood.

Bet the Shrine Mosque has never seen anything like this before.

UMVD Holds At No. 1

BY GAIL MITCHELL

Though its market share drops slightly from this time last year, Universal Music & Video Distribution still earns stripes as top distributor of R&B and rap albums.

For the nine months ending Oct. 3, UMVD posts a 39.7% market share in R&B and a 48.9% share in rap, dipping from 40.9% and 49.8%, respectively. (Rap album sales are included in the R&B total.)

UMVD's commanding lead over its R&B and rap competitors can be tracked to strong-selling albums by Akon, Lil' Wayne and G-Unit's Young Buck and Lloyd Banks, among others.

Additionally, given the platinum sales of Ray Charles' posthumous set, "Genius Loves Company," and the late-September one-two punch of Nelly's "Suit" and "Sweat"—plus fourth-quarter releases from Eminem, Ludacris and Cash Money's resident producer, Mannie Fresh—UMVD is likely to continue its dominance.

BMG repeats its second-place R&B finish at 20.7%. With sales volleys fired by Alicia Keys, Usher and Anthony Hamilton, BMG gained nearly four points from last year's 16.5%. R. Kelly's

double-CD also factors into the BMG mix. Its fourth-quarter coffers will reflect Usher's special edition of "Confessions," released Oct. 5.

BMG added almost three points to its rap share, claiming third place with 12%.

Jill Scott's return, coupled with continuing success for albums by Lil' Flip, Prince and Beyoncé, helped Sony maintain its third-place R&B posting. Despite losing two points—12.1% from 14.3%—the company remains ahead of the independent contingent.

Dropping two points to 6% of the rap share, Sony is looking for an overall fourth-quarter boost from the return of Destiny's Child. It will be interesting to see how things shake out as Sony wraps up its merger with BMG.

Independent distributors picked up a point to place fourth in R&B. They also added two points on the rap side to finish with 15.5% and a tighter hold on second place. Contributing to those figures were releases from 213, B.G. and Pitbull. Hotly anticipated year-end indie releases include crunk kings Lil Jon & the East Side Boyz and Jacki-O.

Rounding out R&B are WEA (9.2%) and EMI Music Marketing (8.8%).

WEA, still fresh from merger adjustments, loses nearly three points

in R&B and almost four points in rap (8.7% from 12.3%). The company's third-quarter releases include sets from Brandy, Kevin Lyttle and Boney James' R&B-flavored project.

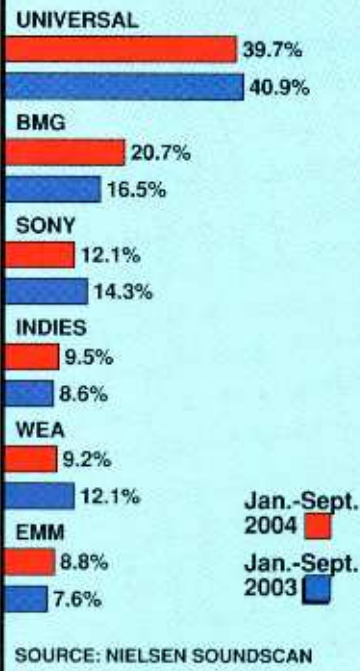
Atlantic is gearing up for its fourth-quarter Joint Chiefs campaign, which features Trick Daddy, Twista, T.I., Fabolous and Fat Joe.

Still hanging tough at Warner Bros. are Lil Scrappy/Trillville and Crime Mob from Lil Jon's BME label.

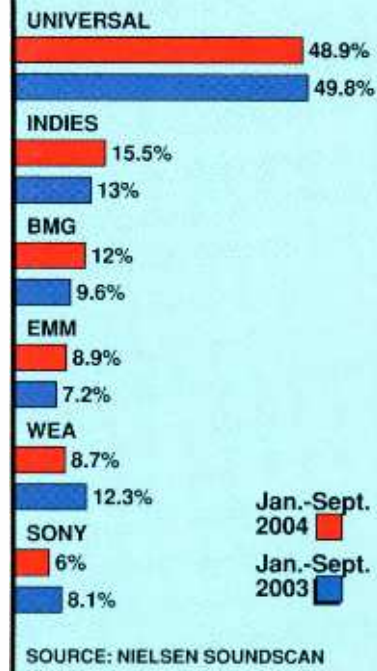
EMM, which scored on the R&B front with Anita Baker's recent comeback album on Blue Note, jumps nearly two points in rap (8.9% from 7.2%) to edge past WEA. Chief among its rap offerings is Houston's debut album.

Capitol's platinum-selling rapper Chingy returns Nov. 16 with his follow-up to "Jackpot," and labelmate I-20 bowed Oct. 5. Additionally, Virgin acts Guerilla Black, whose debut entered The Billboard 200 at No. 20, and Federation will factor into EMM's fourth-quarter performance.

U.S. Market Share By Distributor: R&B Albums



U.S. Market Share By Distributor: Rap Albums



Singing It For Brother Ray

"You're going to be standing up a whole lot tonight," actor/comedian **Jamie Foxx** told the audience at the tribute "Genius: A Night for Ray Charles," held Oct. 8 at the Staples Center in Los Angeles. Starting with the ovation elicited by **Elton John** and **Mary J. Blige's** performance, Foxx's prophecy came true.

The John/Blige duet was one in a string of emotional highs during the event, which Foxx hosted. The actor is sparking Academy Award buzz with his performance as the R&B pioneer in director **Taylor Hackford's** biopic "Ray," which opens Oct. 29. Against a backdrop of clips from the film, as well as video clips and photos culled from Charles' storied career, a parade of artists paid tribute to the musician, who died in June.

Longtime friend **Quincy Jones** advised, "Don't think about having a pity party for Ray." And his words were taken to heart. There was no generation gap. There were no color lines. The night was about one thing: just plain good music.

Blige wailed new life into "(Night Time Is) The Right Time" with John. The Rev. **Al Green** convened church and anointed the audience his choir on "What'd I Say." **Usher** lifted spirits with his version of "Georgia on My Mind," while **Reba McEntire** underscored Charles' unorthodox bent on the country classic "I Can't Stop Loving You."

Also performing were **Stevie Wonder**, **B.B. King**, **Norah Jones** and **Billy Preston**. Film stars providing special introductions included **Morgan Free-**

Rhythm & Blues

By Gail Mitchell
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(billboard.biz, Oct. 12). His J debut, expected to be contemporary R&B, is slated for 2005. Foxx—featured with **Kanye West** on **Twista's** No. 1 Billboard Hot 100 single, "Slow Jamz"—released his first solo album, "Peep This," on **Fox/RCA Records** in 1994.

MORE TUBE VIBES: Vibe magazine presents the second annual "Vibe Awards" show Nov. 16 at 8 p.m. ET/PT on UPN. **Usher** and **Alicia Keys** lead the pack with five and four nominations, respectively. **Queen Latifah** returns as executive producer. Taping is Nov. 15 at the Barker Hangar in the Santa Monica (Calif.) Airport.

SPREADING LOVE: New York radio stations **WQCD** (CD 101.9) and **WRKS** (Kiss-FM) will co-sponsor the **Luther Vandross** salute "A Concert for Love." The Oct. 27 event at New York's Madison Square Garden will feature **Lalah Hathaway**, **Kirk Whalum** and others from **GRP's** tribute album, "Forever, for Always, for Luther," plus **Patti LaBelle** and other special guests. Proceeds benefit the **American Diabetes Assn.**

3LW was honored for its commitment to youth during the recent Health & Fitness Expo for Children in New York. The trio, signed to **Jermaine Dupri's So So Def**, plans to release a new album in 2005.

CLARIFICATION: Sanctuary Urban Records Group is reissuing "Do You Know" by **Destiny's Child** member **Michelle Williams** (*Billboard*, Oct. 16).



THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LEAN BACK	SRC/UNIVERSAL/UMRG	Terror Squad
2	2	MY PLACE	DERITY/FO/REEL/UMRG	Nelly Featuring Jaheim
3	6	DROP IT LIKE IT'S HOT	DOGGYSTYLE/EG/EFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
4	4	SUNSHINE	SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
5	3	WHY?	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
6	5	HEADSPRUNG	DEF JAM/ID/JMG	LL Cool J
7	16	GO D.J.	CASH MONEY/UMRG	Lil Wayne
8	13	JUST LOSE IT	SHADY/AFTERMATH/INTERSCOPE	Eminem
9	8	BREATHE, STRETCH, SHAKE	BAD BOY/FO/REEL/UMRG	Mase Featuring P. Diddy
10	10	LET'S GO	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
11	9	NOLIA CLAP	RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
12	12	OYE MI CANTO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	
13	7	SLOW MOTION	RDC-A-FELLA/DEF JAM/ID/JMG	Juvenile Featuring Soulja Slim
14	11	NO PROBLEM	BME/REPRISE/WARNER BRDS	Lil Scrappy
15	14	HUSH	DEF JAM/ID/JMG	LL Cool J Featuring 7 Aurelius
16	18	BREATHE	DESERT STORM/ATLANTIC	Fabolous
17	19	BALLA BABY	CAPITOL	Chingy
18	24	BIG CHIPS	JIVE/DEF JAM/ID/JMG	R. Kelly & Jay-Z
19	21	SHORTY WANNA RIDE	G-UNIT/INTERSCOPE	Young Buck
20	22	WONDERFUL	THE INC./DEF JAM/ID/JMG	Ja Rule Featuring R. Kelly & Ashanti
21	17	FLAP YOUR WINGS	DERITY/FO/REEL/UMRG	Nelly
22	22	KING OF THE DANCEHALL	SHOCKING VIBES/VIRGIN	Beenie Man
23	23	SHAKE THAT SH**	DISTURBING THA PEACE/DEF JAM/ID/JMG	Shawna Featuring Ludacris
24	24	OVER AND OVER	CURB/DERITY/UMRG	Nelly Featuring Tim McGraw
25	25	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. Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

OCTOBER 23 2004

Billboard TOP R&B/HIP-HOP ALBUMS

Main Billboard chart table for Top R&B/Hip-Hop Albums, October 23, 2004. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Usher's 'Confessions' at #1, Nelly's 'Suit' at #2, and Black Eyed Peas' 'Elephunk' at #23.

OCTOBER 23 2004

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Billboard catalog chart table for Top R&B/Hip-Hop Albums, October 23, 2004. Columns include Rank, Artist, Title, Total Chart Weeks. Top entries include The Notorious B.I.G.'s 'Ready To Die' at #1 (464 weeks), Jay-Z's 'The Black Album' at #2 (17 weeks), and Eminem's 'The Marshall Mathers LP' at #3 (188 weeks).

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.

OCTOBER 23 2004 **Billboard® HOT R&B/HIP-HOP AIRPLAY™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	8	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ^{1 Wk At No. 1}
2	1	17	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
3	3	25	Diary	ALICIA KEYS (JRMG)
4	4	14	My Place	NELLY FEAT. JAHHEIM (DEBERRY/FO' REEL/UMRG)
5	9	7	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
6	5	23	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
7	7	17	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA)
8	6	20	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
9	10	5	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)
10	13	7	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
11	8	19	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)
12	11	17	Nolia Clap	JUVENILE (WACKO & SKIP (RAP-A-LOT/ASYLUM)
13	12	20	Headsprung	LL COOL J (DEF JAM/DJMG)
14	15	11	Breathe, Stretch, Shake	MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG)
15	14	21	No Problem	LIL SCRAPPY (BM/REPRISE/WARNER BROS.)
16	18	7	Hush	LL COOL J FEAT. 7 AURELIUS (DEF JAM/DJMG)
17	16	36	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
18	21	6	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)
19	17	39	If I Ain't Got You	SHAWINA (DISTURBING THE PEACE/DEF JAM/DJMG)
20	24	1	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
21	19	19	Sunshine	LIL FLIP FEAT. LEA ISUCKA FREE/COLUMBIA/SUM)
22	26	1	Wonderful	JA RULE (THE INC./DEF JAM/DJMG)
23	30	1	Big Chips	R. KELLY & JAY-Z (U/VE/DEF JAM/DJMG)
24	23	1	Dangerously In Love	BEYONCÉ (COLUMBIA/SUM)
25	20	1	Slow Motion	JUVENILE (CASH MONEY/UMRG)
26	34	7	Balla Baby	CHINGY (CAPITOL)
27	22	12	Flap Your Wings	NELLY (DEBERRY/FO' REEL/UMRG)
28	33	6	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
29	36	8	Red Carpet (Pause, Flash)	R. KELLY (LIVE/ZOMBA)
30	37	9	Caught Up	USHER (LAFACE/ZOMBA)
31	28	22	Call My Name	PRINCE (NPG/COLUMBIA/SUM)
32	38	10	King Of The Dancehall	BEENIE MAN (SHOCKING VIBES/VIRGIN)
33	27	14	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
34	32	12	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/DJMG)
35	48	3	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
36	25	30	U Should've Known Better	MONICA (JRMG)
37	35	18	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)
38	45	47	Think About You	LUTHER ANDROSS (JRMG)
39	53	6	Tempted To Touch	RUFEE (ATLANTIC)
40	40	19	Knuck If You Buck	CRIME MOB (BM/REPRISE/WARNER BROS.)
41	42	11	I Smoke, I Drank	MAGIC (BODY HEAD/UNIVERSAL/UMRG)
42	43	8	Used To Love U	JOHN LEGEND (COLUMBIA/SUM)
43	29	29	Confessions Part II	USHER (LAFACE/ZOMBA)
44	47	1	Shake That Sh**	SHAWINA (DISTURBING THE PEACE/DEF JAM/DJMG)
45	31	1	U Saved Me	R. KELLY (LIVE/ZOMBA)
46	39	1	Let's Get Away	T.I. (GRAND HUSTRLE/ATLANTIC)
47	46	1	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)
48	55	1	Let Me Love You	MARIO (3RD STREET/JRMG)
49	54	1	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
50	50	16	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)
51	51	9	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSIC/SID/JMG)
52	49	19	Golden	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
53	57	6	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE)
54	52	7	Real Big	MANNIE FRESH (CASH MONEY/UMRG)
55	64	3	So Sexy Chapter II (Like This)	TWISTA FEAT. R. KELLY (ATLANTIC)
56	44	13	Compton	GUERILLA BLACK FEAT. BEENIE MAN (VIRGIN)
57	56	14	For Real	AMEL LARRIEUX (BUJSLIFE)
58	59	6	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
59	63	6	Westside Story	GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)
60	66	3	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
61	73	3	What U Gon' Do	LIL JON & THE EASTSIDE BOYZ (BM/TVT)
62	—	7	Don't Let Me Die	R. KELLY & JAY-Z (DEF JAM/JIVE/ZOMBA)
63	—	1	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
64	61	7	Hey Young Girl	LLOYD (THE INC./DEF JAM/DJMG)
65	—	1	I've Got Your Man	LADY SAW (VP)
66	62	20	Confessions Part I	USHER (LAFACE/ZOMBA)
67	65	10	So Fly	MB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
68	70	4	Dammit Man	PITBULL FEAT. PICCALO (DIAZ BROTHERS/TVT)
69	72	8	If I Was Your Girlfriend	NICOLE WRAY (ROC-A-FELLA/DEF JAM/DJMG)
70	67	11	What You Won't Do For Love	BOYZ II MEN (J&M/KOCH)
71	68	11	Groupie Luv	213 (DOGGYSTYLE/TVT)
72	74	2	New York	JA RULE (THE INC./DEF JAM/DJMG)
73	60	20	Let Me In	YOUNG BUCK (G-UNIT/INTERSCOPE)
74	—	1	Hold You Down	THE ALCHEMIST (ALCO/KOCH)
75	58	10	I'm So Fly	LLOYD BANKS (G-UNIT/INTERSCOPE)

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Music R&B/Hip-Hop

Ying Yang Twins Expand To DVD

This week's column was written by Atlanta-based writer Rhonda Baraka.

Atlanta crunk duo Ying Yang Twins will return to record stores Nov. 2, whenTVT releases the CD/DVD combo "My Brother & Me." The 10-song set follows the duo's 2003 platinum CD, "Me & My Brother," which spawned hit singles "Salt Shaker" and "What's Happenin'."

First single "Halftime (Stand & Get Crunk)" features fellow ColliPark Records artist Homebwoi and a full-blown marching band. The CD will also include an extended remix of "Salt Shaker" featuring Juvenile, Murphy Lee, Fat Joe, BG, Fat Man Scoop, Pitbull and Jacki-O, as well as Juvenile's "Slow Motion (Remix)" featuring Wyclef Jean and UTP.

The bonus DVD features various Ying Yang Twins performances.

Ying Yang Twins producer and ColliPark owner Michael "DJ Smurf" Crooms says "My Brother & Me" paves the way for a new Ying Yang Twins album next year that will reveal another facet of the duo.

"Halftime" is an introduction to the creative side of the guys that people haven't seen yet, and they'll be exposed to it a little more on the next album," Crooms says. "The other single is more of the street side of what we've been doing—an underground strip-club record just to keep the streets buzzing."

release its first greatest-hits album this month. "Legend of the Wu-Tang: Wu-Tang Clan's Greatest Hits," on BMG Heritage, features 16 songs from the group's four classic albums.

The set comes hot on the heels of a CD and a DVD featuring Wu-Tang's July 17 performance at the Rock the Bells festival in San Bernardino, Calif. The CD and DVD, both titled "Disciples of the 36 Chambers," were released Sept. 28 and Oct. 5, respectively.

Beats & Rhymes™

IN THE MIX: Organizers of the seventh annual Mixshow Power Summit, held Sept. 29-Oct. 2 in Puerto Rico, are declaring the event a hit. Rene McLean, founder of RPM, the New York-based company that organizes the summit, estimates some 3,000 people turned out, along with a record-breaking 400 DJs and celebrities including Queen Latifah, Nick Cannon, Mannie



YING YANG TWINS: EXPOSING A DIFFERENT SIDE ON NEW SINGLE

"The next album is going to [show the] growth of the group," he adds. "Up until now we've been sticking to what got us here, and I'll have to take the blame for that because the guys have always wanted to venture out and do more things musically. But I didn't think it was time yet. Now that we're in everybody's face, people want more. People are going to expect more from the guys to see if there is any depth to what we're doing, any meaning to who we are. We're really going to shock people with some of the songs that we do and some of the features that we plan to have and musically some of the places that we go."

Fresh, Snoop Dogg, Mos Def, Common, Talib Kweli, Xhibit, Grandmaster Flash, Lil Jon, Lil' Flip, Ying Yang Twins, the Game, Chingy and Fat Joe. "It was an extreme success," McLean says. "But that's not to say there isn't room for improvement. It gets bigger and better every year." "What made this year different was that it was the first time we incorporated the MPS 50K Fight Klub Battle," he adds. "We also took things to the next level in terms of production at the awards show. We had a record-breaking turnout with extensive MTV and press coverage."

Having spent the last three years in Puerto Rico, the summit will take place next year in a "new, exciting location," according to McLean. "Every three years we move the location. We always remain one step ahead."

ALL IN THE CLAN: Legendary hip-hop collective Wu-Tang Clan will

OCTOBER 23 2004 **Billboard® R&B/HIP-HOP SINGLES SALES™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ^{2 Wks At No. 1}
2	3	19	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
3	10	7	Headsprung	LL COOL J (DEF JAM/DJMG)
4	9	11	Thief's Theme	NAS (ILL WILL/COLUMBIA/SUM)
5	2	11	My Place/Flap Your Wings	NELLY FEAT. JAHHEIM (DEBERRY/FO' REEL/UMRG)
6	—	1	Balla Baby	CHINGY (CAPITOL)
7	6	6	Real Gangstaz	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
8	11	6	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)
9	4	6	Welcome Back/Breathe, Stretch, Shake	MASE (BAD BOY/FO' REEL/UMRG)
10	8	4	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)
11	7	4	Hush	LL COOL J FEAT. 7 AURELIUS (DEF JAM/DJMG)
12	15	18	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
13	14	11	King Of The Dancehall	BEENIE MAN (SHOCKING VIBES/VIRGIN)
14	13	8	White Tee's	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
15	27	2	Wonderful	JA RULE (THE INC./DEF JAM/DJMG)
16	38	4	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
17	47	3	Let Me Love You	MARIO (3RD STREET/JRMG)
18	5	3	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
19	19	3	Sex, Love & Money	MOS DEF (RAWKUS/GEFFEN/INTERSCOPE)
20	16	27	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
21	20	18	Hot 2Nite	NEW EDITION (BAD BOY/UMRG)
22	12	4	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
23	21	6	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
24	36	1	Alone	MALINA MOYE (WEC)
25	31	12	Why?	JADAKISS (RUFF RYDERS/INTERSCOPE)

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OCTOBER 23 2004 **Billboard® RHYTHMIC AIRPLAY™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ^{1 Wk At No. 1}
2	1	18	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
3	3	16	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
4	5	19	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
5	7	3	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE) *
6	4	13	My Place	NELLY FEAT. JAHHEIM (DEBERRY/FO' REEL/UMRG) *
7	8	6	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
8	9	4	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) *
9	10	6	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/DJMG)
10	6	20	Sunshine	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
11	25	2	Over And Over	NELLY FEAT. TIM MCGRAW (CURB/DEBERRY/UMRG) *
12	11	29	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG) *
13	18	3	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) *
14	16	5	Balla Baby	CHINGY (CAPITOL)
15	13	24	Slow Motion	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
16	12	14	Headsprung	LL COOL J (DEF JAM/DJMG)
17	17	4	Hush	LL COOL J FEAT. 7 AURELIUS (DEF JAM/DJMG)
18	15	23	Turn Me On	KEVIN LITTLE FEAT. SPRAGGA BENZ (ATLANTIC)
19	14	12	You & Me	J-KWON FEAT. SADIYYAH (SO SO DEF/ZOMBA)
20	24	4	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) *

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. * Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, Billboard Information Network, and billboard.com. * indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™
 DATA PROVIDED BY
 RadioMonitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ JADAKISS U Make Me Wanna INTERSCOPE
- ★ CIARA 1, 2 Step ZOMBA

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- SNOOP DOGG Drop It Like It's Hot GEFFEN
- LL COOL J Hush IDJMG
- FABOLOUS Breathe ATLANTIC
- YOUNG BUCK Shorty Wanna Ride INTERSCOPE
- CHINGY Balla Baby CAPITOL
- JOHN LEGEND Used To Love U COLUMBIA
- R. KELLY Red Carpet (Pause, Flash) ZOMBA
- EMINEM Just Lose It INTERSCOPE
- TWISTA So Sexy Chapter II (Like This) ATLANTIC
- MARIO Let Me Love You RMG
- KEYSHIA COLE I Changed My Mind INTERSCOPE
- TERROR SQUAD Take Me Home UMRG

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ CIARA 1, 2 Step ZOMBA

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- ALICIA KEYS Diary RMG
- JOJO Baby It's You UMRG
- JA RULE Wonderful IDJMG
- CHRISTINA MILIAN Whatever U Want IDJMG
- LIL WAYNE Go D.J. UMRG
- TWISTA So Sexy Chapter II (Like This) ATLANTIC
- JUVENILE Nolia Clap ASYLUM
- LIL JON & THE EASTSIDE BOYZ What U Gon' Do TVT

Other radio formats and hitpredictor legend located in chart section.

Billboard[®] HOT R&B/HIP-HOP SINGLES & TRACKS[™]

Nielsen Broadcast Data Systems
The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores.

Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION		
																		NUMBER 1	1 Week At Number 1
1	2	3	8	MY BOO J. DUPRI, M. SEAL (J. DUPRI, M. SEAL, A. SHROPSHIRE, A. KEYS, U. RAYMOND)		Usher And Alicia Keys	1	50	49	54	11	HOT 2NITE R. LESLIE (R. LESLIE)			New Edition	41			
2	1	1	19	GOODIES J. SMITH (J. SMITH, S. GARRETT, C. HARRIS, C. LOVE, L. JEFFERSON)		Ciara Featuring Petye Pablo	1	51	53	57	9	GOTTA GO SOLO T. TAYLOR (G. CHAMBERS, T. TAYLOR, P. LABELLE)			Patti LaBelle Featuring Ron Isley	51			
3	3	2	25	DIARY A. KEYS (A. KEYS, K. BROTHERS, JR.)		Alicia Keys Featuring Tony! Toni! Tone!	2	52	51	48	19	GOLDEN A. BELL (J. SCOTT, A. BELL)			Jill Scott	31			
4	4	4	14	MY PLACE DOE MO' BEATS (NELLY, D. MOORE, R. EDELMAN, E. DEBARGE, W. DEBARGE, E. B. JORDAN, K. GAMBLE, L. HUFF)		Nelly Featuring Jaheim	4	53	52	55	7	REAL BIG M. FRESH (B. THOMAS)			Mannie Fresh	52			
5	9	17	7	GREATEST GAINER/AIRPLAY				54	57	63	6	U MAKE ME WANNA S. STORCH (U. PHILLIPS, M. CAREY, S. STORCH)			Jadakiss Featuring Mariah Carey	54			
6	5	5	23	DROP IT LIKE IT'S HOT THE NEPTUNES (C. BROADUS, P. WILLIAMS, C. HUGO)		Snoop Dogg Featuring Pharrell	5	55	63	74	5	SO SEXY CHAPTER II (LIKE THIS) R. KELLY (R. KELLY, C. MITCHELL)			Twista Featuring R. Kelly	55			
7	7	7	21	LEAN BACK S. STORCH (R. SMITH, J. CARTEGENA, S. STORCH)		Terror Squad	1	56	44	30	11	COMPTON C. BRODY (C. WILLIAMSON, C. BRODY, W. RILEY, M. DAVIS)			Guerrilla Black Featuring Beenie Man	30			
8	8	10	21	CHARLENE M. BATSON (A. HAMILTON, M. BATSON)		Anthony Hamilton	7	57	56	53	14	FOR REAL L. LARRIEUX, A. LARRIEUX (A. LARRIEUX, L. LARRIEUX)			Amel Larrieux	45			
9	6	7	27	LOCKED UP AKON (A. THIAM)		Akon Featuring Styles P.	6	58	65	60	6	WESTSIDE STORY DR. DRE, S. STORCH (J. TAYLOR, C. JACKSON, A. YOUNG, S. STORCH, M. ELIZONDO)			The Game Featuring 50 Cent	58			
10	10	13	5	GO D.J. M. FRESH (D. CARTER, B. THOMAS)		Lil Wayne	9	59	60	59	6	I CHANGED MY MIND K. WEST, R. FAIR (K. COLE, K. WEST, J. LEGEND, J. BARROW, A. TOUSSAINT)			Keyshia Cole Featuring Shyne	59			
11	10	13	5	LOSE MY BREATH R. JERKINS, B. KNOWLES (R. JERKINS, S. GARRETT, B. KNOWLES, K. ROYLAND, M. WILLIAMS, F. JERKINS III, L. DANIELS, S. CARTER)		Destiny's Child	10	60	67	72	4	A ROSE BY ANY OTHER NAME T. MARIE (J. ALLEN, T. MARIE)			Teena Marie Featuring Gerald Levert	60			
12	7	6	19	WHY? HAYOC (J. PHILLIPS, A. HAMILTON, K. MUCHITA, P. MOEREN)		Jadakiss Featuring Anthony Hamilton	4	61	73	76	3	WHAT U GON' DO J. SMITH (J. SMITH, S. NORRIS, D. RICHARDSON)			Lil Jon & The East Side Boyz Featuring Lil Scrappy	61			
13	11	9	17	NOLIA CLAP X. L. SUTCE, T. JUVENILE (T. GREY, D. GRISON, C. NICHOLAS, D. ROBERTSON)		Juvenile, Wacko & Skip	9	62	76	84	5	DON'T LET ME DIE T. ONE, R. KELLY, A. MOSLEY (R. KELLY, S. CARTER, S. J. BARNES, J. C. OLIVIER, A. MOSLEY)			R. Kelly & Jay-Z	62			
14	12	8	20	HEADSPRUNG T. BALAND (J. T. SMITH, T. V. MOSLEY)		LL Cool J	7	HOT SHOT DEBUT						Ciara Featuring Missy Elliott	63				
15	16	20	7	HUSH J. T. SMITH, S. AURELIUS, P. A. GRAHAM, C. MIMS, P. BUSHNELL		LL Cool J Featuring 7 Aurelius	14	63	NEW	1	61	61	91	HEY YOUNG GIRL C. COLE (L. POLITE, C. COLE, J. BUNTON, R. WALTERS)			Lloyd	61	
16	14	11	21	NO PROBLEM J. SMITH (J. SMITH, D. RICHARDSON)		Lil Scrappy	10	64	61	61	91	91	91	I'VE GOT YOUR MAN R. MARTIN (R. MARTIN)			Lady Saw	65	
17	15	16	11	BREATHE, STRETCH, SHAKE RICK ROCK (M. BETHA, R. THOMAS)		Mase Featuring P. Diddy	12	65	NEW	1	64	75	20	CONFESSIONS PART I U. RAYMOND, V. BRANTLEY, J. J. NAJERA, A. SPEARS, J. OUPRI, B. M. COX (J. OUPRI, B. M. COX)			Usher	47	
18	17	15	36	BREATHE JUST BLAZE (J. JACKSON, J. SMITH)		Fabolous	17	66	64	75	20	64	75	20	SO FLY MC MAGE, D. J. ZWIF, B. G. FENIX (M. CARONAS, R. MARTINEZ, D. SALAS)			NB Ridaz Featuring Gemini	56
19	21	21	39	JESUS WALKS K. WEST (K. WEST, C. SMITH)		Kanye West	2	67	66	67	12	66	67	12	DAMMIT MAN J. JOHNSON (T. BATTEN, C. JOHNSON, A. PEREZ, J. JOHNSON)			Pitbull Featuring Picallo	68
20	24	36	4	IF I AIN'T GOT YOU A. KEYS (A. KEYS)		Alicia Keys	1	68	70	69	4	69	72	65	IF I WAS YOUR GIRLFRIEND NOT LISTED (NOT LISTED)			Nicole Wray	57
21	18	12	20	SHORTY WANNA RIDE J. SMITH (D. BROWN, J. SMITH)		Young Buck	20	69	72	65	8	70	58	51	LET ME IN NEEDLZ (D. BROWN, C. JACKSON, K. CAINI)			Young Buck	15
22	19	23	6	SUNSHINE THE SYMPHONY (W. E. WESTON, C. HASSAN, S. LALL, D. UEZAO)		Lil' Flip Featuring Lea	2	70	58	51	20	61	61	91	WHAT YOU WON'T DO FOR LOVE N. MORRIS, S. STOCKMAN, W. MORRIS, P. NUTT (B. CALDWELL, L. KETNER)			Boyz II Men	60
23	25	49	4	WONDERFUL J. KENDRICK, J. R. GOTTI (J. ATKINS, K. SMITH, L. LORENZO, R. KELLY)		Ja Rule Featuring R. Kelly & Ashanti	22	71	68	66	11	68	66	11	GROUPE LUV D. J. PUGH (C. BROADUS, N. HALE, E. W. GRIFIN, M. JORDAN, H. HANCOCK, P. JACKSON, H. MASON, JR., B. MAUPIN)			213	48
24	30	37	4	BIG CHIPS P. KE & T. ONE, A. MOSLEY (R. KELLY, S. CARTER, S. J. BARNES, J. C. OLIVIER)		R. Kelly & Jay-Z	23	72	69	64	15	69	64	15	NEW YORK D. DRE, R. J. R. GOTTI (J. ATKINS, J. CARTEGENA, J. PHILLIPS, A. LYONS, S. VALENZANO, L. PARKER)			Ja Rule Featuring Fat Joe & Jadakiss	73
25	23	19	17	DAINGEROUS IN LOVE B. KNOWLES, E. MCCALLA, JR. (B. KNOWLES, E. MCCALLA, JR.)		Beyonce	17	73	NEW	1	74	NEW	1	HOLD YOU DOWN THE ALCHEMIST (A. MAMAN, A. JOHNSON, N. ALBINO, N. ALBINO, G. JACKSON, A. KOOPER)			The Alchemist Featuring Prodigy, Illa Ghee & Nina Sky	74	
26	20	14	34	SLOW MOTION D. KARTTEL (T. GREY, D. CASTILLO, J. TAPP)		Juvenile Featuring Soulja Slim	2	74	74	—	—	74	—	—	NEW YORK D. DRE, R. J. R. GOTTI (J. ATKINS, J. CARTEGENA, J. PHILLIPS, A. LYONS, S. VALENZANO, L. PARKER)			Ja Rule Featuring Fat Joe & Jadakiss	73
27	35	40	7	BALLA BABY K. MCMASTERS (H. BAILLY, MCMASTERS)		Chingy	26	75	59	47	10	59	47	10	I'M SO FLY T. BALAND, D. ANJA (C. LLOYD, T. V. MOSLEY, N. HILLS)			Lloyd Banks	32
28	22	22	12	FLAP YOUR WINGS THE NEPTUNES (NELLY, HUGO, P. WILLIAMS)		Nelly	18	76	71	73	4	71	73	4	YOU & ME THE TRACKBOYZ (J. JONES, J. KENT, M. WILLIAMS)			J-Kwon Featuring Sadiyyah	70
29	33	35	6	LET'S GO BIG D. J. JONSON (J. JOHNSON, R. DAISLEY, R. HOADS, J. YOUNG, C. MITCHELL, J. SMITH, J. SCHEFFER, D. BAKER, M. MARSHALL, C. YOUNG)		Trick Daddy Featuring Lil Jon & Twista	28	77	62	62	9	62	62	9	REAL GANGSTAZ J. SMITH (K. MUCHITA, J. JOHNSON, J. SMITH)			Mobb Deep Featuring Lil Jon	49
30	32	32	11	KING OF THE DANCEHALL T. KELLY (M. DAVIS, A. KELLY, V. GREGORY)		Beenie Man	26	78	77	80	10	77	80	10	HOOD HOP THE TRACKBOYZ (J. JONES, J. KENT, M. WILLIAMS)			J-Kwon	52
31	26	25	15	WHITE TEE'S J. WILLINGHAM (M. GLEATON, J. WILLINGHAM, G. TILLER, B. EVERETTE)		Dem Franchize Boyz	25	79	89	—	—	—	—	—	THE CLOSER I GET TO YOU N. ADOERLEY, JR. (R. LUCAS, S. M. TUMBLE)			Luther Vandross Duet With Beyonce Knowles	62
32	37	34	8	RED CARPET (PAUSE, FLASH) R. KELLY (R. KELLY)		R. Kelly	31	80	89	—	—	—	—	—	I TRY K. WEST (T. K. GREENE, J. LEGEND, M. J. BUGE, K. WEST)			Talib Kweli Featuring Mary J. Blige	80
33	38	38	9	CAUGHT UP A. HARRIS, V. DAVIS (A. HARRIS, V. DAVIS, J. B. C. YO, R. TOBY)		Usher	32	81	78	—	—	—	—	—	3 KINGS M. LEE (L. WILLIAMS)			Slim Thug Featuring T.I. & Bun B	78
34	28	28	22	CALL MY NAME PRINCE (PRINCE)		Prince	27	82	82	—	—	—	—	—	GOTTA HAVE IT C. HAMILTON (D. GRANT, C. MITCHELL, P. ZWAS, J. HAMILTON, W. HILL, T. SANTILL, J. OBICH, G. BARKER, M. MOORE, K. COLEMAN, K. BROWN, M. WASH, F. DUNN, G. DICKY)			Beenie Sigeel Featuring Pendi Crakk & Twista	82
35	34	41	12	OYE MI CANTO S. PILLI (S. PILLI, A. VASANTHAR, G. SEMSTAR, BIG MATO, E. ALMONTIEL, V. ASQUEZ, R. GARCIA RAMIREZ, R. AYALA, N. ALBINO, N. ALBINO)		N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	30	83	80	83	7	80	83	7	BETTER WITH TIME B. JAMES, R. RIDEOUT (B. JAMES, R. RIDEOUT, P. JACKSON)			Boney James Featuring Bilal	74
36	48	56	3	JUST LOSE IT DR. DRE (M. MATHERS, A. YOUNG, M. ELIZONDO, M. BATSON, C. POPE)		Eminem	35	84	75	77	10	75	77	10	WE LIKE THEM GIRLS M. DIESEL (P. MILLER, SILK THE SHOCKER)			Silk The Shocker Featuring Master P	69
37	29	29	30	U SHOULD'VE KNOWN BETTER J. DUPRI, B. M. COX (M. ARNOLD, J. DUPRI, H. LILLY, JR.)		Monica	6	85	83	90	13	83	90	13	PROTOTYPE ANDRE 3000 (A. BENJAMIN)			OutKast	63
38	54	58	9	TEMPTED TO TOUCH D. GRANT (S. REM, R. CLARK, E. GRANT)		Rupee	37	86	85	90	13	85	90	13	BREAK BREAD J. SMITH (J. SMITH, C. BRIDGES, B. SANDIMANIE)			I-20 Featuring Ludacris & Bone Crusher	78
39	36	31	16	YOU'RE MY EVERYTHING B. J. EASTMOND (A. BAKER, C. BOONE, G. RIDEWAY, G. RIDEWAY, E. R. OGGEWAY)		Anita Baker	25	87	88	93	19	88	93	19	BOUNCE BACK M. FRESH (T. GREY, B. THOMAS)			Juvenile Featuring Baby	85
40	40	42	19	KNUCK IF YOU BUCK J. LEWIS (J. USHER, C. HENDERSON, J. LEWIS, V. LEWIS)		Crime Mob Featuring Lil Scrappy	37	88	99	92	19	99	92	19	THE NEW WORKOUT PLAN K. WEST (K. WEST)			Kanye West	60
41	41	52	4	USED TO LOVE U K. WEST, J. LEGEND (J. LEGEND, K. WEST)		John Legend	40	89	91	94	3	91	94	3	BOTTLE ACTION NITTI (B. HAMBRIK, C. MOORE)			Miss B.	89
42	45	39	47	THINK ABOUT YOU L. VANDROSS (L. VANDROSS, J. PORTE)		Luther Vandross	29	90	92	87	14	92	87	14	YOU DON'T KNOW R. JERKINS, J. NIXON (R. JERKINS, D. NIXON, F. JERKINS III, L. DANIELS, D. THOMAS)			Kierra KiKi Sheard	84
43	42	26	29	CONFESSIONS PART II J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, U. RAYMOND)		Usher	1	91	97	91	3	97	91	3	WHATEVER U WANT B. BRADLEY, S. STORCH (B. SPALTER, L. WALDRIP, I. A. SIMMONS, A. MORTON, K. CHILES, J. BANKS, H. THIGPEN)			Christina Milian Featuring Joe Budden	91
44	43	44	11	I SMOKE, I DRANK BEAT DOCTOR (J. JOHNSON, S. P. JOSEPH, J. GRIGSBY, JONES, JR., YOUNG BLEED, L. L. BOOSIE)		Body Head Bangerz Featuring YoungBloodz	42	92	NEW	1	92	NEW	1	FINE BEAT-IT-AZZ (A. KOHN, M. DROODS, D. HOLMES, E. JACKSON)			Jacki-O Featuring Ying Yang Twins	92	
45	44	33	20	SHAKE THAT SH** T. BALAND (C. BRIDGES, T. V. MOSLEY)		Shawnaa Featuring Ludacris	28	93	93	—	—	—	—	—	LET ME BE YOUR ANGEL N. M. WALDEN (N. M. WALDEN, B. HULL)			Tiffany Evans	93
46	31	43	24	U SAVED ME R. KELLY (R. KELLY)		R. Kelly	14	94	NEW	1	94	NEW	1	YOU'RE THE ONE M. WINANS (C. WILLIAMS, S. M. WINANS)			Guerrilla Black Featuring Mario Winans	94	
47	39	27	25	LET'S GET AWAY JAZZE PHA (C. HARRIS, P. ALEXANDER, A. FRANKLIN)		T.I.	17	95	90	—	—	—	—	—	GO DUMB RICK ROCK (B. THOMAS, A. CALDWELL, J. JACKSON)			Federation	95
48	46	50	14	WHAT WE DO HERE B. MCKNIGHT (B. MCKNIGHT)		Brian McKnight	46	96	97	NEW	1	97	NEW	1	SEX, LOVE & MONEY W. CAMPBELL (W. CAMPBELL, M. OSDEF)			Mos Def	90
49	50	70	5	GREATEST GAINER/SALES				98	NEW	1	98	NEW	1	WALK IT, TALK IT D. BANNER (J. ANDERSON, L. CRUMP)			Yung Wun Featuring David Banner	97	
50	55	71	3	LET ME LOVE YOU S. STORCH (S. STORCH, K. HUFF, N. E. D.)		Mario	48	99	98	81	9	81	9	TURN DA LIGHTS OFF M. ELIOTT, K. WAME (M. ELIOTT, K. HOLLAND, E. DELANGE, E. NEWMAN, H. SPENCER, M. GAYE)			Tweet Featuring Missy Elliott	98	
51	49	50	6	TAKE ME HOME STREETRUNNER, DOOL & DRE (R. SMITH, J. EADDY, A. LYONS, J. CARTEGENA, M. VALENZANO, N. WARWAR, B. RUSSELL)		Terror Squad	49	99	84	81	9	81	9	JIMMY CHOO R. V. GOTTI, J. KENDRICK (J. BARROW, L. LORENZO, Q. K. SMITH, A. DOUGLAS)			Shyne Featuring Ashanti	55	
52	49	54	11					100	87	78	11	11	11	WHO IS SHE 2 U T. BALAND (M. WILLIAMS, C. NELSON, T. V. MOSLEY, J. HILLIARD, L. WARE)			Brandy	43	

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES RECORDED THIS WEEK. GREATEST GAINER/SALES AND GREATEST GAINER/AIRPLAY ARE AWARDED, RESPECTIVELY, FOR THE LARGEST SALES AND AIRPLAY INCREASES ON THIS CHART. ♯ INDICATES RETAIL SINGLE AVAILABILITY AND IS REMOVED UPON RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) CERTIFICATION. ♯ INDICATES CERTIFICATION FOR NET SHIPMENT OF 500,000 UNITS OR 250,000 UNITS FOR DVD SINGLE (GOLD). ▲ RIAA CERTIFICATION FOR NET SHIPMENT OF 1 MILLION UNITS OR 500,000 UNITS FOR DVD SINGLE (PLATINUM), WITH ADDITIONAL MILLIONS INDICATED BY A NUMBER FOLLOWING THE SYMBOL. ♻ RETAIL LAUNCH. INDICATES FIRST FULL WEEK THAT RETAIL RELEASE CONTRIBUTES TO SONG'S POINT TOTAL. AIRPLAY-ONLY SONGS ARE NOT EL

Bermúdez's Pop Growth

BY LEILA COBO

MIAMI—Nearly two years ago, a relatively unknown singer/songwriter visited the offices of EMI Latin USA, armed with a guitar and an arsenal of songs. He walked out with a record deal and the promise of a new beginning.

That singer/songwriter is Obie Bermúdez, who had already had a contract with BMG that led to a little-noticed tropical album in 1996. Today, as he prepares for the Nov. 2 release of "Todo El Año," his second EMI album, Bermúdez is seen as an up-and-coming star, and one of very few male balladeers to successfully break into the Latin market in recent years.

His shifts—from BMG to EMI, from tropical music to pop, from has-been to newcomer—show what can be done with the right artist at the right time.

"It was a match made in heaven," says Jorge Pino, president/CEO of EMI Latin USA. "EMI needed a male balladeer. And Obie had all the requirements we needed."

The fact that Bermúdez's previous stab at a recording career had failed didn't bother Pino.

"His talent was very superior to any previous action," he says.

Pino plans to heavily push "Todo El Año" through radio, as he did with Bermúdez's previous release, "Confesiones."

That album spawned three singles that charted in the top 10 of the *Billboard* Hot Latin Tracks chart. They include "Antes" and "Me Cansé de Ti," which topped the chart for four weeks and two weeks, respectively. At one point, both songs were in the top five simultaneously.

Bermúdez's new single, the title track, will be sent to radio this week. It is a month-by-month chronicle of one man's longing for a lost love. A salsa version of the song, which will be sent to radio but will not appear on the CD, was produced by Sergio George.

Bermúdez wrote the song with Elsten Torres, lead singer of rock band Fulano de Tal. The track is one of several collaborations on the album, with writers as varied as Gian Marco, Mikey Perfecto and Juan Carlos Pérez Soto.

"Some of the songs have been written for years," Bermúdez says. "Others I wrote this year. It takes me time to write them. I write them in little pieces at a time, and I don't try to accelerate

the process. There are songs that take me two months to write."

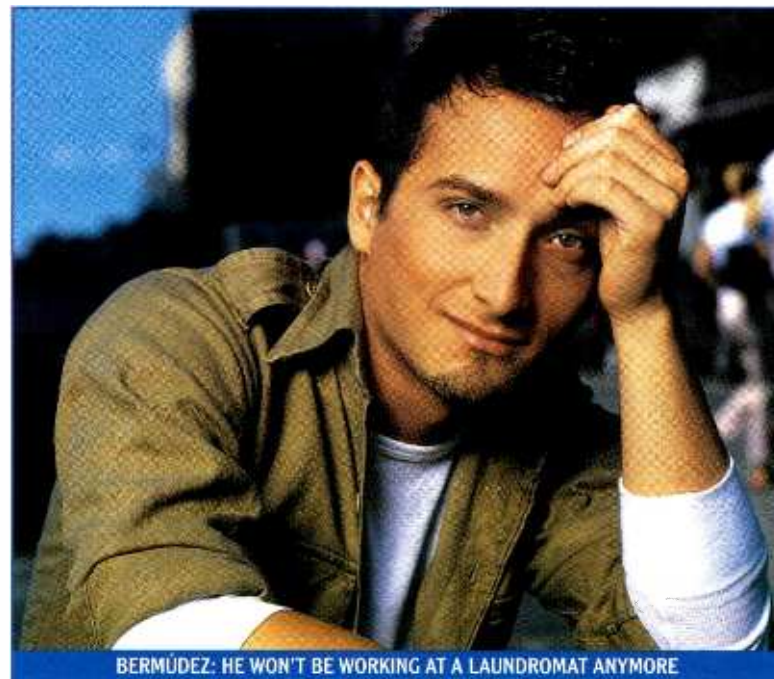
ROMANCE WITH EMOTION

However long they take to write, they're all romantic songs—Bermúdez's forté—but arranged with tropical and rock flavors and performed with great emotion.

"We have a versatile artist who writes what he feels and sings with great passion," says David Gleason, executive VP of programming information for Univision Radio, explaining Bermúdez's appeal to listeners. "It's all in the emotional level of Obie's songs. The music gets you between the ears, and the lyrics go straight to the heart."

Bermúdez worked on "Todo El Año" with producers Sebastian Kryz and Joel Someillan, the same duo that produced "Confesiones." As with his past album, the new set was recorded in a matter of weeks, and the final album was titled with a concept in mind—Bermúdez's experiences during the past year—more than a title song.

"It has been an intense year, both professionally and personally, and the best way to express it was through my songs," says Bermúdez, who was working at a New York laundromat when



BERMÚDEZ: HE WON'T BE WORKING AT A LAUNDROMAT ANYMORE

he signed with EMI.

On the agenda for 2004-2005 is an accelerated schedule of concerts—Bermúdez just signed with the William Morris Agency—and broader exposure.

"What happened with Obie is, he came out with these monster hits, and a new artist that comes out like that, the hit gets ahead of the artist, and the artist has to play catch-up," manager David Maldonado says. "We want to

give him exposure so people [can] identify the face with the hits."

Among the planned campaigns is a deal with Burger King that launches in February. It will include performances in primary and secondary markets, as well as on Spanish-language TV, and radio spots.

"Between now and the end of the year," Pino says, "people are going to see and breathe Obie Bermúdez."

Young Soap Star Carries Soundtrack To The Charts

At 9 years old, Mexican singer/actress **Danna Paola** is the youngest entry on the current *Billboard* Top Latin Albums chart.

The first volume of the soundtrack to soap opera "Amy, La Niña de la Mochila Azul" (Amy, The Girl With the Blue Bag), which features Danna Paola singing the theme song "La de la Mochila Azul," debuted at No. 25 last week.

The showing caught many by surprise—there are few child artists in the Latin world, and even fewer reach the charts. Even her label was surprised: "Amy" dropped to No. 85 on this week's list mainly because product ran out. **Universal Music Latino** expects sales to rise again next week as stores restock the CD.

In the meantime, those in the States still not familiar with Danna Paola should get to know her name—she will appear on two more albums in quick succession in the coming weeks.

First up is "Amy, La Niña de la Mochila Azul, Vol. 2," which will bow Oct. 26. A month later, Universal will release Danna Paola's first solo album, "Oceano," Nov. 23.

"She's a golden girl," Universal Music Latino president **John Echevarría** says. "Whatever she touches turns to gold. Of course, the soap opera helps, but she has been able to defend her solo album as well."

A star since the age of 5, Danna Paola is now a major force thanks to "Amy." The soap, which finished airing in Mexico in July, is a remake of "La de la Mochila Azul," the film that

launched the career of singer **Pedrito Fernández** 25 years ago. The familiar theme and title track, coupled with Danna Paola's undeniable appeal, made the soap a hit, and propelled sales of both volumes of its soundtrack in Mexico. According to Universal, combined sales of the two albums total 120,000 copies.

In addition, the label says that "Oceano," which was released only in Mexico, has already sold 30,000 copies since it went to retail in July.

Universal hopes Danna Paola will replicate her success stateside. "Amy," the soap opera, recently went on the air in Puerto Rico, and it is expected to debut in the United States on the **Telefutura** network before year's end.

Echevarría says Universal plans to promote Danna Paola's album with the networks that air the soap. Plans call for TV spots as well as contests and promotions with children's TV shows. Merchandising plans are also being drawn up with Danna Paola's father, who represents her. A blue bag is reportedly in the works.

In the meantime, Danna Paola's promotional schedule includes two major concerts in Puerto Rico, including a coliseum show Oct. 21. While the shows have an "Amy" component, they're not a replica of the soap in any way.

"I have eight dancers, explosions, games and different outfits," Danna Paola says.

YAHIR'S MONOPOLY: Warner singer **Yahir**, who, like **Danna Paola**, is also a Mexican TV star, will be the Latin face of a new **McDonald's** promotion. The artist, a

former winner of TV reality show "La Academia," helped launch McDonald's Monopoly Best Chance Game 2.0 at a press conference Oct. 12 in Los Angeles.

This marks the first time the fast food chain has promoted its Monopoly game with a "significant Latino artist," says **Rick Marroquín**, marketing director for McDonald's USA. Past famous names who have been part of the promotion have included reality show contestants, Marroquín says, "so we felt that he fit what we were after."

Although Yahir's music is not part of the campaign, the singer hopes the exposure will steer new fans to his albums. "The most important thing for me is to have my music played," he says. "I love that audiences of 'La Academia' know us for our music." Yahir is already making plans for his upcoming album, which he says will go beyond Latin pop to include "a bit of salsa, a bit of ballads and a bit of funk."

For more coverage of new Latin artists, see page 27.

ACADEMIA TOURS: In other "La Academia" news, several of its fledgling stars will take part in the *Estrellas de la Academia* tour, which kicks off Oct. 22 at Houston's Reliant Arena. The four-stop trek is organized by Mexican TV network **Azteca America** and by Los Angeles-based promotion company **Luna Management**. Participating acts include **Toñita**, **Raúl**, **Estrella**, **Nadia**, **Erika**, **Suzette** and **Ricardo**.



DANNA PAOLA

Latin
Notas
By Leila Cobo
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OCTOBER 23
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				NUMBER 1 2 Weeks At Number 1									
1	1	—	2	JUANES SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	49	NEW	1	LOS ANGELES AZULES DISA 720413 (11.98 CD)	Nunca Te Olvidare	49	
				HOT SHOT DEBUT									
2	NEW	1	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	2	50	40	32	17	AKWID UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2
3	2	1	17	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	51	49	45	17	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22
4	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	52	45	38	13	PATRULLA 81 DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6
5	3	5	6	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	53	46	64	10	CHARLIE ZAA OLE 197111 (15.98 CD)	Puro Sentimiento	38
				GREATEST GAINER									
6	6	—	2	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972-1986	6	54	47	29	4	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29
7	5	4	4	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor... Coleccion	2	55	53	46	29	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1
8	4	2	5	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	56	57	49	44	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
9	9	—	2	VARIOUS ARTISTS DISA 720414 (12.98 CD)	Durango Vs. Chicago	9	57	39	—	2	LIBERACION DISA 720411 (10.98 CD)	Que Me Quiten Lo Bailado	39
10	8	3	15	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	58	58	47	51	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
11	11	8	13	DADDY YANKEE EL CARTEL 450639/V (15.98 CD)	Barrio Fino	1	59	62	50	50	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/OVD)	La Historia Continua...	1
12	12	9	15	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	60	51	34	16	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2
13	7	—	2	JAE-P UNIVISION 310278/UG (13.98 CD) [M]	Esperanza	7	61	42	—	2	CARDENALES DE NUEVO LEON DISA 720412 (10.98 CD)	Exitos Con Banda	42
14	14	7	11	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	62	54	44	27	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3
15	17	—	2	LOS RIELEROS DEL NORTE FONOVISA 351453/UG (14.98 CD) [M]	Sobre Los Rieles	15	63	65	22	4	MAGNATE & VALENTINO SELLOS ASOCIADOS 550603/V (13.98 CD) [M]	Sin Limite	22
16	13	10	8	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	64	68	52	10	K-PAZ DE LA SIERRA PROCAN 720361/DISA (12.98 CD) [M]	En Vivo	13
17	10	6	3	VARIOUS ARTISTS DISA 726934 (15.98 CD/OVD)	Los Sencillos Duranguenses Del Ano	6	65	67	54	68	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
18	15	14	9	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14	66	63	59	62	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
19	16	11	16	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	67	73	—	2	MOSA LATINFLAYA 1014 (7.98 CD)	Damelo	67
20	18	19	16	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	68	60	48	10	LOS HURACANES DEL NORTE FONOVISA 351368/UG (13.98 CD) [M]	Legado Norteno	11
21	19	12	6	PEPE AGUILAR SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6	69	64	55	12	LOS YONIC'S FONOVISA 351403/UG (13.98 CD) [M]	Nuestras Consentidas	15
22	22	17	11	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15	70	66	53	25	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1
23	23	15	18	VARIOUS ARTISTS DISA 726970 (14.98 CD/OVD)	Agarron Duranguense	3	71	61	57	35	PAULINA RUBIO UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1
24	21	13	18	MARC ANTHONY SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	72	69	51	24	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6
25	26	16	4	ADAN CHALINO SANCHEZ UNIVISION 310302/UG (16.98 CD/OVD)	Mis Verdaderos Amigos	8	73	56	40	10	BEBO & CIGALA CALLE 54/BLUEBIRD 55910/RCA VICTOR (18.98 CD)	Lagrimas Negras	31
26	20	18	6	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	74	NEW	1	YOLANDA PEREZ FONOVISA 351507/UG (14.98 CD)	Aqui Me Tienes	74	
27	24	20	4	GRUPO EXTERMINADOR FONOVISA 351450/UG (13.98 CD) [M]	Los Amos Y Senores: Los 20 Corridos Mas Perrones	20	75	70	56	28	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5
28	27	24	17	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4							
				PACESETTER									
29	41	—	2	JENNI RIVERA UNIVISION 310343/UG (13.98 CD)	Simplemente...La Mejor!	29							
30	31	26	22	VARIOUS ARTISTS DISA 726977 (14.98 CD/OVD)	Los 20 Sencillos Del Ano Y Sus Videos	5							
31	32	30	19	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD) [M]	Tesoros Musicales	24							
32	29	25	19	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2							
33	33	28	18	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16							
34	NEW	1	1	VARIOUS ARTISTS DISA 720436 (11.98 CD)	Los Sencillos Gruperos Del Ano	34							
35	30	31	6	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21							
36	44	36	23	FRANCO DE VITA SONY DISCOS 95386 (17.98 EQ CD) [M]	Stop	7							
37	34	23	8	VARIOUS ARTISTS DISA 720383 (11.98 CD)	iQue Chido! El Pasito Duranguense	8							
38	35	27	9	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9							
39	28	21	7	GILBERTO SANTA ROSA SONY DISCOS 70623 (17.98 EQ CD/OVD) [M]	Autentico	3							
40	NEW	1	1	LOS HURACANES DEL NORTE SONY DISCOS 95357 (9.98 CD)	Tesoros De Coleccion	40							
41	36	39	12	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	36							
42	52	41	17	JENNIFER PENA UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1							
43	NEW	1	1	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	43							
44	43	42	17	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38							
45	37	35	27	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11							
46	38	33	11	ALACRANES MUSICAL UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7							
47	50	43	15	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37							
48	48	37	10	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351485/UG (13.98 CD) [M]	Sin Rienda	1							

LATIN POP ALBUMS		TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS	
1	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	1	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	2	DADDY YANKEE BARRIO FINO (EL CARTEL/V)	2	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
3	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	3	MARC ANTHONY VALIO LA PENNA (SONY DISCOS)	3	LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
4	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	4	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	4	LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
5	FRANCO DE VITA STDP (SONY DISCOS)	5	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	5	VARIOUS ARTISTS DURANGO VS CHICAGO (DISA)
6	ALEKS SYNTEK MUNDO LITE (EMI LATIN)	6	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	6	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
7	JENNIFER PENA SEDUCCION (UNIVISION/UG)	7	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	7	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
8	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	8	TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	8	JAE-P ESPERANZA (UNIVISION/UG)
9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	9	MAGNATE & VALENTINO SIN LIMITE (SELLOS ASOCIADOS/V)	9	LOS RIELEROS DEL NORTE SOBRE LOS RIELES (FONOVISA/UG)
10	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	10	DON OMAR THE LAST DON (VI)	10	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
11	CHARLIE ZAA PURO SENTIMIENTO (OLE)	11	MOSA DAMELO (LATINFLAYA)	11	VARIOUS ARTISTS LOS SENCILLOS DURANGUENSES DEL ANO (DISA)
12	SIN BANDERA DE VIAJE (SONY DISCOS)	12	MASTER JOE & O.G. BLACK SABOTAGE (OLE)	12	LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
13	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	13	VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	13	MARCO ANTONIO SOLIS & JOAN SEBASTIAN DOS GRANDES (FONOVISA/UG)
14	OZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)	14	DADDY YANKEE THE KING OF NEW YORK (EMI LATIN)	14	PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)
15	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	15	IYV QUEEN OIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	15	BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
16	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	16	TIGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	16	VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
17	BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)	17	VICTOR MANUELLE TRAVESIA (SONY DISCOS)	17	ADAN CHALINO SANCHEZ MIS VERDADEROS AMIGOS (UNIVISION/UG)
18	JOSE FELICIANO A MEXICO, CDN AMOR (UNIVERSAL LATINO)	18	TREBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)	18	GRUPO EXTERMINADOR LOS AMOS Y SEÑORES: LOS 20 CORRIDOS MAS PERRONES (FONOVISA/UG)
19	AMY LA NIÑA DE LA MOCHILA AZUL VOL. 1 (UNIVERSAL LATINO)	19	LUNYTUNES & NORIEGA MAS FLOW (VI)	19	GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
20	A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	20	CELIA CRUZ HITS MIX (SONY DISCOS)	20	JENNI RIVERA SIMPLEMENTE... LA MEJOR (UNIVISION/UG)

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

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Latin Music

A BILLBOARD SPECIAL REPORT

Slow Rise

New Acts Require Money And Time

BY LEILA COBO

One of the most enduring and serious problems in Latin music is the time it takes to develop new acts.

Compared with the pop field, where marketing budgets allow high-profile launches of debut acts, the development of new Latin acts tends to be slow and to span several albums.

With more limited financial resources, Latin labels have fewer opportunities to break an artist for a national audience. They must think long and hard about which new acts they want to develop, and how.

Yet in the past year or so, almost every U.S. Latin label has enjoyed at least one success story by a debut act.

Promising new names on the Latin landscape include urban/regional group Akwid (Univision), singer/songwriter Obie Bermúdez (EMI), Mexican crooner Yahir (Warner), Spanish duo Andy & Lucas (BMG), *banda* singer Yolanda Pérez (Fonovisa), Mexican sister act Ha'ash (Sony), Mexican pop singer Belinda (BMG) and Texas-based DJ Kane (EMI).

In addition, several indies are pushing new acts, including chart-toppers Grupo Climax (Balboa), *duranguense* band Horóscopos de Durango (Disa) and *bachata* singer Dominique Marte (J&N).

Universal is beginning to see success with Serralde
(Continued on page 32)

Mexican singer Belinda started out as a TV star.



MTVLA Boosts New Acts

BY LEILA COBO

MIAMI—For new Latin artists outside the United States, MTV Latin America can offer the path to a breakthrough.

Serving a widespread region with three distinct and individually programmed feeds, MTV Latin America is often the promotional vehicle for acts that would otherwise get little attention.

While major artists obviously have a dominant position on MTV, new acts with a video and single that appeal to the MTV demographic can also get strong play.

The third annual MTV Video Music Awards Latin America, taking place Oct. 21 at the Jackie Gleason Theater in Miami Beach and hosted by Paulina Rubio, reflect that mix of old and new.

Established acts Julieta Venegas and Café Tacuba, both from Mexico, are this year's top nominees.

But among the show's 18 award categories are three for new acts—one for each of MTV Latin America's feeds: Central, South (Argentina) and North (Mexico).

There's also a best independent artist category, giving a boost to acts that audiences
(Continued on page 38)



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Strong Sales For Latin Tours

National Promoters Now Involved In A Growing, Diversified Business

BY JILL KIPNIS

The market for Latin tours is hot, hot, hot.

Major Latin acts this year have generated tens of millions of dollars in ticket sales touring the United States.

Mexico's Luis Miguel grossed \$15.2 million from 31 shows through mid-September, according to Billboard Boxscore.

Spanish singer/songwriter Alejandro Sanz and regional Mexican artist Joan Sebastian have earned \$5.8 million for 22 shows and \$4.6 million for nine shows, respectively, according to Billboard Boxscore.

Upcoming dates from the likes of Vicente Fernandez, "king of the *rancheros*," and vocalist Juan Gabriel are expected to be just as lucrative.

While strong box-office reports from Latin tours are nothing new, the increasing success of the Latin concert business is affecting how these tours are routed and promoted in the United States.

As more national promoters are presenting Latin artists, independent promoters—who have been working these acts for years in the United States—are increasingly forced to co-promote shows with the majors.

Big-name corporate sponsors are also getting more heavily involved, and agents are booking Latin acts in a wider range of U.S. cities than ever.

Like their pop counterparts, however, Latin artists face pressures to

keep ticket prices down. Promoters are concerned that resistance from artists and their agents to lower prices may hurt overall box-office results in the long run. They also warn that the increasing number of promotional concerts for radio stations, for which tickets are given away or sold a nominal price, may also hurt the market.

WORKING TOGETHER

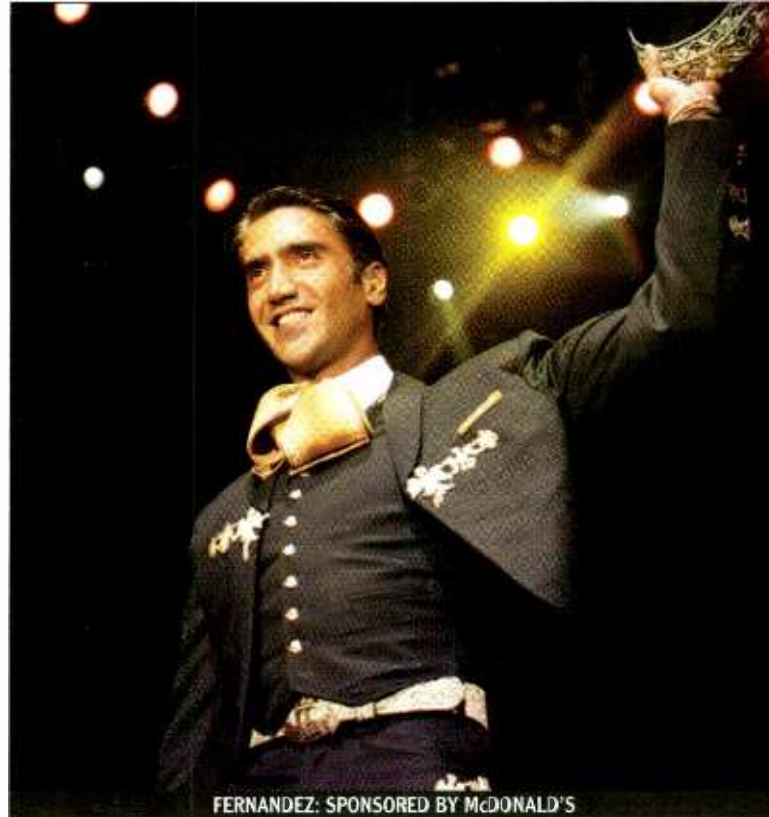
Independent promoters say that while they are encouraged by the influx of national promoters working with Latin acts, they are concerned about the majors' lack of knowledge of the Latin industry.

"To be honest, competition is healthy," says Arie Kaduri, president of indie NYK Production, based in Miami. But while he has welcomed joint promotions, he has experienced that lack of knowledge firsthand.

"I cannot mention names, but some of these companies are just in there for the money," he says. "In the end, they are losing so much money. Some just don't know what they are doing."

For their part, national promoters say that they are bringing more funds and more exposure to Latin acts. While some have just started becoming more heavily involved in Latin tours, others have been steadily building their Latin business for years.

Susan Rosenbluth, AEG Live's



FERNANDEZ: SPONSORED BY McDONALD'S

Western region VP, says, "What you are seeing is people who worked for regional promoters or had their own companies are becoming employees of the larger companies. It is a happy marriage when someone that can bring the clout of a large entertainment company combines with someone who has intimate knowledge of

the marketplace."

House of Blues has been working with independent promoters for years. Emily Simonitsch, senior VP of special markets for HOB, says that Latin acts have made up 25% of HOB's touring promotion business during the last 15 years.

"For years, a lot of Latin acts were not represented by mainstream promoters," Simonitsch notes. "I work with independent promoters always on a guarantee or percentage, similar to what we would do with mainstream acts. They are definitely opening up, because the census shows that the Hispanic population in the U.S. is growing."

SUPPORT GROWING

As the Latin touring business gains strength, corporate sponsors are also jumping on board in growing numbers.

An upcoming Alejandro Fernandez tour is a prime example. McDonald's is sponsoring the Mexican balladeer's 14-city tour. Fernandez is also promoting Ronald McDonald House Charities as part of the deal.

"A lot of companies are waking up to the fact that the Hispanic market is very important," says Ivan Fernandez, president of independent promotion/production firm Aragon Entertainment, which is based in Chicago. "We are getting calls now from people who were never involved in sponsorship [with Latin acts] before."

Though such positive trends are injecting new life into Latin tours,

many say that the industrywide downturn in ticket sales could have a particularly harsh effect on this market.

Despite a growing handful of top grosses, NYK's Kaduri calls the Latin touring market "very tight and difficult" right now.

"The business is difficult because of the economy and what is going on in the world," Kaduri continues. "I now have my hand in different things, such as theater. I'm trying to be careful. The [Latin] projects cost so much money with the production and travel costs, and the price of tickets is going higher and higher and is hurting sales."

Travel costs are a particular bane because so many artists are coming to the United States from other countries in the Latin world.

Aragon's Fernandez adds, "There have been some good shows, but also we have had some bad shows. The industry as a whole, especially in Chicago, has been down 30% to 40% this year. It's better than it was in 2003 though."

Fernandez attributes much of this downturn to the increasing spate of radio station concerts featuring Latin acts across the country that are not charging an admittance fee or are only charging a low fee.

"That's one of the biggest concerns of the industry," Fernandez says. "You are trying to do a tour with a group and maybe three months ago, they were in a free or low-cost festival. People find it hard to come back for the artist and pay \$50 or \$60. In the Latin market, there are a lot of radio stations doing a lot of shows."

Radio shows are increasing, but so are the number of like-minded acts playing the same market, says John Sepulveda, head of Spanish Broadcasting System's concert division. SBS is the largest Hispanic radio broadcasting company in the United States. It owns or operates 19 radio stations in major markets.

"Before, you used to see one big artist coming into your market per month," Sepulveda says. "Now, you see two or three artists per month. This is especially the case in the last quarter of the year, when you have six or seven headliners coming out on tour. Combined with high ticket prices, these are two big problems facing this industry."

He says that radio support is particularly beneficial to artists "starting to move out of the underground. We work with all the promoters on getting corporate sponsorship and promotional support. Newer artists need radio support to move into bigger venues."

Latin Extends Its Reach

BY JILL KIPNIS

Latin acts performing a range of music styles including *banda*, *reggaeton*, regional, pop and *balada* are finding audiences throughout the United States.

While promoters are finding their place in a changing scene, booking agents are rejoicing over opportunities beyond such traditional Latin music meccas as Los Angeles and New York.

NEW MARKETS OPEN

"We're seeing a lot of success in opening new markets that previously didn't exist," says Michael Vega, a VP at the William Morris Agency in Miami. "Even as recently as three or four years ago, the Latin touring market was relegated to 10 obvious markets with large Hispanic populations. Now, we're seeing significant touring in secondary and tertiary markets across the country in places you wouldn't have imagined—places like Hartford, Conn.; Minneapolis; and Raleigh, N.C."

Though audiences in these markets are embracing Latin acts, knowing the unique tastes of individual population bases is key when routing the performers.

"What works in California and Texas might not work in New York," Vega says. "There's not just one U.S. Latin market; it's a collage of many markets together. There is the dif-

ferences based on heritage, but also the difference between the Hispanic market that is predominantly Spanish-speaking and the market that is bilingual or English-dominant, which is becoming more and more important."

For example, Preston Williams, GM for the Gwinnett Center in Duluth, Ga., near Atlanta, says his population base is heavily Mexican, which he keeps in mind when booking acts. Recent dates have featured Los Temerarios and Joan Sebastian.

"Latin acts have become one of our targeted areas," Williams says. "Five, six years ago, if you had told me this area would be a growth area for Hispanic acts, I would not have believed it."

Similarly, Patrick Nagle, GM for the Allstate Arena in Rosemont, Ill., says that 10 years ago, "we were doing two major acts a year. Now we do four or six large acts. Ninety percent of them completely sell out."

He also notes that a decade ago, "you never heard of [Creative Artists Agency] or William Morris booking these shows. These guys from Mexico would have a friend or family member come here and promote them. Now the agencies have seen how much money these concerts have produced. Some of these shows are grossing more than \$1 million."

For example, Joan Sebastian recently performed at Allstate, and upcoming shows at the Chicago-area arena will feature Juan Gabriel and Vicente Fernandez.

Retail Needs To Boost Latin Promotions

Labels, Chains Should Invest More Money And Muscle

BY LEILA COBO

While breaking new acts is increasingly important for Latin labels, few ongoing programs exist at Latin music retail to aid that effort.

Instead, many retailers work on a case-by-case basis with specific labels on marketing certain artists.

"One of our focuses is to develop new acts, but there isn't a formal artist-development program," says David Massry, president of Ritmo Latino, one of the nation's largest Latin music retailers.

IN-STORE SHOWS KEY

At Ritmo Latino's annual convention, which was held in Los Angeles in September, most performers were debut acts. They included JD Natasha (EMI), Serralde (Universal), Zayra (Sony), La Sinfonía (Sony) and Pueblo Café (Balboa).

Ritmo Latino has typically supported such acts by arranging in-store appearances, in-store airplay and listening stations, as well as encouraging lower pricing to attract new buyers.

At Trans World, lower pricing is the main criteria for its new and developing-artist program.

The program is available "whenever the label proposes a new and breaking artist that is the right price for us," says Inés Cortés, regional mar-

keting manager for Trans World Entertainment, which includes the Specs and FYE chains. The "right price," Cortés adds, is one that is very



RICARDEZ: BUDGETS AN ISSUE

attractive to consumers.

In exchange, Trans World brings to the table such promotional tools as listening and viewing stations, in-store play and displays, which can include window banners and posters.

"We'll accommodate everybody," Cortés says. "It really is about the music."

Trans World has been known to organize mall tours, school tours and bounce-back coupons. Micro-marketing is also available to help artists break in a specific region.

Cortés says that labels take advantage of the programs. But, she adds, "we look forward to having more of a holistic approach to the marketing of a record. All the departments of a label [and not just sales] should go to the table when we have a new and developing artist. I'm not saying it doesn't happen, but I would like to see it much, much more."

At Tower Records the best promotional tools for new acts are "overhead play and listening stations," says Monica Ricardez, U.S.-Latin market coordinator and audio buyer for the chain.

She says that a major issue for Latin labels is that their budgets do not allow them to have strong programs at retail for developing acts. Labels, in turn, complain that the cost of price-and-positioning for Latin acts is usually the same as for mainstream ones, despite the lower marketing budgets for those artists.

But if the marketing budgets and

sales for Latin acts lag behind those of mainstream acts, what is the solution?

It's a push from the record com-



SERRALDE: PERFORMED FOR RITMO LATINO

pany, Ricardez says. When a new act is a priority, the label must make a concerted effort to accomplish

goals and create imaginative alternatives. Sometimes, according to Ricardez, an act is a priority but the label doesn't want to offer the album at a developing-artist price, choosing instead to spend its money elsewhere.

At Universal Music & Video Distribution, the Latin department has instituted an artist-development program called Futuro. Albums by Futuro acts are sold to retailers for \$5, and the suggested retail price is \$8.99.

Although an increasing number of mass merchants are selling Latin music, the best place to break new acts remains independent retailers and specialty music chains.

Individual stores take a personal interest in particular acts and provide a means of exposure throughout the store. In-store presentations and performances are becoming increasingly popular, especially for artists who may not be getting heavy airplay.

Web Moves To Latin Beat

BY LEILA COBO

With rack space and promotional opportunities for Latin artists limited at brick-and-mortar retailers, new acts in the genre are going online to find fans.

Some Web sites offering Latin music are extensions of physical retail chains. Most major retailers, notably Tower, FYE, Specs, Virgin and Wal-Mart, offer extensive Latin sections on their Web sites. And some exclusively online retailers are active supporters of new talent.

Here are some noteworthy online retailers for Latin music:

- Launched this spring, **emusiclatino.com** is a Web site and a record company that sells its product exclusively through the Internet. Although the company does not sign artists directly, it licenses specific catalog for sale, promotion and distribution. This includes previously unreleased albums by established acts who may now be on other labels.

Emusiclatino.com sells complete albums as well as individual downloadable tracks. The download and purchase of tracks is handled through a deal with Liquid Digital Media, while purchase and shipment for physical CDs is processed by amazon.com.

Emusiclatino.com also offers indie and unsigned musicians online promotion and distribution services. For \$250 per year, emusiclatino.com will exhibit album covers on its Web page and will play up to 30 seconds of select tracks. The site also offers the opportunity for Internet airplay, streaming of videos and electronic press kits and distribution through various online music distributors.

- **Museo del Disco** (museodeldisco.com) boasts one of the most complete and unique collections of Latin music in the world, including a wide array of imports that may

never make it to U.S. stores. Need to find an album from a Venezuelan act with a local following in that country? This is the place. Interested in out-of-print albums or collectors' items from vintage names or boutique labels? You'll find that here, too.

Museodeldisco.com is the online companion to the Miami music store and distributor of the same name. Museo del Disco is about deep, deep catalog, and owner Hinsul Lazo is up to the challenge of finding any album you may require. The site ships to customers around the world.

- Based in Brooklyn, N.Y., **Descarga** (descarga.com) began as a reference site about Afro-Latin music. Today it sells thousands of titles in the genre, including rare and out-of-print releases and records by Afro-Latin groups outside the United States. The site also sells DVDs and books.

- The online arm of the Ritmo Latino chain, **ritmolatino.com** is big on developing acts. September's artist of the month, for example, was Universal's Serralde, featured prominently on Ritmo Latino's home page, with the album offered at a developing-artist price (\$9.98) and with a link to Serralde's home page.

- Although AOL is not a music retailer, its **AOL Latino** site is a major proponent of new talent through its Caras Nuevas program. Launched about a year ago, the program features up-and-coming acts. Popularity is measured by click-through rates and stream counts. AOL provides links to buy albums and download tracks.

- Like emusiclatino.com, **emepe3.com** allows customers to download tracks and buy full albums. Emepe3.com is in the process of expanding its offerings, which are now mostly independent Latin acts.



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 **FENIX**
Entertainment Group

New Acts

Continued from page 17

and is banking on the sophomore album by Dominican singer/songwriter Alih Jey.

The biggest sales success of the past 12 months comes from Akwid. The duo is credited with taking urban/regional music to the Latin mainstream and ushering in a host of other successful acts, including Jae-P, also on Univision.

Akwid, which won a Grammy Award and was named best new artist at the 2004 Billboard Latin Music Awards, recently released its sophomore effort, "KOMP 104.9 Radio Compa."

In a business that's largely dependent on radio to break acts, Akwid is an anomaly because it has never had major radio airplay.

"Akwid is a phenomenon, and [without] a radio hit," says José Behar, president/CEO of Univision Music Group.

Akwid received support from Los Angeles' KBUE-FM (Que Buena), but little airplay beyond that. Instead, Univision worked the act with an aggressive street-marketing effort that included concerts in schools and malls. Now, those efforts are being doubled with several sponsorship opportunities, including a deal with Nike.

Yolanda Pérez, Fonovisa's biggest development story of the past year, is akin to Akwid in some ways. Pérez, formerly signed to California indie Cintas Acuario, had a local following that caught the attention of Pepe Garza, programming director for Que Buena.

With Pérez in mind, Garza and radio personality Don Cheto penned the single "Estoy Enamorada," a bilingual

banda/rap song in which Pérez and her "dad" argue about cultural differences.

Unlike Akwid, Pérez went beyond Que Buena and received airplay at other stations, reaching No. 3 on the *Billboard* Regional Mexican Airplay chart.

"It's the only [urban/regional] song that has been strongly played on radio," Fonovisa VP of operations José Luis Mogollón says. "It struck a chord with a younger generation."

Banking on that formula, Pérez's new album again includes banda and hip-hop tracks that are poised for radio play.

"Having a radio hit is the key ingre-



NATASHA: LAUNCHED IN JUNE

dent," Mogollón says. "You can have other things like TV exposure, but at the end of the day, if you don't have radio exposure, you can only go so far. They're singers, and people want to hear their songs."

That was the case with Grupo Climax, the only debut act in two years that has reached No. 1 on the *Billboard* Top Latin Albums chart. Climax's

anchor was a catchy novelty song, "Za Za Za (Mesa Que Más Aplauda)."

The strength of the single—which, ironically, has never reached No. 1 on Hot Latin Tracks—coupled with an extremely low price (\$6) at retail and heavy promotion have helped Climax climb to the top of the U.S. charts.

But the group's sudden success—its album was released in the United States in June—is rare.

"It's very difficult for an album to organically break in this market," says Jorge Pino, president/chairman of EMI Latin USA.

EMI's newest act, JD Natasha, was launched in June with a strategy that included showcases, street marketing and Internet campaigns first. Radio came into play later.

"We didn't go to mainstream radio right away," Pino says, even though commercial radio is playing Natasha. "We went to college alternative and mainstream."

While Natasha is just beginning to break, EMI's success story of the past year is Nuyorican singer/songwriter Obie Bermúdez. Originally signed to BMG, Bermúdez released an album on that label several years ago that went largely unnoticed.

For Bermúdez's EMI debut, Pino says the label aimed for massive radio airplay—and got it. The singer placed three No. 1 singles on the Hot Latin Tracks chart.

"The songs were so strong and so radio-friendly that programmers immediately fell in love with them," Pino says. "I saw him as a complete package. He composes, and his voice is one of the most beautiful in the market."

Bermúdez will release his sophomore EMI album "Todo el Año" on Nov. 2.

Radio has also propelled sales of Andy & Lucas, the Latin pop duo whose debut album has sold more than 500,000 copies in Spain, according to BMG.

BMG is aggressively promoting the band in Mexico and the United States. The single "Mal de Amores" reached No. 1 on the Hot Latin Tracks chart.

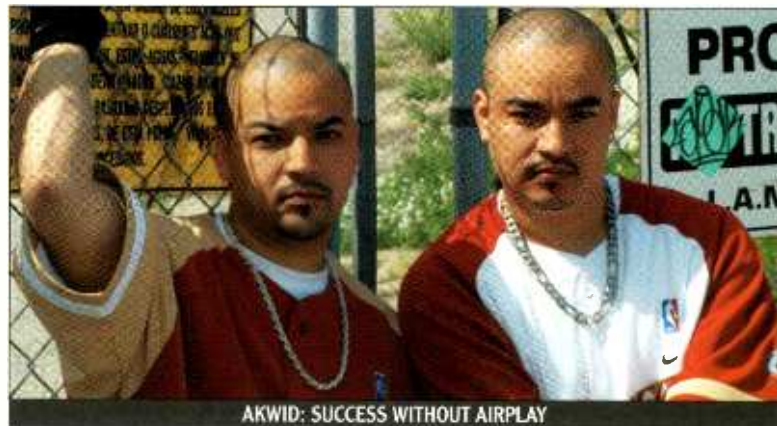
As far as U.S. sales go, BMG's biggest recent debut artist is Belinda, a TV star who participated in several "Cómplices al Rescate" compilations before releasing her solo debut this year.

Although Belinda is Mexican, BMG worked her most heavily in Puerto Rico, which the label perceives as a youth market, and where her soap operas were particularly popular.

Belinda appears in a new Univision soap, "Corazones al Límite." A new version of her song "Vivir," from her solo album, is part of the soap's soundtrack, which is also on BMG.

"I think TV, [when] associated [with] music, is a winning combination," says Paula Kaminsky, BMG VP of marketing for Latin America. "In the case of Andy & Lucas, it started from scratch with artist development. The only tool was the fact that they had sold so well in Spain."

One of the most reliable indicators of success for Latin pop acts in the United States is major success in some



AKWID: SUCCESS WITHOUT AIRPLAY

of the most influential Latin markets like Puerto Rico and Mexico.

Singer Yahir got a deal with Warner through a reality music TV show in Mexico, "La Academia." Propelled by those appearances, Yahir's debut was a smash. For his sophomore album, Warner is vying seriously to break him in the United States with heavy airplay and a series of in-stores across the country.

In the regional Mexican arena, the most fertile ground for new acts is indie label Disa, which typically breaks two to three acts each year. Last year, it had great success with Grupo Montez de Durango. Now, the label is pushing

another duranguense group, Los Horóscopos de Durango, through a combination of radio, retail and TV.

"We had the right song and it hit on radio," Disa executive VP of marketing Jeff Young says. "It became a priority for us at retail."

Although none of Disa's developing acts are tied to sponsorship deals, Young says the label is starting to look into that arena in a "very serious way."

While many labels worked new acts earlier in the year, Universal Music Latino is just now starting the push for Serralde, whose album was released in

(Continued on page 39)

Top New Artists

This recap of top new Latin artists is based on year-to-date charts from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the Sept. 25, 2004, issue.

The recap is culled from a combination of sales from Top Latin Albums and airplay from Hot Latin Tracks. The formula that *Billboard* uses employs a ratio that gives relatively equal weight to unit sales and gross audience impressions.

Top Latin Albums is based on sales compiled by Nielsen SoundScan, and Hot Latin Tracks is based on airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the pertinent chart.

For this recap, acts are considered to be new artists if they had not charted an album prior to August 2003, regardless of the number of songs that may have charted on our radio charts.

Rock charts manager Anthony Colombo compiled this recap with assistance from Latin charts manager Ricardo Companioni.

Latin New Artists

Pos. TITLE—Artist—Imprint/Label

- 1 OBIE BERMUDEZ (4) EMI Latin
- 2 ADAN CHALINO SANCHEZ (3) Moon/CostaRola/Sony Discos (3) Univision (1) Univision/UG
- 3 ALEX UBAGO (3) Warner Latina
- 4 LOS HOROSCOPOS DE DURANGO (2) Procan/Disa
- 5 GRUPO CLIMAX (2) Musart/Balboa
- 6 K-PAZ DE LA SIERRA (5) Procan/Disa
- 7 CONJUNTO ATARDECER (3) Musimex/Universal Latino (1) Lideres
- 8 KALIMBA (1) Sony Discos
- 9 LUNYTUNES (1) Mas Flow/Universal Latino (1) VI
- 10 VICTORIA (3) Megamusic/Universal Latino



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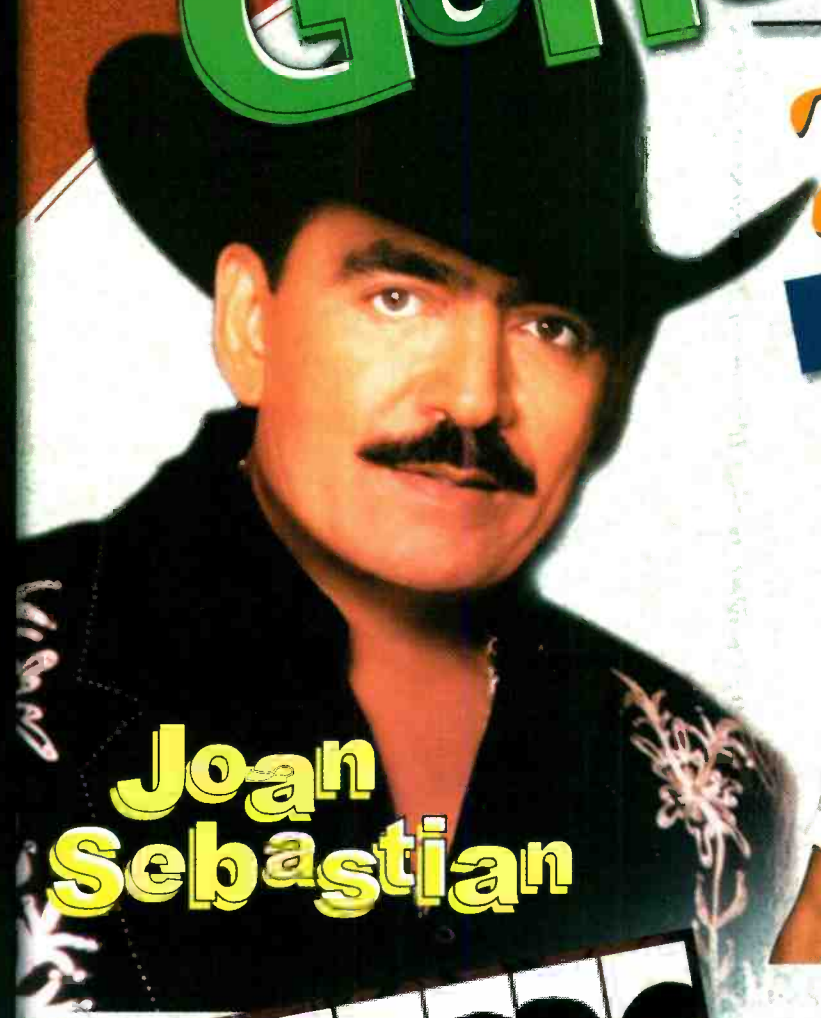
Grandes Soneros

Nueva Generación

2005

2005

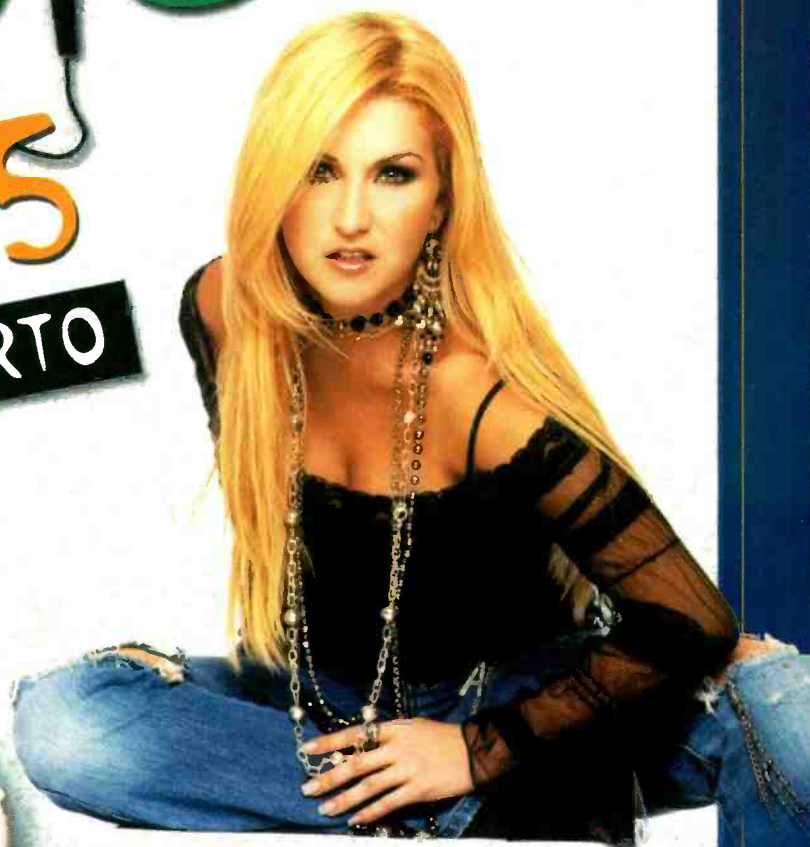
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Pablo Montero



Alicia Villareal



Kumbia Kings



Mariana Seoane



Rogelio Martinez

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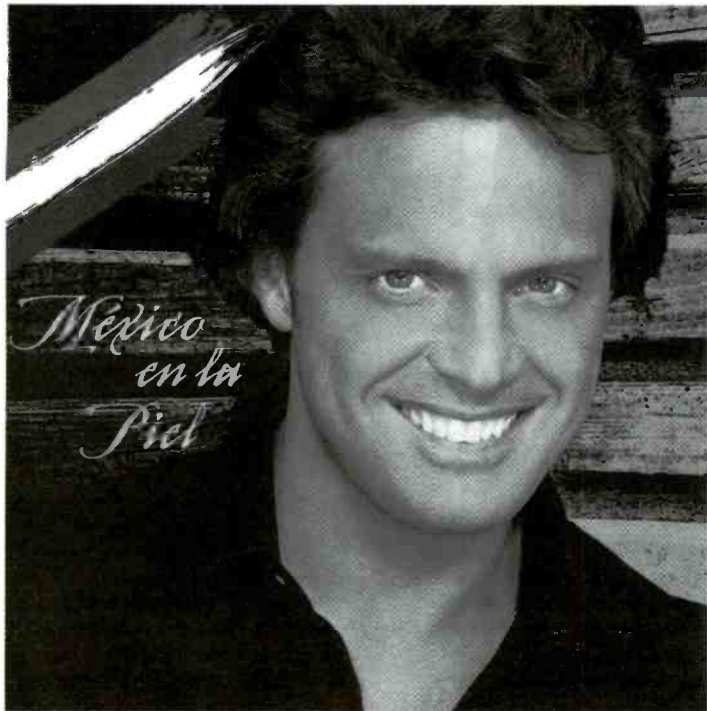
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Latin Music

Sponsorships Make Headway In Spain

BY HOWELL LLEWELLYN

MADRID—Marketing alliances between music companies and consumer products, increasingly common in the United States, have not been widespread in Spain. But that has begun to change.

Some 20 years ago, the likes of Pepsi and Coca-Cola began sponsoring concerts and tours by domestic artists in Spain and by Latin artists in the market.

These days, such mobile-phone operators as Movistar—which is part of Spain's biggest telecom company, Telefonica—are taking the lead in music sponsorships.

FEW ACTS GET DEALS

According to Iñigo Argomániz, president of leading promotion/tour company Get In Producciones and manager of La Oreja de Van Gogh and Alex Ubago, it's hard for individual acts to get a consumer brand sponsorship.

One notable exception among new artists is David Bisbal.

Bisbal's career launched through Spanish reality talent show "Operación Triunfo." His independent label, Vale Music, struck a deal with necklace and watch maker Viceroy for TV spots that began in March and included sponsorship of the 4 p.m. weather report on public TV station TVE1.

The spots advertised a necklace in Viceroy's new Bisbal line of products, says Dani Molina, Vale international exploitation director.

"The deal was extended through Bisbal's 80-concert Spain Bulería 2004 tour and has worked very well for all involved," Molina says.

The tour is named after Bisbal's current album, "Bulería," which has sold more than 900,000 units in Spain, according to Vale. The album is the follow-up to his 2002 debut, "Corazón Latino," which moved 1.2 million units in Spain.

During each concert, the singer hands a Viceroy Bisbal necklace to a fortunate fan seated near the stage. At a sold-out concert Sept. 10 at Madrid's 15,000-capacity Las Ventas bullring, fans spent up to six days in line in attempt to get a first-row seat and a chance at receiving the necklace.

Viceroy has previously signed separate consumer product deals—also promoting watches—with Alejandro Sanz, Enrique Iglesias and Julio Iglesias. But Viceroy does not limit itself to music stars. It has similar sponsorships with top Spanish sports stars, such as 250CC motorcycle champion Fonsi Nieto.

"The U.S. is light years ahead on this type of consumer brand association, and it is bound to change here," Molina says. "We all need help selling product, and such unions [as Bisbal and Viceroy] are very good, because everybody gains."

Bisbal has numerous tours scheduled for Mexico, the United States and Europe starting in November, but sponsors for those shows have not been announced.



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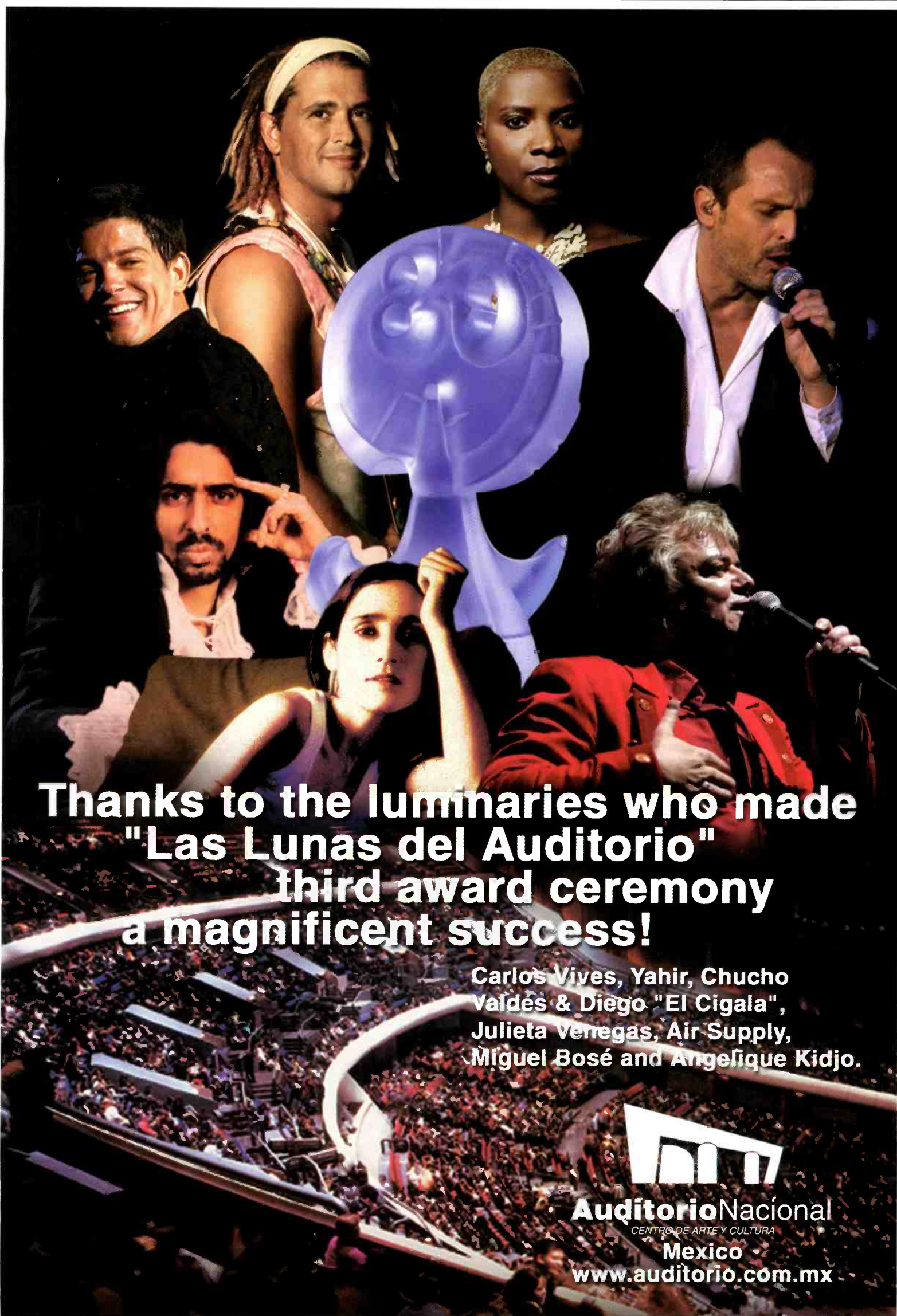


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El Premio Awards On Tap

'Tis the season of Latin music awards.

And that's good news for new artists in the genre, who get an extra chance at exposure and recognition.

On Oct. 21, the same date as the MTV Video Music Awards Latin America, a different kind of awards show will spotlight different kinds of acts.

The sixth annual El Premio de la Gente Latin Music Fan Awards will take place at the Universal Amphitheatre in Los Angeles, honoring acts in 14 categories.

The awards—whose finalists are determined by Nielsen SoundScan sales numbers and whose winners are voted upon exclusively by fans—have long focused on new trends. In fact, El Premio includes a category called artista nueva gen-



PEREZ: WILL PERFORM

eración (new-generation artist).

But more notably, the awards show, which is televised on the Telemundo network, typically focuses on a musical movement that is gaining steam. This year, it's urban/regional music, highlighted via a special sponsorship with Target and a segment that will feature Akwid, Jae-P, Yolanda Perez and Crooked Stylo, all of which are new acts.

In 2002, El Premio highlighted the rising *sonidero* movement, and in 2001, Latin Christian music, which now has its own awards category.

"We try to highlight new things, but there has to be a marketing effort, a label commitment to take a new act to the show," says Luis Medina, executive producer for El Premio.

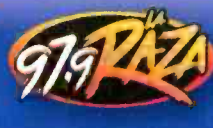
However, next year, Medina says, the show will inaugurate a new segment, artista del futuro (future artist). Four unsigned acts will be chosen through a national promotion and will perform a medley together on the show.

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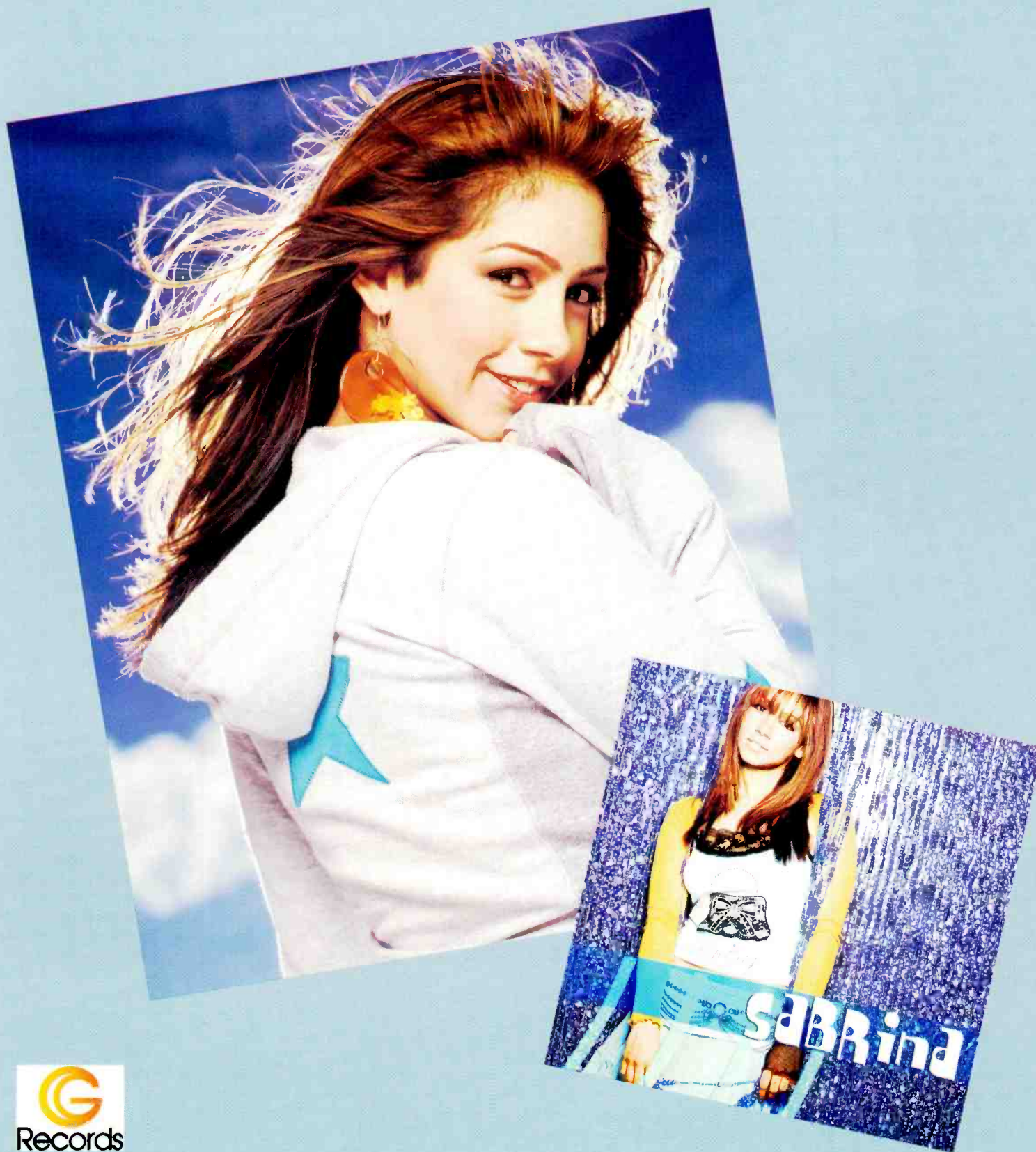
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MTVLA

Continued from page 27

might not discover otherwise.

Pushing new acts "is something we always look [to do]," says José Tillán, VP of music and talent for MTV Networks Latin America. "We feel it's a fabric of what MTV does, which is embrace young artists from the get-go. The best independent artist category was created specifically for that reason," he adds.

MTV Latin America, as part of MTV Networks International, has been instrumental in ushering numerous new artists into the mainstream.

They include Kinky, which performed last year at the awards with Paulina Rubio, and Juanes. The network has also supported pop-oriented acts, notably Belinda, Kalimba and La 5a Estación, all nominated for best new artist in Mexico.

But as far as performances go, Kinky has been the exception more than the rule. Although new acts have taken part in events and performances surrounding the VMALAs, very few have performed during the actual show.

Tillán says the network is considering having appearances by one or two new acts "who we feel are cool and hip and can have a trajectory."

However, the VMALAs are supporting debut acts in other ways.

PROMO TOUR SET

This year the network organized a five-stop tour—with concerts in Panama and Mexico, among others—in conjunction with the awards. The booking mandate, according to Tillán, was that each stop include one nominated act and one "Alerta" act.

"Alerta" is a new program MTV Latin America developed to flag new acts in all genres.

"It's music that we believe in that many not necessarily be the most commercial, but that we take chances with," Tillán says.

Coincidentally, many of the "Alerta" acts chosen for the tour were also VMALA nominees, including Mexico's María Barracuda and Telefunka. Artists on the tour are supported by spots on the channel.

And last year, the channel invited a host of new acts to perform at the preshow red-carpet area. They included Argentina's Kevin Johansen, on Sony, who was subsequently nominated for several Latin Grammy Awards, including best music video.

Johansen, who had been recording independently before landing his Sony deal, managed to get his videos on MTV without major-label support.

"We were playing Kevin Johansen way, way before Sony was in the picture," Tillán says. "We get a bunch of independent videos every week, and some of them get rotation."

Such is the case with Colombia's Pornomotora, for example, which doesn't have a label deal or a full-length album, but does have two

(Continued on page 13)

MTVLA

Continued from page 38

VMALA nominations.

"MTV gives us a lot of credibility," says Gabriella Martínez, VP of marketing for Warner Music International. "If something is on MTV, young kids pay attention."

Moreover, she adds, even though MTV Latin America is not the only video channel in the region, it's the one with the widest reach.

"They were extremely helpful [in developing] Alex Ubago," Martínez says, referring to the best-selling Spanish singer/songwriter nominated for best vocalist and best pop artist.

Martínez also expects to get mileage out of the best new artist nomination for Mexican duo Lu. She says, "It gives us a story to tell."

New Acts

Continued from page 32

September, and Alih Jey, whose sophomore album came out Oct. 5.

"With Serralde, given the state of the market, we don't want to launch with a national campaign," says Walter Kolm, senior VP of marketing/A&R at Universal Music Latino. "We're going to go market by market, focusing first on the West Coast, where we've done very well and where he's playing strongly on radio."

With Alih Jey—whose song "It's OK," from her debut album, did well at radio—the strategy is to have her play live in as many markets as possible.

Kolm says a joint tour with Serralde is planned to kick off in November with support from local radio stations.

Another new act set for a big push this fall is Fonovisa's Betzaida. The pop singer was widely heard performing the theme song for the popular Copa América soccer tournament on the Univision network last spring.

Independent J&N Records, which has long specialized in tropical music, is putting its muscle behind young bachata singer Domenic Marte, who blends Dominican rhythms with touches of R&B.

Signed to J&N for recording and management, Marte released his self-titled debut album this fall, and tropical stations are playing his single, "Ven Tu."

Because of the particulars of his deal—Marte is also booked through J&N—the label has a vested interest in his success.

"It's a total package," J&N president Juan Hidalgo says. "We're also working him at a street level in New York and Puerto Rico and trying to get him played in the clubs. That, to me, is as important as radio."

Half Dominican and half Puerto Rican, Marte was raised in Boston and is promoting his album in major Latin markets and in such mainstream markets as Boston, Philadelphia and Washington, D.C.

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Fernando Osorio

Karah

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OCTOBER 23 2004 Billboard **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Airplay monitored by Nielsen Broadcast Data Systems		ARTIST	PEAK POSITION
					TITLE	IMPRINT/PROMOTION LABEL		
				NUMBER 1 / GREATEST GAINER 1 Week At Number 1				
1	2	3	10	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE, I. L. GARCIA	Alejandro Fernandez	SONY DISCOS		1
2	1	1	8	NADA VALGO SIN TU AMOR JUANES, G. SANTADILLA (JUANES)	Juanes	SURCO / UNIVERSAL LATINO		1
3	3	5	12	COMO TU E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C. I. MEDINA)	Carlos Vives	EMI LATIN		1
4	6	15	18	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios	DISA		4
5	5	2	16	MIEDO PAGUIAR (FATO)	Pepe Aguilar	SONY DISCOS/EMI LATIN		2
6	4	7	10	LAS AVISPAS J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra	VEVE / UNIVERSAL LATINO		4
7	18	27	6	DEJAME ESTAR A. VERDE, D. TORRES (D. TORRES, P. TCHERRY)	Diego Torres	ARIOLA / BMG LATIN		7
8	8	11	11	LASTIMA ES MI MUJER J. L. TERRAZAS (NOT LISTED)	Grupo Montez De Durango	DISA		8
9	7	10	10	OJALA QUE TE MUERAS J. M. ELIZONDO, M. A. ZAPATA (F. DE JESUS MARTINEZ JR.)	Pesado	WEAMEX / WARNER LATINA		7
				HOT SHOT DEBUT				
10	NEW		1	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel	WARNER LATINA		10
11	16	13	19	DUELE EL AMOR A. SYNTEK, A. BAQUEIRO (A. SYNTEK)	Aleks Syntek With Ana Torroja	EMI LATIN		2
12	11	6	12	QUE NO ME FALTES TU A. A. ALBA, R. PEREZ, P. INIGUEZ (W. CASTILLO)	Mariana	UNIVISION		6
13	12	4	12	SON DE AMORES A. STIVE, L. M. RIVERA (L. GONZALEZ GOMEZ)	Andy & Lucas	ARIOLA / BMG LATIN		1
14	9	14	10	VALIO LA PENA ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony	SONY DISCOS		9
15	14	16	13	SI LA VES F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera	SONY DISCOS		10
16	15	12	24	NO ME QUIERO ENAMORAR M. DOMM (M. DOMM, E. CECERANSKY, M. BERNAL)	Kalimba	SONY DISCOS		6
17	13	9	20	QUE DE RARO TIENE A. A. ALBA, R. PEREZ (M. URIETA SOLANO)	Los Temerarios	FONOVISA		1
18	17	23	14	VUELVE CONMIGO J. GUILLEN (R. MONTANER)	Conjunto Primavera	FONOVISA		17
19	20	17	20	AHORA QUIEN ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony	SONY DISCOS		1
20	10	8	15	ALGO TIENES C. RODRIGUEZ (M. BENITO, C. RODRIGUEZ)	Paulina Rubio	UNIVERSAL LATINO		4
21	25	21	20	SOY TU MUJER C. C. MARTINEZ (A. VILLARREAL, C. C. MARTINEZ)	Alicia Villarreal	UNIVERSAL LATINO		2
22	28	45	22	MIEDO PALOMO (FATO)	Palomo	DISA		11
23	19	20	26	TU DE QUE VAS F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita	SONY DISCOS		3
24	23	24	19	TE PERDONE UNA VEZ LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte	UNIVISION		13
25	21		2	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena	UNIVISION		21
26	22	25	10	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (A. AGUIRRE)	Banda El Recodo	FONOVISA		22
27	27		3	DESDE QUE LLEGASTE M. DOMM, R. BARBA (R. BARBA)	Reyli Barba	SONY DISCOS		27
28	24	19	11	SOMBRA LOCA J. M. LUGO (F. BORRERO LINARES)	Gilberto Santa Rosa	SONY DISCOS		19
29	39		2	PASOS DE GIGANTE J. V. ZAMBRANO (J. VILLAMIZAR)	Bacilos	WARNER LATINA		29
30	30	46	7	BASTA BRONCO (R. GONZALEZ MORA)	Bronco: El Gigante De America	FONOVISA		30
31	31	30	13	ESTES DONDE ESTES A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ha*Ash	SONY DISCOS		14
32	26	26	24	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO, J. REYES)	Chayanne	SONY DISCOS		9
33	35	37	7	SI PUDIERA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable	EMI LATIN		33
34	41		2	DICEN POR AHI K. SANTANDER, J. L. ARROYAVE, D. BETANCOURT, M. SALCEDO (C. BRANT, R. TERAN)	Pablo Montero	RCA / BMG LATIN		34
35	44		2	FUEGO A. B. QUINTANILLA III, C. C. MARTINEZ (A. B. QUINTANILLA III, C. C. MARTINEZ, L. GIRALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTI-FORD, G. WIGFALL)	Kumbia Kings	EMI LATIN		35
36	32	39	11	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CERRAL (R. LUGO)	Patrulla 81	DISA		29
37	29		2	PERDIDOS M. DE LEON (D. CRUZ)	Monchy Y Alexandra	J&N		29
38	36	22	13	LA LOCURA E. RUFFINENGO, D. BALLO, B. BENZOZZO (W. PAZ, R. VERGARA, A. JAEIN)	Yahir	WARNER LATINA		14
39	37	36	11	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas	ARIOLA / BMG LATIN		33
40	NEW		1	VOLVERE K. PAZ DE LA SIERRA (C. NATIUM, M. RAMOINO, C. POLIZZY)	K-Paz De La Sierra	UNIVISION		40
41	45	29	17	MAS MALA QUE TU L. LEVIN, D. WARNER (C. BRANT, G. FLORES)	Ednita Nazario	SONY DISCOS		22
42	33	31	15	PREFIERO PARTIR M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	FONOVISA		25
43	40	38	16	IMPOSIBLE OLVIDARTE K. PAZ DE LA SIERRA (A. M. BRAMBILIA)	K-Paz De La Sierra	PROCAN / DISA		35
44	50		2	FANTASIA O REALIDAD J. N. GOMEZ (A. UBAGO)	Alex Ubago	WARNER LATINA		44
45	34	33	11	FABRICANDO FANTASIAS S. GEORGE (J. L. PILITO, R. DEL SOL)	Tito Nieves	SGZ		28
46	42	28	10	PIQUETES DE HORMIGA J. A. LEDEZMA, G. ALCARAZ (M. OLIVA)	El Coyote Y Su Banda Tierra Santa	EMI LATIN		28
47	NEW		1	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas	ARIOLA / BMG LATIN		47
48				LLORA CORAZON C. ZAA, J. GALLO (A. TENETE)	Charlie Zaa	OLE		48
49	RE-ENTRY			CORAZON ENCADENADO E. MARTINEZ (C. BLANES, S. FACELLI)	Graciela Beltran With Conjunto Primavera	UNIVISION		39
50	43		2	TE TENGO QUE APRENDER A OLVIDAR R. PEREZ (J. MARCELO, P. DE JESUS)	Betzaida	FONOVISA		43

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (39 Latin Pop, 14 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week; ▲ records of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	2	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	22	18	LA LOCURA WARNER LATINA	YAHIR
3	3	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR	23	23	MAS MALA QUE TU SONY DISCOS	EDNITA NAZARIO
4	4	COMO TU EMI LATIN	CARLOS VIVES	24	21	PASOS DE GIGANTE WARNER LATINA	BACILLOS
5	7	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	25	27	FANTASIA O REALIDAD WARNER LATINA	ALEX UBAGO
6		QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL	26	29	LENTO ARIOLA/BMG LATIN	JULIETA VENEGAS
7	6	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA	27		FIERA INQUIETA TELEMUNDO/LAGUNA/SONY DISCOS	ANGELA MARIA FORERO
8	8	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA	28	32	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
9	11	DEJAME ESTAR ARIOLA/BMG LATIN	DIEGO TORRES	29	31	LLORA CORAZON OLE	CHARLIE ZAA
10	5	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO	30	26	TE TENGO QUE APRENDER A OLVIDAR FONOVISA	BETZAI DA
11	13	QUE NO ME FALTES TU UNIVISION	MARIANA	31	30	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
12	10	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS	32	25	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
13	9	LAS AVISPAS VEVE/UNIVERSAL LATINO	JUAN LUIS GUERRA	33		DE ROOILLAS OLE	TOMMY TORRES
14	12	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	34	24	CIEÑ ANOS UNIVERSAL LATINO	JOSE FELICIANO
15	15	DESDE QUE LLEGASTE SONY DISCOS	REYLI BARBA	35		AMO SONY DISCOS	AXEL
16	19	AHORA QUIEN SONY DISCOS	MARC ANTHONY	36		DE VIAJE SONY DISCOS	SIN BANDERA
17	17	ESTES DONDE ESTES SONY DISCOS	HA*ASH	37	35	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
18	14	SENTADA AQUI EN MI ALMA SONY DISCOS	CHAYANNE	38	33	DESNUDATE MUJER VALE/UNIVERSAL LATINO	DAVID BISBAL
19	16	VALIO LA PENA SONY DISCOS	MARC ANTHONY	39		Y QUE VA A SER DE MI MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
20	22	DICEN POR AHI RCA/BMG LATIN	PABLO MONTERO	40	28	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	2	VALIO LA PENA SONY DISCOS	MARC ANTHONY	22	17	DAMELO LATINFLAVA	MOSA
3	3	PERDIDOS J&N	MONCHY Y ALEXANDRA	23		AY HOMBRE SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO
4	18	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	24	32	SI EN UNA PALABRA NU	N. KLABE
5	6	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	25	34	DALE OON DALE VI	DON DMAR
6	5	FABRICANDO FANTASIAS SGZ	TITO NIEVES	26		PASOS DE GIGANTE WARNER LATINA	BACILLOS
7	10	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	27		MI GORRA BONITA SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
8		DEJAME ESTAR ARIOLA/BMG LATIN	DIEGO TORRES	28	28	MI COMO AMIGA... SONY DISCOS	GRUPO NICHE
9	7	TE PROPONGO SONY DISCOS	VICTOR MANUELLE	29	31	DILE A EL KAREN/UNIVERSAL LATINO	TONNY TUN TUN
10	4	COMO TU EMI LATIN	CARLOS VIVES	30		GRITA CONMIGO SGZ	CHARLIE CRUZ
11	8	GASOLINA EL CARTEL VI	DADDY YANKEE	31	21	INTRO LOS 12 DISCIPULOS DIAMOND	EODIE DEE
12	9	MI TENTACION SONY DISCOS	REY RUIZ	32	33	VEN TU J&N	DOMENIC MARTE
13	15	SI LA VES SONY DISCOS	NG2	33	24	NO LE TEMAS GOLD STAR/UNIVERSAL LATINO	TREBOL CLAN
14	27	YA NO QUEDA NADA SGZ	TITO NIEVES	34		PUNTO Y APARTE WHITE LION/BMG LATIN	TEGO CALDERON
15	13	AHORA QUIEN SONY DISCOS	MARC ANTHONY	35		LA MATAODRA SONY DISCOS	MIKEY PERFECTO
16		ENAMORADITO SONY DISCOS	OSCAR D'LEON	36		LLORRE LLORRE SONY DISCOS	VICTOR MANUELLE
17	11	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	37		MIL HORAS KOCH	MAGIC JUAN
18	22	YO VOY WHITE LION	ZION & LENNOX FEATURING DADDY YANKEE	38	26	ERES MI RELIGION WARNER LATINA	MANA
19	12	POBRE DIABLA VI	DON OMAR	39	29	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
20	16	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	40	14	7 DIAS OLE	ELVIS CRESPO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	3	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	22	18	LA ETICA DISA	LOS TIGRILLOS
3	2	OJALA QUE TE MUERAS WEAMEX/WARNER LATINA	PESAADO	23	38	A MANOS LLENAS DISA	ISABELA
4	4	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	24	30	DBESION PROCAN/DISA	LOS HOROSCOPOS DE DURANGO
5	6	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA	25	24	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
6	7	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE	26	20	PARA SOBREVIVIR UNIVISION	DUELO
7	9	MIEDO DISA	PALOMO	27	31	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
8	5	DELANTE DE MI FONOVISA	BANDA EL RECODO	28	25	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
9	8	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	29	32	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
10	12	SI PUDIERA EMI LATIN	INTOCABLE	30	34	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
11	11	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA	31	29	POCO A POCO UNIVISION	LUPILLO RIVERA
12	10	CONTIGO YO APRENDI A OLVIDAR DISA	PATRUILLA 81	32		SOMBRAS FONOVISA	LOS TEMERARIOS
13	15	FUEGO EMI LATIN	KUMBIA KINGS	33	28	NO TIENE LA CULPA EL INDI FONOVISA	LOS TIGRES DEL NORTE
14	27	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	34	36	A MI MEJOR AMIGO FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
15	13	IMPOSIBLE OLVIDARTE PROCAN/DISA	K-PAZ DE LA SIERRA	35		A CAMBIO DE QUE? UNIVISION	ALACRANES MUSICAL
16	14	PIQUETES DE HORMIGA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	36		SOLO LOS TONTOS UNIVISION	ALACRANES MUSICAL
17	17	NADIE ES ETERNO MIGONCOS/ARCA/SONY DISCOS	ADAN CHALINO SANCHEZ	37	26	LAGRIMAS Y LLUVIA DISA	BRAZOS MUSICAL DE DURANGO
18	19	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE	38		EN MI PECHO EMI LATIN	EL MOMENTO
19	21	QUE NUNCA LLDRES DISA	EL PODER DEL NORTE	39		TU HISTORIETA DISA	LOS REYES DEL CAMINO
20	16	LA PRIMERA CON AGUA SONY DISCOS	VICENTE FERNANDEZ	40		CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA

Distributor UMVD Still No. 1, And Growing

BY LEILA COBO

Universal Music & Video Distribution continues to increase its dominance of Latin music in the United States.

For the quarter ending Oct. 3, UMVD-distributed titles accounted for 47.4% of all Latin music titles sold in the country, according to Nielsen SoundScan. This is up from the 39% that UMVD claimed in the same period last year.

The distributor's share of the Latin marketplace has been increasing steadily from quarter to quarter. For the six-month period ending June 27, UMVD's market share was 46%, up from 45.3% in the first quarter. Those figures, in turn, were up from the 39.6% market share that UMVD registered at year-end 2003.

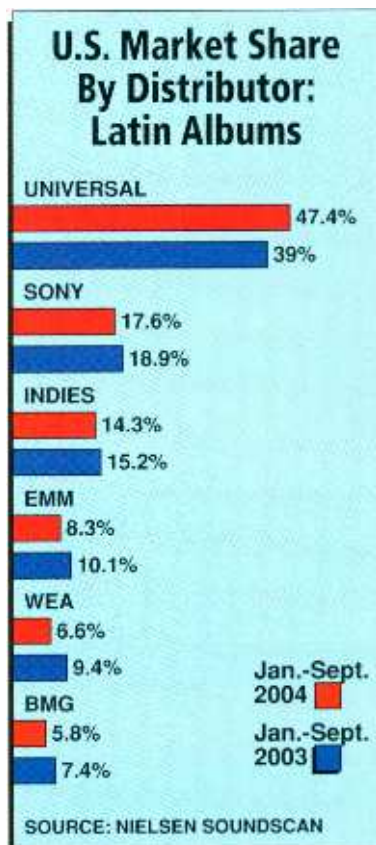
It's clear to see that UMVD is also benefiting from the decline in the share of other major distributors. Market share for BMG and WEA have dropped considerably in the

past year and in the past quarter, and EMM also saw a noticeable dip compared with last year. Its market share dropped from 10.1% to 8.3%.

Sony, the second leading distributor, also saw its market share fall slightly, from 18.9% to 17.6%, compared with the same time period in 2003. But its share rose compared with the last quarter.

While the bulk of UMVD's sales can be attributed to its distribution of the Univision Music Group labels—Fonovisa, Disa and Univision Records—the growth in market share also reflects musical trends.

On the one hand is *reggaetón*, a genre that UMVD started aggressively marketing two years ago. Thanks to titles on VI Music and other independent labels—including releases by Don Omar, Daddy Yankee and Baby Rasta & Gringo—UMVD has a stranglehold on the still-growing reggaetón market. The distributor was also an early player in the *duranguense* move-



ment, which has led to big sales for Disa, as well as in the urban/regional genre.

Argentine Rock Fest Grows In Popularity

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The Quilmes Rock festival, which wraps up here Oct. 17, is shaping up to be Argentina's biggest annual music fest.

Sponsored by Quilmes, the country's best-known beer, the 2-year-old festival features nearly 200 mainstream and alternative bands playing on three stages for nine days spaced over three weekends.

Through the second weekend, the festival, held at the Ferrocarril Oeste soccer stadium, had already drawn more than 100,000 people. Organizers were expecting it to hit the 200,000 mark by close of the event.

This is in addition to those who attended Quilmes' earlier tour package, which featured three-day festivals in several smaller cities prior to the Buenos Aires event.

Last year's inaugural edition of the festival drew 150,000.

"It has clearly become the most important concert event of the year, due to its sheer magnitude, amount of artists involved and attendance," says concert promoter Roberto Costa, whose company Pop Art produced the festival.

An interesting detail, Costa adds, is that most tickets sold last year were daily passes, while this year more than 60% of the ticket sales were multiday passes, reflecting

increased enthusiasm for the festival's lineup.

The fest's goal is to become a must-play event for local rock artists. This is already almost a given, as the 2004 lineup boasts such marquee names as Charly García, Pito Paez, Los Piojos, Bersuit Vergarabat, Divididos, Leon



Gieco and Las Pelotas. (García, Paez and Los Piojos did not play last year's event.)

International acts are also key to the festival. This year they include Cafe Tacuba, Molotov, Robi Rosa, Circo, Javiera Parra and Ely Guerra, as well as Brazilian group Paralamas, American band the Offspring and Jamaican legends the Wailers.

Martin Ticinese, marketing manager for Quilmes, declined to reveal how much the brewer paid for sponsorship. However, he says,

Quilmes invested \$1.2 million dollars in an intensive, three-month publicity campaign.

Ironically, despite its title sponsorship, Quilmes does not sell alcoholic beverages inside the festival premises.

"We have strict self-imposed regulations, and we encourage responsible drinking," Ticinese says.

Other event sponsors include Levi's, record store chain Musimundo, cell phone manufacturer CTI, Mastercard and Rolling Stone magazine.

Quilmes Rock aired live on leading Buenos Aires FM radio stations Rock & Pop and Mega. The festival will also air on cable TV later this month. Internet provider Fibertel offered a live feed for subscribers at its Web site.

Beyond the sponsorship opportunities, the artistic diversity of Quilmes Rock serves as a who's who in the local rock scene and as a barometer of what Argentines are listening to.

Last year's biggest success, for example, belonged to local act Bersuit Vergarabat, whose current release, "La Argentinidad al Palo," has been one of the year's strongest-selling albums in Argentina.

"There are more important acts of enormous popularity [this year]," Costa says. "Everything indicates that this festival will become important for the whole region."



Way Out West Treks Around The Globe

U.K. act Way Out West—Nick Warren, Jody Wisternoff and singer Omi—spent the summer playing several festivals in the United Kingdom, including Glastonbury, Homelands and Creamfields.

These days, the electronic act—which expands to drummer Damon Reece (Echo & the Bunnymen) and bassist Joe Allen (Massive Attack, Alison Moyet) for its live shows—is trekking across Australia and New Zealand, opening for Faithless.

Later this month, after a handful of shows in May, Way Out West returns to North America for several live dates. Confirmed stops include Vinyl in Denver (Nov. 5) and Avalon in Los Angeles (Nov. 20).

And in case you haven't heard, Distinctive released Way Out West's noteworthy new album, "Don't Look Now," Oct. 5.

Also gearing up for a stateside road trip is U.K. trio Dirty Vegas, which has been tapped to share the bill with a reunited Tears for Fears on the latter's Everybody Loves a Happy Ending tour.

The monthlong, 16-city trek commences Oct. 26 at the Lisner Auditorium in Washington, D.C.

Dirty Vegas' second album, "One" (Capitol, Nov. 30), is preceded by the single "Walk Into the Sun," which has gone to top 40 and modern AC radio. Remixes of the track (by King Unique and the band) have been sent to club DJs.

WORKOUT: Virgin Records released the Jason Nevins-mixed "Virgin Records Dance Hits" Oct. 5 (Billboard, Sept. 4). Now, the label has partnered with Bally Total Fitness, which is helping to promote the CD in 20 of its major-market facilities.

In addition to in-gym play of "Dance Hits," Bally's will market the CD through e-mail blasts to its members nationwide. This campaign aims to drive Bally members to Vir-

gin Megastores to purchase the CD. Virgin Megastores will also give away several one-year Bally memberships in a "Dance Hits" contest.

According to Virgin director of product management Mauro DeCeglie, this is the first of many Virgin initiatives with Bally.

THE DOTTED LINE: Chicago house music pioneer DJ Pierre has inked an exclusive management deal with Nutley, N.J.-based Newlite Muzik. While maintaining a non-stop global DJ touring schedule, Pierre is also working on a full-length album, with assists from Cevin Fisher and Felix Da Housecat; it is due next year from U.K. label CR2. He is also

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By Michael Paoletta
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collaborating with David Morales on a single, "XTC," for Definity.

New York-based artist management/PR firm Penetration has signed U.K. band Cantankerous to a worldwide deal with Tommy Boy. The London-based group's mix of punk, dance and rock will debut on an album next summer.

INSIDE OUT: The second annual Outsider Electronic Music Festival lands Nov. 11 at Crobar in New York. Masterminded by DJ/producer Larry Tee, it will include performances by Dead Combo and Radio Slave.

It was Tee's Electroclash festivals in 2001 and 2002 that boosted such acts as Scissor Sisters and Fischer-spooner. One never knows which artist, at a Tee event, will make the transition from underground attraction to mainstream star.

OCTOBER 23 2004 Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	—	2	NUMBER 1 TURN ME ON (REMIXES)	Kevin Lyttle
2	3	2	21	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
3	2	1	6	FLAWLESS (GO TO THE CITY)	George Michael
4	11	11	4	WHATEVER U WANT (DANCE REMIXES)	Christina Milian Feat. Joe Budden
5	4	4	66	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
6	NEW	—	1	YOU MOVE ME	Amber
7	6	6	49	ME AGAINST THE MUSIC	Britney Spears Feat. Madonna
8	8	15	4	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
9	5	7	25	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
10	24	—	2	DRAGOSTEA DIN TEI	Haiducii
11	7	3	26	DIP IT LOW (DANCE REMIXES)	Christina Milian
12	17	14	5	STUPIDISCO	Junior Jack
13	10	16	13	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE)	Brandy
14	20	17	14	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)	Michael Bublé
15	9	8	4	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)	Esthero
16	13	12	28	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
17	23	18	22	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
18	18	13	15	IF I CLOSE MY EYES	Reina
19	16	19	17	SCANDALOUS (REMIXES)	Mis-Teeq
20	12	9	30	LOVE PROFUSION	Madonna
21	15	—	52	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
22	RE-ENTRY	—	6	SURRENDER	Lasgo
23	25	—	42	NOTHING FAILS/NOBODY KNOWS ME	Madonna
24	RE-ENTRY	70	—	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
25	RE-ENTRY	20	—	LOVE COMES AGAIN	Tiesto Featuring BT

OCTOBER 23 2004 Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
1	4	11	NUMBER 1 LOLA'S THEME	Shape: UK
2	5	9	GET UP STAND UP	Stellar Project
3	2	15	TURN ME ON	Kevin Lyttle Featuring Spragga Benz
4	1	16	MOVE YA BODY	Nina Sky Featuring Jabba
5	6	18	IF I CLOSE MY EYES	Reina
6	11	10	OPA OPA	Despina Vandi
7	3	11	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
8	12	6	STEPPIN' OUT	Kaskade
9	16	4	VISION OF LOVE	See Alice Featuring Simon Luka
10	17	5	DEVIL INSIDE	Utada
11	8	45	AS THE RUSH COMES	Motorcycle
12	15	3	DIARY	Alicia Keys Featuring Tony! Toni! Tone!
13	13	3	TELL ME WHERE YOU ARE	Ago
14	RE-ENTRY	—	CALL ON ME	Eric Prydz
15	7	11	I LIKE IT	Narcotic Thrust
16	22	3	YOU NEVER KNOW	Marly
17	14	3	MAMASITA	Flexy
18	9	22	WHITE FLAG	Dido
19	23	5	SURRENDER	Lasgo
20	NEW	—	WHICH WAY YOU'RE GOING	Robbie Rivera
21	18	10	MAI AI HEE (DRAGOSTEA DIN TEI)	O-Zone
22	19	2	IT'S THE WAY	Bryan Todd
23	—	11	SATELLITE	Oceanlab
24	—	11	CHERISH THE DAY	Plummet
25	NEW	—	FREE ME	Emma

OCTOBER 23 2004 Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
1	NEW	—	NUMBER 1 FATBOY SLIM	Palookaville
2	1	79	THE POSTAL SERVICE	Give Up
3	2	11	SCISSOR SISTERS	Scissor Sisters
4	3	4	THE PRODIGY	Always Outnumbered, Never Outgunned
5	6	5	VARIOUS ARTISTS	Ultra.Trance: 4
6	4	9	PAUL OAKENFOLD	Creamfields
7	5	6	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3
8	8	21	THE STREETS	A Grand Don't Come For Free
9	7	27	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
10	9	41	VARIOUS ARTISTS	Fired Up!
11	10	15	THIEVEY CORPORATION	The Outernational Sound
12	NEW	—	DJ BABY ANNE	Mixtress
13	12	2	STEPHANE POMPOGNAC	Hotel Costes V.7
14	NEW	—	GOTAN PROJECT	Inspiracion - Espiracion
15	14	32	ZERO 7	When It Falls
16	11	37	AIR	Talkie Walkie
17	16	5	ACE OF BASE	Platinum & Gold Collection
18	15	19	TIESTO	Just Be
19	18	25	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
20	13	13	THE HAPPY BOYS	Trance Party [Volume Four]
21	21	5	DENNY TSETTOS	Club Anthems Vol. 1
22	17	3	RUPAUL	RuPaul Red Hot
23	NEW	—	DJ IRENE	Rockstar
24	25	56	THE STREETS	Original Pirate Material
25	19	5	DELERIUM	The Best Of Delerium

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 23 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	5	7	NUMBER 1 HOW WOULD U FEEL	David Morales With Lea-Lorien
2	3	7	10	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
3	7	12	5	DIRTYFILTHY	Superchumbo Featuring Celeda
4	5	11	7	LOOKING GOOD, FEELING GORGEOUS	RuPaul
5	9	15	7	EVERYMAN...EVERYWOMAN...	Ono
6	6	10	8	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES)	Frankie Knuckles Feat. Nicki Richards
7	4	6	10	CHERISH THE DAY	Plummet
8	12	13	8	MAMASITA	Flexy
9	1	2	11	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)	Esthero
10	14	20	8	CAN'T GO ON	Mike Rizzo Presents Allie
11	15	22	8	FOLLOW THIS BEAT	Paul Johnson
12	11	3	9	STUPIDISCO	Junior Jack
13	10	1	10	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES)	Debi Nova
14	17	23	6	FREE ME	Emma
15	19	29	5	DIARY (HANI REMIXES)	Alicia Keys Featuring Tony! Toni! Tone!
16	8	4	9	YOU MOVE ME	Amber
17	13	9	13	LOLA'S THEME	Shape: UK
18	23	32	4	WHICH WAY YOU'RE GOING	Robbie Rivera
19	21	26	6	BEAUTIFUL DAY	DJ Jackie Christie Featuring Discomind
20	22	27	6	PARTY TIME	Raw Deal
21	16	8	12	IF I CLOSE MY EYES	Reina
22	27	38	4	SHAKE THAT BODY	Ernie Lake Project Featuring Kevin Ceballos
23	26	33	5	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES)	Ultra Nate
24	33	44	3	POWER PICK TOUCH IT	Holly James
25	20	18	11	FREEDOM	Joi Cardwell

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	35	46	3	(REACH UP FOR THE) SUNRISE	Duran Duran
27	30	37	4	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES)	Madison Park
28	38	45	3	ONE NIGHT STAND (REMIXES)	Mis-Teeq
29	18	14	16	FOOLISH MIND GAMES	Jason Walker
30	NEW	—	1	HOT SHOT DEBUT SAND IN MY SHOES (REMIXES)	Dido
31	24	21	9	SUBMIT	Hibernate
32	36	42	4	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES)	The Killers
33	44	—	2	WHATEVER U WANT (DANCE REMIXES)	Christina Milian Featuring Joe Budden
34	39	43	4	IT'S YOU	Sin Plomo
35	37	39	5	LA LA	Maurice Joshua Featuring Liquid Soul
36	25	19	13	WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES)	Alyson
37	43	48	3	SON DE LA LOMA (NORTY COTTO REMIX)	Celia Cruz
38	NEW	—	1	RAINDROPS WILL FALL (REMIXES)	Tamyra Gray
39	32	31	8	EVERYBODY HAPPY	Kenne
40	42	36	7	YOU ARE MY SUNSHINE (REMIXES)	Lawrence Welk
41	28	17	16	GOOD LUCK	Basement Jaxx Featuring Lisa Kekaula
42	46	—	2	I WANT YOU	Marcy Faith
43	NEW	—	1	EIGHT EASY STEPS (REMIXES)	Alanis Morissette
44	29	16	12	TIME	Murk
45	31	28	11	MUSICA DE AMOR (MAW REMIXES)	The Latin Project
46	NEW	—	1	COMO TU (P. OAKENFOLD/R. RIVERA MIXES)	Carlos Vives
47	40	30	12	ALTERNATIVE 3	Joe Smooth
48	NEW	—	1	TRIBAL MADNESS	Size Queen Featuring Mitch Amtr@k
49	NEW	—	1	PERSONAL JESUS (FELIX DA HOUSECAT MIXES)	Marilyn Manson
50	34	24	13	MAKE YOUR MOVE	Dave Armstrong

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

Atlanta Base Sweetens Sugarland Appeal

BY JIM BESSMAN

NEW YORK—Sugarland has two key assets for a baby band.

First, its three principals—lead singer Jennifer Nettles, guitarist Kristen Hall and former Billy Pilgrim mandolinist Kristian Bush—are all “seasoned” performers, says Universal Music Group Nashville co-chairman Luke Lewis, who signed them to his Mercury label. Second, he says they enjoy a “rabid” following in their Atlanta home base.

The group’s debut album, “Twice the Speed of Life,” is due Oct. 26.

Sugarland’s broad fan base results from its background. Nettles had been an Atlanta music scenester for 10 years, playing what she calls a “schizophrenic” Americana style that featured jazz-influenced pop and some country songs. Like her two new bandmates, she was a veteran singer/songwriter.

“Kristen was out in L.A. song-

writing a while and came back to Atlanta and got together with Kristian, who was in the same Atlanta circle,” Nettles recalls. “They wanted to start a country band and needed a singer, and Kristen knew who I was.”

Nettles was “in transition” from her long-running band and open to new opportunities.

“We’re all singer/songwriters,” she continues, “and it was very important to make sure before moving forward that we could write with each other. It was the first time for me in a co-writing situation, but it clicked. I got ideas that were fun to write about, and I really enjoyed it.”

Songs like first single “Baby Girl,” she explains, ring true on a personal level. The rags-to-riches story is about a musician, “but it could apply to anyone out there making it but needs a little help from mom and dad.”

“Baby Girl” is the first country song featured in the AOL Music



SUGARLAND: SPEEDING ALONG

Breakers program. It’s No. 31 on the *Billboard* Hot Country Singles & Tracks chart this issue.

Nettles says that each member of the trio brings complementary song-

writing strengths to the table.

“Kristen’s really good at musical and chorus hooks,” she says. “Kristian’s really good at rockin’ chord progressions and serves as the glue to Kristen’s and my stories. I’m the ‘story girl’ with lyrical significance. Especially now that country music is really lyric-driven and celebrating people’s everyday lives, it’s important for us to write with broader strokes that more people can relate to.”

Sugarland’s Atlanta hometown provides “one huge market ready to go,” according to Lewis. Consequently, the city is the focal point of marketing activities during release week for “Twice the Speed of Life.”

On street date, the group will perform on “Good Day Atlanta” and at local country station WKHX (Kicks 101.5). The following evening there will be a CD release party at the Roxy, with free tickets available at local Borders Books & Music outlets and

WKHX. The first 500 fans will receive a commemorative Hatch show print, from the renowned Nashville poster company.

Currently, Sugarland is making the national radio rounds. “They’re really nice, charming people, which always helps,” Lewis says. “We’ll spend the rest of the year trying to get them to meet as many industry folks as we can, because word spreads quickly.”

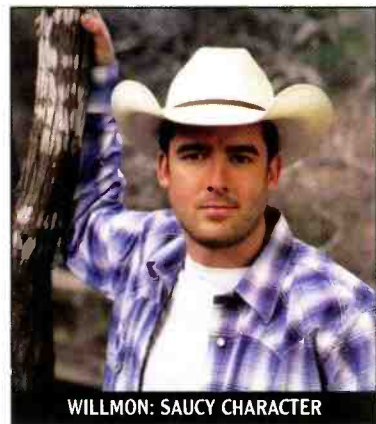
AOL got on the Sugarland express early. “We took ‘Baby Girl’ seven or eight weeks ahead of radio,” AOL Music VP/GM Evan Harrison says. He notes that other than some exposure for Mercury artist Julie Roberts, this is the company’s first “formalized campaign” for a country act.

“It was bumped into immediate rotation on AOL Radio,” Harrison says. “So we’re out of the gate in playing the role we want to play, which is getting in really early and kick-starting the system.”

Willmon Cooks Up Some Fun

Columbia Records artist **Trent Willmon** may have come up with the longest song title in country history.

It’s his second single, and it serves as a good introduction to both his humor and his storytelling ability. Its title: “Dixie Rose Deluxe’s Honky Tonk, Feed Store, Gun Shop,



WILLMON: SAUCY CHARACTER

Used Car, Beer, Bait, BBQ, Barber Shop, Laundromat.”

The tongue twister title has been shortened to “Dixie Rose Deluxe’s” for chart purposes, and it resides at No. 36 on the *Billboard* Hot Country Singles & Tracks chart this issue.

The track is from Willmon’s self-titled debut, which hit stores Oct. 12. The set, one of the most consistently entertaining albums of the year, was produced by **Frank Rogers**.

Willmon and Rogers have a long history. Three years after moving to Nashville to pursue a music career, Willmon became the first songwriter signed to **Sea Gayle Music** when Rogers, **Brad Paisley** and **Chris**

DuBois launched it in 1998.

Willmon says that as a producer, Rogers “had a lot of confidence in me and would really push me to do things I thought I couldn’t do . . . I was scared to death, basically.” But with Rogers, he says, “there was a comfort level.”

In the studio, Willmon says he

“wanted to make an album that reflects what we do live . . . We didn’t really polish it up too much. It’s more raw than the average Nashville album.”

Willmon wrote eight of the album’s 11 songs, including the first single, “Beer Man,” as well as “Dixie Rose Deluxe’s,” and likely third single “Home Sweet Holiday Inn” which features background vocals from **Alison Krauss**.

After showcasing for labels, Willmon says he had three or four offers but signed with **Sony Music Nashville** after meeting with president **John Grady**. Willmon says Grady “has a different view on music than the Nashville norm. He’s really passionate about music, and he didn’t have the same old spiel as the other labels.”

A self-described “complex hick,” Willmon is the real deal. He grew up on a cattle ranch in West Texas. He enjoys team roping on weekends in Nashville and occasionally hunts rattlesnakes when he’s home in

Texas. His homemade guitar strap is a rattlesnake skin. (While he says he’s never been bitten, Willmon admits, “I’ve had my boots chewed on a few times.”)

Among the many jobs Willmon had prior to getting his music career off the ground was running a small catering business in which he and a

partner cooked barbeque and fixin’s for ropings, rodeos and parties.

Willmon has taken those cooking skills on the road to introduce himself to radio. At each station on his Smokin’ Guns tour, he cooks brisket for the station staff on his homemade, gun-shaped smoker, offering people their choice of his homemade sauces labeled “hoss” and “wuss.” He then performs for the staffers, or at least for those who weren’t overcome by the hoss sauce.

Among Willmon’s media appearances to promote the album is an episode on cooking show “Emeril Live,” which will air on the **Food Network** Nov. 13.

He will perform “Beer Man” on the show, whose theme is “cooking

UMVD No. 1; BMG Gains

BY PHYLLIS STARK

NASHVILLE—BMG enjoyed the greatest market-share gain among the distributors of country albums in the first nine months of this year, compared with the same period last year.

With a 4.2 percentage-point increase over last year, BMG remains in second place among the country distributors, behind Universal Music & Video Distribution. BMG got a big boost during the period measured with the release of Jimmy Buffett’s chart-topping “License to Chill” set.

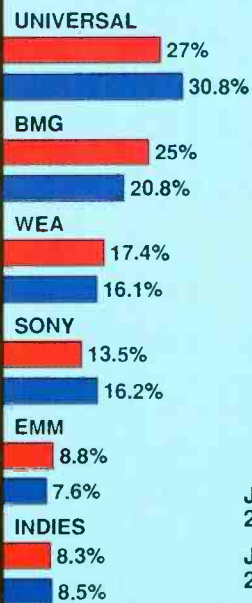
BMG is followed by WEA and EMI Music Marketing, according to Nielsen SoundScan. WEA’s 1.3 percentage-point increase is attributable to strong sales of Big & Rich’s debut album, “Horse of a Different Color,” on Warner Bros. and Tim McGraw’s “Live Like You Were Dying” on Curb.

EMM is enjoying brisk sales of its new Keith Urban album, “Be Here,” but the album’s Sept. 21 release on Capitol came too late to have been much of a factor in its 1.2 percentage-point market share increase in the January-September period. However, Urban’s previous release, “Golden Road,” has remained in the upper reaches of the chart all year.

UMVD, meanwhile, was off 3.8

percentage points in the first three quarters of the year. And despite the stellar success of its newcomer, Gretchen Wilson, Sony experienced a 2.7 percentage-point decline.

U.S. Market Share By Distributor: Country Albums



SOURCE: NIELSEN SOUNDSCAN

with spirits.” While he hasn’t been asked to cook, Willmon’s fans may harbor hopes that the singer might get to demonstrate for show host **Emeril Lagasse** preparation of his famous “beer butt chicken” which, as one might expect, includes

cooking the bird with an open can of beer balanced in its posterior.

Now that’s country.

FOR THE RECORD: Actor **John Corbett** was incorrectly identified as **John Corbin** in last issue’s column.

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Billboard[®] TOP COUNTRY ALBUMS™

THIS WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
1	NEW	1		GEORGE STRAIT MCA NASHVILLE 000459/UMGN (12.98 CD)	50 Number Ones	1	38	56	55	19	KENNY ROGERS CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6		
2	1	2		RASCAL FLATTS LYRIC STREET 165049/HQ/LYWOOD (11.98 CD)	Feels Like Today	1	39	36	39	71	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1		
3	2	3		TIM MCGRAW ▲ CURB 78858 (18.98 CD)	Live Like You Were Dying	1	40	33	23	3	MARK CHESNUTT VIVATON! 01 (17.98 CD)	Savin' The Honky Tonk	23		
4	3	1		KEITH URBAN CAPITOL 77409 (18.98 CD)	Be Here	1	41	37	38	101	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	9		
5	4	4	22	GRETCHEN WILSON ▲ ² EPIC 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	42	NEW	1		KATRINA ELAM UNIVERSAL SOUTH 002610 (13.98 CD) [M]	Katrina Elam	42		
6	5	5	23	BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	43	39	33	101	JOHNNY CASH ▲ AMERICAN 063339/LDST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2		
7	6	3	5	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	44	41	44	98	TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2		
8	9	7	13	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	45	42	46	47	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3		
9	NEW	1		JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	47	35	—	2	DOLLY PARTON BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22		
10	7	6	64	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	48	40	34	62	GEORGE CANYON UNIVERSAL SOUTH 003159 (13.98 CD) [M]	One Good Friend	35		
11	8	8	36	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	49	57	—	3	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1		
12	11	9	105	KEITH URBAN ▲ ² CAPITOL 32936 (10.98/18.98)	Golden Road	2	50	43	43	17	THE ISAACS GAITHER MUSIC GROUP 42514 (12.98/17.98) [M]	Heroes	45		
13	12	13	60	SARA EVANS ● RCA 67074/RLG (12.98/18.98)	Restless	3	51	52	53	65	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	2		
14	13	11	49	TOBY KEITH ▲ ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	52	47	41	11	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1		
15	15	17	102	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	53	48	40	7	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23		
16	17	14	43	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	54	61	61	73	STEVE EARLE E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts...Now	12		
17	14	12	11	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	55	50	47	78	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24		
18	16	15	45	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	56	45	36	8	TOBY KEITH MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5		
19	10	—	2	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10	57	51	50	52	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7		
20	19	18	20	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	58	49	51	66	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3		
21	18	16	20	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	59	54	48	47	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1		
22	21	20	54	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	60	62	—	2	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4		
23	22	19	21	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	61	55	49	14	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD (18.98 CD)	Brand New Strings	60		
24	23	21	60	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	62	60	59	33	JEFF FOXWORTHY WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7		
25	24	22	18	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	2	63	53	42	4	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11		
26	20	10	3	WILLIE NELSON & FRIENDS LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	10	64	63	62	47	KASEY CHAMBERS WARNER BROS. 48811 (18.98 CD) [M]	Wayward Angel	31		
27	26	27	54	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	65	59	58	28	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3		
28	27	25	78	SOUNDTRACK ● WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	66	64	60	23	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2		
29	44	45	7	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29	67	67	67	16	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2		
30	25	26	7	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	15	68	58	54	17	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52		
31	29	30	99	SHANIA TWAIN ◆ MERCURY 170314/UMGN (12.98 CD)	Up!	1	69	74	70	24	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9		
32	28	24	9	ANDY GRIGGS RCA 59630/RLG (16.98 CD)	This I Gotta See	7	70	71	68	16	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2		
33	34	32	10	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	71	75	72	49	DON WILLIAMS MCA NASHVILLE/CHRONICLES 002499/UME (13.98 CD)	The Definitive Collection	48		
34	30	28	15	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	72	69	57	9	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30		
35	31	29	11	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	73	70	69	12	RACHEL PROCTOR BNA 51217/RLG (16.98 CD)	Where I Belong	8		
36	38	35	43	RON WHITE PARALLEL/HIP-O 001582/UME (12.98 CD) [M]	Drunk In Public	11	74	70	69	12	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9		
37	32	31	68	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	75	66	66	52	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1		
											CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3		

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

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Billboard[®] TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
	LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
1	1			TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	20 Weeks At Number 1	Greatest Hits	203	13	—		JOHNNY CASH LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	67		
2	2			LARRY THE CABLE GUY ● PARALLEL/HIP-O 001423/UME (18.98 CD)		Lord, I Apologize	69	14	14		MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	111		
3	3			SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)		O Brother, Where Art Thou?	201	15	10		GEORGE STRAIT ▲ MCA NASHVILLE 170280/UME (8.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	133		
4	4			ELVIS PRESLEY ▲ ³ RCA 68079/RMG (12.98/18.98)		Elvis: 30 #1 Hits	107	16	17		WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	317		
5	5			TIM MCGRAW ▲ ⁴ CURB 78711 (12.98/18.98)		Set This Circus Down	160	17	15		BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	369		
6	6			SHANIA TWAIN ◆ MERCURY 53003/UMGN (8.98/12.98)		Come On Over	362	18	16		HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	527		
7	7			TOBY KEITH ▲ ⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)		Unleashed	116	19	18		JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	309		
8	8			KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)		Greatest Hits	211	20	19		TOBY KEITH ▲ ² MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	306		
9	9			MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)		Greatest Hits	160	21	20		ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	467		
10	11			JOHNNY CASH ▲ LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)		16 Biggest Hits	288	22	21		TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	All I Want	156		
11	12			KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)		No Shoes, No Shirt, No Problems	129	23	24		GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (11.98/26.98)	Double Live	253		
12	13			RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]		Rascal Flatts	226	24	25		WILLIE NELSON BCI/MUSIC 0295 (4.98 CD)	Greatest Hits - Live In Concert	5		
								25	23		ROY ORBISON LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	89		

● 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). Numerals following Platinum or Diamond symbol indicate album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	PERCENTAGE									MONITORED	PERCENTAGE			
				Nielsen Broadcast Data Systems			NUMBER 1	1 Week At Number 1		31	32	33	14	Nielsen Broadcast Data Systems		BABY GIRL G.FUNDIS (K.BUSH,K.HALL,J.NETTLES,T.BLESER)	Sugarland MERCURY 003255	31
1	2	3	15			1	I HATE EVERYTHING T.BROWN,G.STRAIT (K.STEGALL,G.HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	1	32	29	30	14			FEEL MY WAY TO YOU K.LEHNING,M.MCANALLY (J.SCHOTT,O.ORTON)	Restless Heart KOCH ALBUM CUT	29
2	1	2	25			1	SUDS IN THE BUCKET S.EVANS,P.WORLEY (B.MONTANA,JENAI)	Sara Evans RCA ALBUM CUT	1	33	31	35	10			DON'T BREAK MY HEART AGAIN D.GEHMAN (P.GREEN,W.BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	31
3	3	1	17			1	DAYS GO BY K.URBAN,D.HUFF (K.URBAN,M.POWELL)	Keith Urban CAPITOL ALBUM CUT	1	34	34	36	13			NO END IN SIGHT T.BROWN,J.L.SLOAS (K.ELAM,R.L.BRUCE,C.OANNE MILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	34
4	4	4	19			3	HERE FOR THE PARTY M.WRIGHT,J.SCAIFE (S.WILSON,J.RICH,B.KENNY)	Gretchen Wilson EPIC 76851/EMN	3	35	37	42	7			LET THEM BE LITTLE B.DEAN,L.WHITE (B.DEAN,R.MCDONALD)	Billy Dean CURB ALBUM CUT	35
5	6	7	11			5	STAYS IN MEXICO J.STROUD,T.KEITH (T.KEITH)	Toby Keith DREAMWORKS ALBUM CUT	5	36	36	38	12			DIXIE ROSE DELUXE'S F.ROGERS (T.WILLIAMS,M.HEENEY)	Trent Willmon COLUMBIA 77588	36
6	7	9	26			6	IN A REAL LOVE F.ROGERS,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	6	37	47	—	2			MONDAY MORNING CHURCH K.STEGALL (B.BAXTER,E.EOERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	37
7	8	8	16			7	THAT'S WHAT IT'S ALL ABOUT K.BROOKS,R.QUINN,M.WRIGHT (S.MCEWAN,C.WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	7	38	48	60	3			TRYING TO FIND ATLANTIS K.STEGALL (C.WATERS,Z.TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	38
8	10	12	18			8	NOTHING ON BUT THE RADIO M.WRIGHT,G.ALLAN (B.HILLO,BLACKMAN,B.LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	8	39	39	44	10			THE UPSIDE OF BEING DOWN K.STEGALL (C.BAKERT,S.BAKER,R.L.FEEK)	Catherine Britt RCA ALBUM CUT	39
9	11	10	18			9	FEELS LIKE TODAY M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (W.HECTOR,S.ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	9	40	40	46	5			WHERE I BELONG C.LINSEY (C.LINSEY,H.LINSEY,A.MAYO,T.VERGES)	Rachel Proctor BNA ALBUM CUT	40
10	12	13	14			10	MR. MOM D.HUFF (R.MCDONALD,R.HARBIN,D.PFRIMMER)	Lonestar BNA ALBUM CUT	10	41	38	43	11			GETAWAY CAR R.CROWELL (B.MANN,G.HAASE)	The Jenkins CAPITOL 61746	38
11	13	14	31			11	IF NOBODY BELIEVED IN YOU B.ROWAN (H.ALLEN)	Joe Nichols UNIVERSAL SOUTH 003216	11	HOT SHOT DEBUT								
12	9	6	21			1	LIVE LIKE YOU WERE DYING B.GALLIMORE,T.MCGRAW,D.SMITH (T.NICHOLS,C.WISEMAN)	Tim McGraw CURB ALBUM CUT	1	42	NEW	1				ME AND CHARLIE TALKING F.LIODELL,M.WRUCKE (M.LAMBERT,R.LAMBERT,H.LITTLE)	Miranda Lambert EPIC ALBUM CUT/EMN	42
13	15	17	8			13	THE WOMAN WITH YOU B.CANNON,K.CHESENEY (C.WISEMAN,D.FRASIER)	Kenny Chesney BNA ALBUM CUT	13	43	52	—	2			YOU DON'T LIE HERE ANYMORE B.CANNON,K.GREENBERG (S.FAIRCHILD,C.MILLS,S.LEMAIRE)	Shelly Fairchild COLUMBIA ALBUM CUT	43
14	5	5	18			5	TOO MUCH OF A GOOD THING K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	5	44	44	54	4			LONG, SLOW KISSES B.CHANCEY,K.BEARD,D.MALLOY (J.BATES,G.BRADBERRY,B.HAYSLIP)	Jeff Bates RCA ALBUM CUT	44
15	14	15	28			14	ROUGH & READY S.HENDRICKS,T.BRUCE (C.WISEMAN,B.MACKICHAN,B.WHITE)	Trace Adkins CAPITOL ALBUM CUT	14	45	43	48	5			I AIN'T SCARED S.SMITH (R.BOYER,G.LLOYD,S.SMITH)	Carolina Rain EQUITY ALBUM CUT	43
16	16	16	24			16	HOW AM I DOIN' B.BEAVERS (WRITER X.O.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	16	46	51	56	3			SAWDUST ON HER HALO J.STROUD (M.CRISWELL,R.HUCKABY)	Tracy Lawrence DREAMWORKS 002547	46
17	17	19	12			17	SOME BEACH B.BRADDOCK (P.OVERSTREET,R.L.FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	17	47	45	49	5			I AM THE WORKING MAN B.CRAIN,C.SCHLEICHER,P.WORLEY (S.TEETERS,G.HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	45
18	21	31	8			18	BACK WHEN B.GALLIMORE,T.MCGRAW,D.SMITH (J.STEVENS,S.SMITH,S.LYNCH)	Tim McGraw CURB ALBUM CUT	18	48	56	57	3			ALL I EVER NEEDED B.MICHAELS (B.MICHAELS)	Bret Michaels With Jessica Andrews POOR BOY ALBUM CUT	48
19	18	22	6			18	PARTY FOR TWO R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain With Billy Currington Or Mark McGrath MERCURY PROMO	18	49	60	55	4			REVENGE OF A MIDDLE-AGED WOMAN B.J.WALKER,JR.,T.BYRD (D.BERG,A.TATE,S.TATE)	Tracy Byrd BNA ALBUM CUT	49
20	20	21	16			20	AWFUL, BEAUTIFUL LIFE F.ROGERS (D.WORLEY,H.ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	20	50	58	—	2			INSPIRATION D.L.MURPHY (D.L.MURPHY)	David Lee Murphy KOCH ALBUM CUT	50
21	19	20	18			19	COME HOME SOON D.HUFF,S.HEDDAISY (K.OSBORN,J.SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	19	51	49	52	13			AIN'T DRINKIN' ANYMORE B.J.WALKER,JR. (K.FOWLER)	Kevin Fowler EQUITY ALBUM CUT	49
22	23	25	8			22	NOTHIN' 'BOUT LOVE MAKES SENSE D.HUFF (K.SACKLEY,G.BURR,J.FEENEY)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	22	52	42	41	15			JESUS WAS A COUNTRY BOY J.RITCHIE,C.WALKER (C.WALKER,R.RUTHERFORD)	Clay Walker RCA ALBUM CUT	31
23	22	23	14			22	YOU DO YOUR THING J.SCAIFE,M.WRIGHT (C.BEATHARD,E.HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	22	53	57	—	2			THAT CHANGED ME B.CANNON (S.D.JONES,J.SELLERS,M.DULANEY)	Chad Brock BROKEN BOW ALBUM CUT	53
24	26	28	8			24	HE GETS THAT FROM ME R.MCENTIRE,B.CANNON,N.WILSON (S.O.JONES,P.WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	24	54	59	—	2			IF HEAVEN R.SCRUGGS (G.PETERS)	Andy Griggs RCA ALBUM CUT	54
25	25	29	8			25	TRIP AROUND THE SUN M.UTLEY,M.MCANALLY (A.ANDERSON,S.BRUTON,S.VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	25	55	50	51	12			HEAVEN J.PORTER (H.GARZA,J.GARZA,R.GARZA)	Los Lonely Boys ORPHEIC 76813/EMN	46
26	28	32	7			26	WHAT SAY YOU B.J.WALKER,JR.,T.TRITT (F.J.MYERS,M.BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	26	56	41	45	9			NOVEMBER R.MARK (ANGELO,B.JAMES)	Emerson Drive DREAMWORKS ALBUM CUT	41
27	30	34	6			27	MUD ON THE TIRES F.ROGERS (C.DUBOIS,B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	27	57	53	53	14			RIDIN' WITH THE LEGEND B.QUINN,B.ALLEN (J.B.DETTERLINE,JR.,G.LENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	47
28	27	27	17			27	THE BRIDE C.HOWARD (L.HENGBER,D.BURGESS,L.A.BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	27	58	NEW	1				I MAY HATE MYSELF IN THE MORNING B.GALLIMORE (D.BLACKMON)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	58
29	33	37	4			29	HOLY WATER B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,V.MCGHEE,J.COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WRN	29	59	55	50	7			IF I COULD ONLY BRING YOU BACK L.WILSON,J.DIFFIE (F.J.MYERS,C.DAVIS)	Joe Diffie BROKEN BOW ALBUM CUT	50
30	35	40	7			30	NOTHIN' TO LOSE M.WILLIAMS (K.SAVIGAR,M.CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	30	60	RE-ENTRY	2				COWGIRLS B.GALLIMORE (ANGELO,H.LINSEY,R.TYLER)	Kerry Harvick LYRIC STREET ALBUM CUT	56

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 23 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
			Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	101	Nielsen SoundScan		98 Weeks At Number 1
2	2	2	ALISON KRAUSS + UNION STATION ROUNDER 810515		Live
3	3	35	SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD		Brand New Strings
4	5	2	NETTWERK 30349		O.C.M.S.
5	4	79	WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP		Appalachian Picking Society
6	6	4	MADACY CHRISTIAN 50447/MADACY		Best Of Bluegrass Gospel
7	7	2	FRGG PAO 0079/SCI FIDELITY		Mountain Tracks: Volume 3
8	8	49	ROUNDER 610441		You Were There For Me
9	9	6	GAITHER MUSIC GROUP 42459		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
10	12	32	UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE		Legends Of Bluegrass
11	14	13	CMH 8715		Pickin' On Toby Keith Volume II
12	13	49	MADACY SPECIAL PRODUCTS 5338/MADACY		20 Best Of Bluegrass Gospel
13	13	49	GAITHER MUSIC GROUP 42460		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
14	11	24	ACUSTIC DISC 57		Been All Around This World
15	RE-ENTRY	10	ROUNDER 610531		Bluegrass Number 1's: A Collection Of Chart Topping Songs
			SKAGGS FAMILY/LYRIC STREET 902011/HOLLYWOOD		Melonie Cannon

OCTOBER 23 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Artist
			Nielsen SoundScan		
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	CAPITOL 61746		The Jenkins
2	2	5	COLUMBIA 77568/SONY MUSIC		Trent Willmon
3	1	28	MERCURY 002162/UMGN		Julie Roberts
4	3	43	AMERICAN 009770*/LOST HIGHWAY		Johnny Cash
5	6	8	EPIC 76885/SONY MUSIC		Brad Cotter
6	4	8	MERCURY 003255/UMGN		Sugarland
7	5	143	DECCA/MCA NASHVILLE 155274/UMGN		The Osborne Brothers
8	7	21	CAPITOL 48622		The Jenkins
9	—	2	DREAMWORKS 001747/INTERSCOPE		Michelle Poe
10	8	35	WARNER BROS. 16515/WRN		Big & Rich

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

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

UTADA

Exodus
PRODUCERS: Utada, Teruzane skingg U, Timbaland
Island B0003185
RELEASE DATE: Oct. 5

Known as Hikki back home, 21-year-old J-pop superstar Utada Hikaru has opted to go the one-name route for her highly auspicious U.S. debut album, "Exodus." But the all-English entry is a far cry from her four huge hit Japanese albums—not to mention attempts by other Japanese artists to break domestically: She was born in New York and attended Columbia, so her English is atypically flawless. Same with her mastery of high-tech club music like the Madonna-evoking title track, one of two Timbaland co-writes. (The rest are solely Utada's.) Obvious musical comparisons with Britney Spears, then, don't do her justice, especially in light of lofty lyrics that speak of born-again Christians and the tomb of Tutankhamen ("The Workout") and the BBC sessions of Led Zeppelin ("Animato").—**JB**

POP

► R.E.M.

Around the Sun
PRODUCERS: R.E.M., Pat McCarthy
Warner Bros. 48894
RELEASE DATE: Oct. 5

Venerable pop-rockers R.E.M. display little artistic progress on "Around the Sun," the group's 13th studio album and third as a trio. The set's 13 lush, melodic tracks hark back to 2001 set "Reveal" but fail to offer as diverse a spectrum of songwriting as can be found on that record and throughout the band's storied career. Frontman Michael Stipe summons a handful of memorable chorus hooks, notably on first single "Leaving New York," "The Boy in the Well" and the subdued "I Wanted to Be Wrong." But the band's writing stagnates, rendering the majority of the album in a rote midtempo formula that Stipe's increasingly trite lyrics can't always save. Standouts include the Blur-aping "Wanderlust" and the octave-straddling chorus of "The Ascent of Man." Sadly, "The Worst Joke Ever" nearly lives up to its title, helping make this the least essential R.E.M. release to date.—**TC**

► KENNY WAYNE SHEPHERD

The Place You're In
PRODUCER: Marti Frederickson
Reprise 48866
RELEASE DATE: Oct. 5

Kenny Wayne Shepherd takes a detour from the blues to follow a scenic rock-'n'-roll route through "The Place You're In," his first studio album in five years. In fact, on the instrumental "Little Bit More," he skids right into metal. First cut "Alive" sets a moodier tone than what the album actually contains: lots

ESSENTIAL REVIEWS



GOOD CHARLOTTE
The Chronicles of Life and Death
PRODUCER: Eric Valentine
Daylight/Epic 92425
RELEASE DATE: Oct. 5

With Good Charlotte's breakthrough album, "The Young and the Hopeless," the group was embraced by the "TRL" crowd, millions of teen girls and mainstream top 40 radio. On new set "The Chronicles of Life and Death," the band takes its proven peppy rock sound to new heights. Lyrically, Good Charlotte is mostly still mulling over relationships, careers and the stuff that most young twentysomethings deal with—but God and death also make appearances. Catchy lead single "Predictable" won't throw fans for a loop, but other cuts take considerable sonic chances—with mostly winning results. "The Truth" and "Wounded" are somber, acoustic numbers, while the killer new-wavey "Ghost of You" utilizes strings to great effect. On the chugging, midtempo "We Believe," the chorus employs a great layered sound that elevates the song to a more artistic level.—**KC**

of sensual, good-time swagger ("Be Mine," "Ain't Selling Out"). Shepherd isn't afraid to throw a cautionary tale into the fun, like the Southern-fried "Spanked" (featuring Kid Rock, whose love of music from that region makes him a good match). Vocally, the project is Shepherd's first time as lead singer, and he possesses enough growl and groan to pass muster. But longtime frontman Noah Hunt still makes an appearance on "Believe" and "Burdens." The latter contains cool moments that read like Stevie Ray Vaughan meets "While My Guitar Gently Weeps."—**CLT**

★ LOW MILLIONS

Ex-Girlfriends
PRODUCERS: various
Manhattan 98765
RELEASE DATE: Oct. 5

It's easy to see why Los Angeles-based Low Millions called its debut album "Ex-Girlfriends." You'll meet a number of them, in such songs as "Nikki Don't Stop," "Hey Jane," "Julia" and "Eleanor." It's a measure of the maturity of primary songwriter, singer and guitar/keyboard player Adam Cohen that there's no whining, no blame and no misogyny in these songs—just a wise acceptance of the cycle relationships often take. This

DURAN DURAN

Astronaut
PRODUCERS: Duran Duran, Don Gilmore, Dallas Austin, Nile Rodgers
Epic 92900
RELEASE DATE: Oct. 12

It has been 21 years since Duran Duran's original lineup recorded an album together, though the band has carried on in various incarnations, with Simon LeBon and Nick Rhodes the only constants. With the re-formed quintet's new set, Duran Duran has a new lease on life, sounding more vibrant and exciting than it has in eons. Lead single "(Reach Up



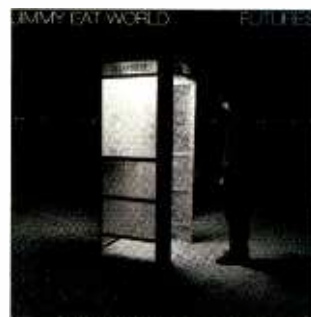
for The) Sunrise" is a hit at adult top 40 and modern AC. It's the first of many single-worthy tracks here. "Want You More" is a catchy high-tech dance cut, and "What Happens Tomorrow" is a swooning, midtempo gem, vaguely reminiscent of "Ordinary World." "Taste the Summer" and "Bedroom Toys" are slinky, funky and sexy. The album is also available in a CD/DVD combination, with the DVD containing concert footage from earlier this year.—**KC**

melodic pop-rock is cleanly but simply arranged, with some of the tone of the Cars and hooks worthy of Cheap Trick. The magnet for the best songs, which include "Eleanor" and "Low Millions," is Cohen's inviting falsetto, a technique we'd never hear from Adam's father, Leonard Cohen. With David Kahne, Pat Leonard, Keith Fosey and others providing production polish, there's plenty here for adult top 40, modern rock and AC formats.—**WR**

★ AMBER

My Kind of World
PRODUCER: Wolfram Dettki
JMCA JMC00001
RELEASE DATE: Oct. 5

Amber is known primarily for her dance club hits. The problem is that most casual fans are only familiar with her voice set to an anthemic house beat, courtesy of a remixer. The singer/songwriter is attempting to shift the perception of her music with her latest album, "My Kind of World," which the artist is releasing on her recently launched new label. The set sees her experimenting with exotic rhythms, electric guitars and confessional lyrics. The first single, "You Move Me," is her 10th top 10 hit on



JIMMY EAT WORLD
Futures

PRODUCER: Gil Norton
Interscope B0003358
RELEASE DATE: Oct. 19

After building a solid underground fan base with landmark 1998 release "Clarity," Arizona's Jimmy Eat World emerged with a now-platinum self-titled third album in 2001, which spawned the hit "The Middle." The same trademarks that made that record so enjoyable are in full effect on "Futures": upbeat pop-punk tempered with moodier, slower songs, great melodies and vocal harmonies courtesy of Jim Adkins and Tom Linton. Jimmy Eat World is considered one of emo's originators, and while some of the lyrical content of "Futures" still fits the genre's mold, the quartet continues to evolve sonically into more of a rock band. Although not as immediate as "Jimmy Eat World," "Futures" will not disappoint fans. Lead single "Pain" is already a top five track at modern rock and could be followed by "Just Tonight," "Work" and "Nothingwrong." Fans of the Cure will enjoy "23" as well.—**BT**

the Hot Dance Club Play chart and shows the singer going for a more rock-oriented sound, complete with a shout-along chorus. "Just Like That" may be the album's secret weapon—a straightforward, optimistic dance cut with a catchy chorus. "My Kind of World" may prove to be a tough sell at mainstream radio, but that won't prevent Amber's ardent fan base from embracing this rewarding departure. Distributed by Navarre.—**KC**

KAKI KING

Legs to Make Us Longer
PRODUCER: David Torn
Red Ink/Epic WK 92426
RELEASE DATE: Oct. 5

Guitarist Kaki King had a delightful start to her career when she was hand-picked out of a gig at the Knitting Factory by Velour Records and produced last year's adventurous "Everybody Loves You." Now under Epic, the young composer has whittled her six-string skills down to a deeper, more mature mastery on the instrumental "Legs to Make Us Longer." Like "Everybody Loves You," "Legs" stands on King's creative energy in her approach to the instrument, sometimes beating the body or tapping the neck of her

guitar for rhythms. The album maintains an exciting momentum even in its mum moments; King's more free-flowing compositions are an upturned nose toward new-age hum-drums that plague many guitarists today. Like the late Michael Hedges, King can tell a story without saying a word; her "Legs" do the talking.—**KH**

MINNIE DRIVER

Everything I've Got in My Pocket
PRODUCER: Marc "Doc" Dauer
Zoë/Rounder 01143-1072
RELEASE DATE: Oct. 5

Minnie Driver began her acting and musical careers simultaneously but ditched a U.K. Island Records contract when the silver screen called. After star-making turns in films like "Good Will Hunting" (and a bad case of media overexposure), Driver has quietly returned to music. Writing 10 of the 11 tracks on "Everything I've Got in My Pocket," she delivers gentle melodies and understated, often bittersweet lyrics about love and loss. Fleshed out by producer Marc "Doc" Dauer (Pete Dinklage) and several veteran musicians, Driver's songs sound a lot like Dido's, particularly on "Invisible Girl" and the title track. Occasionally ("Fast As You Can," "Home") her vocals take on a twangy edge that suits Ben Peeler's subtle pedal steel playing. Her only misstep is an arid cover of Bruce Springsteen's "Hungry Heart." Driver credits Springsteen as a major influence, but she should stick to her own pen when she follows up her promising, if delayed, musical debut.—**JM**

DANCE/ELECTRONIC

► FATBOY SLIM

Palookaville
PRODUCER: Fatboy Slim
Astralwerks ASW 64748
RELEASE DATE: Oct. 5

With his fourth studio set, Fatboy Slim eschews the smaller beats of his last album, "Halfway Between the Gutter and the Stars" (2000), for the bigger beats of his 6-year-old debut. "You've Come a Long Way, Baby"—albeit with more live musicianship (new British band Jonny Quality, Justin Robertson, Slim himself). Sure, "Palookaville" is a return to form for Slim. His wilder side is very much intact, and songs like "Slash Dot Dash," "Mi Bebé Masoquista" and "Jin Go Lo Ba" find him still partying like it's 1999. But much of "Palookaville" showcases an older and musically wiser Slim. "Don't Let the Man Get You Down," which samples "Signs" by 5 Man Electric Band, is a mantra in need of a real song, while a cover of Steve Miller's "The Joker" (with longtime collaborator Bootsie Collins) is silly. Still, there is gold to be found: the lazy "North West Three," the punky "Push and Shove" (with vocals by Robertson) and the hazy "Put It Back Together" (featuring Damon Albarn). The bouncy "Wonderful Night," which spotlights the vocal stylings of Lateef from Latyrx and DJ Shadow's Quannum Collective, is a single in waiting. Ultimately, "Palookaville" is halfway between a fraternity kegger and a housewarming party.—**MP**

(Continued on next page)

CONTRIBUTORS: Jim Bessman, Troy Carpenter, Keith Caulfield, Leila Cobo, Deborah Evans Price, Katie Hasty, Jackie McCarthy, Gail Mitchell, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

COUNTRY

► **HOLLY WILLIAMS**
The Ones We Never Knew
PRODUCERS: Monroe Jones, Holly Williams
Universal South B0002529
RELEASE DATE: Oct. 5
 Country pedigree notwithstanding, one is still taken aback by the depth of this captivating debut. Holly Williams is true to her genetics, displaying the straightforward honesty of her grandfather and the maverick spirit of her father. Still, this is about Holly Williams' own intriguing worldview. On the introspective "Sometimes," she sings, "I wish I was a fine wine/I wish I were a good drug/And if I were Jesus maybe I could heal all of us." On the insightful "Between Your Lines," she offers, "I don't know why you fold in the arms of reality/Why do you break with every wave in your stormy sea?" Production is understated and atmospheric, relying mostly on Williams' own guitar or piano or an artful blending of acoustic, orchestral and rock guitar ("Would You Still Have Fallen"). Her wounded vocal mesmerizes on "I'll Only Break Your Heart," and she's a keenly perceptive songwriter ("Man in the Making," "Memory of Me"). A moody, occasionally stunning debut that only gets better with repeated listenings.—**RW**

LATIN

► **A.B. QUINTANILLA III PRESENTS KUMBIA KINGS**
Fuego
PRODUCERS: A.B. Quintanilla, Cruz Martinez
EMI Latin 7243 5 90595
RELEASE DATE: Oct. 5
 A.B. Quintanilla and his Kumbia Kings have been steadily evolving with every album. Its latest, "Fuego," includes the Kings' trademark *cumbia*, but their R&B-tinged material is limited to two tracks ("If You Leave," "Perdóname"). What we find instead is pop, in collaborations with Belinda (the lovely "Quien") and Noel Schajris of Sin Bandera ("Parte de Mi Corazón"). The pairings exemplify further development for the Kings, who also include an English cover of "Pass the Dutchie" and a Spanish version of Steely Dan's "Do It Again." The end result is a highly eclectic and daring album. Still, though engaging, it is also cluttered. There's too much going on, and the good—"Na Na Na (Dulce Niña)," "Quién" and title track—get drowned in the din. But if you're patient, good things will come.—**LC**

► **DOMENIC M**
Intimamente
PRODUCERS: Gio & Mártires de León
J&N/Sony Discos JNK 95180
RELEASE DATE: Sept. 28
 J&N Records has long been at the forefront of the tropical genre. In newcomer Domenic M, the label is hoping to have a new generation of listeners tune in to the music. Domenic M's debut, "Intimamente," is romantic fare that mixes traditional tropical beats and percussion with doses of electric and acoustic guitar and touches of flamenco. At a vocal level, he also imparts R&B sensibility to his readings, widely evident in tracks like "Ay Que Soledad," which works well,

and "Sin Ti Moriria," which is trite. This musical mix results in a more palatable *bachata*, with its pop underlinings giving it broader appeal. More important, though, is that most of the songs here are invariably catchy and that Domenic M is a persuasive, emotional singer.—**LC**

JAZZ

► **BRENDA RUSSELL**
Between the Sun and the Moon
PRODUCERS: various
Dome/Narada Jazz 70876-18916
RELEASE DATE: Oct. 5
 Best-known for the R&B hits "So Good, So Right" and "Piano in the Dark"—and for penning Oleta Adams' crossover anthem, "Get Here"—singer/songwriter Brenda Russell has never been content to stick to one genre. On her first album since the 2000 release "Paris Rain," Russell melds a cornucopia of influences, from R&B and jazz to rock, pop, classical and Latin. Whereas "Rain" was more moody, "Between the Sun and the Moon" reflects a freer, more rhythmic Russell. Along for the ride are such production/writing collaborators as Lee Ritenour, Patti Austin and Incognito's Jean-Paul "Bluey" Maunick. Easygoing opener "Make You Smile" does just that. From there, Russell downshifts to sultry ("When You Comin' Back to Me") and then folksy (Smokey Robinson's "The Tracks of My Tears"). The best of the bunch is "It's a Jazz Day," a mellow salute to jazz icons Pat Metheny, Miles Davis and others.—**GM**

VITAL REISSUES

ELIZABETH COTTEN
Shake Sugaree
PRODUCER: Mike Seeger
Smithsonian Folkways 40147
RELEASE DATE: Sept. 28
 A National Heritage Award recipient in 1984, Elizabeth Cotten was one of the inspirational figures of the folk revival of the '50s and '60s. Mike Seeger, producer of this Smithsonian Folkways collection, refers to Cotten's music as "parlor ragtime," as opposed to blues, and his distinction is well-informed. Cotten's intricate guitar style—captured here on 26 tracks—bears some relation to the Piedmont blues style of artists like Reverend Gary Davis, but it's evident in listening to this recording that her influences came largely from outside the blues tradition. Cotten gained fame during the folk revival as the author of the now-classic tune "Freight Train," a song she wrote in 1906 when she was 11 years old. Oddly, this song is not included, but the ones that are provide a faithful sonic portrait of Cotten, a woman who was, by any measure, a mighty fine guitar picker.—**PVV**

Billboard.com

- The Arcade Fire, "Funeral" (Merge)
- Sarah Fimm, "Nexus" (Sarah Fimm)
- Earlimart, "Treble and Tremble" (Palm)

SINGLES

Edited by Michael Paoletta

AC

► **MICK JAGGER & DAVE STEWART**
FEATURING SHERYL CROW *Old Habits Die Hard* (3:39)
PRODUCERS: Mick Jagger, Dave Stewart
WRITERS: M. Jagger, D. Stewart
PUBLISHER: not listed
Virgin 63934 (CD promo)
 For the upcoming remake of 1966 movie "Alfie," Mick Jagger and Dave Stewart composed and performed the score and soundtrack, including the lead single, "Old Habits Die Hard." The midtempo track is available in two versions: the long original with Jagger on vocals and a short edit where he duets with Sheryl Crow. The radio-friendly pairing of Crow and Jagger is a comfortable one, and their voices blend together nicely over the jangly guitars. At times, Crow has an interesting affectation to her voice, as if she's trying to Jagger-fy some of the lyrics. With her track record at radio and Jagger's legendary status, the song should be a no-brainer for adult contemporary and triple-A stations.—**KC**

POP

★ **SCISSOR SISTERS** *Laura* (3:49)
PRODUCERS: Scissor Sisters
WRITERS: Scissor Sisters
PUBLISHERS: Filthy Gorgeous Music/B2D2 Music (ASCAP)
Universal UNIR-21340 (CD promo)
 In concert, Scissor frontman Jake Shears has been known to say, prior to launching into "Laura," that the song is about the current first lady. But bandmate Ana Matronic always corrects him. Either way, this song, with its straight-up piano work and sing-along chorus, immediately reels listeners in. Here, Shears is simply asking for Laura's love (in the first verse) and Scissor member Baby Daddy's (in the second). In the middle of this love dancing, Shears asks another woman for a dime: "I got to give myself one more chance/To ring the band that I know I'm in." By the end of the song, Shears is declaring, "This'll be the last time/I ever do your hair." Confused? Don't be. Simply consider it a day in the life of the Scissor Sisters.—**MP**

MODERN ROCK

★ **PITTY SING** *Radio* (4:36)
PRODUCER: Nick Seelye
WRITER: P. Holmes
PUBLISHERS: Joe Cusella Music/Neither Nor Music (ASCAP)
Or Music 804062 (CD EP)
 With "Radio," Boston's Pitty Sing joins acts like Franz Ferdinand, the Killers, Interpol and Action Action that are not afraid to bridge the gap between rock and dance. One of five tracks on the quartet's EP, "Demons, You Are the Stars in Cars 'Til I Die," "Radio" is musically and lyrically potent. Played alongside U2's new "Vertigo," the Simple Minds-shaded "Radio" ably holds its own. Because of this, it's not surprising that a handful of modern rock stations—including

ESSENTIAL REVIEWS



HOOBASTANK *Disappear* (3:38)
PRODUCER: Howard Benson
WRITERS: D. Estrin, D. Robb
PUBLISHER: ASCAP
Island 16081 (CD promo)
 Hoobastank delivered one of the great musical moments of the year with "The Reason." That's all good, but it presents quite the formidable challenge: How do you follow such mammoth breakthrough success at top 40 when an edgy ballad is hardly characteristic of the band's hard-rocking signature? At rock radio, the group has protected its roots with crank-it-up jam "Same Direction"—and now, without compromising its integrity, comes the one that will maintain pop's love affair with Hoobastank. "Disappear" is another undulating rock-based ballad, big on hooks and dramatic riffs with all the melodic epoxy it needs to carry this group to the same sort of celebrity as similar success story Maroon5. Island may be holding its breath to see if this one does the trick, but it takes only a spin or two to know that this band is hardly about to "Disappear." A top-drawer next step forward.—**CT**

KITS San Francisco and **WNNX** Atlanta—are championing this one. Of course, such outlets are surely playing the "clean" version (included on the EP), not the original that satellite radio plays. Expect the band's debut album in January.—**MP**

SKINDRED *Nobody* (3:18)
PRODUCER: Howard Benson
WRITER: Skindred
PUBLISHER: Skindred PRS (ASCAP)
Lava 301523 (CD promo)
 U.K. band Skindred takes the concept of melding reggae with blistering rock and runs much farther afield with it than other acts that have dabbled in such a musical hybrid (P.O.D. comes to mind). To reintroduce Skindred in America, Lava reissued the band's "Babylon" album in August, replete with four new tracks. Anyone who has witnessed Skindred live will attest that its stage performance backs up the "nobody gets out alive" chant that is repeated throughout "Nobody." It is hard to resist the multitude of beats—vocal and percussive alike—that drive the tune, or the bombast that proliferates. Those who aren't reggae lovers will still groove on vocalist Benji Webbe's ability to veer between staccato word bursts and ripping screams. Drummer Dirty Arya, guitarist Mikey Dee and bassist/programmer Daniel Puglesley display the same manic energy.—**CLT**



GWEN STEFANI *What You Waiting For?* (3:43)
PRODUCER: Nellee Hooper
WRITERS: G. Stefani, L. Perry
PUBLISHERS: Harajuku Lober Music (ASCAP); *Stuck in the Throat/Famous Music* (ASCAP)
Interscope 11241 (CD promo)
 "What You Waiting For?" is the first taste from one of the most anticipated albums of the fall: Gwen Stefani's solo debut, "Love Angel Music Baby." The driving "Waiting" is all dance, rock and thumpin' style—by way of Missing Persons. The track, produced by Nellee Hooper (who shows shades of Giorgio Moroder here), is sung from multiple perspectives, and the lyrics argue and bully Stefani into launching her solo effort. Ah, so that explains the "take a chance you stupid ho" refrain. The new wave dance single is, no surprise, already off to a fast start at radio. With the airwaves warming up to the revival of dance rock and Stefani's considerable star power and musical chops, "What You Waiting For?" is well-poised to fly high at top 40 and modern rock radio.—**KC**

COUNTRY

► **ALAN JACKSON** *Monday Morning Church* (3:17)
PRODUCER: Keith Stegall
WRITERS: B. Baxter, E. Enderlin
PUBLISHERS: Cowboy Church Music, World House of Hits (ASCAP)
Arista 82876-65205 (CD promo)
 "You left your Bible on the dresser so I put it in the drawer/Cause I can't seem to talk to God without yelling anymore." Starting with these powerful opening lines, Jackson's heartfelt baritone vividly conveys the emotional angst a man feels as he wrestles with his faith following his wife's death. Jackson turns in a poignant performance, infusing each line with an honesty and integrity that makes the hurt, confusion and loss painfully palatable. The song, written by Brent Blazer and Erin Enderlin, is the fledgling songwriters' very first cut. They've penned a modern-day masterpiece that is already drawing comparisons to George Jones' heart-break classic "He Stopped Loving Her Today." Patty Loveless contributes beautiful harmonies that add to the chill factor. This is one of the best songs to emerge from the country format this year. It will surely become one of Jackson's most memorable hits, making it one more defining moment in an already impressive career.—**DEP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG appoints New York-based **Ron Wilcox** executive VP/chief business and legal affairs officer and Mexico City-based **Roberto Lopez** Sony BMG Mexico/Central America managing director. Wilcox was executive VP of business affairs and new technology at **Sony Music Entertainment**. Lopez was managing director at **BMG Mexico**.

Universal Music Chile in Santiago, Chile, names **Gonzalo Ramirez** GM. He was marketing director of international product at **Universal Music Brazil**.

Koch Records in New York names **Rick Mueser** senior VP of business and legal affairs/general counsel. He was VP of legal and business affairs at **Eagle Rock Entertainment**.

Vivaton Records in Nashville appoints **Dave Weigand** executive VP of sales and marketing. He was senior VP of marketing at **MCA Nashville Records**.

Universal Motown Records Group promotes New York-based **Billy Zarro** to regional associate director of sales and Los Angeles-based **Frank Arigo** to West Coast sales manager. Zarro was East Coast sales manager and Arigo was artist development representative.

DISTRIBUTION: **Universal Music & Video Distribution/Visual Entertainment** in Universal City, Calif., appoints **Mary Escobedo** director of Latin sales. She was sales director at **Urban Vision Entertainment**.

RETAIL: **Virgin Entertainment Group North America** in Los Angeles promotes **Dave Alder** to chief marketing officer. He was senior VP of marketing and strategic development.

Hastings Entertainment in Amarillo, Texas, promotes **Robert Oram** to director of interactive gaming and **Keith Haberstroh** and **Tiffany Cartwright** to area leaders. Oram was district leader and

Haberstroh and Cartwright were store leaders.

RADIO: **Clear Channel Radio** promotes Atlanta-based **Jim Cook** to senior VP of creative services; **Tony Matteo** to assistant operations manager of its Springfield, Mo., operations/PD of **AC KGBX** Springfield; **Larry Miner** to market manager of its Yakima, Wash.,

operations; and names **Ron Stone** GM of its Duluth, Minn., operations. Cook was VP of creative services, Matteo remains PD at Clear Channel's adult top 40 **KTOZ** Springfield, Miner was director of sales in Centralia, Wash., and Stone was VP of affiliate sales/Midwest regional manager at **Traffic Pulse Networks**.

Zeo Radio Networks in Denver promotes **Rico Garcia** to VP of operations. He was affiliate relations director.

Rhythmic top 40 **KBTB** San Francisco names **Chris Shebel** PD. He was PD of **AC WRMF** West Palm Beach, Fla.

Country **KREL** Sacramento, Calif., names **Jim Dorman** PD. He was PD at country **KTOM** Monterey, Calif.

Mainstream R&B **KMJJ** Shreveport, La., appoints **Al Weeden** PD/afternoon host. He was afternoon host at mainstream R&B **WBLX** Mobile, Ala.

Country **WPCV** Lakeland, Fla., taps **Mike James** PD. He was PD at country **KMDL** Lafayette, La.

MUSIC VIDEO: **Gospel Music Channel** in Los Angeles names **Sonya DeRose** director of affiliate sales for the Western region. She was director of affiliates sales for the Southwest region at **E! Entertainment Television**.

RELATED FIELDS: **DVD Audio Council** in Los Angeles names **Bradford Auerbach** executive director. He was a consultant.

Reach Media in Dallas names **Marty Raab** senior VP of marketing. He was VP of marketing/ chief strategy officer at **Premiere Radio Networks**.



WEIGAND



ESCOBEDO



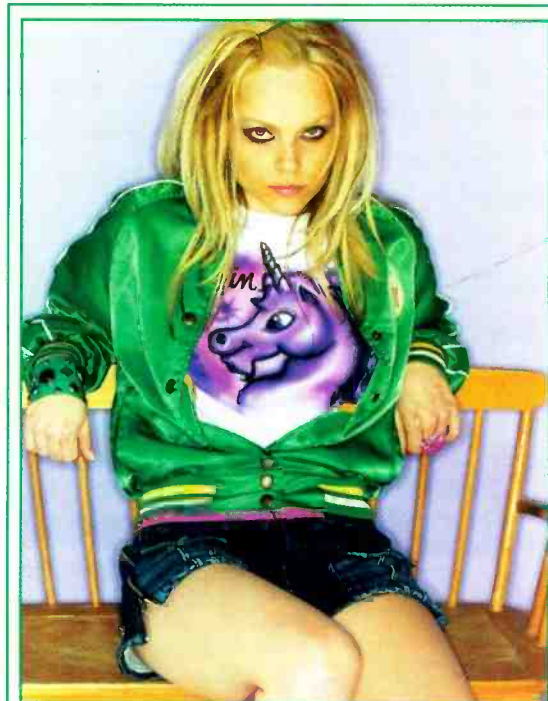
DeROSE



Iconic Cure The Cure performed an exclusive concert Sept. 17 in London as part of the "MTV Icon" series. The Cure played many of its hits, as did performers who paid tribute to the band, such as **AFI**, **Blink-182**, **Deftones** and **Razorlight**. **Marilyn Manson** was the host. Pictured, from left, are **Interscope** **Geffen A&M** head of international **Martin Kiersenbaum**, **Polydor U.K.** joint managing director **David Joseph**, the Cure lead singer **Robert Smith**, Manson and Polydor U.K. director of promotions **Neil Hughes**.



Jamaican House Party **India.Arie** was among the acts who performed at the Heineken House Party 3 event, held Aug. 19-22 at Red Star Beach in Ocho Rios, Jamaica. **Jermaine Dupri** hosted the shindig, whose other performers included **Ying Yang Twins**, **the Roots**, **Kevin Lyttle**, **Pitbull** and **Spragga Benz**.



Now, Hear This ... MADELIN ZERO

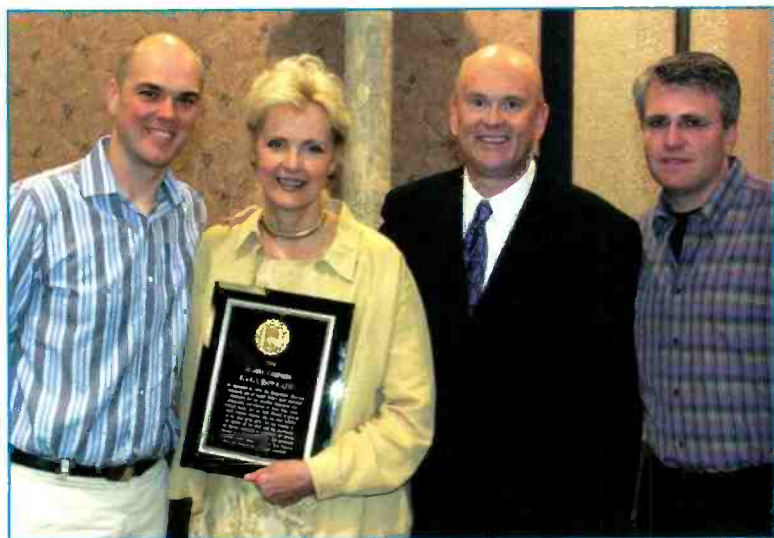
Artists to Watch

Madelin Zero's voice has graced a handful of dancefloor jams in the past couple of years, including **Circ's** nü electro-sparkled "Destroy She Said." Zero, a Florida native who lives in New York, is now prepared for her very own closeup. The artist's debut album, "Dirty Purple," arrived Oct. 5 via **Navarre**-distributed **Indecent Media**, the alternative/rock imprint of dance-music independent label **Radikal**. Decidedly pop, with electro leanings, "Dirty Purple" finds Zero—who penned the lyrics for all 14 tracks—mining a rich '80s-hued musical field. Tracks like "Your Mouth Is an Arcade," "Gotta Know," "Cat and Mouse," "I Saw Your Video" and lead single "Gold Star" recall vintage recordings by **Madonna**, **Berlin**, **Vanity 6** and **Cyndi Lauper**, as well as contemporary **Kylie Minogue**. The beautifully chilled "Perfect Day to Lose" was produced by German DJ/producer **André "ATB" Tanneberger**, who collaborated with Zero on three tracks on ATB's recently issued fifth artist album, "No Silence." That "Perfect Day to Lose" marks the first outside production for Tanneberger is not lost on Zero. "I would've never asked André to produce a track for me," Zero tells *Billboard*. "But after we finished the tracks for his album, he asked me if he could do something for my own album. I consider myself very lucky."

MICHAEL PAOLETTA



Berklee Does Brunch Berkleemusic.com, the online extension of Berklee College of Music, hosted a Sept. 27 brunch reception at Los Angeles' Record Plant Recording Studios to announce courses for college credit. The courses include certificate programs in studio production, music theory, songwriting, arranging, electronic music production and music business. Pictured, from left, are Berklee VP **Dave Kusek**, Record Plant president **Rose Mann-Cherney** and Record Plant founder **Chris Stone**. (Photo: David Goggin)



Duran Duran Gets Sirius With Elvis

Duran Duran and Elvis Costello stopped by Sirius Satellite Radio's New York headquarters Sept. 22 to promote their respective new albums. Duran Duran taped a show that aired Oct. 12 in which the band played tracks from its current album, "Astronaut." Costello taped two one-hour specials that aired Sept. 30 and Oct. 1 featuring songs from his new albums, "Il Sogno" and "The Delivery Man." Pictured, from left, are Duran Duran's **John Taylor**, **Roger Taylor** and **Simon LeBon**; Costello; Sirius president of entertainment and sports **Scott Greenstein**; and Duran Duran's **Andy Taylor** and **Nick Rhodes**.



Van's The Man Van Morrison received the BMI Icon Award at the 2004 BMI London Awards, held Oct. 5 at London's Dorchester Hotel. The event honors the songs that, during the past year, were most-performed on U.S. radio and TV and written by members of BMI's European sister societies. Pictured, from left, are BMI president emeritus **Frances Preston**, Morrison and BMI president/CEO **Del Bryant**.

Gospel According To Kyla Kyla Rowland received the 2004 master composer award at the annual Phil Cross Songwriters Showcase, held Sept. 18 at the Kentucky Fair and Expo Center in Louisville, Ky., as part of the National Quartet Convention. The award recognizes a songwriter who has contributed major compositions to Southern gospel. Pictured, from left, are Daywind Music Publishing director of publishing **Brian Copeland**, Rowland, Phil Cross and Daywind president **Ed Leonard**.



'Confessions' Reissued Usher, center, receives a multiplatinum plaque from Zomba Label Group president/CEO **Barry Weiss**, left, and Zomba Label Group senior VP of sales and marketing **Tom Carrabba** to commemorate 6 million U.S. shipments of Usher's "Confessions" album. The award was presented Oct. 4 at the "Confessions" special-edition release party at the New York nightclub Butter. (Photo: Frank Micelotta/Getty Images)



HOT FASHION ... BRITNEY SPEARS

Britney Spears introduced her new Elizabeth Arden fragrance, Curious, Sept. 14 at Macy's in New York. Spears also did a meet-and-greet with fans at the event.



Nichols Gets 'Girls' Award BMI songwriter **Tim Nichols**, who co-wrote Terri Clark's "Girls Lie Too," received a certificate to commemorate the song reaching No. 1 on the *Billboard* Hot Country Singles & Tracks chart. Nichols was given the award at a party held Sept. 22 at BMI's Nashville offices, where Warner-Tamerlane Publishing and producer **Byron Gallimore** were also honored. Pictured, from left, are BMI senior director of writer/publisher relations **Thomas Cain**, Universal Music Group Nashville senior VP of promotion and artist development **Scott Borchetta**, Clark, Nichols and Country Music Assn. senior manager of membership and industry relations **Hank Adam Locklin**. (Photo: Kay Williams)

Songs Of The Ruff City

First there was **Armistead Maupin's** miniseries-generating "Tales of the City" novels. Now comes "Tails of the City—Dog Tunes by Murray Weinstock."

Inspired by **Murray Weinstock's** late dachshund **Sparky**, the album (via his **Lovenotes Records** label) offers 12 songs from a dog's point of view. It features such estimable associates as **Dr. John**, **Phoebe Snow**, **Soozie Tyrell**, **NRBQ's Joey Spampinato**, **Barbara Harris** of '60s girl group **the Toys**, **Rainbow's Joe Lynn Turner** and **John Sebastian**, for whom Weinstock sang and played keyboard on the music for the "Welcome Back, Kotter" TV series.



WEINSTOCK: TOOK DOG'S POINT OF VIEW

"It came out of just hanging out with my dog, trying to express what he might be thinking or sniffing," says keyboardist Weinstock, a member of **Kenny Vance & the Planotones**, who has also worked with **Manhattan Transfer**, **Esther Phillips**, **Richie Havens**, **Don Covay** and **Buddy Miles**. For 15 years, Weinstock walked the streets of New York with the dearly departed **Sparky**, who passed away in 2002.

He adds, "The idea was to capture in words and music the unconditional love we get from dogs by using all my different influences and styles."

Weinstock has also written and produced commercials for clients including **Toyota**, **KFC** and **Wendy's** through his **Lovenotes Music** jingle company. (Havens sang his Clio-nominated **CBS Network** theme "We've Got the Touch.")

"I thought of all the people I've worked with over the years, and what a coup it would be to have them singing the part of a dog," he continues. Among the renowned instrumentalists appearing on the album is **Johnny Farina** of **Santo & Johnny**, the 1950s instrumental duo of "Sleep Walk" fame, who had done shows with the Planotones and whose steel guitar solo graces "Big Kahuna," a depiction of a laid-back Hawaiian dog's life.

Also meriting special mention is **Turner**, who sings on doggie dance

tune "Dog About Town"—and brought his yorkie **Lola** to the session. "All of a sudden you hear **Sparky** in the background serenading **Lola**," Weinstock says.

Both dogs are listed in the song's credits.

Weinstock likens "Tails" to the zany 1933 movie "International House" starring **W.C. Fields**, **Cab Calloway**, **Bela Lugosi** and **Baby Rose Marie**. "It's a melting pot of different people," he adds, acknowledging, too, its affinity with **Maupin's** San Francisco stories.

In fact, Weinstock sent

Maupin an advance CD, and received this testimonial in return: "Your humane, free-wheeling, feel-good sound—along with the life-enhancing honesty of dogs themselves—has

helped me survive the Republican Convention. I've been playing 'Tails of the City' every morning, bouncing around the house with **Sophie**, my Australian shepherd mix, who identifies with your work completely. And thanks for paying tribute to my own work this way."

"Tails of the City" was also used at the New Lease on Life Animal Rescue "Who's Your Doggie" benefit last month in Los Angeles, which starred **Lily Tomlin** and **Martin Lewis**.

"I'm getting to meet people [through the album] the same as when I was walking **Sparky**," says the **Furry Murray Music** (ASCAP) writer, who is now considering a comparable feline CD project, so "cat owners won't feel left out."

HARNICK—A TRUE FRIEND: "Fiddler on the Roof" lyricist **Sheldon Harnick** will receive the Town Hall Friend of the Arts Award Oct. 24 at the Princeton Club in New York as part of the 83rd annual Town Hall Benefit Gala.

The award is presented in recognition and appreciation of abiding interest in the development, enrichment and support of the arts. Past winners have included **Tony Bennett**, **Dizzy Gillespie**, **Jane Alexander**, **Beverly Sills** and **Joseph Papp**.

"We're honoring **Sheldon Harnick** as a friend of the arts, because of his outstanding contributions to the theater, the opera, the film and television industries—and for the great person he is," Town Hall president **Marvin Leffler** says.

Harnick, of course, collaborated with composer **Jerry Bock** in creating the scores for such hit musicals

as "Fiorello!" and "She Loves Me," in addition to "Fiddler." He has also written libretti for operas and translated the texts of others, including "Carmen" and "The Merry Widow."

CAMPAIGN THEME: One of the many delights of **DK Publishing's** customarily lavish coffee-table book "Sinatra," for those of us old enough to remember, is revisiting **Frank Sinatra's** marvelously upbeat **Jimmy Van Heusen/Sammy Cahn** hit "High Hopes." The song

Words & Music
By Jim Bessman
jbessman@billboard.com



became **John F. Kennedy's** presidential campaign theme.

The original version of "High Hopes" was an Academy Award winner after bowing in **Sinatra's Frank Capra**-directed 1959 comedy drama "A Hole in the Head." But author **Richard Havers** notes that the song was a bigger hit in England than America—though **Sinatra** did sing it to **Eleanor Roosevelt** on his 1960 TV special "Here's to the Ladies," also featuring **Lena Horne** and **Juliet Prowse**.

Havers recounts how later that year **Sinatra** recorded a revised version of "High Hopes" featured new pro-Kennedy lyrics by **Cahn** ("Everyone is voting for Jack/Because he has what all the rest lack").

But it must be noted—and **Havers** does—that **Sinatra**, whose friendship with **JFK** was ill-fated, would later sing another revised song for a president. A major supporter of **Ronald Reagan's** candidacy, he performed several songs at a 1980 inaugural gala, including "Nancy (With the Reagan Face)," a slight rewrite of "Nancy (With the Laughing Face)." The song was written by **Van Heusen** and **Phil Silvers** for **Nancy Sinatra's** fourth birthday.

Eight years earlier—as **Havers** also notes—**Sinatra** sang a **Cahn** parody of his **Rodgers & Hart** classic "The Lady Is a Tramp" on behalf of **Richard Nixon's** re-election campaign: At a Chicago rally, he performed "The Gentleman Is a Champ" for VP **Spiro Agnew**.

BRILLIANT! Thanks, **John**, for naming your fab two-CD set "Words & Music: John Mellencamp's Greatest Hits" after this column!



STORYK, LEFT, AND MALEKPOUR IN TIMBALAND'S VIRGINIA BEACH STUDIO

Studio Outfitters Build An Alliance

In a clear sign of a paradigm shift in the recording industry, architectural design and acoustic consulting firm the **Walters-Storyk Design Group** and comprehensive studio services provider **Professional Audio Design** have launched a strategic alliance.

This union, which will formalize the firms' relationship regarding studio design, infrastructure, wiring and equipment packages, will be announced at the **Audio Engineering Society's** 117th convention, to be held Oct. 28-31 in San Francisco. **WSDG** and **PAD** will share exhibit space at the convention.

There has been a trend in the last few years toward private studios and semi-private commercial facilities, which are often situated in the home of a producer, engineer or musician. **WSDG** and **PAD** have designed and outfitted many of these facilities.

The rapid rise in quality and functionality of digital audio

workstation-based studios, along with their decreasing cost, has fostered this explosion of smaller, owner-operated studios. Tighter recording budgets and the rise of fully independent recording artists enabled such equipment, and the promotional engine of the Internet has reinforced this new archetype.

The projects that **WSDG** and **PAD** are jointly working on reflect this new direction, **WSDG** principal **John Storyk** says, though the collaboration equally suits the design and installation of commercial facilities, for music recording, postproduction, advertising or any other purpose. Such a symbiosis, however, is especially advantageous to the individual or private studio owner.

Seeds of the relationship were planted in the private Boston-area studio of **Aerosmith**, though "the reality is that we've probably been on the same projects for years," **Storyk**

says. "But that's where we got to see a little more of how each office works."

PAD president **David Malekpour** says, "We found that a lot of our thinking was like-minded. To see the down-to-earth connection with the client that was **John's** style, which I thought was similar to my own, got us thinking more about the whole end result than just the individual parts of a project. We realized there was some kind of benefit to the customer, when both entities have the chance to align."

Storyk and **Malekpour** soon realized they also had producer **Timbaland's** Virginia Beach, Va., studio in common, as well as **Studio Metronome**, a commercial destination facility in Brookline, N.H.

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



The collaboration represented by the firms' "recommendationship" is already manifested in a number of high-profile projects, including the 9,000-square-foot **Talking House** in San Francisco, which will serve multiple producers working in individual control rooms built around a common tracking space.

WSDG and **PAD** are also collaborating on a private New Orleans facility for producer **David Fortman** and the private Long Island, N.Y., studio of **Alicia Keys**.

"The real benefit in working with clients with both design and equipment in mind from the beginning is that it puts both decision-making processes in the right time frame," **Malekpour** says. "Client decisions, instead of being made independently, are made as part of the design process. That's a unique offering."

"Together," **Storyk** adds, "we feel that one and one is bigger than two."

Former Elektra exec Ron Spaulding will oversee sales at WMG's two new incubators



Retail



Universal will cross-promote 'The Chronicles of Riddick' DVD and its related videogame

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

'Madden 2005' Scores iTunes Promotion

BY STEVE TRAIMAN

Established vehicles for exposing new music, videogames are also connecting players with online music retailers.

Electronic Arts took the plunge in August with Apple Computer's iTunes Music Store. The game company created a playlist with 11 "Madden NFL 2005" tracks that it had culled from previously released albums. Other tracks will be added as albums are shipped, adding bounce to both music and game sales.

The EA "Madden" Web site/soundtrack page links directly to the iTunes "Madden" playlist page to facilitate purchases, with audioclips available on both sites. Each track is 99 cents, or \$10.89 for an 11-song "album."

EA chose to work with Apple for the "Madden" deal because of "the quality of their consumer experience and their unique market position," an EA representative tells *Billboard*. "We're currently exploring opportunities with other digital music companies as well."

On the iTunes side, "it has been a great partnership," VP of applications Eddy Cue says. "When EA came to us, we realized we share a lot of common interests in our respective work with artists and labels."

Other major game publishers with multi-

artist tracks in their games—including Midway, Eidos and ESPN Videogames—are reportedly discussing similar deals with iTunes as well as other download services Real and Napster.

SOURCE OF DISCOVERY

"It has been proved that people discover new music through repeat play of videogames," EA music and audio executive Steve Schnur says. "We promised to bring music to the consumer in two ways, through our console games and [by facilitating] its purchase in a convenient format."

"For 'Madden,' iTunes is the answer," Schnur adds. "[You] discover your music in an EA game and take it with you on an iPod."

Brandon Barber, music marketing manager at EA, set up the deal with Apple. "We've been working for several years on leveraging musical assets from our games with labels and other outlets," Barber says. "This 'Madden' playlist is a good test to explore the marketability of soundtracks outside of games."

EA launched a similar iTunes playlist with already released album tracks from "NBA Live 2005" when that game shipped Oct. 5.

While movie soundtrack collections are a sales staple, Barber points out that videogames

(Continued on page 52)

UMVD Keeps No. 1 Share... For Now

Sony-BMG Merger Likely To Flip Ranks In Q4

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution's strong third-quarter performance helped the company build its industry-leading U.S. market share to 28.3% for the first nine months of this year.

UMVD's total as of Oct. 3 represents a significant increase from its 27.1% share in the year's first half and a rise from the 27.8% it held in the first nine months of 2003.

The company's market share translates to 131 million units scanned, which is an 8.3% increase from the 121 million it scanned in the first nine months of 2003.

At the end of the third quarter, this year's U.S. album sales totaled 463 million units, up 5.8% from the 437.5 million units scanned in the first nine months of 2003. However, the industry will have to work harder to maintain this growth, because fourth-quarter 2003 is when the U.S. music industry began its turnaround: Album sales rose 4.7% during that period, which helped the industry finish 2003 down only 3.6% despite suffering a 7.4% decline in the first three quarters.

So, in the fourth quarter the industry goes up against positive numbers for the first time in 2004—and the first time since 2001, for that matter. That year marked the beginning of an industry decline, with album sales off 2.9%.

SONY BMG LOOKING FOR NO. 1

The fourth quarter will also test the strength of UMVD's U.S. market share. Since Universal acquired PolyGram in 1998, UMVD has been the uncontested leader.

But with the merger of Sony Music Entertainment and BMG, Nielsen SoundScan will combine the market shares of the two majors under their new distribution moniker, Sony BMG Sales Enterprise, beginning with the fourth quarter. Although Nielsen SoundScan counted both companies separately through Oct. 3, Sony and BMG's combined nine-month market share of 29.2% is larger than UMVD's.

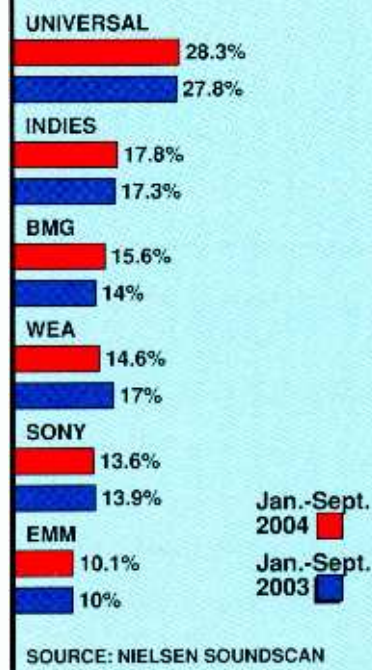
Amid the merger into Sony BMG Music Entertainment, both companies lost market share in the third quarter. BMG's share for the first nine months was 15.6%, down from 16.4% during the first half. But that total is better than the 14% BMG had in the first nine months of 2003 and good enough to allow the company to retain third place.

Similarly, Sony Music Distribution suffered a slight market-share decline, finishing the first nine months with a 13.6% share, down from the 13.8% it garnered in the first half. Sony placed fifth.

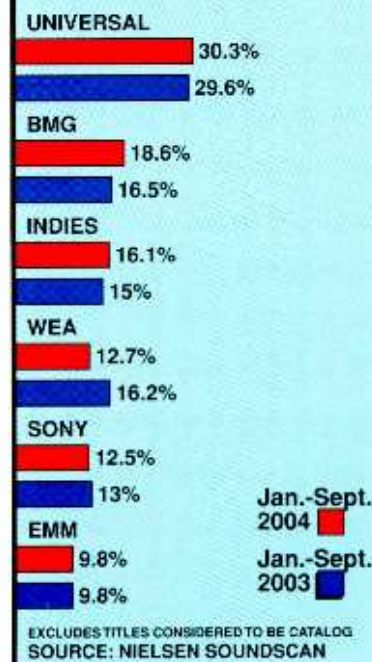
WEA ranked fourth with a 14.6% share, a considerable drop from the 17% the company had in the first nine months of 2003, when it was still owned by Time Warner.

While Sony, BMG and WEA suffered market-share (Continued on page 52)

Total U.S. Album Market Share By Distributor



Total Current U.S. Album Market Share By Distributor



U.K.'s Seeca Bows As Download-Focused Label

This is the fourth in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand.

With the growing importance of the Internet in delivering music, it is not surprising that indie labels are exploring the potential of the online world.

Seeca Music, established in April, will launch next month in the United Kingdom with the aim of being a download-only record company.

Well, not quite. Seeca's founders say that is their ultimate goal, but because 98% of all record sales involve physical goods, Seeca will continue to sell music on sound carriers for a while.

"We won't release singles," co-founder Louise Martins says. "For us, the key value of online distribution is that people tend to download tracks, rarely albums. It will probably take 10 years before

we migrate [completely] from album sales to full downloads. Meanwhile, we'll continue to release albums."

Seeca will sell tracks on its Web site (seeca.co.uk) and license them to such platforms as iTunes Music Store and Napster.

Martins serves as the company's A&R director. She was previously at U.K. indie One Little Indian Records (home of Björk) and before that at Warner/Chappell Music Publishing U.K. Aside from signing recording acts, Martins will sign synch writers and songs and run the company's day-to-day operations.

Two other partners round out Seeca's management team: IT director Chris Blair and finance director Michael Scott. Blair, who was IT manager at Telstar Records, will look after the label Web site and its business process and systems.

Martins says an important part of the business will be advertising

placement and synchronization. She has secured the services of Irish composer/musician/producer Oisín Lunny. An influential figure in the Irish dance scene, Lunny has experience with movie soundtracks ("The Nephew") and music for TV. He is the son of Irish

label's launch Nov. 11 in London.

"I'd like to sign three to five new acts each year," Martins says. "There is some very interesting talent in the U.K. right now."

FROM CATS TO KITE: A new challenge awaits sound designer Martin Levan, who made a name working on such musicals as "Cats," "Phantom of the Opera" and "Starlight Express" with his company, Martin Levan Sound Design.

In his native Wales, Levan has opened a recording studio, Red Kite Studio, and an affiliated label, Red Kite Records (redkiterecords.co.uk). The label has inked a deal with British distributor Proper Music and will put out its first release Nov. 20. The compilation album "Live at the Talbot" was recorded in 2003-2004 at the roots venue of that name in Tregaron, Wales.

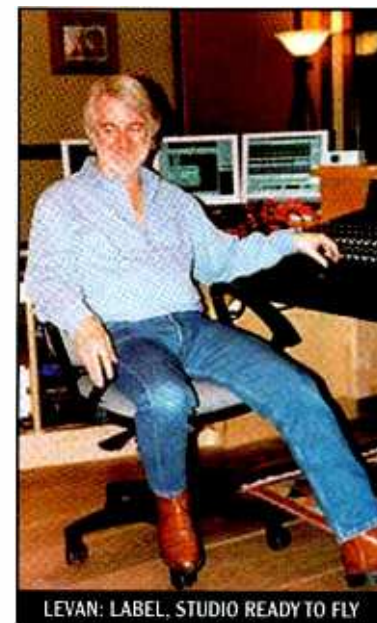
Levan says, "We are recording artists working primarily in the fields of jazz, roots, folk and classical music."

The Indies

music legend Donal Lunny.

The first recording acts Seeca has signed are the Lights—whose single "Raise Your Hand" is the label's first download—and alternative band the Most Terrifying Thing from Liverpool, England. Both acts will perform at the

Releases from Gary Boyle, Anna Brooks Quintet, Brigitte Escobar, Trilok Gurtu and Panjaea are expected from Red Kite in the coming months.



LEVAN: LABEL, STUDIO READY TO FLY

Market Share

Continued from page 51

shrinkage, independent labels managed to increase their collective market share to 17.8%. This rise from the 17.5% they had in the first half earned them second place.

In sixth place, EMI Music Marketing also eked out a slight uptick. The company finished with a 10.1% share, compared with the 10% it garnered in the first nine months of 2003.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts providing the information generate 85% of U.S. music sales. Based on their data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales within the first 18 months of an album's release (12 months for classical and jazz titles), except for titles that remain in the top half of The Billboard 200.

CURRENT SHARE HEATS UP UMVD

For current albums, Universal was hot during the third quarter,

resulting in a 30.3% market share for the first nine months of this year, an increase from its 28.6% share in the first half. UMVD's total for the first three quarters also marks an improvement from its 29.6% share for the corresponding period in 2003.

BMG placed second in current-album market share with 18.6%, up from 16.5% in the same period in 2003. The company also claims the year's best-selling album as of Oct. 3, Usher's "Confessions," which has racked up 5.7 million scans.

Independent labels and distributors finished third with a col-

lective share of 16.1%, up from 15% in the corresponding period last year.

WEA placed fourth with 12.7%, down significantly from the 16.2% it garnered in the first nine months of 2003. Sony's 12.5% ranked fifth, the same position the company had at the end of the first three quarters of 2003, when its current-album share was 13%.

Finally, EMM held steady at 9.8% to finish sixth, the same share and ranking it had at the end of the first nine months of 2003. Although last in the rankings, EMM can claim the

second-best-selling album of the year so far in Norah Jones' "Feels Like Home," which has 3.5 million scans.

ADDING IN INDIES

Looking at market share by corporate parent, Warner Music Group ranks second if Alternative Distribution Alliance is added to WEA; that would give the company a 16.1% piece of the pie.

Similarly, Sony Music Entertainment scores a 15% share when RED's numbers are added, while EMI's slice grows to 11.3% with the inclusion of Caroline.

Counting those three distributors with their corporate parents reduces the indies sector's share to 13.7%.

While Universal Music Group will soon face competition for the first time as the U.S. market-share leader, its move into independent distribution—with the creation and continued staffing of Fontana—looks like it may help UMG rise to the challenge (*Billboard*, Aug. 28).

If Fontana eventually has the same impact as RED, ADA and Caroline, it could put UMG back on top, at least in terms of U.S. corporate market share.

Madden

Continued from page 51

have even greater potential. A videogame "has a much longer shelf life than a movie," he says. "A game like 'Madden' will sell for 12 months until the next edition comes out. So far [the playlist] has sold very well compared to other soundtracks Apple has done."

Barber says EA is working on a range of promotions—not exclusively with Apple. "We're interested in talking to a range of partners," he says, "and in the future might 'window' a soundtrack with an initial exclusive and then expand to other services."

Cue emphasizes that iTunes is expanding the market for music

by making game tracks available when the game ships, rather than having the consumer wait for a companion CD that might come out months later.

"For the first time," he says, "a player can listen to a new song on a game and have the opportunity to immediately buy it—legally. It's a perfect match for all of us [consumers, artists, labels, games publishers], and we're very happy with the results we've seen to date since the 'Madden' game launch."

Barber admits that EA learned "a ton" about getting clearances in a timely manner, so the "Madden" playlist would be available when the game shipped.

Cue adds, "This first project was a great combination of the No. 1 sports game publisher and the No. 1 download music service. We think there's a great opportunity

to leverage this offer to other game publishers."

SOME REMAIN AGNOSTIC

Tim Rosa, marketing/promotions director at ESPN Videogames, has been speaking to Apple and other online services about offering soundtrack downloads from such multi-artist games as "NBA 2K5" (*Billboard*, Sept. 25).

"We are still in discussions to take it a step further with Apple and integrate links from our online games," Rosa says. "But [we have] decided to remain somewhat 'agnostic' so we can work with everyone."

At Eidos, marketing VP Paul Butler and marketing director Chip Blundell indicate interest in such an opportunity, but the company has no plans yet to release special game track playlists on

iTunes, Napster or other services.

A prime Eidos candidate would be "Get On Da Mic," released Oct. 12 for PlayStation 2 and later Xbox Live with more than 40 hip-hop classics by 2Pac, the Notorious B.I.G., Snoop Dogg, Busta Rhymes and Black Eyed Peas, among others.

At Midway Games, marketing VP Mona Hamilton says, "We don't have any confirmed plans for offering our videogame soundtracks for download. However, we do know that this is a growing area and a good tactic for promoting our titles."

Schnur says EA will continue the relationship with multiple download services to ensure that game players have access to the music they hear. "Gamers rely on us to discover new, cool musical things," he says. "That begins with this 'Madden' iTunes playlist."

Majors Set Stage For Indie Distribution Fight

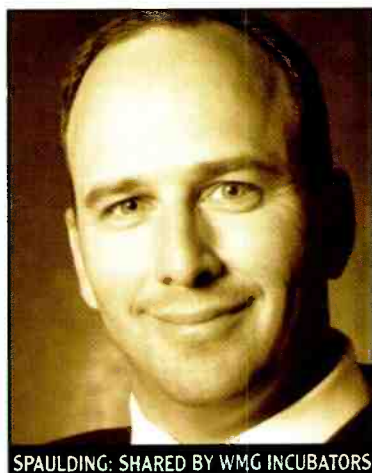
The majors' space in the independent distribution sector is getting crowded, what with **Universal** ramping up **Fontana** and the **Warner Music Group** launching its incubator system, which will work in part with **Alternative Distribution Alliance**.

Before I look at the ramifications of these moves, here is a little more information on the WMG initiative.

The company's two incubator labels—one for urban and one for rock—will share **Ron Spaulding**, although he will be much more involved with **Asylum**, the urban incubator. Asylum, you might remember, will be helmed by **Todd Moscovitz**, formerly of **Island Def Jam**, while **Triple Crown Records** head **Fred Feldman** will oversee the as-yet-unnamed rock incubator.

WEA will distribute **Asylum**, while **ADA** will handle the rock label.

WMG obviously created **Asylum** to help correct a longstanding hip-hop hole in its genre portfolio. Since the days when **Time Warner** caved in to public pressure over **Ice-T's** "Cop Killer," **WMG** has been weak in hip-hop. Sure, it has had the occasional hit—look at **Twista's**



SPAULDING: SHARED BY WMG INCUBATORS

"Kamikaze"—but the company's rap market share stands at 8.7% and its R&B share is 9.2%, according to **Nielsen SoundScan**.

It's apparent that **Edgar Bronfman Jr.**, in leading the group that acquired **WMG**, aimed not only to shave \$300 million in overhead but also to build market share—particularly by bolstering the company's urban presence. **Lyor Cohen** and the executives he brought with him from **Island Def Jam** look good for a couple of additional percentage points in R&B market share. **Cohen** also expects to contribute on the rock side.

It's **Cohen** who tapped **Moscovitz** to oversee **Asylum** and then brought in **Spaulding** as GM. **Spaulding's** vast experience in the urban genre includes helping to build **Priority Records** into a powerhouse when he was VP of sales there. He joined **WMG** in 2000 as head of sales at **Elektra**.

"**Spaulding** will be essentially the GM of the [**Asylum**] staff, managing the day-to-day operations," **WEA** president **John Esposito** says. In addition to using his sales and marketing experience, **Spaulding** will be involved in **Asylum's** artist and manager relations as well as A&R,

Esposito adds.

Spaulding, who reports to **Moscovitz** and **Esposito**, will also advise **Feldman**, helping as needed at the rock incubator and overseeing its sales efforts.

Atlantic senior VP of sales **Rick Froio** will replace **Spaulding** at **WEA**. **Froio** began his career in 1976 at **WEA's** Philadelphia warehouse and became Cleveland branch manager in 1991. He moved to the label side in 1996 as VP of sales at **Atlantic**, and became head of sales three years later.

Starting phase two of his **WEA** career, **Froio** will report to executive VP **John Madison** and will oversee the catalog, video, Latin, urban and lifestyle sales departments.

Froio's return to distribution sends a big message about **WEA's** culture, **Esposito** says. In the music industry, "labels are supposed to be the sexy place to work, and yet **Froio** raised his hand on his own" to move back to distribution.

After nine years as a label sales

head, **Froio** undoubtedly will help **WEA** become more effective in working with its label partners.

Atlantic will not replace **Froio**. Instead, director of sales **Adam**

business to be creative and find emerging labels and talent, **Williams** adds, "but if the new efforts are about stealing business from other distributors, that is not healthy. If someone starts throwing stupid money around, it could really price things out of the marketplace."

MAKING TRACKS: **Trans World Entertainment** announced that **Dean Adler** has resigned from the company's board of directors to pursue other interests. No word yet on a replacement.

AND THE ENVELOPE, PLEASE: For the second year in a row, **RCA Label Group Nashville** was named label of the year by **Handleman Co.'s** west and central units, according to the label.

The award criteria include artist roster, sales performance, customer service and marketing tools.

CORRECTION: Contrary to what I reported in the Oct. 16 cover story on relaunches, the new version of **Usher's** "Confessions" album does not come with a DVD.



FROIO: RETURNING TO WEA DISTRIBUTION

AOL Music: Total Monthly Streams

Top Audio

1 USHER FEAT. ALICIA KEYS My Boo LAFACE/ZOMBA	2,964,198
2 DESTINY'S CHILD Lose My Breath * COLUMBIA	1,524,611
3 GOOD CHARLOTTE Predictable * EPIC	1,090,076
4 LINDSAY LOHAN Rumors * CASABLANCA	1,089,050
5 SIMPLE PLAN Welcome to My Life LAVA	924,964
6 KELLY CLARKSON Breakaway HOLLYWOOD	887,370
7 BRITNEY SPEARS My Prerogative JIVE	723,155
8 EMINEM Just Lose It INTERSCOPE	650,611
9 CIARA Goodies LAFACE/ZOMBA	610,313
10 NELLY FEAT. JAHEIM * My Place ** UNIVERSAL	456,904

Top Video

1 BRITNEY SPEARS My Prerogative JIVE	2,083,375
2 NELLY FEAT. JAHEIM * My Place ** UNIVERSAL	1,517,504
3 USHER FEAT. ALICIA KEYS My Boo LAFACE/ZOMBA	1,485,978
4 CIARA Goodies LAFACE/ZOMBA	1,418,281
5 GOOD CHARLOTTE Predictable EPIC	825,707
6 JESSICA SIMPSON & NICK LACHEY A Whole New World * BUENAVISTA	766,525
7 AVRIL LAVIGNE My Happy Ending ** RCA	685,375
8 MAROONS She Will Be Loved *** J RECORDS	611,122
9 KELLY CLARKSON Breakaway HOLLYWOOD	570,954
10 ASHLEE SIMPSON Shadow *** GEFLEN	411,171

* First Listen/First View ** AOL Music Live * Artist of the Month ** Breaker Artist *** Sessions@AOL

Source: AOL Music for four weeks ending Oct. 7, 2004

Retail Track

By Ed Christman
echristman@billboard.com



Abramson and senior director of sales **Jack McMorrow** will step up to oversee rock and R&B, respectively.

Returning to the crowded field of major-owned indies, **Fontana** is staffing up and looking to cut deals, while the others—**ADA**, **RED** and **Caroline**—are doing well.

But with the majors' increased focus on the indie sector, **Caroline GM Rick Williams** says it's doubtful "there is as much room as everyone thinks there is here."

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OCTOBER 23 2004 Billboard TOP KID VIDEO™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			Sales data compiled by Nielsen VideoScan		
			PROGRAM SUPPLIER & NUMBER		
			1 Week At Number 1		
1	1	4	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16147	2004	19.98
2	1	3	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	2004	9.98
3	2	5	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	2004	24.98
4	3	4	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	2004	14.98
5	4	7	MICKEY, DONALD, GOOBY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	2004	22.98
6	10	2	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878903	2002	12.98
7	7	8	WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 022373	2004	14.98
8			IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	1966	12.98
9	11	2	THOMAS THE TANK ENGINE: IT'S GREAT TO BE HIT ENTERTAINMENT 09893	2004	11.98
10	8	18	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79583	2004	9.98
11	6	3	G.I. JOE: VALOR VS. VENOM PARAMOUNT HOME ENTERTAINMENT 77883	2004	14.98
12	13	2	BARNEY'S COLORFUL WORLD LIVE HIT ENTERTAINMENT 02094	2004	12.98
13	5	4	DISNEY PRINCESS SING ALONG SONGS: ONCE UP WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25934	2004	24.98
14	17	2	SESAME STREET: A MAGICAL HALLOWEEN ADVENTURE SONY WONDER 55948	2004	12.98
15	9	3	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79583	2003	9.98
16	14	4	LEAPFROG: LETTER FACTORY VIDEO WARNER REPRISE VIDEO 34354	2003	8.98
17	15	5	BABY EINSTEIN: BABY DA VINCI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36876	2004	14.98
18			BARNEY: NOW I KNOW MY ABC'S HIT ENTERTAINMENT 2099	2004	12.98
19	12	3	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	2004	9.98
20	20	9	BRATZ: STARRIN & STYLIN FOXVIDEO 23228	2004	19.98
21	21	7	SESAME STREET: ELMO'S WORLD-STREET WE LIVE ON SONY WONDER/SONY MUSIC ENTERTAINMENT 55823	2004	9.98
22	19	8	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 022390	2004	14.98
23	18	10	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79583	2004	9.98
24	24	5	STRAWBERRY SHORTCAKE: ADVENTURE ON ICE CREAM ISLAND FOXVIDEO 22010	2004	12.98
25			BLUE'S CLUES: BLUESTOCK NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879753	2004	9.98

OCTOBER 23 2004 Billboard RECREATIONAL SPORTS DVD™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan		
			PROGRAM SUPPLIER & NUMBER		
			1 Week At Number 1		
1			WWE: CHEATING DEATH, STEALING LIFE: THE EDDIE GUERRERO STORY SONY MUSIC ENTERTAINMENT 56069		29.98
2	1	3	AND 1 MIXTAPE VOLUME 7 RYKODISC VIDEO 2002		19.98
3	2	4	NFL HISTORY OF THE OAKLAND RAIDERS WARNER HOME VIDEO 39898		26.98
4	3	5	NFL HISTORY OF THE PHILADELPHIA EAGLES WARNER HOME VIDEO 39900		26.98
5	4	6	WWE: SHAWN MICHAELS BOYHOOD DREAM SONY MUSIC ENTERTAINMENT 56064		9.98
6	5	7	WWE: SUMMERSLAM 2004 SONY MUSIC ENTERTAINMENT 56084		24.98
7	6	8	WWE: HISTORY OF WRESTLE MANIA SONY MUSIC ENTERTAINMENT 56075		9.98
8	10	2	STILL WE BELIEVE: THE BOSTON RED SOX MOVIE HART SHARP VIDEO 01352		19.98
9	7	9	UFC 47: IT'S ON! VENTURA DISTRIBUTION 18892		19.98
10			MAXIM PRESENTS: THE REAL SWIMSUIT DVD VOL. 1 BAYSIDE HOME VIDEO ENTERTAINMENT 3336		15.98
11	8	10	NFL HISTORY OF THE NEW YORK GIANTS WARNER HOME VIDEO 39899		26.98
12	9	11	MICHIGAN FOOTBALL MEMORIES ROYCE HOME VIDEO 1053		19.98
13	12	12	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER REPRISE VIDEO 91966		19.98
14	13	13	WWE: WRESTLEMANIA XX (3 DISC SET) SONY MUSIC ENTERTAINMENT 56078		34.98
15	9	14	STEVE-O: THE EARLY YEARS RED DISTRIBUTION 00089		14.98
16	14	15	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427		19.98
17	11	16	BACKYARD BABES SUPER BONUS (VOLUME 1 & 2) VENTURA DISTRIBUTION 68123		19.98
18	15	17	CKY4 VENTURA DISTRIBUTION 14197		19.98
19	18	18	WWE: HARD KNOCKS - THE CHRIS BENOIT STORY SONY MUSIC ENTERTAINMENT 57018		29.98
20	16	19	SECRETS OF NO LIMIT HOLD 'EM PRO-ACTIVE ENTERTAINMENT 72386		39.98

OCTOBER 23 2004 Billboard HEALTH & FITNESS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan		
			PROGRAM SUPPLIER & NUMBER		
			21 Weeks At Number 1		
1	2	31	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945		19.98
2	1	32	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642		19.98
3	3	33	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.98
4	4	34	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840		12.98
5	5	35	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.98
6	6	36	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166		14.98
7	7	37	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756		14.98
8	8	38	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585		9.98
9	13	3	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903		19.98
10	9	39	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.98
11	11	40	CRUNCH: FAT BURNING DANCE PARTY ANCHOR BAY ENTERTAINMENT 12602		14.98
12	10	41	CRUNCH: BURN & FIRM PILATES ANCHOR BAY ENTERTAINMENT 12600		14.98
13	12	42	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294		19.98
14	14	43	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273		9.98
15	20	3	YOGA FOR BEGINNERS: ABS YOGA GAIAM VIDEO 61188		9.98
16	17	4	PILATES CONDITIONING FOR WEIGHT LOSS GAIAM VIDEO 69005		14.98
17	18	5	YOGA CONDITIONING FOR ATHLETICS GAIAM VIDEO 1292		14.98
18	15	6	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134		14.98
19	19	7	BALANCEBALL ESSENTIALS KIT GAIAM VIDEO 01403		19.98
20	20	8	PILATES BASICS GAIAM VIDEO 60091		14.98

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 \$9 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.

HomeVideo

Promos Pair Game, DVD

BY STEVE TRAIMAN

In a prime example of corporate synergy, Universal Studios Home Video, Vivendi Universal Games and Universal Studios Consumer Products Group have created cross-marketing programs for the DVD releases of "Van Helsing" (Oct. 19) and "The Chronicles of Riddick" (Nov. 16).

Each DVD includes a demo of the Xbox version of the related VUG title. Both games were originally issued in May to coincide with their respective films' theatrical release.

"We're seeing more 'double bounces,' with repromotion of games released with the movie and again with the DVD," NPD Group senior analyst Richard Ow says. "From a retail perspective, you have two products driving traffic."

Through August, NPD reported retail sales of more than 159,000 for Xbox-exclusive "The Chronicles of Riddick: Escape From Butcher Bay," while combined Xbox and PlayStation 2 units for "Van Helsing" topped 129,000.

Ken Grafeo, executive VP of marketing at USHV, says the company is emphasizing multitasking. "Our target audience for [niche] titles like 'Riddick' and 'Van Helsing' is males who are changing off playing the game and watching the movie, particularly with Xbox. It's real synergy at home with this audience."

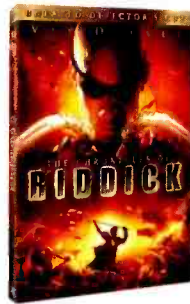
The packaging for each DVD has stickers and call-outs for the related game, and there are also combined in-store point-of-sale materials.

"On 'Riddick,' the new PC version in December offers synergy for joint DVD/game advertising," Grafeo says. "It will be account specific, for chains that sometimes offer a special DVD-and-game deal."

The corporate synergy also involves the Consumer Products Group, as VP of interactive Bill Kispert notes. "The perspective," he says, "was to create original content in each game to build out the respective property."

VUG VP of marketing Koren Buckner notes, "Including an Xbox game demo on both the 'Riddick' and 'Van Helsing' DVDs exposes our products directly to fans of those properties and reaches beyond our normal distribution channels. It's also an opportunity to distribute a few million demos that would be cost-prohibitive to do on our own."

VUG will tag the "Riddick" DVD in all print ads for the game's PC-version release in December. For the "Van Helsing" DVD, USHV plans a cross-promotion with fast-food chain Carl's Jr. in an online instant-win game.



OCTOBER 23 2004 Billboard TOP MUSIC VIDEOS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			Sales data compiled by Nielsen SoundScan		
			PROGRAM SUPPLIER & NUMBER		
			2 Weeks At Number 1		
1	1	2	LEST WE FORGET: THE BEST OF INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 00376	Marilyn Manson	24.98 CD/DVD
2			LIVE AT BRIXTON ACADEMY DAYLIGHT/EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57213	Good Charlotte	14.98 DVD
3	2	17	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	Seether	18.98 CD/DVD
4			LIVE AT BUDOKAN ATLANTIC VIDEO/RHINO HOME VIDEO 70366	Dream Theater	24.98 DVD
5			20 NORTENAS FAMOSAS FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351481	Los Tigres Del Norte	16.98 CD/DVD
6	8	2	LO MEJOR DE NOSOTROS 1972 - 1986 FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351476	Los Bukis	16.98 CD/DVD
7	3	5	LET IT ENFOLD YOU DRIVE-THRU VIDEO/VAGRAUNT 0403	Senses Fail	13.98 CD/DVD
8	6	3	FEELS LIKE HOME: DELUXE EDITION BLUE NOTE/EMM MUSIC VIDEO 99972	Norah Jones	28.98 CD/DVD
9	7	13	READY TO DIE BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	The Notorious B.I.G.	13.98 CD/DVD
10	4	4	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 59630	Stevie Ray Vaughan	19.98 DVD
11	12	15	VEINTISIETE FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437	Los Temerarios	16.98 CD/DVD
12	9	4	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59621	Los Lonely Boys	14.98 DVD
13	5	2	THE RAMONES: RAW IMAGE ENTERTAINMENT 2278	The Ramones	19.98 DVD
14	11	3	LOS SENCILLOS DURANGUENSES DEL AÑO DISA/UNIVERSAL MUSIC & VIDEO DIST. 72694	Various Artists	15.98 CD/DVD
15	13	4	LIVE FROM ATLANTA BEACH STREET/REUNION/BMG VIDEO 10092	Casting Crowns	14.98 CD/DVD
16	15	7	STRAIGHT OUTTA CASHVILLE G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 002974	Young Buck	22.98 CD/DVD
17	10	2	ESPERANZA UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310279	Jae-P	16.98 CD/DVD
18	17	8	EL MOVIMIENTO DE HIP HOP EN ESPAÑOL UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310222	Various Artists	16.98 CD/DVD
19	16	9	HILARY DUFF THE CONCERT: THE GIRL CAN ROCK HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 365146	Hilary Duff	18.98 DVD
20	18	4	ROCK AGAINST BUSH VOL 2 FAT WRECK CHORDS 877	Various Artists	9.98 CD/DVD
21			LIVE FROM LOS ANGELES SANCTUARY/BMG VIDEO 87514	Mary J. Blige	19.98 DVD
22	19	4	LIVE WITHOUT A NET WARNER MUSIC VIDEO/RHINO HOME VIDEO 70338	Van Halen	19.98 DVD
23	27	14	PAST, PRESENT & FUTURE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
24	22	8	EASTERN ENERGY NEW RIVER/EMM MUSIC VIDEO 64515	Twelve Girls Band	18.98 CD/DVD
25	20	13	THE GORGE BAMA RAGS/RCA/BMG VIDEO 61931	Dave Matthews Band	25.98 CD/DVD
26	26	4	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
27	24	7	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER REPRISE VIDEO 48563	Linkin Park	21.98 CD/DVD
28	28	10	DOS GRANDES FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351442	Marco Antonio Solis & Joan Sebastian	16.98 CD/DVD
29	25	4	LOS AMOS Y SEÑORES: LOS 20 CORRIOS MAS PERRONES FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351451	Grupo Exterminador	16.98 CD/DVD
30	30	16	EL QUINTO TRAGO DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726973	Grupo Bryndis	14.98 CD/DVD
31	23	6	HELL'S PIT PSYCHOPATHIC VIDEO 4032	Insane Clown Posse	17.98 CD/DVD
32	21	7	TONIGHT, NOT AGAIN: JASON MRAZ LIVE AT THE EAGLES BALLROOM ELEKTRA/ATLANTIC/WARNER REPRISE VIDEO 62356	Jason Mraz	19.98 CD/DVD
33	29	4	CHANGES ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431073	Godsmack	19.98 DVD
34			SIMPLEMENTE...LA MEJOR! UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310344	Jenni Rivera	16.98 CD/DVD
35	35	7	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
36	34	7	LED ZEPPELIN ATLANTIC VIDEO/WARNER REPRISE VIDEO 970198	Led Zeppelin	29.98 DVD
37	37	2	LIVE AT THE EL REY RAZOR & TIE/BMG VIDEO 89065	Stephen Lynch	14.98 DVD
38			LOS SENCILLOS GRUPEROS DEL AÑO DISA/UNIVERSAL MUSIC & VIDEO DIST. 726917	Various Artists	15.98 CD/DVD
39			TRIBUTE TO JAKE HESS GATHER MUSIC VIDEO/EMM MUSIC VIDEO 4652	Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD
40	31	7	AUTENTICO SONY DISCS/SONY MUSIC ENTERTAINMENT 70623	Gilberto Santa Rosa	17.98 CD/DVD

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OCTOBER 23 2004 **Billboard** **TOP DVD SALES**™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen VideoScan			RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
			NUMBER 1 1 Week At Number 1				
1			WALKING TALL MGM HOME ENTERTAINMENT 1006933	The Rock Johnny Knoxville	PG-13	27.98	
2	1	2	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98	
3	NEW		ETERNAL SUNSHINE OF THE SPOTLESS MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23959	Jim Carrey Kate Winslet	R	24.98	
4			BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98	
5			THE ALAMO (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32656	Dennis Quaid Billy Bob Thornton	PG-13	29.98	
6	4		MEAN GIRLS (PAN & SCAN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 53954	Lindsay Lohan Tina Fey	PG-13	29.98	
7	3	1	MAN ON FIRE FOXVIDEO 23965	Denzel Washington	R	27.98	
8	6	3	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG	29.98	
9	5		MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 41864	Lindsay Lohan Tina Fey	PG-13	29.98	
10	NEW		THE ALAMO (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35790	Dennis Quaid Billy Bob Thornton	PG-13	29.98	
11	2	2	STAR WARS TRILOGY (PAN & SCAN) FOXVIDEO 22345	Mark Hamill Harrison Ford	PG	69.98	
12	NEW		ETERNAL SUNSHINE OF THE SPOTLESS MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25818	Jim Carrey Kate Winslet	R	24.98	
13	NEW		ENVY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90822	Ben Stiller Jack Black	PG-13	29.98	
14	8	5	THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98	
15	7	3	SCOOBY DOO 2: MONSTERS UNLEASHED (PAN & SCAN) WARNER HOME VIDEO 28398	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98	
16	9	4	THE PUNISHER LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R	27.98	
17	NEW		IN LIVING COLOR: SEASON TWO TWENTIETH CENTURY-FOX 2221415	Keenen Ivory Wayans Jim Carrey		49.98	
18	11	5	THE PASSION OF THE CHRIST (PAN & SCAN) FOXVIDEO 22981	Jim Caviezel Luca Lionello	R	29.98	
19	NEW		SUPER SIZE ME HART SHARP VIDEO/COLUMBIA TRISTAR HOME ENTERTAINMENT 08543	Morgan Spurlock	PG	26.98	
20	12	5	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33138	Animated	G	29.98	
21	10	3	SCOOBY DOO 2: MONSTERS UNLEASHED (WIDESCREEN) WARNER HOME VIDEO 28399	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98	
22	18	8	KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98	
23	15	6	THE GIRL NEXT DOOR (UNRATED VERSION) FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR	27.98	
24	NEW		STAR TREK VOYAGER: SEASON FOUR PARAMOUNT HOME ENTERTAINMENT 05080	Ethan Phillips	NR	149.98	
25	13	4	JERSEY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck	R	29.98	
26	16	3	ANGELS IN AMERICA HBO HOME VIDEO/WARNER HOME VIDEO 92299	Al Pacino Meryl Streep	NR	39.98	
27	22	31	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98	
28	NEW		FOOTLOOSE (SPECIAL COLLECTORS EDITION) (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 05341	Kevin Bacon John Lithgow		14.98	
29	RE-ENTRY		THE MUMMY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 84641	Brendan Fraser Rachel Weisz	PG-13	29.98	
30	20	4	SOUL PLANE (UNRATED) MGM HOME ENTERTAINMENT 07028	Snoop Dogg	NR	26.98	
31	RE-ENTRY		OCEAN'S ELEVEN (WIDESCREEN) WARNER REPRIS VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98	
32	RE-ENTRY		AMERICAN BEAUTY DREAMWORKS HOME ENTERTAINMENT 85382	Kevin Spacey Annette Bening	R	26.99	
33	35	25	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98	
34	25	7	MICKEY, DONALD, GOOFY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33123	Animated	NR	29.98	
35	30	9	13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98	
36	NEW		STRANGERS WITH CANDY: SEASON 3 PARAMOUNT HOME ENTERTAINMENT 87769	Will Ferrell Andy Richter		26.98	
37	21	4	LADYKILLERS (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35107	Tom Hanks Marlon Wayans	R	29.98	
38	19	4	LADYKILLERS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35108	Tom Hanks Marlon Wayans	R	29.98	
39	32	6	ELLA ENCHANTED (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37427	Anne Hathaway Cary Elwes	PG-13	29.98	
40	RE-ENTRY		THE DEVIL'S ADVOCATE WARNER REPRIS VIDEO 16172	Keanu Reeves Al Pacino	R	24.98	

OCTOBER 23 2004 **Billboard** **TOP VHS SALES**™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen VideoScan			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
			NUMBER 1 1 Week At Number 1					
1	NEW		BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16147	Barbie	2004	NR	19.98	
2	1	3	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98	
3	2	3	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98	
4	3	5	THE PASSION OF THE CHRIST FOXVIDEO 23185	Jim Caviezel Luca Lionello	2004	R	24.98	
5	4	5	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	9.98	
6	NEW		THE ALAMO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32660	Dennis Quaid Billy Bob Thornton	2004	PG-13	24.98	
7	5	5	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME VIDEO 33144	Animated	2004	G	24.98	
8	6	4	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	Animated	2004	NR	14.98	
9	7	7	MICKEY, DONALD, GOOFY: THE THREE MUSKETEERS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	Animated	2004	NR	22.98	
10	18	19	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98	
11	11	5	WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	Animated	2004	NR	14.98	
12	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98	
13	19	2	THOMAS THE TANK ENGINE: IT'S GREAT TO BE HIT ENTERTAINMENT 08983	Animated	2004	NR	11.98	
14	9	6	ELLA ENCHANTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36466	Anne Hathaway Cary Elwes	2004	PG-13	24.98	
15	13	18	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98	
16	14	27	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98	
17	16	75	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98	
18	10	3	G.I. JOE: VALOR VS. VENOM PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	14.98	
19	23	2	BARNEY'S COLORFUL WORLD LIVE HIT ENTERTAINMENT 02094	Barney	2004	NR	12.98	
20	15	9	HIDALGO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98	
21	8	4	DISNEY PRINCESS SING ALONG SONGS: ONCE UP WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28384	Animated	2004	NR	24.98	
22	20	46	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98	
23	NEW		SESAME STREET: A MAGICAL HALLOWEEN ADVENTURE SONY WONDER 05948	Sesame Street	2004	NR	12.98	
24	22	3	THE THREE STOOGES (2 PACK) GOODTIMES HOME VIDEO/GOODTIMES HOME VIDEO 14800	The Three Stooges	2003	NR	9.98	
25	12	4	LADYKILLERS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans	2004	R	24.98	

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 23 2004 **Billboard** **TOP VIDEO RENTALS**™

THIS WEEK	LAST WEEK	WKS. ON CHART	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.			RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			NUMBER 1 1 Week At Number 1			
1	NEW		WALKING TALL MGM HOME ENTERTAINMENT 1006911	The Rock	PG-13	
2	2	3	MAN ON FIRE FOXVIDEO 23965	Denzel Washington	R	
3	1	2	MEAN GIRLS PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13	
4	NEW		ENVY DREAMWORKS HOME ENTERTAINMENT 19832	Jack Black Ben Stiller	PG-13	
5	NEW		THE ALAMO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32660	Billy Bob Thornton	PG-13	
6	3	4	THE PUNISHER LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R	
7	4	1	LADYKILLERS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans	R	
8	NEW		ETERNAL SUNSHINE OF THE SPOTLESS MIND UNIVERSAL STUDIOS HOME VIDEO 23959	Jim Carrey	R	
9	6	1	JERSEY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck	R	
10	5	3	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	PG	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

OCTOBER 23 2004 **Billboard** **TOP VIDEO GAME RENTALS**™

THIS WEEK	LAST WEEK	WKS. ON CHART	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.			RATING
			TITLE	Manufacturer		
			NUMBER 1 2 Weeks At Number 1			
1	1	2	PS2: STAR WARS: BATTLEFRONT	Lucasarts Entertainment	T	
2	2	2	PS2: DEF JAM: FIGHT FOR NY	Electronic Arts	M	
3	3	8	PS2: MADDEN NFL 2005	Electronic Arts	E	
4	4	2	XBOX STAR WARS: BATTLEFRONT	Lucasarts Entertainment	T	
5	6	3	XBOX-FABLE	Microsoft	M	
6	5	4	PS2: BURNOUT 3	Acclaim	E	
7	7	12	PS2-NCAA FOOTBALL 2005	Electronic Arts	E	
8	8	2	XBOX-DEF JAM: FIGHT FOR NYC	Electronic Arts	NR	
9	9	14	PS2: SPIDERMAN 2	Activision	T	
10	10	2	PS2: TIGER WOODS PGA TOUR 2005	Electronic Arts	E	

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New!

THE ANATOMY OF

Billboard Radio Monitor™

www.BillboardRadioMonitor.com

The screenshot shows the Billboard Radio Monitor website interface. The top navigation bar includes links for BUSINESS NEWS, FORMAT NEWS, CHARTS, RESOURCES, COMMUNITY, CAREER, and NEWS ALERTS. The main content area is divided into several sections: 'Strategic Allies' featuring Infiniti Radio, 'REAL TIME TRACKER' with Nielsen BDS, 'LATEST HEADLINES', 'BILLBOARD.BIZ UPDATES', 'BDS REAL TIME CHARTS' (Latin Tracks), 'NOW PLAYING' with a featured artist Gavin DeGraw, 'RADIO-ACTIVE', 'CURRENT SUBSCRIBERS', 'NEWS TIPS', and 'HIT PREDICTOR'. A search bar and login options are visible at the top right.

Callouts pointing to various features include:

- The latest top stories are featured as they break
- Drop-down menus make site navigation quick and easy
- Real time #1's tracker from Nielsen BDS
- Randomly generated current playlists of all monitored radio stations across the country
- Most recent top radio news headlines
- Advertisements feature the most up-to-date adds for hot singles
- The latest headlines from the entertainment industry's premiere information source, Billboard.biz
- BillboardRadioMonitor.com's gateway to all the latest charts
- Rotating real time charts from Nielsen BDS
- Keep up with the radio industry's executive moves with Radio Active
- Got radio news? This is the place to send it
- Magazine subscribers click here to activate online account
- Find out what looks like a hit before it scales the charts with HitPredictor

"It's refreshing to see the emphasis the new Billboard Radio Monitor puts on the creative side of the radio business. I think it is going to become a platform to showcase innovation and the great thinkers who drive the industry."

— John Sykes, CEO, Infiniti Broadcasting

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Jazz pianist Marc Moulin is an unlikely chart star in his native Belgium



Canadian labels take a 'retro' approach to Q4 with veteran artists like '70s hitmaker Andy Kim

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

Laura Pausini Matures With New Studio Set



Laura Pausini calls her 'Resta in Ascolto' 'the album of a more mature woman.'

BY MARK WORDEN

MILAN—Pop vocalist Laura Pausini says her new album, "Resta in Ascolto," is a more grown-up work. The title translates to "keep listening," and Warner Music Italy hopes fans do just that.

The set will be released Oct. 22 in Italy and will roll out through Warner Music International affiliates in the following few days. Atlantic will release it Oct. 26 in the United States.

Warner Music Italy says the album will initially ship about 1 million units between Spanish and Italian versions.

Pausini's 2001 best-of compilation sold 3 million units worldwide, including 700,000 in Italy and 800,000 in France, according to Warner Music Italy president/CEO Massimo Giuliano. "That's the benchmark for this [new] record," he says. "We plan to work the album for a year to achieve the same result."

Pausini's Spanish-language version of the best-of set ("Lo Mejor de Laura Pausini, Volver Junto a Ti") was released by Warner Latina in the United States. It spent 46 weeks on the *Billboard* Top Latin Albums chart, peaking at No. 9 in February 2002.

Pausini released an English-language set, "From the Inside," in November 2002, also on Atlantic in the United States and globally through WMI. Despite high expectations (*Billboard*, March 15, 2003), "From the Inside" has shipped only 800,000 units worldwide,

according to Warner.

Pausini says she still has mixed feelings about the project.

"Executives at Atlantic [in the United States] tried to get me to pretend that I was younger than I was," Pausini recalls. "And worse, they sent radio stations a dance-remix version of the single 'Surrender.' It topped the *Billboard* Hot Dance Music/Club Play charts, but it really annoyed me. I see myself more as an AC artist.

"At one point, I delivered an ultimatum: Either that version goes, or I go," she adds. "Atlantic has since changed its management, but that wasn't because of me!"

Despite reservations, Pausini says she would repeat the English-language experiment, "if we can find the right music."

For the moment, she's happy working in Italian and Spanish. "From the Inside" was "a learning experience," she says. "This [new] album is definitely the result of that."

The 30-year-old Pausini says she sees "Resta in Ascolto" as "the album of a more mature woman who's no longer a teenager."

Writers contributing to the new album include Madonna and Italian artists Vasco Rossi and Biagio Antonacci.

INTERNATIONAL DEVELOPMENT

Toni Vandoni is artistic director of Milan-based domestic-music adult top 40 national network Radio Italia and sister video channel

(Continued on page 62)

Aussie Promoters Push Premium Tix

BY CHRISTIE ELIEZER

MELBOURNE—By the time Bryan Adams hits Australia in February 2005, his fans should be primed for his shows, thanks to a new premium ticketing initiative.

Universal Music Australia and Melbourne-based promoter Frontier Touring have been working together on a promotion for Adams that allows fans who buy premium tickets for his Room Service tour here to get the best seats in the house and a copy of his new album.

Polydor released the "Room Service" album here Sept. 20, the same day Frontier put tickets for Adams' 2005 Australian shows on sale. The shows include a Feb. 26 stop in Perth with Rod Stewart and six headlining dates in Adelaide beginning Feb. 28.

Most tickets for Adams' arena dates are priced at \$84 Australian (\$60). However, there are also "gold" tickets, which cost \$123 Australian (\$88). With these, purchasers get prime seats plus a

voucher for a copy of the album that can be redeemed at HMV or select indie outlets.

Universal Music Australia managing director George Ash calls the strategy, developed in conjunction with Adams' Canada-based manager, Bruce Allen, "an effective way to get to hardcore fans, especially for acts who work on [more than one] radio format."

Frontier managing director Michael Gudinski says, "Timing has been essential. Fans will be well-acquainted with the new songs by the time of the tour."

Adams has a loyal fan base and career sales of 2 million albums in Australia, according to Universal.

Copies of "Room Service" picked up with the ticket vouchers are eligible for the Australian Record Industry Assn. chart. The album debuted at No. 15 on the chart published Sept. 27—Adams' highest debut here since 1996. Frontier reports strong box-office

(Continued on page 60)



ASH: PLAN GOOD FOR HARDCORE FANS



GUDINSKI: 'TIMING HAS BEEN ESSENTIAL'

OutKast Leads MTV Europe Award Noms

BY LARS BRANDLE and EMMANUEL LEGRAND

LONDON—North Americans received the lion's share of the nominations for this year's MTV Europe Music Awards, to be held Nov. 18 in Rome.

Hip-hop act OutKast leads with five nominations, followed by Sony BMG labelmate Usher with four. Anastacia, Beyoncé, Black Eyed Peas, Britney Spears, Franz Ferdinand, Jay-Z and Maroon5 have three nods each.

OutKast is nominated for best group and best R&B act. Its LaFace/Zomba double set, "Speakerboxxx/The Love Below," is up for best album, while "Hey Ya!" is nominated for best song and best video.

A full list of nominations is available at mtve.com.

"Of everything that has happened in the past

year, the success of OutKast is significant," says Mervyn Lyn, VP of marketing and promotion for Europe at BMG Global Marketing.

Lyn says the European success of the Atlanta-based duo owes much to the support of MTV Europe. "The whole process [of marketing "Speakerboxxx/The Love Below"] started with MTV," he says.

Lyn recalls that about two months before the album's release, the network booked OutKast for the August 2003 Isle of MTV event in France.

"They really wanted them," Lyn says. "The band was initially reluctant, but in the end they delivered an outstanding [set]. MTV was behind us from day one, and we paid them back by delivering outstanding videos."

OutKast has not yet confirmed its attendance at the 11th annual awards.

(Continued on page 60)



HANSEN: SHOW WILL BE 'INTIMATE, INTENSE'

OCTOBER 23
2004

Billboard®

HITS OF THE WORLD



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 10/13/04		(THE OFFICIAL UK CHARTS CO.) 10/11/04		(SNEP/FOP/TITE-LIVE) 10/12/04		(MEDIA CONTROL) 10/13/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
2	NEW	2	1	2	2	2	NEW
3	NEW	3	NEW	3	3	3	4
4	3	4	NEW	4	6	4	6
5	NEW	5	NEW	5	4	5	5
6	1	6	3	6	5	6	2
7	2	7	NEW	7	8	7	3
8	4	8	NEW	8	7	8	NEW
9	9	9	NEW	9	9	9	7
10	5	10	2	10	11	10	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	NEW
2	NEW	2	1	2	NEW	2	1
3	4	3	2	3	13	3	NEW
4	2	4	3	4	1	4	2
5	NEW	5	5	5	2	5	7
6	9	6	6	6	4	6	11
7	3	7	9	7	NEW	7	5
8	7	8	4	8	6	8	6
9	13	9	NEW	9	NEW	9	3
10	NEW	10	32	10	5	10	10

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 10/23/04		(FIMI/NIELSEN) 10/11/04		(AFYVE/MEDIA CONTROL) 10/13/04		(ARIA) 10/11/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	2
2	5	2	3	2	3	2	NEW
3	2	3	4	3	NEW	3	3
4	4	4	2	4	2	4	5
5	3	5	5	5	5	5	1
6	1	6	8	6	4	6	NEW
7	7	7	1	7	7	7	7
8	6	8	6	8	10	8	6
9	8	9	NEW	9	9	9	4
10	RE	10	9	10	8	10	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	NEW
2	NEW	2	NEW	2	2	2	3
3	10	3	NEW	3	3	3	2
4	2	4	3	4	5	4	1
5	5	5	1	5	4	5	NEW
6	NEW	6	4	6	NEW	6	NEW
7	NEW	7	5	7	NEW	7	7
8	NEW	8	NEW	8	8	8	4
9	3	9	2	9	9	9	5
10	8	10	6	10	11	10	6

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 10/08/04		(GLF) 10/08/04		(VEROENS GANG NORWAY) 10/11/04		(MEDIA CONTROL) 10/12/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	NEW
3	4	3	2	3	8	3	2
4	3	4	5	4	4	4	3
5	5	5	4	5	6	5	9
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	NEW
2	2	2	NEW	2	NEW	2	1
3	3	3	NEW	3	1	3	3
4	5	4	1	4	NEW	4	2
5	4	5	4	5	12	5	4

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Frames Burning Up Irish Album Chart

The Frames reaffirmed their status as one of Ireland's leading acts when their fifth studio set, "Burn the Maps," debuted at No. 1 on the country's IRMA/Chart Track album chart for the week ending Sept. 23.

The Dublin-based folk-rock quartet's new American guitarist, **Rob Bochnik**, and his predecessor, **David Odlum**, produced the new set.

Only frontman **Glen Hansard** and violinist **Colm Mac Con Iomaira**

SOUTHERN TESTAMENT: Ross Allen, radio/club DJ and co-founder of London-based indie label Casual, traveled to the United States this year to collect a team of top-drawer musicians.

His aim was to create an original companion piece to Casual's two critically acclaimed "Country Got Soul" compilations, released in the United Kingdom in August 2003 and July 2004. The result is the Oct. 11 U.K. release "Testifying" by the **Country Soul Revue**.

The invigorating performances are Southern-fried at the intersection of country and soul. Veteran writer/performer **Dan Penn** produced the set at his studio outside Nashville.

Vocalists include Penn, **Tony Joe**

White, **Bonnie Bramlett** and **George Soule**. Instrumental support comes from guitarist **Reggie Young**; Penn's longtime co-writer, **Spencer Oldham**; and members of the **Memphis Horns** and **Muscle Shoals Horns**. Casual, which has U.K. distribution through **Vital**, is seeking overseas licenses.

PAUL SEXTON

SOCA SCORES: Atlantic Records has set Nov. 30 as the U.S. release date for "1 On 1," the latest album by Barbadian soca star **Rupee**. This will mark the German-born artist's American debut.

Trinidad is the acknowledged home of soca, the supercharged,

remain from the Frames' original 1990 lineup.

In June, the band played 25 U.S. dates supporting **Damien Rice**. It finished a string of sold-out shows in Ireland and Northern Ireland this month.

"Burn the Maps" is on the Frames' own RMG-distributed **Plateau** label in Ireland, where it was certified gold (15,000 units) on release. **Anti/Epithaph** will issue the album in Europe and the United States in February 2005.

NICK KELLY

THAT'S ENTERTAINMENT: European consumers have a taste for jazz, as the ongoing chart success of **Norah Jones** in France and **Michael Bubl ** in Italy proves. But it's rare to find a jazz instrumentalist with a top 10 album on the Continent.

Belgian pianist/composer **Marc Moulin** is one exception. **Blue Note/EMI** released the electro-jazz pioneer's "Entertainment" internationally Sept. 27. On Belgium's Oct. 9 **Ultratop** charts, it was No. 10 in Flanders and No. 14 in Wallonia.

Moulin's career spans five decades. He fronted his own trio in the 1960s, formed fusion act **Placebo** in the 1970s and had international hits with electro-pop act **Telex** in the 1980s. He has also played with **Miles Davis** and **Dexter Gordon**.

Moulin describes his new album as "somewhere between dance, electronic music and jazz." It pays tribute to veteran U.S. jazz pianist **Horace Silver**. "The word 'entertainment,'" Moulin says, "is how I look at Horace Silver's career."

MARC MAES



THE FRAMES: FIFTH SET IS INSTANT GOLD IN IRELAND



Global Pulse
Tom Ferguson, Editor
tferguson@eu.billboard.com

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
10/13/04

SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	RADIO	ROBBIE WILLIAMS CHRYSLIS
2	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
3	3	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
4	9	THESE WORDS	NATASHA BEINGFIELD PHONOGENIC/BMG
5	2	CALL ON ME	ERIC PRYDZ DATA
6	16	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
7	11	CRAZY	K-MARO UP MUSIC/WARNER MUSIC
8	NEW	MORE MORE MORE	RACHEL STEVENS POLYDOR
9	48	(REACH UP FOR THE) SUNRISE	DURAN DURAN EPIC
10	18	PERFEKTE WELLE	JULI ISLAND
11	12	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
12	24	PERSONAL JESUS	MARILYN MANSON INTERSCOPE
13	NEW	MY NECK, MY BACK	KHIA FT. DSD DIRECTION
14	14	MAMAE EU QUERO	TRIO HEBAN MUSIC
15	5	LEAVE (GET OUT)	JOJO BLACKGROUND/DA FAMILY
16	13	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
17	8	AMERIKA	RAMMSTEIN POLYDOR
18	17	EVERYTIME	BRITNEY SPEARS JIVE
19	22	PUMP IT UP!	DANZEL SUPERSTAR
20	10	FLASHDANCE	DEEP DISH POSITIVA

ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	R.E.M.	AROUND THE SUN WARNER BROS.
2	1	RAMMSTEIN	REISE, REISE POLYDOR
3	3	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
4	4	GREEN DAY	AMERICAN IDIOT REPRISE
5	2	MARK KNOPFLER	SHANGRI-LA MERCURY
6	6	MAROON 5	SONGS ABOUT JANE J/BMG
7	5	MARILYN MANSON	LEST WE FORGET - THE BEST OF INTERSCOPE
8	15	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER BROS.
9	NEW	TOM WAITS	REAL GONE ANTI/EPITAPH
10	7	BRYAN ADAMS	ROOM SERVICE POLYDOR
11	11	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
12	8	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
13	13	KEANE	HOPES AND FEARS ISLAND
14	12	DIE FANTASTISCHEN VIER	VIEL COLUMBIA
15	NEW	PUR	PUR-KLASSISCH LIVE AUF SCHALKE 2004 EMI
16	9	NICK CAVE & THE BAD SEEDS	ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE
17	10	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN
18	NEW	ARIELLE DOMBASLE	AMOR AMOR COLUMBIA
19	16	BRIAN WILSON	SMILE NONESUCH
20	14	JEAN MICHEL JARRE	AERO WARNER BROS.

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.
10/13/04 Nielsen Music Control

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THIS LOVE	MAROON 5 J/BMG
2	3	THE REASON	HOBBASTANK MERCURY
3	2	LEAVE (GET OUT)	JOJO EDEL
4	4	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
5	5	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
6	7	THESE WORDS	NATASHA BEINGFIELD PHONOGENIC/BMG
7	6	RADIO	ROBBIE WILLIAMS CAPITOL
8	14	SHE WILL BE LOVED	MAROON 5 J/BMG
9	13	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
10	10	YOU HAD ME	JOSS STONE VIRGIN
11	16	PIECES OF ME	ASHLEE SIMPSON GEFFEN
12	9	MY PLACE	NELLY UNIVERSAL
13	15	SAND IN MY SHOES	DIDD CHEEKY/ARISTA
14	19	LEAVING NEW YORK	R.E.M. WARNER BROS.
15	8	TRICK ME	KELIS VIRGIN
16	17	OPEN ROAD	BRYAN ADAMS UNIVERSAL
17	22	OBSESSION	AVENTURA UP MUSIC/WARNER
18	11	LOLA'S THEME	SHEPHERDERS CAPITOL
19	12	EVERYTIME	BRITNEY SPEARS JIVE
20	36	ET J'ATTENDS	LESLIE EPIC

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
2	2	THESE WORDS	NATASHA BEINGFIELD PHONOGENIC/BMG
3	NEW	RADIO	ROBBIE WILLIAMS CHRYSLIS
4	3	OBSESSION	3RD WISH FT. BABY BASH CHEYENNE
5	6	PUMP IT UP	DANZEL 541 LABEL/NEWS

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	R.E.M.	AROUND THE SUN WARNER BROS.
2	1	RAMMSTEIN	REISE, REISE POLYDOR
3	2	DIE FANTASTISCHEN VIER	VIEL COLUMBIA
4	4	KASTELRUTHER SPATZEN	BERG OHNE WIEDERKEHR KOCH
5	7	UDO JURGENS	ABER BITTE MIT SAHNE (SPECIAL EDITION) ARIOLA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 10/12/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CITY OF DREAMS	THE LOFT UNIVERSAL
2	12	AMERIKA	RAMMSTEIN POLYDOR
3	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	NEW	RADIO	ROBBIE WILLIAMS CHRYSLIS
5	NEW	LEAN BACK	TERROR SQUAD FT. FAT JOE & REMY UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	VARIOUS ARTISTS	M.G.P. 2004 UNIVERSAL
2	NEW	R.E.M.	AROUND THE SUN WARNER BROS.
3	6	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER
4	2	HANNE BOEL	ABACO WARNER
5	NEW	TOM WAITS	REAL GONE ANTI/EPITAPH

FINLAND

(YLE) 10/13/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	6	TRASHED, LOST & STRUNG OUT	CHILDREN OF BOOM SPINFARM
2	2	EI SANKARIANESTA	EPPU NORMAALI POKO
3	3	WISH I HAD AN ANGEL	NIGHTWISH NUCLEAR BLAST/SPINFARM
4	4	KULTALUSIKKA	KOTITOLLIUSUUS MEGAMANIA
5	NEW	DEVILS	THE 99 EYES VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RAMMSTEIN	REISE, REISE POLYDOR
2	NEW	SONATA ARCTICA	RECKONING NIGHT NUCLEAR BLAST/SPINFARM
3	NEW	R.E.M.	AROUND THE SUN WARNER BROS.
4	4	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
5	5	JEAN S	VENUS EDEL

POLAND

(IZWIEZK PRODUCCENTOW AUDIO VIDEO) 10/08/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	KAZIK	CZTEROZESTY PIERWSZY SP
2	29	BRODKA	MINI ALBUM VOL 1 BMG
3	1	KASIA KOWALSKA	SAMOTNA W WIELKIM MIESCIE IZABELIN
4	17	RAMMSTEIN	REISE, REISE POLYDOR
5	NEW	PAWEL KUKIZ I PIERSI	PLYTA PIRACKA EMI
6	2	PUDELSI	LEGENDARNI PUDELSI WARNER BROS.
7	4	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
8	15	KRZYSZTOF KRAWCZYK	TO CD W ZYCIE WAZNE BMG
9	6	VARIOUS ARTISTS POL	RADIO ZET: TYKO WIELKIE PRZEBOJE NA MILE MAGIC
10	3	PIDZAMA PORNO	BULGENDARNI PUDELSI MOJA

ARGENTINA

(CAPIFI) 10/07/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FLORICENTA Y SU BANDA	FLORICENTA Y SU BANDA SONY MUSIC
2	2	VICENTICO	LOS RAYOS BMG
3	7	BEBO & CIGALA	LAGRIMAS NEGRAS BMG
4	3	DIEGO TORRES	MTV UNPLUGGED BMG
5	NEW	GREEN DAY	AMERICAN IDIOT REPRISE/WARNER BROS.
6	5	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
7	NEW	BABASONICOS	INFAME EMI/PELO MUSIC
8	NEW	AXEL	AMO SONY MUSIC
9	6	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
10	9	BJORK	MEDULLA UNIVERSAL

BELGIUM/FLANDERS

(PROMUVI) 10/13/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	5	ZIJ GELOOFT IN MIJ	ANDR. HAZES EMI
2	2	FEMME LIKE U	K-MARO UP MUSIC/WARNER
3	1	WHISPER	MILK INC. ANTLER-SUBWAY
4	3	PUSH UP	FREESTYLERS PIAS
5	9	MY MY MY	ARMAND VAN HELDEN SOUTHERN FRIED

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CLOUSEAU	VANBINNEN EMI
2	2	ANDRE HAZES	ZS-JAAR - HET ALLERBESTE VAN EMI
3	4	HELMUT LOTTI	FROM RUSSIA WITH LOVE PIET ROELEN
4	3	NATALIA	BACK FOR MORE ARIOLA
5	5	RAMMSTEIN	REISE, REISE POLYDOR

PORTUGAL

(RIM) 10/12/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
2	2	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
3	3	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
4	4	DA WEASEL	RE-DEFINICOES CAPITOL
5	10	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
6	15	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER MUSIC
7	6	RAMMSTEIN	REISE, REISE POLYDOR
8	NEW	TOM WAITS	REAL GONE ANTI/EPITAPH
9	7	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN
10	9	TONY CARREIRA	VAGABUNDO POR AMOR ESPACIAL

HUNGARY

(MAHASZ) 10/08/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON RECORDS
2	1	SOME KIND OF MONSTER EP	METALLICA VERTIGO
3	NEW	WISH I HAD AN ANGEL	NIGHTWISH NUCLEAR BLAST/SPINFARM
4	10	AMERIKA	RAMMSTEIN UNIVERSAL
5	4	TUNDI BUNDI	MAJKA MAGNEOTON

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MATYI ES AN HEGEDUS	50 PENGO EMI
2	3	BODI GUSZTI ES A FEKETE SZEMEK	NEM EN LETTEM HUTLEN FEKETE SZEMEK
3	2	PRINCESS	TANCOK BUYOLETEBEN BMG
4	5	MUSICAL	ROMEO & JULIETTE UNIVERSAL
5	10	DUPLA K VI	AKIROZSAT KAP STEFANUS

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
GOOD CHARLOTTE										
The Chronicles Of Life And Death (S)	3						2		1	
GREEN DAY										
American Idiot (W)	7	4	8	3	7		4		4	
BEN HARPER/BLIND BOYS OF ALABAMA										
There Will Be A Light (E)						4			10	9
MARK KNOPFLER										
Shangri-La (U)		5			9	10				6
MARILYN MANSON										
Lest We Forget: The Best Of (U)		7		8			9			

Canada's Oldies Revival

Andy Kim, Glass Tiger, Frank Marino Among Resurgent Veteran Acts

BY LARRY LeBLANC

TORONTO—It is somewhat mind-boggling that '70s pop icon Andy Kim is back on Canadian radio with new music—and he is just one of a slew of veteran artists that is resurging in the territory.

A top-selling artist internationally with such hits as "How'd We Ever Get This Way," "Shoot 'Em Up Baby," "Baby, I Love You" and "Rock Me Gently" and co-writer of the Archies' "Sugar Sugar," Kim dropped from sight three decades ago. The Montreal-born singer/songwriter resurfaced briefly in Canada as Baron Longfellow in the '80s.

Now, after a decade away from the recording studio, Kim has returned with the delightful five-song EP "I Forgot to Mention," released Oct. 19 in Canada by his Iceworks label and distributed by MapleNationwide. A full album is scheduled for 2005.

Other veteran Canadian acts with new releases are Glass Tiger, Frank Marino & Mahogany Rush, Helix, D.O.A., the Kings and Wild T.

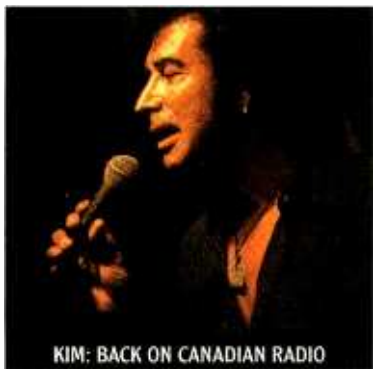
Kim's title track—which he wrote with its producer, Ed Robertson of Bare-naked Ladies—is getting airplay at 20 prominent Canadian radio stations.

"Music-industry people have asked music directors, 'Why are you playing that?' But 'I Forgot to Mention' has a great feel to it," says Kim, who is based in Los Angeles.

Wayne Webster, music director of

CKFM Toronto, warned Kim upfront that he should expect resistance from radio. "Then I heard the song," Webster recalls. "I was like, 'Wow!' You really hear Ed Robertson's influence on the tune. I asked when we could start playing it."

"What a great song!" says Jaimie Vernon, president of Toronto-based Bullseye Records, whose roster includes veteran rock acts Honeymoon



KIM: BACK ON CANADIAN RADIO

Suite, Klattu, Goddo, the Kings and Killer Dwarfs. "When I heard the [CKFM] announcer say, 'I'm going to play a new song by Andy Kim,' I went, 'What?' But this brings me hope for our veteran acts that have new material."

Many of Canada's music veterans continue to tour heavily. They gain exposure through the Internet and on radio stations that operate under the Jack, Bob or Joe moniker, a format that programs current hits as well as those

dating back to the '60s. However, unlike Kim, few veterans get airplay at stations playing solely current releases.

"People are back out on the [club] scene again looking for their favorite bands," Vernon says. "They are at an age where their kids are either old enough to be babysat or are on their own. I've seen this at gig after gig."

Glass Tiger frontman Alan Frew agrees, but adds that "a lot" of people are seeing his band for the first time. "They are checking out the Bob and Jack stations," he notes.

Following a string of international hits, including "Don't Forget Me (When I'm Gone)," Glass Tiger split in the mid-'90s. The band re-formed two years ago. EMI Music Canada on Sept. 21 released a 17-song retrospective album and DVD, both titled "No Turning Back," with two newly recorded tracks.

"The band is ready to test the waters [at radio] again," Frew says.

Also jumping back in is Montreal-based Frank Marino & Mahogany Rush, which had a sizable international following in the '70s and '80s. The band split in 1993, re-formed in 1998 and has been playing intermittently since. Just a Minute Records, the label operated by Montreal-based distributor Distribution Fusion III, will release the two-CD live album "Real Live" Oct. 20. Marino says he now intends to step up his touring schedule.

"I love touring today," he explains, "because my family goes with me."

Promoters

Continued from page 57

activity, with 20% of initial sales being gold tickets.

Frontier and Universal will market the album and tour in the run up to the opening date. Ash, who believes the album contains six hit singles, says Universal will work it through the next 18 months. He predicts Australian sales in excess of 150,000.

PACKED SCHEDULES

The Universal/Frontier promotion is one of several added-value initiatives being employed by promoters here. They report that the summer tour circuit (lasting from November to late March) has been increasingly buoyant and competitive.

Adams is one of 20 major artists Frontier will tour during that period. Melbourne-based promoter Michael Coppel of Michael Coppel Presents says he also plans to put 20 acts on the road.

"Everyone's grasping to find a point of difference," says Paul Dainty, Melbourne-based managing director

of Dainty Consolidated Entertainment. "It's crucial."

In terms of international acts heading Down Under, Frontier expects to sell out 200,000 tickets for shows by the Eagles in November, DCE is predicting a 200,000 sell-out for Neil Diamond's March tour and MCP is expecting to shift all 100,000 tickets for Cher that month.

Premium ticket offerings include \$560 Australian (\$400) "diamond" tickets for the Eagles and \$495 Australian (\$353) "platinum" tickets for Cher. This covers prime seats, a private bar and keepsakes.

"The prestige ticket market will pay high prices," Gudinski says, "if you're prepared to work on it and give people real value." He cautions, however, that the approach will not work for acts with primarily young audiences.

"They need to be always special [offers], not run-of-the-mill," Dainty adds. "A lot of these 'value' packages are smoke and mirrors, and offer no real value."

The issue of premium tickets in the United States made headlines this year when shipments of Prince's Sony album "Musicology" passed the platinum mark based on sales of his tickets, which included a copy of the

album (*Billboard*, June 5).

When Prince played Australia in October 2003, promoters DCE and Clear Channel Entertainment offered a different premium package, making available 50 tickets at \$1,000 Australian (\$713) for each show. These allowed fans to attend the sound check, meet the artist and sit onstage during the concert, in addition to a free CD. "Everyone told us we were mad to try it, but they sold out in a blink," Dainty says. Ticket prices for Prince started at \$170 Australian (\$121).

Promoters here agree that they are benefiting from a more favorable currency exchange rate than only two years ago, when the Australian dollar was worth 49 U.S. cents. Now it is worth more than 71 cents. However, marketing costs continue to rise, and the live business has to balance keeping ticket prices high enough to attract international acts while warding off a potential consumer backlash.

Coppel points out that tickets costing \$30-\$40 Australian (\$21.40-\$28.50) six years ago are now up to \$150-\$200 Australian (\$107-\$143). "With such rapid escalation," he says, "you need to sweeten the pill with premium benefits."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



LAZARUS

Universal Music India managing director Rajat Kakar has taken over responsibility for all company operations.

Kakar took the reins at the Mumbai-based affiliate of Universal Music International following the Oct. 1 retirement of chairman Vijay Lazarus, a 34-year company veteran. In his new role, Kakar reports to Harry Hui, Hong Kong-based Universal Music International president of Southeast Asia.

Kakar has been managing director since May 2003, when Lazarus was elevated to chairman from president/managing director. Kakar joined Universal as senior VP of sales and marketing in November 2002 from Sony Music India, where he was sales director.

Lazarus has taken a full-time role as president of Mumbai-based labels body the Indian Music Industry and its collecting society, Phonographic Performance Ltd. He formerly held those roles on a part-time basis.

TOM FERGUSON

The Court of Appeal in Sydney has rejected an appeal by Sharman Networks, owner of the Kazaa file-sharing service, and digital rights management company Brilliant Digital Entertainment in the copyright-infringement suit brought against them by record companies (*Billboard*, April 17).

The Music Industry Piracy Investigation unit raided the two Sydney-based companies in February. The unit was acting under civil search orders on suspicion of music copyright infringement. Sharman and Brilliant Digital claimed the raid was a "substantial injustice" that had damaged their reputations.

The court's Oct. 8 rejection of the appeal stated, "While the present situation is undoubtedly inconvenient for the applicants... we do not see this as amounting to substantial injustice."

The copyright-infringement suit is due to be heard in court in late November.

CHRISTIE ELIEZER

Shania Twain was the big winner at the 2004 BMI London Awards, presented Oct. 5 at the Dorchester Hotel. The awards honor the songs by members of BMI's foreign sister societies that are most performed on U.S. radio and TV.

"Forever and for Always," which Twain wrote and recorded, was named song of the year and won BMI's highest accolade, the Robert S. Musel Award.

"All the Things She Said" was named college song of the year. Trevor Horn, Elena Kiper, Ivan Shapovalov and Martin Kierszenbaum wrote the international hit, which T.A.T.U. recorded.

Among other honors, "Million-Air" certificates—recognizing songs that have had 2 million U.S. radio or TV performances—were presented for material by Twain, John Lennon, Elton John & Bernie Taupin and Mick Jagger & Keith Richards.

LARS BRANDLE

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MTV

Continued from page 57

MTV Networks Europe president Brent Hansen says some of the world's most popular acts will attend the show, either to collect awards or perform. The host has not yet been announced.

Confirmed performers include Eminem, the Beastie Boys, Gwen Stefani, Nelly, Franz Ferdinand and the Hives.

"You're going to see very adrenalized performances," Hansen predicts. "It's going to be very intimate, very intense, rather than a big arena-type gig."

"If you follow the show over the last few years," he continues, "we've always had a pretty stellar lineup and hopefully a pretty balanced lineup. It's not just a pop show, but it's always a very creative spread of artists."

Hansen says this year's event will draw upon some of the strengths of last year's edition in Edinburgh, Scotland, which he deems a critical and financial success. Specifically, a custom-made tent structure will again house the event, this time at Rome's Tor Di Valle raceway.

The week before the awards, a series of performances throughout the city will showcase Italian music. An outdoor concert will be held the night of the event.

"I think we'll be able to use quite a bit of Rome," Hansen says, "not just for buildups to the show but hopefully for part of the show as well. There has been a lot of effort recently in Rome to shift its image from being just a historic city to being a cultural place, especially with music."

Sponsors of this year's event include Replay Blue Jeans, L'Oreal Paris Studio Line, Hewlett-Packard and Foot Locker.

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Microsoft

Continued from page 1

Microsoft chairman/chief software architect at Microsoft's Digital Entertainment Anywhere launch event Oct. 12 at the Shrine Auditorium in Los Angeles. "Once you've picked the music stores you like," Gates said, "that should in no way constrain the devices the music works with."

Gates' words echoed on a day when numerous partners—including portable device manufacturers and digital music service providers—launched new products and initiatives embracing Microsoft's software ecosystem.

Trans World Entertainment's F.Y.E. and XM Satellite Radio kicked off digital music subscription services that operate within the Microsoft Windows Media Player 10 Digital Media Mall, which is a portal to other online stores. Samsung, iRiver, Creative and Virgin Electronics each expanded the marketplace for portable music players with PlaysForSure gadgets.

"The ability to access music in as many different places as possible on as many different devices as possible in a legal form where artists are getting compensated and the fans are having a good user experience keeps reinforcing the message that we are able to compete with [peer-to-peer sites] in a very dynamic way," said Ted Cohen, EMI Music senior VP of digital development

and distribution.

The MSN Music Service, which offers downloads, claims a catalog of 650,000 tracks in the United States, including the exclusive catalog of rock band AC/DC. The service is available in 18 countries, including the United Kingdom, Japan, Germany, France and Spain. MSN Music offers editorial features including Hot Cities by Decade, an interactive mapping of top bands from popular cities during various years, and Encyclopedia of Music, with comprehensive information on artists, including data from The Billboard Hot 100.

Additionally, the service will provide streaming videos and downloadable ringtones from Zingy.

MSN Music joins a number of stores in the Digital Media Mall, including MusicMatch (now owned by Yahoo), Napster, Wal-Mart Music Downloads, F.Y.E. Download Zone, XM, MusicNow and puretracks.com. Microsoft said it will add a number of partners in the near future.

"We're a big believer that supporting multiple business models for music downloading makes sense," Gates said, citing subscription services and à la carte downloading as viable means of music consumption moving forward. F.Y.E. and Napster are currently the only services to support "subscription portability," which is made possible by Microsoft's Janus

digital rights management software.

"We want to give you choice, but we want you to know exactly how that ecosystem fits together," Gates said of the PlaysForSure logo. "And so you don't have to think about file formats or conversion, you know that all the richness of the experience will carry across to those devices."

Michael Gartenberg of Jupiter Research notes that portable music players are a main driver in consumer acceptance of digital music. According to Jupiter, digital music sales represent less than 2% of overall consumer spending on music, while only 5% of U.S. households own a portable music device.

"PlaysForSure is a good way of sorting through the [DRM] confusion, but there is still a lot of work that consumers need to go through," Gartenberg says. "It's not likely consumers are going to go to a music store, look for a particular logo and then go buy a player with that logo on it... By contrast,



Apple has a much simpler message; it's about the iPod and the iTunes Music Store, and by the way, did we mention that iPod?"

Apple Computer recently reported that slightly more than 2 million iPods shipped for its fiscal fourth quarter, with iPod revenue for the third quarter totaling \$537 million. Revenue from the iTunes Music Store and related iPod services and accessories totaled \$98 million.

Gates also highlighted Microsoft's strategy to expand the digital music marketplace, demonstrating an array of new devices, software and hardware.

A central part of these new offerings is the Windows XP Media Center Edition 2005, which is available at retail through Dell, Hewlett-Packard, Sony, Toshiba and Gateway. The PCs enable consumers to store music, photos and video in a central location and access these functions via a remote control.

Additionally, Media Center Extender Wi-Fi hubs and Windows Media Connect set-top boxes allow for media-to-media transport around the home. This is similar to the strategy already employed by Apple and its Airport Express, which can stream music

from iTunes to a home entertainment system (*Billboard*, Aug. 7).

The Apple device, however, does not allow users to control the music output from the remote location. Real Networks allows users to stream its Rhapsody service throughout the home via set-top boxes from Linksys, Netgear, GoVideo, Rockford Fosgate, Prismiq and SMC. Microsoft has similar partnerships with D-Link, Omnifi and Roku.

Microsoft also unveiled two mobile devices that use the Windows Media Player Mobile operating system—the Audiovox SMT5600, a mobile phone, and Dell's Axim X50 PocketPC, a personal data accessory. Both can play music and videos and display photos.

Gates said in the interview that the marketplace will eventually determine which portable multimedia devices will win over consumers' hearts.

"We're going to see a ton of convergence, but it won't be one converged device because of price, size and battery life," Gate said. "A lot of the companies making cameras aren't the companies such as Apple making MP3 players. Who is the king of the converged device? We think software is."

U.K. Acts

Continued from page 6

reason why so few British acts are breaking stateside is that consumers' musical tastes have changed.

Tom Atencio, manager of New Order and producer of an upcoming Joy Division documentary, says American and British acts used to share the "language of pop," but now fans seem to be flocking to more local acts.

British acts that were popular in recent decades tended to be part of scenes like the Manchester sound, said Tim Burgess of the Charlatans. Other Manchester acts like Happy Mondays and the Stone Roses hit it big in the 1980s and early 1990s, but even those high-profile bands had meager success in the States: Neither had an album crack the top 50 on The Billboard 200.

Burgess noted that "unless you're an amazing band, you might need a scene"

to be successful today.

Alan Miller, editor and reporter for Brit-friendly, Los Angeles-based *Filter* magazine, said that working with retailers and with companies like Ben Sherman can help a new act.

British acts "have to assume they have no radio, though it is getting better. We try to work with other companies to spread the word."

Current high-ranking British acts in The Billboard 200 are Joss Stone, with "Mind Body & Soul" (S-Curve) at No. 21, and Keane, with "Hopes and Fears" (Interscope) at No. 80.

For the past four years, Virgin has highlighted British acts in its annual "Virgin Recommends" promotion.

This year, the program (running from mid-September through mid-October) includes three music endcaps in each store with current British music recommendations, *Q* magazine's picks for best British albums and a number of British titles from BMG. Consumers who buy a featured album receive a free British music sampler.

The promotion also includes in-store appearances from the likes of Snow Patrol, the Libertines and Supergrass; themed DVD and fashion/food endcaps; and weekly circular advertisements.

Dave Alder, senior VP of marketing and strategic development for Virgin Entertainment Group North America, said that in addition to such promotions, the chain "wants to work with artists and management to help break out new bands. Our purpose is to highlight that quality British acts are still around."

Virgin Entertainment Group hosted the first "London Calling" panel last year.

Ben Sherman tries to partner with artists whose sound matches the fashion company's cool, British image, marketing manager Kenneth Loo said. "We're looking for things that motivate us. Musically, we're open."

Recently, Ben Sherman formed a relationship with the members of Franz Ferdinand, who appear wearing the company's clothes on the cover of this month's *Spin* magazine.

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Pausini

Continued from page 57

Video Italia.

He agrees with Pausini's description of "Resta in Ascolto" as a coming-of-age album.

"As an artist, she no longer needs to convince anyone. Now, it's a question of confirming her talent," Vandoni says.

He also suggests that Pausini's English-language venture had a positive effect on "Resta in Ascolto." The title track and first single is "more international than her previous efforts, and you can see the benefit 'From the Inside' has had on her artistic development," Vandoni says. "It's a

step forward."

He adds that the single has been in heavy rotation (28 spins weekly) on Radio Italia since it was serviced Sept. 10. The video is getting 82 plays per week on Video Italia, he adds.

NEVER DISAPPOINTS

Retailers are also enthusiastic about the album. Tiziano Foglioli is chief buyer for the five Italian stores of French chain FNAC. "We see this as a potential top-five seller for us between now and Christmas," he says.

Pausini "might not sell quite as much in Italy as an Eros Ramazzotti or a Vasco Rossi," Foglioli says, "but her products never disappoint. She offers retailers certainty in difficult times."

According to Warner Music Italy, Pausini has shipped 22 million records worldwide since her 1993 debut at the

annual Sanremo Festival.

In the United States, Pausini's Spanish-language hits stretch back almost a decade, including three No. 1 titles on the *Billboard* Latin Pop Airplay chart.

The artist has also long been established in Latin America, according to Miami-based Gabriela Martínez, VP of marketing for Warner Music Latin America. "Laura Pausini totally crossed the language barrier a long time ago," Martínez says. "We consider her Latin, and that's how we treat her album releases."

Promotional plans for the album roll into next year and call for Pausini to tour extensively in Europe beginning in February 2005, with Latin American dates to follow in late spring.

Additional reporting by Leila Cobo in Miami.

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1 FABULOUS, BREATHE 2 JUVENILE, SKIP & WACKO, NOLIA CLAP 3 USHER AND ALICIA KEYS, MY BOO 4 LIL WAYNE, GO DJ 5 NELLY, FLAP YOUR WINGS 6 LIL FUP, SUNSHINE 7 YOUNG BUCK, SHORTY WANNA RIDE 8 LLOYD, HEY YOUNG GIRL 9 SHAWNNA, SHAKE THAT SH*T 10 GUERILLA BLACK, COMPTON 11 MASE, BREATHE, STRETCH, SHAKE 12 ALICIA KEYS, DIARY 13 JARVIS, RADIO 14 NELLY FEAT. JAHEIM, MY PLACE 15 ANTHONY HAMILTON, CHARLENE 16 KANYE WEST, THE NEW WORKOUT PLAN 17 CRIME MOB, KNUCK IF YOU BUCK 18 JA RULE, WONDERFUL 19 LLOYD BANKS, I'M SO FLY 20 LIL' ROMED, MY CINDERELLA 21 CIARA, GOODIES 22 JADAKISS, WHY 23 SNOOP DOGG, DROP IT LIKE IT'S HOT 24 CHINGY, BALLA BABY 25 AKON, LOCKED UP 26 NEW EDITION, HOT ZNITE 27 JOHN LEGEND, USED TO LOVE U 28 LL COOL J, HEADSPRUNG 29 N.O.R.E., OYE MI CANTO 30 DEM FRANCHIZE BOYZ, WHITE TEES 31 TRICK DADDY, LET'S GO 32 YOUNG BUCK, STOMP 33 BEENIE MAN, KING OF THE DANCEHALL 34 JILL SCOTT, GOLDEN 35 URBAN MYSTIC, WHERE WERE YOU 36 LIL SCRAPPY, NO PROBLEM 37 BRANDY, WHO IS SHE 2 YOU 38 MANNIE FRESH, REAL BIG 39 Z13, GROUPE LUV 40 TERROR SQUAD, LEAN BACK	1 SHANIA TWAIN, PARTY FOR TWO 2 SARA EVANS, SUDS IN THE BUCKET 3 KEITH URBAN, DAYS GO BY 4 RASCAL FLATTS, FEELS LIKE TODAY 5 TOBY KEITH, STAYS IN MEXICO 6 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 7 BRAD PAISLEY, WHISKEY LULLABY 8 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 9 GRETCHEN WILSON, HERE FOR THE PARTY 10 TIM MCGRAW, LIVE LIKE YOU WERE DYING 11 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 12 TRACE ADKINS, ROUGH & READY 13 KENNY CHESNEY, I GO BACK 14 LONESTAR, MR. MOM 15 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 16 WARREN BROTHERS, SELL A LOT OF BEER 17 TRICK PONY, THE BRIDE 18 JIMMY BUFFETT, HEY GOOD LOOKIN' 19 RASCAL FLATTS, MY WORST FEAR 20 DIERKS BENTLEY, HOW AM I DOIN' 21 CLELUS T. JUDD, I LOVE NASCAR 22 MONTGOMERY GENTRY, YOU DO YOUR THING 23 MARTINA MCBRIDE, HOW FAR 24 BLAKE SHELTON, SOME BEACH 25 TOBY KEITH, AMERICAN SOLDIER 26 TERRI CLARK, GIRLS LIE TOO 27 LOS LONELY BOYS, HEAVEN/CIELO 28 SHEDAISY, COME HOME SOON 29 JULIE ROBERTS, THE CHANCE 30 JOSH TURNER, LONG BLACK TRAIN 31 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 32 KATRINA ELAM, NO END IN SIGHT 33 THE JENKINS, GETAWAY CAR 34 BLUE COUNTRY, THAT'S COOL 35 TRENT WILLMON, DIXIE ROSE DELUXE'S 36 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 37 LYLE LOVETT, IN MY OWN MIND 38 EMERSON DRIVE, NOVEMBER 39 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 40 KEITH URBAN, WHO WOULDN'T WANNA BE ME	1 EMINEM, JUST LOSE IT 2 BRITNEY SPEARS, MY PREROGATIVE 3 USHER AND ALICIA KEYS, MY BOO 4 GREEN DAY, AMERICAN IDIOT 5 CIARA FEAT. PETEY PABLO, GOODIES 6 GOOD CHARLOTTE, PREDICTABLE 7 KANYE WEST, THE NEW WORKOUT PLAN 8 SIMPLE PLAN, WELCOME TO MY LIFE 9 MAROON 5, SHE WILL BE LOVED 10 RYAN CABRERA, ON THE WAY DOWN 11 TALIB KWELL, I TRY 12 SECRET MACHINES, NOWHERE AGAIN 13 ASHLEE SIMPSON, SHADOW 14 JOHN LEGEND, USED TO LOVE U 15 INTERPOL, SLOW HANDS 16 JOJO, BABY IT'S YOU 17 JIMMY EAT WORLD, PAIN 18 LL COOL J, HEADSPRUNG 19 CHINGY, BALLA BABY 20 HILARY DUFF, FLY 21 FABULOUS, BREATHE 22 JUVENILE, SKIP & WACKO, NOLIA CLAP 23 JOSS STONE, YOU HAD ME 24 MASE, BREATHE, STRETCH, SHAKE 25 SWITCHFOOT, DARE YOU TO MOVE 26 N.O.R.E., OYE MI CANTO 27 SUM 41, WE'RE ALL TO BLAME 28 LINDSAY LOHAN, RUMORS 29 KILLERS, SOMEBODY TOLD ME 30 BUSTED, WHEN I GO TO SCHOOL FOR 31 KORN, WORD UP 32 LORETTA LYNN, PORTLAND, OREGON 33 CHEVELLE, VITAMIN R (LEADING US ALONG) 34 USED, TAKE IT AWAY 35 BRITNEY SPEARS, BABY ONE MORE TIME 36 BRITNEY SPEARS, STRONGER 37 VG UNITY, STAND AND CHOOSE 38 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 39 BRITNEY SPEARS, STRONGER 40 BRITNEY SPEARS, (YOU DRIVE ME) CRAZY	1 BLACK EYED PEAS, LET'S GET IT STARTED 2 LINKIN PARK, BREAKING THE HABIT 3 MAROON 5, SHE WILL BE LOVED 4 KEANE, SOMEWHERE ONLY WE KNOW 5 JOSS STONE, YOU HAD ME 6 BOWLING FOR DOPPEL, 1985 7 VELVET REVOLVER, FALL TO PIECES 8 SWITCHFOOT, DARE YOU TO MOVE 9 GREEN DAY, AMERICAN IDIOT 10 RYAN CABRERA, ON THE WAY DOWN 11 NELLY, MY PLACE 12 SEETHER, BROKEN 13 GAVIN O'NEILL, I DON'T WANT TO BE 14 KILLERS, SOMEBODY TOLD ME 15 DURAN DURAN, SUNRISE 16 USHER AND ALICIA KEYS, MY BOO 17 BRITNEY SPEARS, MY PREROGATIVE 18 FINGER ELEVEN, ONE THING 19 HOBBASTANK, THE REASON 20 OUTKAST, ROSES 21 ONKAS, FALL BEHIND ME 22 FRANZ FERDINAND, TAKE ME OUT 23 JILL SCOTT, GOLDEN 24 CROSSFADE, COLD 25 FIVE FOR FIGHTING, THE DEVIL IN THE WISHING WELL 26 ALANIS MORISSETTE, EIGHT EASY STEPS 27 USHER, YEAH 28 SWITCHFOOT, MEANT TO LIVE 29 NICKELBACK, SOMEDAY 30 2PAC, CHANGES 31 PUBLIC ENEMY, FIGHT THE POWER 32 RUN-D.M.C., WALK THIS WAY 33 ALTER BRIDGE, OPEN YOUR EYES 34 ALICIA KEYS, IF I Ain't GDT YOU 35 AVRIL LAVIGNE, MY HAPPY ENDING 36 ANTHRAX/PUBLIC ENEMY, BRING THE NOISE 37 ASHLEE SIMPSON, SHADOW 38 BEASTIE BOYS, SABOTAGE 39 BRITNEY SPEARS, STRONGER 40 SCISSOR SISTERS, TAKE YOUR MAMA
NEW ONS SNOOP DOGG FEAT. PHARELL, DROP IT LIKE IT'S HOT CHINGY, BALLA BABY N.O.R.E. FEAT. NINA SKY, OYE MI CANTO TRICK DADDY FEAT. LIL JON & TWISTA, LET'S GO YOUNG BUCK FEAT. LUDA CRIS & T.J., STOMP MANNIE FRESH, REAL BIG	NEW ONS JULIE ROBERTS, THE CHANCE	NEW ONS EMINEM, JUST LOSE IT TALIB KWELL, I TRY SECRET MACHINES, NOWHERE AGAIN INTERPOL, SLOW HANDS CHINGY, BALLA BABY	NEW ONS CROSSFADE, COLD
fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION
200 Jericho Quadrangle, Jericho, NY 11753	9637 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 GOOD CHARLOTTE, PREDICTABLE 2 GREEN DAY, AMERICAN IDIOT 3 BOWLING FOR DOPPEL, 1985 4 THE KILLERS, SOMEBODY TOLD ME 5 SIMPLE PLAN, WELCOME TO MY LIFE 6 USED, TAKE IT AWAY 7 PAPA ROACH, GETTING AWAY WITH MURDER 8 TAKING BACK SUNDAY, ADECADE UNDER THE INFLUENCE 9 THREE DAYS GRACE, JUST LIKE YOU 10 VELVET REVOLVER, FALL TO PIECES 11 JIMMY EAT WORLD, PAIN 12 CHEVELLE, VITAMIN R (LEADING US ALONG) 13 LINKIN PARK, BREAKING THE HABIT 14 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 15 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) 16 MIUSE, HYSTERIA 17 EXIES, UGLY 18 FRANZ FERDINAND, TAKE ME OUT 19 YELLOWCARD, ONLY ONE 20 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 21 SUM 41, WE'RE ALL TO BLAME 22 BREAKING BENJAMIN, SO COLD 23 SPARTY, BREAKING THE BROKEN 24 NEW FOUND GUILD, I'VE GOT MY FEELINGS IN YOUR PROBLEM 25 LOSTPROPHETS, WAKE UP (MAKE A MOVIE) 26 MAROON 5, SHE WILL BE LOVED 27 USHER AND ALICIA KEYS, MY BOO 28 CIARA, GOODIES 29 SNOW PATROL, RUN 30 BLACK EYED PEAS, LET'S GET IT STARTED	1 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 2 RASCAL FLATTS, FEELS LIKE TODAY 3 TOBY KEITH, STAYS IN MEXICO 4 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 5 SARA EVANS, SUDS IN THE BUCKET 6 KEITH URBAN, DAYS GO BY 7 SHANIA TWAIN, PARTY FOR TWO 8 GRETCHEN WILSON, HERE FOR THE PARTY 9 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 10 TRACE ADKINS, ROUGH & READY 11 LONESTAR, MR. MOM 12 DIERKS BENTLEY, HOW AM I DOIN' 13 TRENT WILLMON, DIXIE ROSE DELUXE'S 14 MONTGOMERY GENTRY, YOU DO YOUR THING 15 KATRINA ELAM, NO END IN SIGHT 16 BLUE COUNTRY, THAT'S COOL 17 BLAKE SHELTON, SOME BEACH 18 PHIL VASSAR, I'LL TAKE THAT AS A YES 19 SHEDAISY, COME HOME SOON 20 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 21 EMERSON DRIVE, NOVEMBER 22 TRICK PONY, THE BRIDE 23 GEORGE STRAUSS, I'LL NEVER DO BETTER THAN YOU 24 KERRY HARVICK, COWGIRLS 25 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 26 STEVE HOLY, PUT YOUR BEST DRESS ON 27 THE JENKINS, GETAWAY CAR 28 JULIE ROBERTS, BREAK DOWN HERE 29 MAVERICKS, ALL YOU EVER DO IS B'RING ME DOWN 30 KEITH URBAN, WHO WOULDN'T WANNA BE ME	1 EMINEM, JUST LOSE IT 2 USHER AND ALICIA KEYS, MY BOO 3 JUVENILE, SKIP & WACKO, NOLIA CLAP 4 LIL SCRAPPY, NO PROBLEM 5 LL COOL J, HEADSPRUNG 6 FABULOUS, BREATHE 7 CIARA, GOODIES 8 THE ROOTS, STARVINTRO 9 GREEN DAY, AMERICAN IDIOT 10 GOOD CHARLOTTE, PREDICTABLE 11 SUM 41, WE'RE ALL TO BLAME 12 KORN, WORD UP 13 CHEVELLE, VITAMIN R (LEADING US ALONG) 14 JIMMY EAT WORLD, PAIN 15 SECRET MACHINES, NOWHERE AGAIN 16 MODEST MOUSE, OCEAN BREATHE SALTY 17 VELVET REVOLVER, FALL TO PIECES 18 BREAKING BENJAMIN, SO COLD 19 YELLOWCARD, ONLY ONE 20 JUVENILE, SKIP & WACKO, WHAT'S UP 21 TALIB KWELL, I TRY 22 USED, TAKE IT AWAY 23 KANYE WEST, THE NEW WORKOUT PLAN 24 LIL WAYNE, GO DJ 25 FRANZ FERDINAND, THIS FIRE 26 THE DONNAS, FALL BEHIND ME 27 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 28 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) 29 INTERPOL, SLOW HANDS	1 GOOD CHARLOTTE, PREDICTABLE 2 KESHA CHANTE, DOES HE LOVE ME 3 USHER AND ALICIA KEYS, MY BOO 4 GREEN DAY, AMERICAN IDIOT 5 JOJO, BABY IT'S YOU 6 LLOYD BANKS, I'M SO FLY 7 K-O-S, CRABBUCKIT 8 EMINEM, JUST LOSE IT 9 SUM 41, WE'RE ALL TO BLAME 10 CIARA, GOODIES 11 PROLET ORANGE, TELL ALL YOUR FRIENDS 12 VELVET REVOLVER, FALL TO PIECES 13 THREE DAYS GRACE, HOME 14 HILARY DUFF, FLY 15 MAROON 5, SHE WILL BE LOVED 16 JIMMY EAT WORLD, PAIN 17 BRITNEY SPEARS, MY PREROGATIVE 18 NELLY, MY PLACE 19 NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK 20 JAKALPE, PRETTY LIFE 21 GOOD CHARLOTTE, THE ANTHEM 22 ALEXISONFIRE, ACCIDENTS 23 ASHLEE SIMPSON, PIECES OF ME 24 TEA PARTY, THE WRITING'S ON THE WALL 25 SWITCHFOOT, DARE YOU TO MOVE 26 TERROR SQUAD, LEAN BACK 27 SIMPLE PLAN, WELCOME TO MY LIFE 28 SKYE SWEETNAM, TANGLED UP IN ME 29 NELLY FURTADO, EXPLODE 30 ASHLEE SIMPSON, SHADOW
NEW ONS MUSE, HYSTERIA (I WANT IT NOW) THE EXIES, UGLY CHINGY, BALLA BABY INTERPOL, SLOW HANDS RISE AGAINST, GIVE IT ALL DOWN TO EARTH APPROACH, EXHIBIT OF THE YEAR RASMUS, GUILTY	NO NEW ONS THIS WEEK	NEW ONS EMINEM, JUST LOSE IT VELVET REVOLVER, FALL TO PIECES TALIB KWELL, I TRY FRANZ FERDINAND, THIS FIRE THE DONNAS, FALL BEHIND ME N.O.R.E., OYE MI CANTO	NEW ONS EMINEM, JUST LOSE IT SUM 41, WE'RE ALL TO BLAME NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK JAKALPE, PRETTY LIFE DEAD CELEBRITY STATUS, WE FALL, WE FALL PILATE, OVERRATED LINDSAY LOHAN, RUMORS

THE CLIP LIST

h	MUSIC TELEVISION	MUSIC TELEVISION	VIVA
Continuous programming 1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hawley Crescent, London NW18TT	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany
JUANES, NADA VALGO SIN TU AMOR ALEXANDRO FERRE, DUELE EL AMOR ALEXANDRO FERRE, DUELE EL AMOR FRANCO DE VITA WITH SIN BANDERA, SI LA VES PAULINA RUBIO, ALGO TIENES AXEL AMO CARLOS VIVES, COMO TU ANDY & LUCAS, SON DE AMORES BEGE, MALO KALIMBA, NO ME QUIERO ENAMORAR JULIETA VENEGAS, LENTO CHARLENE, SENTADA AQUI EN MI ALMA GILBERTO SANTA ROSA, SOMBRERA LOCA JUAN LUIS GUERRA, LAS AVISPAS PEPE AGUILAR, MIEDO JENNIFER PENA, VIVO Y MUERO EN TU PIEL SIN BANDERA, MAGIA ALEJANDRA GUZMAN, TU ERES MI LUZ DAVID BISBAL, OYE EL BLOOM CABAS, CONTACTO CATALINA PINEDA, QUE VAA A SER DE MI	EMINEM, JUST LOSE IT BLACK EYED PEAS, LET'S GET IT STARTED GREEN DAY, AMERICAN IDIOT ANASTACIA, SICK AND TIRED RBBIE WILLIAMS, RADIO ANASTACIA, WELCOME TO MY TRUTH MARILYN MANSON, PERSONAL JESUS AVRIL LAVIGNE, MY HAPPY ENDING R.E.M., LEAVING NEW YORK OPX, FRANCE MAROON5, SHE WILL BE LOVED BRITNEY SPEARS, MY PREROGATIVE SENSOR, HELP YOURSELF CHAYENNE, I WANT MORE KEANE, EVERYBODY'S CHANGING NATASHA BEDINGFIELD, THESE WORDS JOJO, LEAVE (GET OUT) NINA SKY, MOVE YA BOO ASHLEE SIMPSON, PIECES OF ME SHIFTY, SLIDE ALONG SIDE	AVRIL LAVIGNE, MY HAPPY ENDING RASMUS, GUILTY MAROON 5, SHE WILL BE LOVED HOBBASTANK, THE REASON ASHLEE SIMPSON, PIECES OF ME BILINDA, VIVIR BLACK EYED PEAS, LET'S GET IT STARTED LINKIN PARK, BREAKING THE HABIT BRITNEY SPEARS, MY PREROGATIVE RAMMSTEIN, MEIN TEIL HILARY DUFF & HAYLIE DUFF, OUR LIPS ARE SEALED JOJO, LEAVE (GET OUT) GREEN DAY, AMERICAN IDIOT CARTEL DE SANTA, BLAH, BLAH, BLAH MARILYN MANSON, PERSONAL JESUS USHER, CONFESSIONS PART II JUANES, NADA VALGO SIN TU AMOR KEANE, SOMEWHERE ONLY WE KNOW HANSON, PENNY & ME LU, UNA CONFUSION	AVENTURA, OBSESION RASMUS, GUILTY RAMMSTEIN, AMERICA BLUE LAGOON, BREAK MY STRIDE SCOOTER, SHAKE THAT JULI, PERFEKTE WELLE DANZEL, PUMP IT UP CHRISTINA AGUILERA, CAR WASH DIE FANTASTISCHEN VIEM, SOMMERREGEN USHER AND ALICIA KEYS, MY BOO

Stern Stirs Up NAB Show

Leave it to Howard Stern to frame the dialogue at this year's National Assn. of Broadcasters Radio Show, without setting foot in host city San Diego.

That is what happened when he and Sirius Satellite Radio announced their new deal, which will start Jan. 1, 2006 (*Billboard*, Oct. 16). Staffers of sister publication *Billboard* Radio Monitor were on site in San Diego to report on the reaction.

BRM director of news, music and programming Paul Heine writes that terrestrial broadcasters were ready to go on the offensive.

Speaking during the annual discussion by broadcast group heads, Entercom president/CEO David Field, who ran anti-satellite-radio ads on his stations in the spring, said the medium's greatest accomplishment has been its "extraordinary" PR effort.

"Reporters from Forbes and Barron's buy into the hype and report it verbatim," Field said. "We need to set the record straight on satellite radio."



STERN: TALK OF THE CONFERENCE

Twice during the session, Citadel COO Judy Ellis referred to indecency as "a huge issue," saying the Federal Communications Commission crackdown threatens free speech, and the industry needs to come together on it. No one on the panel echoed her sentiments. Stern has cited an overzealous FCC as one of the reasons he is leaving terrestrial radio.

Ellis was so perturbed by Stern devoting the majority of his Oct. 7 show to his move to satellite radio that she said she intends to count the amount of time devoted to the subject, subtract Stern's commercial time allotment and "charge them" for the difference. (Citadel carries Stern on some of its stations.)

"We got a kick in the chin," Field said of Stern's satellite migration. "But people are exaggerating the significance of the move." When Johnny Carson left "The Tonight Show" and when NBC lost the NFL, it wasn't curtains for either entity, Field said.

Saying advertisers are tired of being seventh, eighth or ninth in a spot break, Clear Channel president/COO/acting CEO Mark Mays implored operators to pay attention to the global trend of moving away from 60-second commercials.

Ellis called CC's clutter-reduction program "one of the most positive things in our industry in a long time. As an industry, we need to back them up and follow their lead," she said. Greater Media president/CEO Peter H. Smyth said stations should limit inventory to eight to 12 units per hour, including promos.

"We want to be in the 10-second, 30-second and 60-second business," Field added.

Panelists also said technology was going to give traditional radio its silver bullet. Smyth declared that high-definition radio will "lead to the renaissance of radio this decade."

FCC Commissioner Kevin Martin told broadcasters that there is "increasing tension" over decency standards for broadcasters and paid subscription services transmitted via cable and satellite. The Republican commissioner said it is a subject the FCC "will have to face—whether or not there should be changes made to level the playing field."

The comments arose during a breakfast discussion with Martin and Democratic FCC Commissioner Jonathan Adelstein, moderated by Bonneville president Bruce Reese.

Martin said there is an important distinction between consumers paying for a program versus hearing a free broadcast over the public airwaves. Adelstein noted that the courts, too, differentiate between such services. If Congress ordered the FCC to regulate satellite and cable it would do so, Adelstein said, adding, "I'm not sure the courts would uphold that."

Tuned In:
Radio
By Marc Schiffman
mschiffman@billboard.com



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PHOTOGRAPHY BY MARK SELIGER



Music Mimics Playoff Fever

The first eight months of 2004 brought bountiful growth to album volume, but now that the weather has begun to turn brisk and the stakes are higher, tougher competition has brought four straight losses from same-week sales of the prior year. Call it the latest variation of one of my favorite books, "How Life Imitates the World Series."



STRAIT: HIS NO. 1s TOP THE CHART

The sales pattern of 2003 was reminiscent of a once-proud team shaking off consecutive losing years with a promising finish to the end of what had been an otherwise disappointing season.

Standing up against the weak numbers posted during last year's first eight months, it was easy for the music industry to post wins from

the start of 2004 through the first week of September. While the win/loss record looked impressive, that run was not unlike a sound-but-imperfect team that was able to pile up victories in a weak division.

Now, the regular season is over, and the playoffs bring on more formidable competition. Stores are now playing against fourth-quarter 2003, which had been the first one to beat the fourth-quarter volume of a prior year since that of 2000. Even with a career-best sales week for **George Strait** and an impressive rebound by **Usher's** "Confessions" delivering 679,000 units of business in the top two slots of The Billboard 200, this issue's volume again falls shy, this time losing to the 2003 game when **Ludacris'** "Chicken 'N' Beer" bowed at No. 1 with 430,000 units.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



The gracious difference between baseball's post-season wars and the music trade's holiday season drive is time. The sport's champion is crowned before the end of October, while stores have until the last week of the year to turn things around.

But, even with those extra innings, the road through December is a challenge. Like a team trying to reverse a bad streak when there is no room for a loss, the music trade will have to count on contributions from its all-stars, as well as strong performances from rookies and lesser-known names for this critical quarter to be victorious as the first three were. Keep your scorecards handy.

TALE OF TWO KINGS: Chart hawks will recall Oct. 13 as the day The Billboard 200 had two No. 1s.

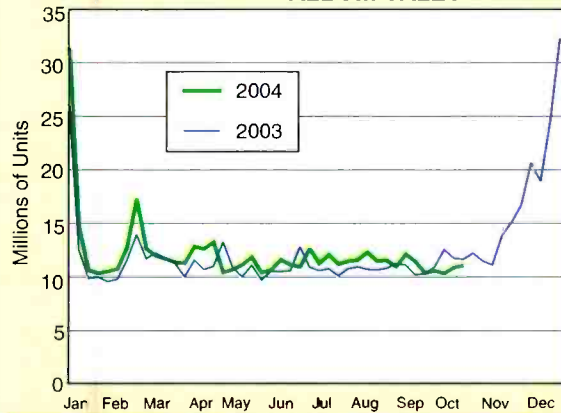
At the crack of dawn, the special edition of **Usher's** "Confessions" had revitalized the year's best-selling album, improving from 41,500 copies a week ago to 335,000, thus topping the strongest Nielsen SoundScan week of **George Strait's** career.

By midday, Usher's total still stood at 335,000, but Strait's
(Continued on page 68)

Market Watch

A Weekly National Music Sales Report

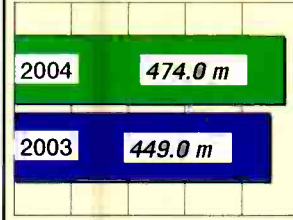
WEEKLY ALBUM SALES



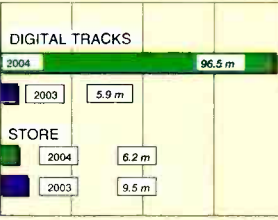
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,990,000	92,000	2,950,000
Last Week	10,788,000	91,000	2,836,000
Change	↗1.9%	↗1.1%	↗4.0%
This Week 2003	11,580,000	185,000	406,000
Change	↘5.1%	↘50.3%	↘626.60%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



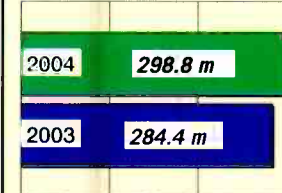
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	464,378,000	576,720,000	↗24.2%
Albums	449,040,000	473,998,000	↗5.6%
Store Singles	9,484,000	6,192,000	↘34.7%
Digital Tracks	5,854,000	96,530,000	↗1549.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	433,662,000	465,155,000	↗7.3%
Cassette	13,997,000	7,575,000	↘45.9%
Other	1,381,000	1,268,000	↘8.2%

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



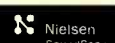
YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	284,361,000	298,816,000	↗5.1%
Catalog	164,680,000	175,309,000	↗6.5%
Deep Catalog	116,861,000	120,664,000	↗3.3%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top 100 of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 10/10/04.
Rounded figures.

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



Strait Closing In On Twitty

With the 2-1 move of "I Hate Everything" (MCA) on Hot Country Singles & Tracks, **George Strait** is just one chart-topper away from tying **Conway Twitty's** record for having the most No. 1 hits on this tally.

"I Hate Everything" is Strait's 39th No. 1 on the country list. He has racked up this grand total in 22 years and two months, starting with "Fool Hearted Memory" in August 1982.

Twitty's first No. 1 on the country chart was "Next in Line" in November 1968. His 40th song to head the survey was "Desperado Love" in September 1986, some 17 years and 10 months later.

"I Hate Everything" is Strait's first No. 1 in almost two years. He last dominated this chart in December 2002 with "She'll Leave You With a Smile."

It's difficult to know how long it will take Strait to match and ultimately surpass Twitty's record. "I Hate Everything" is the only new track on his latest CD, "50 Number Ones." That album debuts at No. 1 on The Billboard 200 and Top Country Albums.

"50" is Strait's second No. 1 album on The Billboard 200. His only other set to go all the way was "Carrying Your Love With Me" in May 1997. On the country chart, "50" is Strait's 18th No. 1 album. That pads his lead as the artist with the most No. 1 albums on the country chart. Tied for second are **Willie Nelson** and **Merle Haggard** with 15 each.

Chart Beat

By Fred Bronson
fbronson@billboard.com



'BEEN' THERE: Last issue, TV personality **Regis Philbin** made his debut on The Billboard 200 36 years after his first album was released.

Now, the actor whose TV series career stretches from "Star Trek" to "Boston Legal" enters the Heatseekers chart at No. 22 with his second album, "Has Been" (**Shout Factory**), 36 years after the release of his debut set.

William Shatner's first LP, "The Transformed Man," is one of the most famous albums to *not* appear on the *Billboard* charts, and his reading of **John Lennon** and **Paul McCartney's** "Lucy in the Sky With Diamonds" is legend.

While "Transformed" never beamed onto the charts, Shatner's co-star **Leonard Nimoy** charted with two of his albums issued on the **Paramount-owned Dot** label. "Mr. Spock's Music From Outer Space" peaked at No. 83 in 1967, and the follow-up, "Two Sides of Leonard Nimoy," reached No. 97 in 1968.

'BOO' TWO: The combined forces of **Usher** and **Alicia Keys** made "My Boo" (**LaFace**) an inevitable No. 1. Indeed, the song has marched to the top of Hot R&B/Hip-Hop Singles & Tracks, where it is the first duet to lead this chart since "The Boy Is Mine" by **Brandy & Monica** in the summer of 1988.

"My Boo," which is likely to slide into pole position on The Billboard Hot 100 next issue, is also No. 1 on the Rhythmic Top 40 chart.

This is Usher's seventh No. 1 on this list, moving him further out in front as the artist with the most chart-toppers on this survey. **Nelly**, **Mariah Carey** and **P. Diddy** are tied for second place with five apiece.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW			NUMBER 1/HOT SHOT DEBUT GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	50	20		2	GUERRILLA BLACK VIRGIN 81786* (12.98/17.98)	Guerrilla City	20
2	24	11		GREATEST GAINER USHER ^{▲5} LAFACE 63982/ZOMBA (11.98/18.98)	Confessions	1	51	44	33	45	ALICIA KEYS ^{▲3} J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
3	NEW			GOOD CHARLOTTE DAYLIGHT/EPIC 92425 DR 92934/SDNY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	52	NEW		1	JOHN DENVER RCA 80764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	52
4	NEW			KORN IMMORTAL/EPIC 92700/SDNY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	53	22		2	SHAWNNA DISTURBING THA PEACE/DEF JAM 002950*/DJMG (13.98 CD)	Worth Tha Weight	22
5	5	2	4	NELLY DERRTY/FD REEL 003316*/UMRG (8.98/13.98)	Suit	1	54	NEW		1	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54
6	2		2	HILARY DUFF HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	55	46	35	64	BRAD PAISLEY [▲] ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
7	4	1	3	GREEN DAY REPRISE 48777/WARNER BROS. (18.98 CD)	American Idiot	1	56	55	43	36	KENNY CHESNEY ^{▲2} BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1
8	1		2	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	57	NEW		1	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	57
9	10	5	7	TIM MCGRAW ^{▲2} CURB 78858 (18.98 CD)	Live Like You Were Dying	1	58	47		2	BARRY MANILOW CANCORD 2251 (18.98 CD)	Manilow Scores: Songs From Copacabana And Harmony	47
10	3		2	CIARA SHO NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	59	56	38	35	NORAH JONES ^{▲4} BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
11	7	6	6	RAY CHARLES [▲] HEAR 2248/CANCORD (18.98 CD)	Genius Loves Company	2	60	59	50	15	LIL WAYNE [●] CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
12	8	4	4	NELLY DERRTY/FD REEL 003314*/UMRG (8.98/13.98)	Sweat	2	61	63	31	8	RYAN CABRERA [●] E.V.L.A.TLANTIC 83702/AG (11.98 CD)	Take It All Away	8
13	NEW			R.E.M. WARNER BROS. 48894 (18.98 CD)	Around The Sun	13	62	62	45	15	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
14	12	7	11	VARIOUS ARTISTS ^{▲2} UNIVERSAL/EMI/SDNY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	63	48	32	7	MASE BAD BOY/FD REEL 003063*/UMRG (13.98 CD)	Welcome Back	4
15	18	10	74	MAROONS ^{▲3} OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	64	33		2	JUANES SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	33
16	19	9	12	ASHLEE SIMPSON ^{▲3} Geffen 002913/INTERSCOPE (13.98 CD)	Autobiography	1	65	52	30	61	YELLOWCARD [▲] CAPITOL 39844 (12.98 CD)	Ocean Avenue	23
17	NEW			CAKE COLUMBIA 92629/SDNY MUSIC (18.98 EQ CD)	Pressure Chief	17	66	65	59	54	ANTHONY HAMILTON [●] SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
18	9		2	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	67	57	41	81	LINKIN PARK ^{▲4} WARNER BROS. 48186* (19.98 CD)	Meteora	1
19	NEW			VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19	68	64	47	27	MODEST MOUSE [▲] EPIC 87125*/SDNY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18
20	16		2	QUEEN LATIFAH VECTOR/A&M 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	69	67	44	15	LLOYD BANKS [▲] G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
21	11		2	JOSS STONE S-CURVE 94897 (18.98 CD)	Mind Body & Soul	11	70	68	53	84	EVANESCENCE ^{▲5} WIND-UP 13063 (18.98 CD)	Fallen	3
22	17	3	3	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3	71	60	49	15	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38
23	21	18	22	GRETCHEN WILSON ^{▲2} EPIC (NASHVILLE) 90903/SDNY MUSIC (18.98 EQ CD)	Here For The Party	2	72	43		2	VARIOUS ARTISTS ROADRUNNER 618256/IDJMG (18.98 CD)	MTV2 Headbangers Ball Volume 2	43
24	26	13	7	YOUNG BUCK G-UNIT 002912*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	73	84	65	137	NORAH JONES ^{▲9} BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
25	23	14	20	AVRIL LAVIGNE [▲] RCA 59774/RMG (18.98 CD)	Under My Skin	1	74	66		2	MARK KNOPFLER WARNER BROS. 48858 (18.98 CD)	Shangri-La	66
26	6		2	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	75	76	57	35	KANYE WEST ^{▲2} RDC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2
27	13		2	BRIAN WILSON BRIMEL/NONESUCH 79848*/AG (19.98 CD)	Smile	13	76	77	62	48	JOSH GROBAN ^{▲3} 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
28	NEW			TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone	28	77	70	52	6	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17
29	27	21	23	BIG & RICH [▲] WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	78	54		2	REGIS PHILBIN HOLLYWOOD 162475 (18.98 CD)	When You're Smiling	54
30	28	12	6	LL COOL J [●] DEF JAM 002939*/IDJMG (13.98 CD)	The DEfinition	4	79	31		2	SOCIAL DISTORTION TIME BOMB 43547* (15.98 CD)	Sex, Love And Rock 'N' Roll	31
31	40	42	3	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31	80	53	72	13	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53
32	14		2	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	14	81	80	55	29	FRANZ FERDINAND [●] DOMINO/EPIC 92441*/SDNY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32
33	29	17	7	R. KELLY ^{▲3} JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2	82	75	58	10	SOUNDTRACK [●] WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15
34	30	16	5	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	4	83	72	54	105	KEITH URBAN ^{▲2} CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
35	25	8	3	CHEVELLE EPIC 86908/SDNY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	84	83	80	31	SARA EVANS [●] RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
36	38	28	81	SWITCHFOOT [▲] COLUMBIA 86967/SDNY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	85	51		2	PHIL COLLINS FACE VALUE/ATLANTIC 78058/RHINO (22.98 CD)	Love Songs: A Compilation... Old And New	51
37	32	15	5	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	86	NEW		1	RAPHAEL SAADIQ POOKIE 1004 (17.98 CD)	Ray Ray	86
38	35	27	68	BLACK EYED PEAS [▲] A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	87	NEW		1	DE LA SOUL A&I 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	87
39	34	19	6	JILL SCOTT [●] HIDDEN BEACH/EPIC 92773*/SDNY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	88	50		2	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50
40	37	24	33	LOS LONELY BOYS [▲] DRE/EPIC 92088/SDNY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	89	NEW		1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	89
41	15		2	INTERPOL MATADOR 616* (16.98 CD)	Antics	15	90	87	78	17	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53
42	NEW			I-20 CAPITOL 82114 (17.98 CD)	Self Explanatory	42	91	73	63	7	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
43	39	34	18	VELVET REVOLVER [▲] RCA 59794*/RMG (18.98 CD)	Contraband	1	92	81	73	33	LIL SCRAPPY/TRILLVILLE [●] BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
44	NEW			VARIOUS ARTISTS WORD/PROVIDENT 71106/EMCMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	44	93	74	61	44	HOOBASTANK ^{▲2} ISLAND 001488/IDJMG (12.98 CD)	The Reason	3
45	45	26	17	THE KILLERS [●] ISLAND 002458/IDJMG (13.98 CD)	Hot Fuss	26	94	58	23	3	JOHN FOGERTY GEFFEN 003257/INTERSCOPE (13.98 CD)	Deja Vu All Over Again	23
46	61	37	13	JIMMY BUFFETT [▲] MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	95	86	71	44	TOBY KEITH ^{▲3} DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1
47	41	29	29	GUNS N' ROSES [▲] GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	96	90	51	3	RAVEN-SYMONNE HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51
48	36	25	9	SOUNDTRACK FOX/EPIC 92843/SDNY MUSIC (12.98 EQ CD)	Garden State	20	97	85	67	4	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37
49	42	36	16	JOJO [●] DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	98	99	84	68	BEYONCE ^{▲4} COLUMBIA 86386*/SDNY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
							99	92	76	60	JESSICA SIMPSON ^{▲2} COLUMBIA 86566/SDNY MUSIC (12.98 EQ CD)	In This Skin	2
							100	79	64	8	213 DDGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
101	NEW		1	KENNY WAYNE SHEPHERD REPRISE 48866/WARNER BROS. (11.98 CD)	The Place You're In	101	151	143	135	102	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (11.98/17.98)	Kings Of Crunk	14	
102	88	77	27	SHINEDOWN ● DRIVE-THRU/ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53	152	137	116	53	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	
103	93	75	7	THE ROLLING STONES VIRGIN 64682 (11.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	153	NEW	1		FUTURE LEADERS OF THE WORLD EPIC 89192/SONY MUSIC (12.98 EQ CD) [M]	LVL IV	153	
104	78	22	3	STEVEN CURTIS CHAPMAN SPARROW 76897 (17.98 CD)	All Things New	22	154	144	141	54	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	
105	91	46	4	FLOGGING MOLLY SIDEDNEUMY 71251* (16.98 CD)	Within A Mile Of Home	20	155	110	40	3	ELVIS COSTELLO & THE IMPOSTERS LOST HIGHWAY 002593* (13.98 CD)	The Delivery Man	40	
106	109	92	19	DEAN MARTIN ● CAPITOL 98467 (11.98 CD)	Dino: The Essential Dean Martin	28	156	138	110	53	JET ▲ ELEKTRA 82892*/AG (12.98 CD)	Get Born	26	
107	71	20	3	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within	20	157	140	113	5	JANE MONHEIT SONY CLASSICAL 92495/SONY MUSIC (11.98 EQ CD)	Taking A Chance On Love	94	
108	102	82	55	NICKELBACK ▲ ² ROADRUNNER 618400/OJMG (12.98/18.98)	The Long Road	6	158	161	165	55	JOHN MAYER ▲ AWARER/COLUMBIA 86185*/SONY MUSIC (11.98 EQ CD)	Heavier Things	1	
109	95	79	9	ALTER BRIDGE WIND-UP 13097 (11.98 CD)	One Day Remains	5	159	141	120	55	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (12.98 CD)	Speakerboxx/The Love Below	1	
110	104	83	9	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	79	160	NEW	1		UTADA ISLAND 003185/OJMG (13.98 CD) [M]	Exodus	160	
111	96	66	11	TAKING BACK SUNDAY VICTORY 228 (11.98 CD)	Where You Want To Be	3	161	145	117	22	SOUNDTRACK ● GEPHEN/DREAMWORKS 002557/INTERSCOPE (11.98 CD)	Shrek 2	8	
112	103	99	102	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	162	126	—	2	SARAH BRIGHTMAN NEMO STUDIO 57801/ANGEL (11.98 CD)	Live From Las Vegas	126	
113	100	81	3	BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206 (11.98 CD)	There Will Be A Light	81	163	150	136	49	LIONEL RICHIE ● MOTOWN/UTV 068140/UMG (11.98 CD)	The Definitive Collection	19	
114	108	88	43	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54060/RLG (11.98 CD)	Greatest Hits Volume II	19	164	168	130	20	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52	
115	49	—	2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 70890 (11.98 CD)	The Rat Pack: 50s Night Out	49	165	152	122	25	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (11.98 EQ CD)	Musicology	3	
116	98	74	11	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	166	149	140	21	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	10	
117	NEW		1	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	117	167	124	—	2	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (11.98 EQ CD) [M]	When I Fall In Love	124	
118	94	68	9	SHYNE GANGLAND/DEF JAM 002962*/OJMG (8.98/13.98)	Godfather Buried Alive	3	168	158	125	59	HILARY DUFF ▲ ³ BUENA VISTA 861036/HOLLYWOOD (11.98 CD)	Metamorphosis	1	
119	107	48	15	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	169	139	184	5	JUAN LUIS GUERRA ○ VENE 651000/UNIVERSAL LATINO (11.98 CD) [M]	Para Ti	110	
120	105	89	45	TRACE ADKINS ● CAPITOL INASHVILLE 40517 (12.98/18.98)	Comin' On Strong	31	170	159	132	48	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/OJMG (11.98/12.98)	The Black Album	1	
121	NEW		1	HELMET INTERSCOPE 002968 (13.98 CD)	Size Matters	121	171	172	—	2	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) SONY CLASSICAL 93496/SONY MUSIC (11.98 EQ CD)	Yo-Yo Ma Plays Ennio Morricone	171	
122	111	93	20	SLIPKNOT ● ROADRUNNER 618388/OJMG (11.98 CD)	Vol. 3: (The Subliminal Verses)	2	172	153	107	7	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church	18	
123	97	70	3	LIL' ROMEO NEW N O LIMIT 5753*/KOCH (12.98/17.98)	Romeoland	70	173	135	103	11	KEVIN LYTTLE ● ATLANTIC 83730*/AG (9.98/13.98)	Kevin Lyttle	8	
124	69	—	2	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	69	174	NEW	1		LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	174	
125	112	95	24	D12 ▲ ² SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	175	167	147	99	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (11.98 EQ CD)	Audioslave	7	
126	101	90	16	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1	176	175	159	49	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	
127	123	111	13	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	111	177	NEW	1		GAITHER VOCAL BAND GAITHER MUSIC GROUP 42569 (11.98 CD)	Best Of The Gaither Vocal Band	177	
128	115	87	11	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7	178	193	—	2	THE O'JAYS MUSIC WORLD 87515/SANCTUARY URBAN (11.98 CD)	Imagination	178	
				 PACESETTER 				179	89	—	2	CRADLE OF FILTH ROADRUNNER 618282/OJMG (11.98 CD)	Nymphetamine	89
129	157	190	5	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	103	180	156	145	60	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 33614 (12.98/18.98)	Dierks Bentley	26	
130	121	102	42	CASTING CROWNS ● BEACH STREET 10723/REUNION (11.98 CD) [M]	Casting Crowns	59	181	146	114	16	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (11.98 EQ CD)	Spider-Man 2	7	
131	122	97	—	THE BEACH BOYS ▲ CAPITOL 82710 (11.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	182	NEW	1		EVERCLEAR CAPITOL 66481 (11.98 CD)	Ten Years Gone: The Best Of Everclear 1994-2004	182	
132	82	—	2	WU-TANG CLAN WU-TANG 84727/SANCTUARY URBAN (11.98 CD)	Disciples Of The 36 Chambers: Chapter 1	82	183	165	142	29	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (11.98 CD)	Now 15	2	
133	116	98	—	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (11.98 EQ CD)	U Gotta Feel Me	4	184	154	115	13	SOUNDTRACK HOLLYWOOD 162453 (11.98 CD)	A Cinderella Story	9	
134	127	109	39	FINGER ELEVEN WIND-UP 13058 (11.98 CD) [M]	Finger Eleven	96	185	128	39	3	CHRIS TOMLIN SIXSTEPS 94243/SPARROW (17.98 CD)	Arriving	39	
135	125	108	49	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	186	155	133	11	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56	
136	129	85	17	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (11.98 CD)	To The 5 Boroughs	1	187	RE-ENTRY	2		LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	187	
137	106	56	4	MEGADETH SANCTUARY 84708 (11.98 CD)	The System Has Failed	18	188	176	164	18	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	16	
138	133	—	2	SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133	189	NEW	1		MARTHA MUNIZZI MARTHA MUNIZZI 0001 (11.98 CD) [M]	The Best Is Yet To Come	189	
139	131	119	10	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90	190	173	162	47	STEVIE WONDER MOTOWN/UTV 066184/UMG (11.98 CD)	The Definitive Collection	35	
140	NEW		1	JON B E2 87520/SANCTUARY URBAN (11.98 CD)	Stronger Everyday	140	191	194	151	4	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD) [M]	Dem Franchise Boyz	106	
141	114	126	9	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114	192	181	152	13	THE ROOTS GEPHEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	4	
142	130	105	12	LLOYD THE INC./DEF JAM 002409*/OJMG (13.98 CD)	Southside	11	193	198	182	4	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	121	
143	132	104	9	KIDZ BOP KIDS RAZOR & TIE 89063 (11.98 CD)	Kidz Bop 6	23	194	162	129	16	SOUNDTRACK COLUMBIA 90640/SONY MUSIC (11.98 EQ CD)	De-Lovely	40	
144	117	60	12	VAN HALEN ▲ WARNER BROS. 78961 (25.98 CD)	The Best Of Both Worlds	3	195	185	168	18	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	149	
145	136	138	20	LONESTAR BNA 59751/RLG (11.98 CD)	Let's Be Us Again	14	196	197	188	17	CELINE DION ● EPIC 92680/SONY MUSIC (11.98 EQ CD)	A New Day...Live In Las Vegas	10	
146	120	96	20	JULIE ROBERTS MERCURY 001902/UMGN (11.98/13.98)	Julie Roberts	51	197	186	150	5	ALEJANDRO FERNANDEZ SONY DISCS 95323 (11.98 EQ CD) [M]	A Corazon Abierto	125	
147	119	91	9	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	4	198	151	112	5	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You	34	
148	113	86	6	BJORK ELEKTRA 82984/AG (11.98 CD)	Medulla	14	199	142	69	3	WILLIE NELSON & FRIENDS LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	69	
149	NEW		1	FATBOY SLIM ASTRALWERKS 74472/VIRGIN (11.98 CD)	Palookaville	149	200	NEW	1		FEDERATION MONTBELLO/SOUTHWEST FEDERATION 81218*/VIRGIN (11.98 CD) [M]	Federation	200	
150	134	139	—	K.D. LANG NONESUCH 79847/AG (11.98 CD)	Hymns Of The 49th Parallel	55								

● 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). △² 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 ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gamer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	GOOD CHARLOTTE DAYLIGHT/EPIC 92425 DR 92934/SONY MUSIC	The Chronicles Of Life And Death	3
2	NEW	CAKE COLUMBIA 92629/SONY MUSIC	Pressure Chief	17
3	2	BRIAN WILSON BRIMEL/NONE SUCH 79846*/JAG	Smile	27
4	NEW	R.E.M. WARNER BROS. 48894	Around The Sun	13
5	3	RAY CHARLES HEAR 2248/CN/CORO	Genius Loves Company	11
6	NEW	TOM WAITS ANTI- 86678*/EPITAPH	Real Gone	28
7	19	QUEEN LATIFAH VECTOR/A&M 003435/INTERSCOPE	The Dana Owens Album	20
8	20	USHER LAFACE 63982/ZOMBA	Confessions	1
9	NEW	BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206	There Will Be A Light	113
10	6	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC	Garden State	48
11	5	GREEN DAY REPRISE 48777/WARNER BROS.	American Idiot	7
12	NEW	GOOD CHARLOTTE DAYLIGHT/EPIC 92949/SONY MUSIC	Bootlegs	-
13	10	MARK KNOPFLER WARNER BROS. 48858	Shangri-La	74
14	25	GEORGE STRAIT MCA NASHVILLE 000459/UMGN	50 Number Ones	2
15	11	TIM MCGRAW CURB 78858	Live Like You Were Dying	9
16	7	JOSS STONE S-CURVE 94897	Mind Body & Soul	21
17	NEW	KENNY WAYNE SHEPHERD REPRISE 48866/WARNER BROS.	The Place You're In	101
18	15	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M]	When I Fall In Love	167
19	21	ANITA BAKER BLUE NOTE 77102	My Everything	34
20	13	JOHN FOGERTY GEFENN 003257/INTERSCOPE	Deja Vu All Over Again	94
21	18	INTERPOL MATADOR 616*	Antics	41
22	NEW	VARIOUS ARTISTS DECCA 470022/UNIVERSAL CLASSICS GROUP	The #1 Christmas Album	-
23	17	ELVIS COSTELLO & THE IMPOSTERS LOST HIGHWAY 002593*	The Delivery Man	155
24	NEW	VARIOUS ARTISTS DECCA 002042/UNIVERSAL CLASSICS GROUP	Handel: Messiah-The Dream Cast	-
25	1	JERRY GARCIA BAND J GARCIA 78536/RHINO	After Midnight: Kean College, 2/28/80	-

Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
2	1	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC
3	3	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WALT DISNEY 861099
4	4	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
5	5	SHREK 2	GEFFEN/DREAMWORKS 002555/INTERSCOPE
6	6	SPIDER-MAN 2	COLUMBIA 92629/SONY MUSIC
7	8	A CINDERELLA STORY	HOLLYWOOD 162453
8	9	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
9	10	THE PUNISHER: THE ALBUM	WIND-UP 13093
10	13	O BROTHER, WHERE ART THOU? [▲]	LOST HIGHWAY/MERCURY 170069/IDJMG
11	11	13 GOING ON 30	HOLLYWOOD 162454
12	7	RESIDENT EVIL: APOCALYPSE	ROADRUNNER 618242/IDJMG
13	14	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
14	15	THE CHEETAH GIRLS (EP) [▲]	WALT DISNEY 860126
15	NEW	ALADDIN: SPECIAL EDITION [▲]	WALT DISNEY 861163
16	19	MEAN GIRLS	RYKO DISC 10699
17	16	THAT'S SO RAVEN	WALT DISNEY 861015
18	NEW	LADDER 49	HOLLYWOOD 162478
19	17	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
20	12	WILL & GRACE: LET THE MUSIC OUT!	BMG STRATEGIC MARKETING GROUP 59695
21	NEW	NAPOLEON DYNAMITE	LAKESHORE 33810
22	18	LIZZIE MCGUIRE: TOTALLY PARTY!	WALT DISNEY 861095
23	20	DIRTY DANCING: HAVANA NIGHTS	J 5758/RMG
24	21	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
25	23	DIRTY DANCING [◆]	RCA 6408/RMG

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 for 200,000 units (Platino). △² Certification for 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)

13 100	Chevelle 35	Flogging Molly 105	Norah Jones 59, 73	Marilyn Manson 18	The Postal Service 195	Slipknot 122	The Used 26
ace Adkins 120	Ciara 10	John Fogerty 94	Keane 64	Maroon5 15, 119	Prince 165	Snow Patrol 141	Usher 2
kon 71	Terrific 116	Franz Ferdinand 81	Keane 80	Dean Martin 106	Queen Latifah 20	Social Distortion 79	Utada 160
lter Bridge 109	Grupo Climas 110	Future Leaders Of The World 153	Toby Keith 95	Mase 63	A.B. Quintanilla III Presents Kumbia Kings 89	SOUNDTRACK	Van Halen 144
udioslave 175	Phil Collins 85	Gaither Vocal Band 177	R. Kelly 33	John Mayer 158	A Cinderella Story 184	A Cinderella Story 184	VARIOUS ARTISTS
nita Baker 34	Elvis Costello & The Imposters 155	Good Charlotte 3	Alicia Keys 51	Martina McBride 154	De-Lovely 194	Dora The Explorer 138	MTV2 Headbangers Ball Volume 2
oy Banks 69	Cradle Of Filth 179	Green Day 7	Kidz Bop Kids 143	Jesse McCartney 88	Garden State 48	The Princess Diaries 2: Royal Engagement 82	Now 15 183
he Beach Boys 131	Crime Mob 139	Josh Groban 76	The Killers 45	Tim McGraw 9	Shrek 2 161	Shrek 2 161	Now 16 14
eastie Boys 136	Crossfade 127	Guerilla Black 50	Mark Knopfler 74	Sarah McLachlan 176	Spider-Man 2 181	Spider-Man 2 181	Totally Hits 2004 Vol. 2 19
erks Bentley 180	Sheryl Crow 135	Juan Luis Guerra 169	Korn 4	Megadeth 137	Joss Stone 21	Joss Stone 21	WOW Hits 2005: 31 Of The Years
eyonce 98	D12 125	Guns N' Roses 47	k.d. lang 150	Mobb Deep 147	George Strait 1	George Strait 1	Top Christian Artists And Hits 44
ig & Rich 29	De La Soul 87	Anthony Hamilton 66	Avril Lavigne 25	Modest Mouse 68	Seether 90	Seether 90	Phil Vassar 124
jork 148	Gavin DeGraw 186	Ben Harper And The Blind Boys Of Alabama 113	Lil' Flip 133	Jane Monheit 157	Senses Fall 198	Senses Fall 198	Velvet Revolver 43
lack Eyed Peas 38	Dem Franchize Boyz 191	Helmet 121	Lil' Jon & The East Side Boyz 151	Montgomery Gentry 166	Shadows Fall 107	Shadows Fall 107	Tom Waits 28
hris Botti 167	John Denver 52	Hoobastank 93	Lil' Romeo 123	Martha Munizzi 189	Shawanna 53	Shawanna 53	Kanye West 75
owling For Soup 97	Celine Dion 196	I-20 42	Lil' Scrappy/Trillville 92	My Chemical Romance 129	SheDaisy 188	SheDaisy 188	Brian Wilson 27
reaking Benjamin 62	The Diplomats Present Jim Jones 172	Interpol 41	Lil' Wayne 60	Nelly 5, 12	Taking Back Sunday 111	Taking Back Sunday 111	Gretchen Wilson 23
arah Brightman 162	Evanesence 70	Alan Jackson 37, 114	Linkin Park 67	Willie Nelson & Friends 199	Talib Kweli 32	Talib Kweli 32	Stevie Wonder 190
rmmy Buffett 46	Sara Evans 84	Jadakiss 126	LL Cool J 30	Nickelback 108	Los Temerarios 193	Los Temerarios 193	Wu-Tang Clan 132
os Bukis 174	Everclear 182	Jay-Z 170	Lloyd 142	Smokie Norful 57	Terror Squad 128	Terror Squad 128	Yellowcard 65
yan Cabrera 61	Federation 200	Lyfe Jennings 187	Los Lonely Boys 40	The O'Jays 178	Three Days Grace 152	Three Days Grace 152	Young Buck 24
ake 17	Alejandro Fernandez 197	Jet 156	Lonestar 145	OutKast 159	Los Tigres Del Norte 117	Los Tigres Del Norte 117	
asting Crowns 130	Finger Eleven 134	JoJo 49	Kevin Lyttle 173	Brad Paisley 55	toByMac 54	toByMac 54	
teven Curtis Chapman 104		Jon B 140	Yo-Yo Ma With Roma Sinfonietta Orchestra (Morricone) 171	Papa Roach 77	Chris Tomlin 185	Chris Tomlin 185	
ay Charles 11			Barry Manilow 58	Regis Philbin 78	Keith Urban 22, 83	Keith Urban 22, 83	
enny Chesney 56				Pitbull 91			

Over The Counter

Continued from page 65

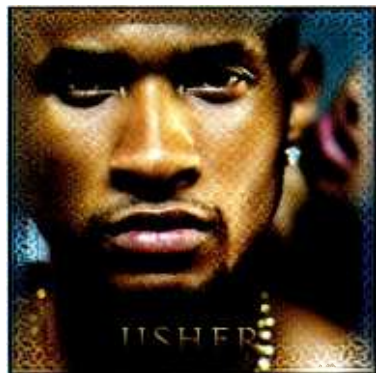
"50 Number Ones" moved ahead with 343,000 units, rather than the 330,500 that had been originally posted. What happened?

The case of the missing units is that after SoundScan finished processing its charts, one of the mass merchants that provides data noticed that the units reported did not match its inventory tracking. Turns out that one of the chains it services had the item tracked as "Fifty Number Ones" rather than "50 Number Ones," thus the inadvertent omission.

No matter which of the two came out on top, both have

much to celebrate.

In a week when he also conquers Hot Country Singles & Tracks (see Chart Beat, page 65, and Singles Minded, page 72), Strait dwarfs his prior best sales week. "Carrying



Your Love With Me," his only other album to lead the big chart, moved 194,000 when it hit stores in 1997. Ironically, it didn't reach No. 1 until the following week, when it had a

decline of more than 8%.

The new version of "Confessions," which adds four songs and replaces three of the original mixes with new ones, yields the title's fourth-best sales frame and its best since its third week on the market.

"Confessions" has sold slightly more than 6 million to date since its release in March, according to SoundScan. The album has been No. 1 for nine weeks on The Billboard 200 and Top R&B/Hip-Hop Albums.

Early in its chart life, "Confessions" was destined to be this year's top-selling album. One of the songs added to the new version, "My Boo," his duet with Alicia Keys, advances to No. 1 on Hot R&B/ Hip-Hop Singles & Tracks.

EPIC MOMENT: Sony BMG Music's Epic label fields two new entries by rock bands in The Billboard 200's top five.

One of them, **Good Charlotte**,

scores its best Nielsen SoundScan week to date with its third album. The cheerfully titled "The Chronicles of Life and Death" enters at No. 3 with 199,000 sold. The band earned its previous best marks, No. 7 and a week of 117,000 units, in 2002 when sophomore set "The Young and the Hopeless" bowed.

There are two different versions of the new Charlotte set. They carry different art and separate bonus cuts, but both share the first 14 of 15 tracks.

At No. 4 this issue is **Korn's** "Greatest Hits, Vol. 1." With 130,000 copies sold, this is the band's sixth straight album to bow inside the top 10.

IN CASE YOU DIDN'T KNOW: Singer/songwriter **Tom Waits** earns his best Billboard 200 chart position—but not his best sales week—as "Real Gone" checks in at No. 28 with 34,000 copies. The artist, who first

appeared on the chart in 1975, had an opener of 40,000 when "Mule Variations" began at No. 30 in 1999.

With "Shark Tale" continuing to rule the box office, a 22% spike for that film's album ends a five-week streak at No. 1 on Top Soundtracks for "Garden State." Two others had longer streaks, though, as the sets from "Shrek 2" and "The Punisher" each led the soundtracks list for six weeks. On the big chart, "Shark Tale" swims 40-31.

Finally, a profile on "60 Minutes" winds up **Jimmy Buffett's** "Licensed to Chill." The title, which debuted at No. 1 on The Billboard 200 and ruled Top Country Albums for five weeks, realizes a 61-46 jump on the former list and a 9-8 jump on the country roll call. The TV shot induces a 25% blast. His duet with **Martina McBride**, "Trip Around the Sun," also helps, bulleting at No. 25 on Hot Country Singles & Tracks.

OCTOBER 23 2004
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	TITLE
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 104 Weeks At Number 1	
1	1	1	784	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (12.98/12.98)	Legend: The Best Of Bob Marley And The Wailers
				GREATEST GAINER	
2	2	2	204	THE BEATLES APPLE 29325/CAPITOL (12.98/18.98)	1
3	3	3	1419	PINK FLOYD CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
4	4	4	111	COLDPLAY CAPITOL 40504 (12.98/18.98)	A Rush Of Blood To The Head
5	5	8	557	QUEEN HOLLYWOOD 161765 (11.98/17.98)	Greatest Hits
6	6	7	203	TIM MCGRAW CURB 77978 (12.98/18.98)	Greatest Hits
7	7	6	86	FRANK SINATRA CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
8	9	11	678	METALLICA ELEKTRA 61137/AG (11.98/17.98)	Metallica
9	14	—	97	GOOD CHARLOTTE DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless
10	8	13	646	AC/DC LEGACY/EPIC 802077/SONY MUSIC (18.98 EQ CD)	Back In Black
11	10	14	518	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	Greatest Hits
12	12	16	40	LARRY THE CABLE GUY PARALLEL/HIP-O 001423/UMG (18.98 CD)	Lord, I Apologize
13	13	9	62	BARRY MANILOW BMG HERITAGE 10600 (12.98/18.98)	Ultimate Manilow
14	11	12	116	AVRIL LAVIGNE ARISTA 14740/RMG (17.98 CD)	Let Go
15	15	10	101	THE NOTORIOUS B.I.G. BAD BOY 002852/UMG (13.98 CD/DVD)	Ready To Die
16	16	19	207	LINKIN PARK WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
17	17	17	133	MERCYME INO 86133/CURB (16.98 CD) [M]	Almost There
18	19	20	146	JOHN MAYER AWAKE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
19	20	18	162	SOUNDTRACK LOST HIGHWAY/MERCURY 170669/DJMG (8.98/12.98)	O Brother, Where Art Thou?
20	27	23	501	BEASTIE BOYS DEF JAM 527351/UMG (6.98/11.98)	Licensed To Ill
21	28	37	125	EMINEM WEB/AFTERMATH 433290/INTERSCOPE (8.98/12.98)	The Eminem Show
22	18	15	127	LENNY KRAVITZ VIRGIN 50316 (12.98/18.98)	Greatest Hits
23	21	22	102	ELVIS PRESLEY RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits
24	22	24	87	TIM MCGRAW CURB 78711 (12.98/18.98)	Set This Circus Down
25	23	26	361	SHANIA TWAIN MERCURY 536003/UMG (8.98/12.98)	Come On Over
26	26	21	148	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
27	24	27	116	TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed
28	25	31	151	KID ROCK LAVA 834827/AG (12.98/18.98)	Cocky
29	29	30	590	JOURNEY COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
				HOT SHOT DEBUT	
30	NEW		75	SOUNDTRACK WALT DISNEY 86163 (12.98 CD)	Aladdin: Special Edition
31	30	34	101	JIMI HENDRIX EXPERIENCE HENDRIX 116717/UMG (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
32	33	35	377	ABBA POLYDORA/AGM 517007/UMG (12.98/18.98)	Gold - Greatest Hits
33	35	38	125	U2 ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
34	31	29	211	KENNY CHESNEY BNA 67976/RLG (12.98/18.98)	Greatest Hits
35	45	42	690	TOM PETTY AND THE HEARTBREAKERS MCA 110813/UMG (12.98/18.98)	Greatest Hits
36	32	28	35	GREEN DAY REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!
37	47	—	91	SIMPLE PLAN LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls
38	RE-ENTRY		22	BILLY JOEL COLUMBIA 86005/SONY MUSIC (17.98 EQ/24.98)	The Essential Billy Joel
39	44	45	5	THE SHINS SUB POP 70550 (15.98 CD)	Oh, Inverted World
40	38	44	96	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
41	46	43	13	MODEST MOUSE EPIC 63671/SONY MUSIC (17.98 EQ CD) [M]	The Moon & Antarctica
42	37	41	80	NELLY FD REUNIVERSAL 017477/UMG (12.98/18.98)	Nellyville
43	RE-ENTRY		279	PEARL JAM EPIC 47857/SONY MUSIC (10.98 EQ/17.98) [M]	Ten
44	39	48	157	MARTINA MCBRIDE RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
45	48	36	108	JACK JOHNSON ENJOY 860994/UMG (18.98 CD) [M]	Brushfire Fairytales
	RE-ENTRY		361	THE BEATLES APPLE 454427/CAPITOL (11.98/17.98)	Sgt. Pepper's Lonely Hearts Club Band
47	RE-ENTRY		35	AEROSMITH COLUMBIA 86700/SONY MUSIC (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits
48	41	39	52	CHEVELLE EPIC 86157/SONY MUSIC (13.98 EQ CD)	Wonder What's Next
49	43	32	122	GREEN DAY REPRISE 45529/WARNER BROS. (7.98/11.98) [M]	Dookie
50	RE-ENTRY		536	JIMMY BUFFETT MCA 325633/UMG (12.98/18.98)	Songs You Know By Heart

OCTOBER 23 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	TITLE	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			NUMBER 1 1 Week At Number 1		
1	2	2	20	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
				GREATEST GAINER	
2	5	16	18	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
3	1	5	28	SNOW PATROL POLYDORA/AGM 002271/INTERSCOPE (12.98 CD)	Final Straw
				HOT SHOT DEBUT	
4	NEW		1	FUTURE LEADERS OF THE WORLD EPIC 89192/SONY MUSIC (12.98 EQ CD)	LVL IV
5	NEW		1	UTADA ISLAND 003185/DJMG (13.98 CD)	Exodus
6	3	—	2	CHRIS BOTTI COLUMBIA 92672/SONY MUSIC (18.98 EQ CD)	When I Fall In Love
7	4	14	4	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD)	Para Ti
8	14	—	2	LOS BUKIS FONOVISA 351475/UG (13.98 CD)	Lo Mejor De Nosotros 1972 - 1986
9	17	21	8	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
10	RE-ENTRY		11	MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98 CD)	The Best Is Yet To Come
11	12	7	4	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274/UMG (13.98 CD)	Dem Franchise Boyz
12	8	10	66	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
13	9	6	5	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD)	A Corazon Abierto
14	NEW		1	FEDERATION MONTBELLO/SOUTHWEST FEDERATION 81218/VIRGIN (18.98 CD)	Federation
15	6	1	3	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD)	1st Infantry
16	11	11	11	SCISSOR SISTERS UNIVERSAL 002772/UMG (13.98 CD)	Scissor Sisters
17	13	15	13	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD)	The Silence In Black And White
18	28	33	4	MADELEINE PEYROUX ROUNDER 613192 (17.98 CD)	Careless Love
19	7	—	2	PHILLIPS, CRAIG AND DEAN INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	Let The Worshippers Arise
20	NEW		1	MEWITHOUTYOU TOOTH & NAIL 78856 (13.98 CD)	Catch For Us The Foxes
21	27	22	37	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
22	NEW		1	WILLIAM SHATNER SHOUT! FACTORY/RETROPOLIS 30349/SONY MUSIC (18.98 EQ CD)	Has Been
23	19	17	5	KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD)	I Owe You
24	25	25	6	SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
25	20	20	35	JEREMY CAMP BEC 39613 (18.98 CD)	Carried Me: The Worship Project
26	45	23	22	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
27	30	26	14	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD)	Tesoros De Coleccion
28	16	—	2	JAE-P UNIVISION 310278/UG (13.98 CD)	Esperanza
29	15	8	4	PETER CINCOTTI CONCORD 2221 (18.98 CD)	On The Moon
30	31	24	29	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
31	35	—	2	LOS RIELEROS DEL NORTE FONOVISA 351453/UG (14.98 CD)	Sobre Los Rieles
32	29	9	3	NORMAN BROWN WARNER BROS. 48713 (18.98 CD)	West Coast Coolin'
33	NEW		1	KATRINA ELAM UNIVERSAL SOUTH 002610 (13.98 CD)	Katrina Elam
34	NEW		1	BISHOP PAUL S. MORTON TEHILL/LIGHT 5907/COMPENIA (17.98 CD)	Seasons Change
35	34	34	7	LOS CAMINANTES SONY DISCOS 95300 (17.98 EQ CD)	Tesoros De Coleccion: Puras Rancheras
36	24	18	4	HILLSONG INTEGRITY/EPIC 92637/SONY MUSIC (18.98 EQ CD)	For All You've Done
37	18	4	3	SKYE SWEETNAM CAPITOL 81681 (17.98 CD)	Noise From The Basement
38	38	40	16	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)	La Trayectoria
39	40	31	6	PEPE AGUILAR SONY DISCOS 95363 (17.98 EQ CD)	No Soy De Nadie
40	23	—	2	GEORGE CANYON UNIVERSAL SOUTH 003159 (13.98 CD)	One Good Friend
41	42	37	6	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD)	Tesoros De Coleccion
42	NEW		1	NIGHTWISH ROADRUNNER 618217/DJMG (18.98 CD)	Once
43	NEW		1	MINNIE DRIVER TRAMPOLINE/ZOE 431072/ROUNDER (17.98 CD)	Everything I've Got
44	32	36	7	DEITRICK HADDON VERITY 59482Z/UMG (11.98/17.98)	Crossroads
45	RE-ENTRY		2	THE ISAACS GAITHER MUSIC GROUP 42514 (12.98/17.98)	Heroes
46	33	13	3	KEB' MO' OKE/EPIC 92687/SONY MUSIC (18.98 EQ CD)	Peace: Back By Popular Demand
47	26	3	3	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS PRAWN SONG 0006 (15.98 CD)	The Big Eyeball In The Sky
48	22	—	2	LALAH HATHAWAY MESA BLUEMOON 006911/PYRAMID (18.98 CD)	Outrun The Sky
49	39	27	11	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD)	The Notorious Cherry Bombs
50	10	—	2	HIM JIMMY FRANKS/UNIVERSAL 003431/UMG (13.98 CD)	Deep Shadows And Brilliant Highlights

OCTOBER 23 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	TITLE
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW		1	TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone
2	1	—	2	INTERPOL MATA/ADD 616* (16.98 CD)	Antics
3	NEW		1	RAPHAEL SAADIO POOKIE 1004 (17.98 CD)	Ray Ray
4	3	3	7	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
5	4	4	8	213 DOBGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way
6	5	2	4	FLOGGING MOLLY SIDEONE/UMG 71251 (16.98 CD)	Within A Mile Of Home
7	2	1	3	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within
8	7	17	17	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za
9	6	5	11	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be
10	7	6	3	LIL' ROMEO NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland
11	9	13	103	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
12	11	9	7	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church
				GREATEST GAINER	
13	41	37	27	MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
14	14	14	86	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up
15	10	10	5	SENSES FAIL ORIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You
16	12	8	3	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry
17	15	19	18	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
18	13	12	6	INSANE CLOWN POSSE PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit
19	17	17	56	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother
20	24	23	37	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More
21	16	20	7	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud
22	18	21	12	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money
23	19	18	4	THE FAINT SADDLE CREEK 10067* (13.98 CD)	Wet From Birth
24	26	—	2	SOUNDTRACK RYKODISC 10699 (17.98 CD)	Mean Girls
25	21	25	15	VARIOUS ARTISTS SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8
26	22	26	7	BOYZ II MEN MSM 5759/KOCH (17.98 CD)	Throwback
27	20	15	3	MARK CHESNUTT VIVANTONI 01 (17.98 CD)	Savin' The Honky Tonk
28	35	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1032 (12.98 CD)	Halloween: Monster Mix
29	NEW		1	BISHOP PAUL S. MORTON TEHILL/LIGHT 5907/COMPENIA (17.98 CD) [M]	Seasons Change
30	28	33	18	VARIOUS ARTISTS SIDEONE/UMG 71248 (7.98 CD)	Vans Warped Tour 2004 Compilation
31	30	27	4	DOLLY PARTON BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well
32	NEW		1	SOUNDTRACK LAKESHORE 33810 (18.98 CD)	Napoleon Dynamite
33	27	31	10	2PAC DEATH ROW 5746*/KOCH (12.98/17.98)	Live
34	25	24	9	VARIOUS ARTISTS FAT WRECK CHORDS 677 (9.98 CD/DVD)	Rock Against Bush Vol 2
35	33	11	3	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS PRAWN SONG 0006 (15.98 CD) [M]	The Big Eyeball In The Sky
36	31	34	44	THE SHINS SUB POP 70625* (15.98 CD)	Chutes Too Narrow
37	32	29	7	STEVE EARLE E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts...Now
38	36	35	61	DASHBOARD CONFESSIONAL VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
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OCTOBER 23 2004 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 98430	Greatest Hits: 30 Years Of Rock
2	2	3	KEB' MO'	OKEH/EPIC 92687/SONY MUSIC [M]	Peace: Back By Popular Demand
3	3	21	AEROSMITH	COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo
4	4	27	ERIC CLAPTON	DUCK/REPRISE 46423/WARNER BROS.	Me And Mr Johnson
5	5	8	MAVIS STAPLES	ALLIGATOR 4899	Have A Little Faith
6	6	35	KEB' MO'	OKEH/EPIC 95408/SONY MUSIC [M]	Keep It Simple
7	NEW	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 61536/SONY MUSIC	Texas Flood/Couldn't Stand The Weather/Soul To Soul
8	9	18	ETTA JAMES	RCA VICTOR 60544	Blues To The Bone
9	NEW	1	TYRONE DAVIS	END ZONE 2066	Legendary Hall Of Famer
10	7	7	JOE BONAMASSA	PREMIER 50280	Had To Cry Today
11	8	8	R.L. BURNSIDE	FAT POSSUM 1013	A Bothered Mind
12	10	6	CHARLES WRIGHT	ASVM 2003	High Maintenance Woman
13	12	2	VARIOUS ARTISTS	FAT POSSUM RECORDS: NOT THE SAME OLD BLUES CRAP 3	
14	11	20	THEODIS EALEY	IFGAM 74023	Stand Up In It
15	14	54	STEVIE RAY VAUGHAN	LEGACY/EPIC 30495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan

OCTOBER 23 2004 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	KEVIN LYTTLE	ATLANTIC 83730/AG	Kevin Lyttle
2	3	9	SKINDRED	BIELLA BROS./LAVA 93304/AG [M]	Babylon
3	2	13	BEEBIE MAN	SHOCKING VIBES 95173/VIRGIN	Back To Basics
4	4	36	SOUNDTRACK	MAVERICK 48675/WARNER BROS.	50 First Dates
5	5	19	DON OMAR	VI 450618 [M]	The Last Don: Live, Vol. 1
6	6	10	SEAN PAUL	VP/ATLANTIC 83620/AG	Dutty Rock
7	7	17	VARIOUS ARTISTS	VP 93302/AG	Reggae Gold 2004
8	9	16	DON OMAR	VI 450587 [M]	The Last Don
9	10	4	MOSA	LATINFLAVA 1014	Damelo
10	8	2	MASTER JOE & O.G. BLACK	DLE 197120	Sabotage
11	13	10	VARIOUS ARTISTS	REAL 570144/UNIVERSAL LATIN	Jamz TV Hits Vol. 2
12	NEW	1	DADDY YANKEE	EMI LATIN 86787	The King Of New York
13	11	21	BOB MARLEY	MADACRY 0134	The Best Of Bob Marley
14	14	9	VARIOUS ARTISTS	RAS 89814/SANCTUARY	Is It Rolling Bob?: A Reggae Tribute To Bob Dylan Vol. 1
15	12	27	TOOTS AND THE MAYTALS	V2 27186 [M]	True Love

OCTOBER 23 2004 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	TWELVE GIRLS BAND	PLATIA ENTERTAINMENT USA 64513/NEW RIVER	Eastern Energy
2	3	7	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 20022	Le Best Of Cirque Du Soleil
3	2	4	ZAP MAMA	LUAKA BOP 90055/WARNER BROS.	Ancestry In Progress
4	4	3	DANIEL O'DONNELL	DPTV MEDIA 225	Songs Of Faith
5	6	15	BEBE & CIGALA	CALLE 54/BLUE BIRD 55910/RCA VICTOR	Lagrimas Negras
6	5	18	BEBEL GILBERTO	ZIRIGUIBOM 1101/SIX DEGREES [M]	Bebel Gilberto
7	12	17	LILA DOWNS	NARADA 78757	Una Sangre: One Blood
8	NEW	1	SOUNDTRACK	DG 003294/UNIVERSAL CLASSICS	The Motorcycle Diaries
9	9	30	GIPSY KINGS	NONESUCH 73841/AG	Roots
10	7	2	SQUAD MASSI	WRASSE/COLUMBIA 0096/SONY MUSIC	Deb (Heartbroken)
11	8	7	VARIOUS ARTISTS	PUTUMAYO 227	Putumayo Presents: World Groove
12	11	6	MARIA RITA	WARNER LATINA 61539	Maria Rita
13	10	73	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
14	14	24	DANIEL O'DONNELL	DPTV MEDIA 0017 [M]	Faith & Inspiration
15	NEW	1	CHRISTINA BRANCO	DECCA 003225/UNIVERSAL CLASSICS GROUP	Sensus

OCTOBER 23 2004 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	27	SWITCHFOOT	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
2	NEW	1	VARIOUS ARTISTS	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits
3	NEW	1	TOBYMAC	FOREFRONT 6417/EMICMG	Welcome To Diverse City
4	NEW	1	SMOKIE NORFUL	EMI GOSPEL 7795/EMICMG	Nothing Without You
5	2	1	STEVEN CURTIS CHAPMAN	SPARROW 6897/EMICMG	All Things New
6	3	4	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
7	8	19	GAITHER VOCAL BAND	GAITHER MUSIC GROUP 2563/EMICMG	Best Of The Gaither Vocal Band
8	4	3	CHRIS TOMLIN	SIXSTEPS/SPARROW 4243/EMICMG	Arriving
9	28	19	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
10	6	6	SELAH	CURB 78834/WORD-CURB	Hiding Place
11	5	2	PHILLIPS, CRAIG AND DEAN	IND 83071/WORD-CURB [M]	Let The Worshipers Arise
12	7	5	12 STONES	WIND-UP 13082/PROVIDENT	Potter's Field
13	NEW	1	MEWITHOUTYOU	TOOTH & NAIL 8856/EMICMG [M]	Catch For Us The Foxes
14	11	8	MERCYME	IND 82947/WORD-CURB	Undone
15	12	10	KIERRA KIKI SHEARD	EMI GOSPEL 7304/EMICMG [M]	I Owe You
16	15	13	THIRD DAY	ESSENTIAL 10728/PROVIDENT	Wire
17	13	15	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
18	22	14	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82975/WORD-CURB [M]	Live From Another Level
19	9	9	VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
20	16	17	FRED HAMMOND	VERITY/JIVE 58744/PROVIDENT	Somethin' Bout Love
21	10	2	FFH	ESSENTIAL 10732/PROVIDENT	Still The Cross
22	17	16	CASTING CROWNS	BEACH STREET/REUNION 10992/PROVIDENT	Live From Atlanta
23	14	11	HILLSONG	INTEGRITY 83064/WORD-CURB [M]	For All You've Done
24	19	20	DETRICK HADDON	VERITY 59482/PROVIDENT [M]	Crossroads
25	31	3	THE ISAACS	GAITHER MUSIC GROUP 2514/EMICMG [M]	Heroes
26	21	15	JUMP5	SPARROW 7460/EMICMG	Dreaming In Color
27	24	17	PILLAR	FLICKER 2631/EMICMG	Where Do We Go From Here
28	18	7	VARIOUS ARTISTS	LAST KEYWORD/WIND-UP 13105/PROVIDENT	The Passion Of The Christ: Songs (Original Songs Inspired By The Film)
29	23	25	BARLOWGIRL	FERVENT 30046/PROVIDENT [M]	Barlowgirl
30	27	24	CHRIS RICE	ROCKETTOWN 20011/PROVIDENT [M]	Short Term Memories
31	20	18	VARIOUS ARTISTS	WORSHIP TOGETHER 4172/EMICMG	Here I Am To Worship
32	26	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER MUSIC GROUP 2570/EMICMG	A Tribute To Howard & Vestal Goodman
33	25	22	NICOLE C. MULLEN	WORD-CURB/WARNER BROS. 86317/WORD-CURB [M]	Everyday People
34	32	27	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG	WOW Hits 2004
35	29	26	BEO NORMAN	ESSENTIAL 10724/PROVIDENT [M]	Try
36	30	38	CECE WINANS	PURESPRINGS GOSPEL/IND 82685/WORD-CURB	Throne Room
37	34	28	SANDI PATTY	IND 83070/WORD-CURB	Hymns Of Faith... Songs Of Inspiration
38	33	17	UNDEROATH	SOLID STATE/TOOTH & NAIL 3184/EMICMG [M]	They're Only Chasing Safety
39	36	33	JOEL ENGLE	BMG STRATEGIC MARKETING GROUP 61781/PROVIDENT	Ultimate Worship Collection: The Very Best Of Modern Worship
40	37	35	BUILDING 429	WORD-CURB/WARNER BROS. 86321/WORD-CURB [M]	Space In Between Us

OCTOBER 23 2004 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	SMOKIE NORFUL	EMI GOSPEL 7795	Nothing Without You
2	1	1	BEN HARPER AND THE BLIND BOYS OF ALABAMA	VIRGIN 71206	There Will Be A Light
3	7	6	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
4	2	2	KIERRA KIKI SHEARD	EMI GOSPEL 97304 [M]	I Owe You
5	5	3	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
6	3	4	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' Bout Love
7	NEW	1	BISHOP PAUL S. MORTON	TEHILLAH/LIGHT 5907/COMPENIDIA [M]	Seasons Change
8	4	5	DETRICK HADDON	VERITY 59482/ZOMBA [M]	Crossroads
9	12	10	SHARROND KING	TRU-VINE 4089/DPHIR	Dedicated
10	8	7	VARIOUS ARTISTS	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
11	6	7	NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. [M]	Everyday People
12	9	9	CECE WINANS	PURESPRINGS GOSPEL/IND 90361/SONY MUSIC	Throne Room
13	11	11	VARIOUS ARTISTS	DEXTERITY SOUNDS 77796/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions
14	35	34	SMOKIE NORFUL	EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)
15	15	15	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
16	10	12	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box
17	18	18	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BLACKBERRY 1649/MALACO	SoulLink Live
18	22	14	DOROTHY NORWOOD	MALACO 4533	Stand On The Word
19	19	21	JOHN P. KEE	TYSCOT/VERITY 58249/ZOMBA [M]	The Color Of Music
20	17	16	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
21	14	13	JOE PACE	INTEGRITY GOSPEL/EPIC 92636/SONY MUSIC	Joe Pace Presents Sunday Morning Service
22	26	17	MEN OF STANDARD	MUSCLE SHOALS SOUND GOSPEL 8019/MALACO	It's A New Day
23	NEW	1	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10319	Say The Word
24	16	—	JONATHAN BUTLER	MARANATHAI/CORINTHIAN 71770/PROVIDENT	The Worship Project
25	31	—	THE STRAIGHT GATE MASS CHOIR	BAJADA 7701	Expectations: I'll Praise
26	30	19	CHANTICLEER WITH BISHOP YVETTE FLUNDER	WARNER CLASSICS 6089/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
27	NEW	1	YOUTHFUL PRAISE	EVIDENCE/LIGHT 5761/COMPENIDIA	Thank You For The Change
28	NEW	1	BENITA WASHINGTON	TEHILLAH/LIGHT 5758/COMPENIDIA	Hold On
29	24	31	VICKI YOHE	PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
30	13	20	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [M]	Byron Cage
31	25	33	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
32	27	26	TWINKIE CLARK	VERITY 62293/ZOMBA	Home Once Again...Live In Detroit
33	23	24	THE CANTON SPIRITUALS	VERITY 62945/ZOMBA	New Life: Live In Harvey, IL
34	28	30	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR	EMI GOSPEL 76846 [M]	Spirit & Truth
35	29	28	THE RANCE ALLEN GROUP	TYSCOT 4140/TASEIS	The Live Experience
36	38	32	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
37	40	39	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
38	20	36	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIDIA [M]	Let It Rain
39	32	38	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
40	21	25	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)	CRYSTAL ROSE 0974/TASEIS	Unplugged... The Way Church Used To Be

● 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). △△ 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.

1, 2 STEP (Royalty Rights, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP, WB, BM, RBH 63)
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 34
3 KINGS (LW3, ASCAP) RBH 81

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 71
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 19
AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 51
ALGO TIENES (C-Rod, ASCAP/Mamben, ASCAP/Universal Musica, ASCAP) LT 20
ALL I EVER NEEDED (Bret Michaels Songs, BMI) CS 48
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 64
ANDAR CONMIGO (Lolein, ASCAP/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 39
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 20

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/enifer Nettles, ASCAP/Telegammusic, ASCAP) CS 31
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 58
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 18; H100 74
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 41; RBH 26
BASTA (Seg Son, BMI) LT 30
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/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 63; RBH 23
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Diehamar Music, ASCAP) RBH 89
BOUNCE BACK (Money Mack, BMI) RBH 87
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 12
BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2x10 Music, ASCAP), HL, RBH 86
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 36
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP) H100 42; RBH 17
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Lustin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 29
BREATHE, 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 28
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 30

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CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 86; RBH 33
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double OH Eight, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 32
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 26; RBH 7
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 79
COLD (Sugarstar, BMI) H100 95
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 21
COMO TU (Gaira Bay, BMI) LT 3
COMPTON (Six July, BMI/Dolla Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 56
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 66
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, RBH 42
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 36
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 49
COWGIRLS (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 60

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DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 68
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 69; RBH 24
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 49
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Univer-sal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 3; H100 47
DEJAME ESTAR (BMG Songs, ASCAP) LT 7
DELANTE DE MI (EMI Blackwood, BMI) LT 26
DESDE QUE LEGASTE (SACM Latin, ASCAP) LT 27
DIARY (Lelou, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 30; RBH 3
DICE POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 34
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 28
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 36
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 33
DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly,

BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Spandor Music, BMI), HL/WBM, RBH 62
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 11; RBH 5
DUELE EL AMOR (Gente Normal, ASCAP) LT 11

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ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 4
ESTES DONDE ESTES (WB, ASCAP) LT 31

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FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 45
FALL TO PIECES (Velvet Revolver, ASCAP/Slash & Cash, ASCAP), WBM, H100 67
FANTASIA O REALIDAD (WB, ASCAP) LT 44
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Hathana, ASCAP), CLM/HL, CS 32
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 9; H100 57
FINE (Wet Pink Pub, BMI/E-Class, BMI/EMI Black-wood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 92
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raynchaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 66; RBH 27
FOR REAL (Izop, BMI/Eliza's Voice, ASCAP) RBH 57
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Joints, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 35

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GETAWAY CAR (Remann, SESAC/Connotation, BMI/Headman Haase, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI), WBM, CS 41
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP/EMI Full Keel, ASCAP), HL, H100 75
GO D.J. (Money Mack, BMI) H100 25; RBH 9
GO DUMB (Cyphercliff, ASCAP/Mosima Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP), HL, RBH 95
GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/blackants music, BMI/EMI Blackwood, BMI), HL, RBH 52
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Air Control, ASCAP), HL, H100 11; RBH 2
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Paton), BMI RBH 51
GOTTA HAVE IT (Shakur Ai-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 82
GROUPE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 72

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HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasons, ASCAP) LT 25
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 23; RBH 13
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 55; H100 21
HE GETS THAT FROM ME (J.B. Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI) CS 24
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 4; H100 52
HEY YOUNG GIRL (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 64
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Camenskinds Music, ASCAP/Melodic Thought, ASCAP/EMI-Unart Catalog, BMI), HL, RBH 74
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 29
HOOD HOP (Jerril Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 78
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 50
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 16; H100 72
HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beats, ASCAP), HL, H100 37; RBH 14

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I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 45
I AM THE WORKING MAN (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 47
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
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 73
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, BMI), HL, CS 54
IF I AIN'T GOT YOU (Lelou, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 19
IF I COULD ONLY BRING YOU BACK (Sixteen Stars, BMI/Songs Of Darshan, BMI/Curb Magnason, BMI/Harry Fox, BMI), WBM, CS 59
IF WAS YOUR GIRLFRIEND (Not Listed) RBH 69
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 11; H100 68
I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, H100 78
I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 1; H100 35
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 48
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 58
IMPOSIBLE OLVIDARTE (Peermusic III, BMI) LT 43
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 75
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 6; H100 51
INSPIRATION (Old Desperados, ASCAP) CS 50
I SMOKE, I DRANK (G.W.A.L., BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 43
I TRY (Pen Skills, BMI/EMI Blackwood, BMI/John Leg-end, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI), HL, RBH 80
I'VE GOT YOUR MAN (STB, ASCAP) RBH 65

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 50; RBH 18
JESUS WAS A COUNTRY BOY (Espirtu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 52
JIMMY CHOO (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Irv, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 99
JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 79
JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenelere, BMI/Irv-ing, BMI/Hard Workin Black Folks, ASCAP), HL, H100 7; RBH 35

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KING OF THE DANCEHALL (EMI Blackwood, BMI/Univer-sal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 80; RBH 29
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 90; RBH 39

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LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 38
LAS AVISPAS (Elyon, BMI) LT 6
LASTIMA ES MI MUJER (Not Listed) LT 8
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Huff Jew, ASCAP/Remynice Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 3; RBH 6
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Playingth, ASCAP), HL, H100 46
LENTO (Lolein, ASCAP/EMI April, ASCAP/Doble Acurela Songs, ASCAP) LT 47
LET ME BE YOUR ANGEL (Cotillion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 93
LET ME IN (Universal, ASCAP/50 Cent, ASCAP), HL, RBH 70
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pop Soul Music, ASCAP/R.H. Compound, ASCAP) H100 97; RBH 48
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/SPRINGTIME, BMI), WBM, H100 91; RBH 46
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 27
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 19; RBH 28
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 35
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 12; H100 62
LLORA CORAZON (Not Listed) LT 48
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 8; RBH 8
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 44
LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Gar-rett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 4; RBH 10

-M-

MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 41
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Titawhirt, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 42
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 1
MIEDO (Vander America, BMI/Fato, ASCAP) LT 5
MIEDO (Vander, ASCAP) LT 22
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 37
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/The 3rd Music, ASCAP/My Soulmate Songs, ASCAP/Lionel Birmingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 43
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 10; H100 53
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 27
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/EMI Black-wood, BMI/Janice Combs, BMI/Harmony Smurf, BMI/Lel-ou, ASCAP/U.R. IV, ASCAP), HL, H100 22; RBH 1
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonatrack, 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 6; RBH 4

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NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 2
NASTY GIRL (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 96
THE NEW WORKOUT PLAN (Please Gimme My Pub-

lishing, BMI/EMI Blackwood, BMI), HL, RBH 88
NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP), HL/WBM, RBH 73
NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 34
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 39; RBH 12
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 16

NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 45; RBH 15
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 22
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 8; H100 55
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 30
NOVEMBER (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 56

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OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 9
ONE THING (Finger Eleven, SOCAN/Reinfield, ASCAP), WBM, H100 17
ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP), HL, H100 15
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Koko's Basement, ASCAP/Hitco South, ASCAP), HL, H100 18
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 20; RBH 34

-P-

PARTY FOR TWO (Universal-Songs Of PolyGram Inter-national, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 19
PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 29
PERDIDOS (J&N, ASCAP) LT 37
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 16
PIQUETES DE HORMIGA (Promosongs, BMI) LT 46
PREFIERO PARTIR (Crisma, SESAC) LT 42
PROTOTYPE (Gnat Booby, ASCAP/Chrysalis, ASCAP), HL, RBH 85

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QUE DE RARO TIENE (Gemini's Musical, SACM/Univer-sal Musica, ASCAP) LT 17
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 12
QUE SEAS FELIZ (PHAM, BMI) LT 10

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REAL BIG (Money Mack, BMI) H100 98; RBH 53
REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI/Lil Jon 0007 Music, BMI/TVT, BMI), WBM, RBH 77
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 24
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 31
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 49
RIDIN' WITH THE LEGEND (EMI Algee, BMI/Newwrit-ers, BMI), HL/WBM, CS 57
A ROSE BY ANY OTHER NAME (Ailarose Music, BMI) RBH 60
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 46
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 32
SEX, LOVE & MONEY (Nyrax, ASCAP/Medina Sound, BMI/Fruition, ASCAP) RBH 96
SHADOW (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 59
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 84; RBH 44
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, H100 92
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 5
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 61; RBH 20
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 15
SI PUDIERA (Ser-Ca, BMI) LT 33
SLOW MOTION (Money Mack, BMI) H100 22; RBH 25
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 77
SO FLY (Marco Cerdas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 67
SOMBRA LOCA (Lusafrika, BMI/SGAE, BMI) LT 28
SOME BEACH (Scarlett Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) CS 17
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 70
SON DE AMORES (WB, ASCAP) LT 13
SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP), WBM, RBH 55
SOY TU MUJER (C.K. Joints, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 21
STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 5; H100 56
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 2; H100 38
SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 13; RBH 21

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TAKE ME HOME (Remynice Music, ASCAP/Reach Global, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP), HL/WBM, H100 94; RBH 49

TAKE ME OUT (Universal-Island, PRS), HL, H100 83
TEMPED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 76; RBH 37
TE PERDONE UNA VEZ (Garmex, BMI) LT 24
TE TENGO QUE APRENDER A OLVIDAR (Universal Musica, ASCAP/Queen Music Division, ASCAP/EMI April, ASCAP/Juan Marcelo, ASCAP) LT 50
THAT CHANGED ME (J.B. Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP/Funky Junk Music, ASCAP/Famous, ASCAP/Lights Of Denver, ASCAP), HL, CS 53

THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 7; H100 54
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 41
THIS LOVE (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 31
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 87
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 14; H100 88
TRIP AROUND THE SUN (mighty Nice, BMI/Al Ander-sons, BMI/Bluewater, BMI/Brutlons, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 25
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 38
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 23
TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Arlene & Co., ASCAP/Bros. Grimm, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FCG Music, ASCAP/MGIII Music, ASCAP/NMG Music, ASCAP), WBM, RBH 98
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI Blackwood, BMI/Spragga Benz, BMI/K Lyttle, ASCAP), HL, H100 32

-U-

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 54
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 39
U SAVED ME (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 45
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 89; RBH 40
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 36

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 14
VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 44
VOLVERE (TRO-Exsex, ASCAP) LT 40
VUELVE CONMIGO (EMI April, ASCAP) LT 18

-W-

WALK IT, TALK IT (Diriest Thirstiest, ASCAP/Dark Society, ASCAP/Crump Tight, ASCAP) RBH 97
WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 84
WESTSIDE STORY (BlockWallStreet, ASCAP/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL/WBM, H100 99; RBH 58
WHATEVER U WANT (B-Brad Music, ASCAP/Treball, 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, RBH 91
WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 26
WHAT U GON' DO (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI) RBH 61
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Univer-sal-PolyGram International, ASCAP) RBH 47
WHAT YOU WAITING FOR? (Harajuka Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 81
WHAT YOU WONT DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 71
WHERE I BELONG (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL, CS 40
WHITE HOUSES (Songs Of Universal, BMI/Rosasham, BMI/3EB, BMI), HL, H100 100
WHITE TEES (Tight 2 Def, ASCAP) H100 82; RBH 30
WHO IS SHE 2 U (Conjunction, ASCAP/Bread Winner, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Better-half, ASCAP/Leon Ware, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL, WBM, RBH 100
WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Vir-gin, ASCAP), HL, H100 33; RBH 11
THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI), HL, CS 13; H100 65
WONDERFUL GLIVERSY (BMI/Songs Of Universal, BMI/DJ Irv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, H100 60; RBH 22
YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins III, BMI/EMI April, ASCAP/Chrysalis, ASCAP/Jazz Nixon, ASCAP/Famous, ASCAP/LaShawn Daniels, ASCAP) RBH 90
YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of Dream-Works, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP), HL, CS 43
YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 23
YOU & ME (Hood Hop Music, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, H100 85; RBH 76
YOU'RE MY EVERYTHING (Scootie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 93; RBH 38
YOU'RE THE ONE (Dolla Figga, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI), HL, RBH 94

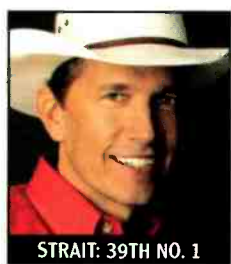
Another Country Hit Goes Strait To The Top

As **George Strait's** "50 Number Ones" arrives at No. 1 on *The Billboard 200*, the durable country star makes more chart history with "I Hate Everything," which gains 320 detections and rises 2-1 on *Hot Country Singles & Tracks*. The new single is Strait's 39th title to rule this list, placing him in the runner-up position on the list of artists who have hit the summit most often (see *Chart Beat*, page 65).

Not that the title would suggest it, but Strait's track is an inspiring midtempo story of counting one's blessings, which has made it a fan favorite and helped drive sales for the new hits package.

Although **Sara Evans'** "Suds in the Bucket" is pushed to No. 2 after a week at No. 1, the track still manages an increase of 179 plays and continues to top the **Nielsen Broadcast Data Systems** audience chart for a second straight week with 36.7 million impressions.

Elsewhere on the chart, **Sony Music Nashville** makes some of its own chart news as newcomer



STRAIT: 39TH NO. 1

Miranda Lambert takes the highest bow on the country radio chart for a debut single from a female artist in the

BDS era. Lambert's "Me and Charlie Talking" opens at No. 42, squashing the record labelmate **Gretchen Wilson** set earlier this year when her "Redneck Woman" popped on at No. 48.

Lambert also matches the debut mark for any new artist that Sony family member and second-season "Nashville Star" winner **Brad Cotter** set in the May 22 issue with "I Meant To." Cotter's song swiped the new-artist debut record from **Columbia's Buddy Jewell**. The winner of the first season of "Star," Jewell debuted at No. 44 in the May 24, 2003, issue with "Help Pour Out the Rain (Lacey's Song)."

'BOO' BIRDS: The two artists with the most dominant presence atop the *Hot R&B/Hip-Hop Singles & Tracks* chart so far this year have done it again, this time by joining forces. **Usher and Alicia Keys'** "My Boo" displaces "Goodies" by **Ciara Featuring Petey Pablo** on that list, driven by an audience reach of 74 million at R&B/hip-hop outlets.

Individually, Usher has outpaced Keys in weeks spent at the summit so far this year by one. Collectively, they have spent 27 weeks wearing the crown in 2004,

including 20 consecutive weeks where they reigned by swapping the No. 1 scepter.

The move extends Usher's lead among all artists in the **Nielsen Broadcast Data Systems** era for the most weeks at No. 1 on *R&B/Hip-Hop Singles & Tracks*. With 45 chart-topping weeks to his credit, Usher edges out **R. Kelly**, who has spent 42 weeks at No. 1.

"Boo" is poised to replicate its No. 1 move on *The Billboard Hot 100* next issue, as it now trails "Goodies" by the equivalent of 5 million listener impressions.

IN DEMAND:

Usher and Alicia Keys' "My Boo" is also faring well on *Hot Digital Tracks* as it enters the chart at No. 3 with 23,000 paid downloads. The track trails another debut, "Lose My Breath" by **Destiny's Child**, which opens at No. 2 with 23,000 downloads, and **Eminem's** "Just Lose It," which moves 2-1 with sales of 26,000 downloads.

For the first time in the 15-month history of the *Digital Tracks* chart, the top three titles

exceed 20,000 units in the same week. The last time the top three each hit the 20,000 mark on *Hot 100 Singles Sales* was August 2003, when dual singles by "American Idol" finalists **Clay Aiken** and **Ruben Studdard** surrounded **Hilary Duff's** "So Yesterday."

'OVER' PAIRING SUCCESS: "Over and Over" by **Nelly Featuring Tim McGraw** soars 58-18 and

enjoying his first chart run at *Mainstream Top 40*, where the track leaps 35-20. He is the first country artist to make that list since **LeAnn Rimes** reached No. 35 with "Life

Goes On" in October 2002.

"Over" is McGraw's first appearance in the top 20 of the *Hot 100* since "Please Remember Me" peaked at No. 10 in May 1999.

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takes **Greatest Gainer/Airplay** honors on *The Billboard Hot 100* with a 23.5 million listener-impression jump for an audience total of 49.3 million. The track is grabbing most of its impressions at *mainstream top 40* (58%) and *rhythmic top 40* outlets (37%), with the other 5% of the audience coming from R&B stations—except for two morning-drive curiosity spins at a pair of country stations.

Thanks to "Over," McGraw is

HitPredictor™ RadioMonitor DATA PROVIDED BY promosquad™

MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>JOJO FEAT. BOW WOW Baby It's You UMRG</p> <p>NELLY & CHRISTINA AGUILERA Tilt Ya Head Back UMRG</p> <p>NITTY Nasty Girl UMRG</p> <p>SIMPLE PLAN Welcome to My Life LAVA</p> <p>THE KILLERS Somebody Told Me IDJMG</p> <p>SKYE SWEETNAM Tangled Up In Me CAPITOL</p> <p>YELLOWCARD Only One CAPITOL</p> <p>CROSSFADE Cold COLUMBIA</p>	<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>JOHN MAYER Daughters COLUMBIA</p> <p>JOHN MELLENCAMP Walk Tall COLUMBIA</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>JOSH GROBAN Remember When It Rained REPRISE</p> <p>DARYL HALL & JOHN OATES I'll Be Around U-WATCH</p> <p>MAROONS She Will Be Loved RMG</p> <p>KELLY CLARKSON Breakaway HOLLYWOOD</p> <p>TIM MCGRAW Live Like You Were Dying CURB</p> <p>MICHAEL McDONALD Reach Out, I'll Be There UMRG</p> <p>ASHLEE SIMPSON Pieces Of Me GEFEN</p>
ADULT TOP 40	MODERN ROCK
<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>GOO GOO DOLLS Give A Little Bit WARNER BROS.</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>BOWLING FOR SOUP 1985 ZOMBA</p> <p>KELLY CLARKSON Breakaway HOLLYWOOD</p> <p>SARAH MCLACHLAN World On Fire RMG</p> <p>SEETHER Broken Wind-Up</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>SWITCHFOOT Dare You To Move COLUMBIA</p> <p>DIDO Sand In My Shoes RMG</p> <p>LINKIN PARK Breaking The Habit WARNER BROS.</p>	<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>THE KILLERS Mr. Brightside IDJMG</p> <p>CROSSFADE Cold COLUMBIA</p> <p>SUM 41 We're All To Blame IDJMG</p> <p>MODEST MOUSE Ocean Breathes Salty EPIC</p> <p>CAKE No Phone COLUMBIA</p> <p>THE EXPLOSION Here I Am VIRGIN</p> <p>SHINEDOWN Simple Man ATLANTIC</p>

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 air 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 23 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	16	She Will Be Loved	MAROONS (OCTONE/JRMG)	3 Wks At No. 1
2	1	16	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	
3	3	30	Goodies	CIARA (SHO NUFF-MUSIC/IN/AFACE/ZOMBA)	
4	5	15	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	
5	7	10	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	
6	8	5	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	
7	4	16	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	
8	10	10	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
9	6	16	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)	
10	15	10	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	
11	11	12	One Thing	FINGER ELEVEN (WIND-UP)	
12	9	12	Sunshine	LIL' FLIP FEAT. LEA (SUCCA FREE/COLUMBIA)	
13	17	10	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	
14	18	12	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
15	13	13	Leave (Get Out)	JOJO (DA FAMILY/BLACKGROUND/UMRG)	
16	12	21	If I Ain't Got You	ALICIA KEYS (JRMG)	
17	14	9	Lean Back	TERROR SQUAD (SRCA/UNIVERSAL/UMRG)	
18	20	6	Shadow	ASHLEE SIMPSON (GEFFEN)	
19	21	8	Dare You To Move	SWITCHFOOT (COLUMBIA)	
20	35	2	Over And Over	NELLY FEAT. TIM MCGRAW (CURB/DEERY/UMRG)	

OCTOBER 23 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	16	She Will Be Loved	MAROONS (OCTONE/JRMG)	5 Wks At No. 1
2	2	23	One Thing	FINGER ELEVEN (WIND-UP)	
3	3	30	Heaven	LOS LONELY BOYS (OR/EPIC)	
4	6	12	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	
5	5	11	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)	
6	4	35	The Reason	HOOBASTANK (ISLAND/IDJMG)	
7	7	17	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN)	
8	9	9	Daughters	JOHN MAYER (AWARE/COLUMBIA)	
9	8	39	This Love	MAROONS (OCTONE/JRMG)	
10	12	10	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	
11	11	12	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
12	10	30	I Don't Want To Be	GAVIN DEGRAAF (JRMG)	
13	17	10	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	
14	15	12	World On Fire	SARAH MCLACHLAN (ARISTA/RMG)	
15	16	13	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	
16	18	7	(Reach Up For The) Sunrise	DURAN DURAN (EPIC)	
17	20	5	Lady	LENNY KRAVITZ (VIRGIN)	
18	21	4	Dare You To Move	SWITCHFOOT (COLUMBIA)	
19	23	3	Vertigo	U2 (INTERSCOPE)	
20	19	19	Feelin' Way Too Damn Good	NICKELBACK (ROADRUNNER/IDJMG)	

OCTOBER 23 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	18	Heaven	LOS LONELY BOYS (OR/EPIC)	4 Wks At No. 1
2	3	43	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
3	4	27	This Love	MAROONS (OCTONE/JRMG)	
4	2	39	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)	
5	5	59	White Flag	DIDO (ARISTA/RMG)	
6	8	26	8th World Wonder	KIMBERLEY LOCKE (CURB)	
7	6	51	Ain't No Mountain High Enough	MICHAEL McDONALD (MOTOWN/UMRG)	
8	9	37	Love's Divine	SEAL (WARNER BROS.)	
9	7	34	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	
10	10	21	You'll Think Of Me	KEITH URBAN (CAPITOL)	
11	11	84	Drift Away	UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)	
12	13	24	Here With Me	MERCURYME (INO/CURB)	
13	12	75	Unwell	MATCHBOX TWENTY (ATLANTIC)	
14	14	77	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
15	16	5	Answer In The Sky	ELTON JOHN (ROCKET/UNIVERSAL/UMRG)	
16	18	3	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	
17	15	6	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	
18	17	11	Remember When It Rained	JOSH GROBAN (143/REPRISE)	
19	20	16	The Reason	HOOBASTANK (ISLAND/IDJMG)	
20	21	9	If I Ain't Got You	ALICIA KEYS (JRMG)	

OCTOBER 23 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	10	American Idiot	GREEN DAY (REPRISE)	5 Wks At No. 1
2	4	3	Vertigo	U2 (INTERSCOPE)	
3	2	12	Fall To Pieces	VELVET REVOLVER (RCA/RMG)	
4	7	7	Pain	JIMMY EAT WORLD (INTERSCOPE)	
5	3	22	So Cold	BREAKING BENJAMIN (HOLLYWOOD)	
6	5	18	Breaking The Habit	LINKIN PARK (WARNER BROS.)	
7	6	10	Vitamin R (Leading Us Along)	CHEVELE (EPIC)	
8	8	13	Getting Away With Murder	PAPA ROACH (EL TONAL/GEFFEN)	
9	9	22	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	
10	10	27	Just Like You	THREE DAYS GRACE (JIVE/ZOMBA)	
11	12	16	Cold	CROSSFADE (FG/COLUMBIA)	
12	11	18	Wake Up (Make A Move)	LOSTPROPHETS (COLUMBIA)	
13	16	6	We're All To Blame	SUM 41 (ISLAND/IDJMG)	
14	20	7	Ocean Breathes Salty	MODEST MOUSE (EPIC)	
15	17	6	Take It Away	THE USED (REPRISE)	
16	13	23	Take Me Out	FRANZ FERDINAND (LODMIND/EPIC)	
17	14	14	A Favor House Atlantic	COHEED AND CAMBRIA (EQUAL VISION/COLUMBIA)	
18	18	10	Run	SNOW PATROL (FICTION/A&M/INTERSCOPE)	
19	21	7	No Phone	CAKE (COLUMBIA)	
20	22	8	Word Up	KORN (IMMORTAL/EPIC)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 90 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.

OCTOBER 23
2004

Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Goodies CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	26	30	8	Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA)	51	52	4	Dare You To Move SWITCHFOOT (COLUMBIA)
2	2	7	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	27	28	9	Breathe, Stretch, Shake MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG)	52	46	12	Here For The Party GRETCHEN WILSON (EPIC (NASHVILLE)/EMN)
3	3	18	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	28	21	15	Why? JAGAKISS (RUFF RYDERS/INTERSCOPE)	53	60	6	Mr. Mom LONESTAR (BNA)
4	5	5	Lose My Breath DESTINY'S CHILD (COLUMBIA)	29	27	37	This Love MARDONS (OCTONE/JRMG)	54	55	9	That's What It's All About BROOKS & DUNN (ARISTA/NASHVILLE)
5	6	14	She Will Be Loved MARDONS (OCTONE/JRMG)	30	18	11	Dip It Low CHRISTINA MILIAN (ISLAND/IDJMG)	55	59	6	Nothing On But The Radio GARY ALLAN (MCA/NASHVILLE)
6	4	14	My Place NELLY FEAT. JAEHEIM (DESSERT/FO' REEL/UMRG)	31	37	11	I Hate Everything GEORGE STRAIT (MCA/NASHVILLE)	56	50	9	Stays In Mexico TOBY KEITH (DREAMWORKS/NASHVILLE)
7	11	3	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE)	32	26	12	Let's Get It Started BLACK EYED PEAS (A&M/INTERSCOPE)	57	57	10	Feels Like Today RASCAL FLATTS (LYRIC STREET)
8	7	16	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	33	29	21	Turn Me On KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	58	62	3	Baby It's You JOLIO FEAT. BOW WOW (DA FAMILY/BLACKGROUND/UMRG)
9	9	19	Diary ALICIA KEYS (JRMG)	34	32	12	Suds In The Bucket SARA EVANS (RCA/NASHVILLE)	59	68	2	Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)
10	10	13	My Happy Ending AVRIL LAVIGNE (RCA/RMG)	35	40	8	Broken SEETHER FEAT. AMY LEE (WIND-UP)	60	51	20	Live Like You Were Dying TIM MCGRAW (CURB)
11	19	4	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN)	36	45	7	1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	61	69	2	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
12	8	19	Sunshine LIL' FLIP FEAT. LEA (SUCCA/FREE/COLUMBIA)	37	42	5	Hush LIL' COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)	62	61	4	Shadow ASHLEE SIMPSON (GEFFEN)
13	14	9	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	38	34	9	Nolia Clap JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	63	—	1	Big Chips R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)
14	12	34	If I Ain't Got You ALICIA KEYS (JRMG)	39	31	14	Breaking The Habit LINKIN PARK (WARNER BROS.)	64	67	10	American Idiot GREEN DAY (REPRISE)
15	15	11	On The Way Down RYAN CABRERA (E.V.L.A./ATLANTIC)	40	35	42	Yeah! USHER (LAFACE/ZOMBA)	65	71	2	The Woman With You KENNY CHESNEY (BNA)
16	13	17	Pieces Of Me ASHLEE SIMPSON (GEFFEN)	41	41	3	Vertigo U2 (INTERSCOPE)	66	54	8	Flap Your Wings NELLY (DESSERT/FO' REEL/UMRG)
17	16	14	One Thing FINGER ELEVEN (WIND-UP)	42	49	4	Breathe FABOLOUS (DESERT STORM/ATLANTIC)	67	66	4	Fall To Pieces VELVET REVOLVER (RCA/RMG)
18	58	2	Over And Over NELLY FEAT. TIM MCGRAW (CURB/DESSERT/UMRG)	43	56	3	Balla Baby CHINGY (CAPITOL)	68	73	10	If Nobody Believed In You JOE NICHOLS (UNIVERSAL SOUTH)
19	23	6	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	44	39	26	Move Ya Body NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)	69	65	6	Dangerously In Love BEYONCE (COLUMBIA)
20	22	6	Oye Mi Canto NO. R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	45	38	12	No Problem LIL' SCRAPPY (BME/REPRISE)	70	72	18	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN)
21	17	26	Slow Motion JUVENILE (CASH MONEY/UMRG)	46	36	14	Days Go By KEITH URBAN (CAPITOL/NASHVILLE)	71	—	1	How Am I Doin' DIERKS BENTLEY (CAPITOL/NASHVILLE)
22	24	24	Heaven LOS LONELY BOYS (OR/EPIC)	47	47	25	Jesus Walks KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	72	—	1	Back When TIM MCGRAW (CURB)
23	20	15	Headsprung LIL' COOL J (DEF JAM/IDJMG)	48	53	8	In A Real Love PHIL VASSAR (ARISTA/NASHVILLE)	73	—	1	Getting Away With Murder PAPA ROACH (EL TONAL/GEFFEN)
24	25	32	The Reason HOBBASTANK (ISLAND/IDJMG)	49	33	19	I Like That HOUSTON (CAPITOL)	74	—	1	I Don't Want To Be GAVIN DEGRAW (JRMG)
25	43	4	Go D.J. LIL' WAYNE (CASH MONEY/UMRG)	50	44	21	Leave (Get Out) JOLIO (DA FAMILY/BLACKGROUND/UMRG)	75	74	3	Somebody Told Me THE KILLERS (ISLAND/IDJMG)

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OCTOBER 23
2004

Billboard® HOT DIGITAL TRACKS™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	2	Just Lose It (Explicit Version) EMINEM (SHADY/AFTERMATH/INTERSCOPE)	26	22	2	The Reason HOBBASTANK (ISLAND/IDJMG)
2	—	1	Lose My Breath (Album Version) DESTINY'S CHILD (COLUMBIA)	27	24	4	Fly HILARY DUFF (HOLLYWOOD)
3	—	1	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	28	41	1	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)
4	1	2	Vertigo U2 (INTERSCOPE)	29	11	1	Tilt Ya Head Back (Explicit Album Version) NELLY & CHRISTINA AGUILERA (DESSERT/FO' REEL/UMRG)
5	3	6	1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	30	—	1	Give A Little Bit (Album Version) GOD GOOD OLLS (WARNER BROS.)
6	4	16	She Will Be Loved MARDONS (OCTONE/JRMG)	31	29	20	Save A Horse (Ride A Cowboy) (Album Version) BIG & RICH (WARNER BROS. (NASHVILLE)/VWRN)
7	5	19	Let's Get It Started BLACK EYED PEAS (A&M/INTERSCOPE)	32	35	2	Baby It's You JOLIO FEAT. BOW WOW (DA FAMILY/BLACKGROUND/UMRG)
8	10	3	Welcome To My Life (Album Version) SIMPLE PLAN (LAVA)	33	27	22	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN)
9	6	12	Goodies CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	34	32	10	Lean Back (Edited Version) TERROR SQUAD (SRC/UNIVERSAL/UMRG)
10	26	2	What You Waiting For? GIVEN STEFANI (INTERSCOPE)	35	44	2	Predictable GOOD CHARLOTTE (DAYLIGHT/EPIC)
11	7	9	American Idiot GREEN DAY (REPRISE)	36	30	39	This Love MARDONS (OCTONE/JRMG)
12	25	3	Over And Over NELLY FEAT. TIM MCGRAW (CURB/DESSERT/UMRG)	37	28	4	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)
13	8	2	Just Lose It (Clean Version) EMINEM (SHADY/AFTERMATH/INTERSCOPE)	38	31	9	My Place (Explicit Album Version) NELLY FEAT. JAEHEIM (DESSERT/FO' REEL/UMRG)
14	17	4	Let's Go (Clean Version) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	39	38	5	White Houses VANESSA CARLTON (A&M/INTERSCOPE)
15	13	8	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	40	40	2	Dare You To Move SWITCHFOOT (COLUMBIA)
16	9	15	My Happy Ending AVRIL LAVIGNE (RCA/RMG)	41	33	15	Heaven LOS LONELY BOYS (OR/EPIC)
17	12	18	Yeah! USHER FEAT. LIL' JON & LUDACRIS (LAFACE/ZOMBA)	42	—	1	Breathe (Amended Album Version) FABOLOUS (DESERT STORM/ATLANTIC)
18	14	13	On The Way Down (Album Version) RYAN CABRERA (E.V.L.A./ATLANTIC)	43	—	1	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
19	16	13	Somebody Told Me THE KILLERS (ISLAND/IDJMG)	44	48	4	Word Up! (Album Version) KORN (IMMORTAL/EPIC)
20	19	7	Breathe, Stretch, Shake MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG)	45	34	4	Lady LENNY KRAVITZ (VIRGIN)
21	18	3	Car Wash CHRISTINA AGUILERA FEAT. MISSY ELLIOTT (DREAMWORKS/GEFFEN)	46	36	7	I Don't Want To Be GAVIN DEGRAW (JRMG)
22	20	6	Headsprung LIL' COOL J (DEF JAM/IDJMG)	47	45	27	If I Ain't Got You ALICIA KEYS (JRMG)
23	15	21	Take Me Out (Album Version) FRANZ FERDINAND (DOMINO/EPIC)	48	43	18	Turn Me On (Album Version) KEVIN LYTTLE (ATLANTIC)
24	23	15	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	49	47	55	Hey Ya! (Radio Mix) OUTKAST (LAFACE/ZOMBA)
25	21	20	Pieces Of Me ASHLEE SIMPSON (GEFFEN)	50	46	30	Ocean Avenue YELLOWCARD (CAPITOL)

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OCTOBER 23
2004

Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	32	10	Everything To Me BROOKE HOGAN (TRANS CONTINENTAL/MADACY)	26	22	2	The Reason HOBBASTANK (ISLAND/IDJMG)
2	1	6	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)	27	24	4	Fly HILARY DUFF (HOLLYWOOD)
3	—	1	Balla Baby CHINGY (CAPITOL)	28	41	1	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)
4	2	15	Dreams DIANA DEGARMO (RCA/RMG)	29	11	1	Tilt Ya Head Back (Explicit Album Version) NELLY & CHRISTINA AGUILERA (DESSERT/FO' REEL/UMRG)
5	5	3	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN)	30	—	1	Give A Little Bit (Album Version) GOD GOOD OLLS (WARNER BROS.)
6	3	—	(Reach Up For The) Sunrise DURAN DURAN (EPIC)	31	29	20	Save A Horse (Ride A Cowboy) (Album Version) BIG & RICH (WARNER BROS. (NASHVILLE)/VWRN)
7	4	—	I Believe FANTASIA (JRMG)	32	35	2	Baby It's You JOLIO FEAT. BOW WOW (DA FAMILY/BLACKGROUND/UMRG)
8	6	14	Turn Me On KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)	33	27	22	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN)
9	7	21	Take My Breath Away JESSICA SIMPSON (COLUMBIA)	34	32	10	Lean Back (Edited Version) TERROR SQUAD (SRC/UNIVERSAL/UMRG)
10	10	15	Thief's Theme NAS (LIL' WIL/COLUMBIA/SUM)	35	44	2	Predictable GOOD CHARLOTTE (DAYLIGHT/EPIC)
11	12	30	Solitaire/The Way CLAY AIKEN (RCA/RMG)	36	30	39	This Love MARDONS (OCTONE/JRMG)
12	14	6	Breathe FABOLOUS (DESERT STORM/ATLANTIC)	37	28	4	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)
13	11	17	Headsprung LIL' COOL J (DEF JAM/IDJMG)	38	31	9	My Place (Explicit Album Version) NELLY FEAT. JAEHEIM (DESSERT/FO' REEL/UMRG)
14	9	17	Goodies CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	39	38	5	White Houses VANESSA CARLTON (A&M/INTERSCOPE)
15	15	3	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	40	40	2	Dare You To Move SWITCHFOOT (COLUMBIA)
16	19	23	Heaven LOS LONELY BOYS (OR/EPIC)	41	33	15	Heaven LOS LONELY BOYS (OR/EPIC)
17	16	2	Sex, Love & Money MOS DEF (RAWKUS/GEFFEN)	42	—	1	Breathe (Amended Album Version) FABOLOUS (DESERT STORM/ATLANTIC)
18	17	11	My Place/Flap Your Wings NELLY FEAT. JAEHEIM (DESSERT/FO' REEL/UMRG)	43	—	1	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
19	8	6	Breathe, Stretch, Shake/Welcoming Back MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG)	44	48	4	Word Up! (Album Version) KORN (IMMORTAL/EPIC)
20	24	18	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	45	34	4	Lady LENNY KRAVITZ (VIRGIN)
21	25	6	American Idiot GREEN DAY (REPRISE)	46	36	7	I Don't Want To Be GAVIN DEGRAW (JRMG)
22	13	25	Naughty Girl BEYONCE (COLUMBIA)	47	45	27	If I Ain't Got You ALICIA KEYS (JRMG)
23	22	43	White Flag DIDDY (ARISTA/RMG)	48	43	18	Turn Me On (Album Version) KEVIN LYTTLE (ATLANTIC)
24	18	15	I Like That HOUSTON (CAPITOL)	49	47	55	Hey Ya! (Radio Mix) OUTKAST (LAFACE/ZOMBA)
25	20	4	Hush LIL' COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)	50	46	30	Ocean Avenue YELLOWCARD (CAPITOL)

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OCTOBER 23
2004

Billboard

HOT 100

Main Billboard Hot 100 chart table with columns for rank, title, artist, and week on chart. Includes sections for Greatest Gainer/Airplay and Greatest Gainer/Sales.

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart. ○ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. ● Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. Catalog number is for ○, * Indicates unavailable, in which case, catalog number is for (M), (C), (T) or (D) respectively, based on availability. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Jazz

Continued from page 5

The 100,000-square-foot, acoustically pristine complex has been constructed as a box within a box on the fifth floor of the new Time Warner twin-tower high-rise on Columbus Circle.

It features three main performance areas: the 1,200-seat Rose Theater; the 420- to 500-seat Allen Room, named for investment firm Allen & Co.; and the intimate 140-seat Dizzy's Club Coca-Cola.

There is also an education center, rehearsal/studio space and the Ertegun Hall of Fame multimedia jazz history room.

Rose Theater is a multitiered space that resembles a horseshoe-shaped Italian opera hall. The Allen Room has multilevel amphitheater seating, and can be transformed into a supper club. It features a spectacular floor-to-ceiling double-paned glass wall that looks out on Central Park. Dizzy's Club boasts a view of the park and Columbus Circle, as well as curved bamboo walls, tables and barstool seating.

Beyond the facility's impressive appearance, though, is its mission to promote jazz.

Pianist Bill Charlap, who opens Dizzy's Club with his trio, shares the enthusiasm over the new venue.

"Rose Hall will be an incredibly vital and vibrant place," he says. "It will make an important contribution to our culture—more so than we realize now."

JALC executive director Derek Gordon, who came aboard in July after 12 years as senior VP of the Kennedy Center for the Performing Arts in Washington, D.C., says that Rose Hall is unique. "I've seen the growth of cultural institutions with jazz being part of the vision," he says. "But having jazz at the center develops a new paradigm."

After being promised city funds by former Mayor Rudolph Giuliani to move JALC onto a new Lincoln Center campus, the project launched in 1998 when Marsalis drafted a document called "Ten

Fundamentals of the House of Swing" to help architect Rafael Viñoly design a new jazz habitat.

"Wynton helped define the space," Viñoly says. "It was important to get out of the pattern set by classical music where there's a notion of the artist being unapproachable and separated from the audience. Jazz requires an intimacy.

"Jazz is also an impromptu music that is played as almost a social event," he continues. "It can be played anywhere, so I designed the building so that nearly every space can be used for performance. In addition to the three venues, music can be played in the atrium, educational areas and rehearsal studios. The important concept is that music can transform the space, not vice versa."

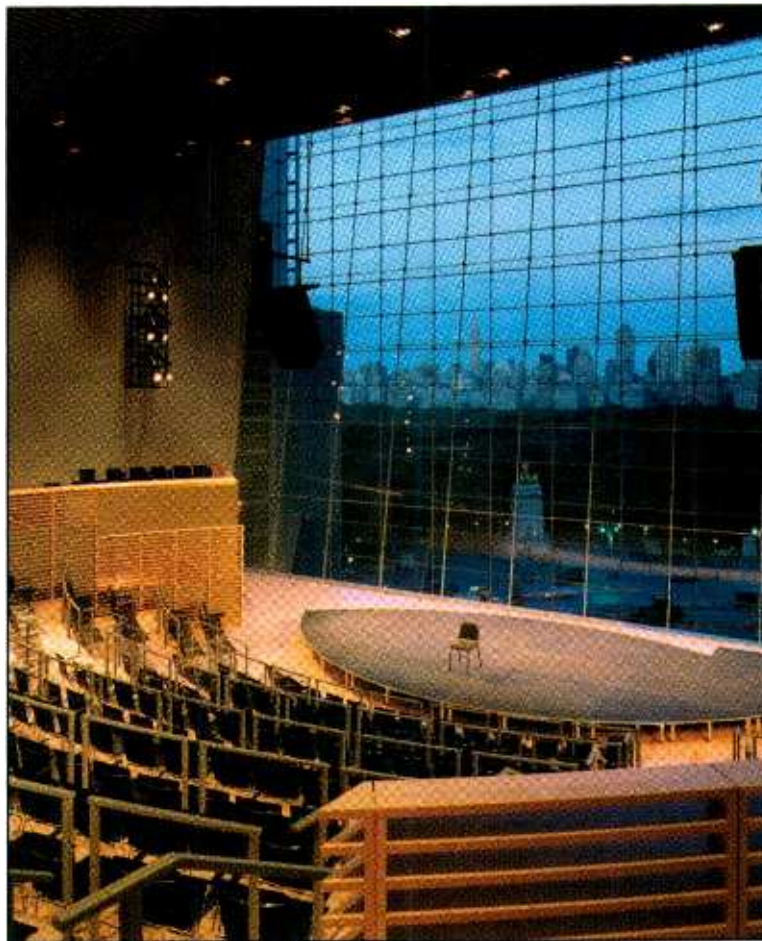
FIRMS CREATE HARMONY

Two firms that have expertise with acoustics in theater settings, Artec Consultants and the Walters-Storyk Design Group, formed a one-time joint partnership called the Sound of Jazz to aid in the construction of the building.

Artec's Chris Darland says that one of SOJ's primary goals was to maintain intimacy. "In design, Rose Theater had to accommodate opera and dance as well as jazz, so we had to figure out ways to make a lyric theater hold 1,200 people with the most distant seating no more than 100 feet from the stage."

John Storyk from Walters-Storyk says, "We also focused on flexibility. After all, what is jazz, but flexibility. That's the theme of the sound in the entire building. We made sure the acoustics in all the spaces were rigged and tied in to the rest of the building."

SOJ worked on making the facility acoustically pure, most notably with Rose Theater's 11 moveable acoustic towers, a retractable concert shell ceiling, acoustic banners behind the walls and the giant rubber isolation pads two levels below the stage that make the entire space a floating structure within the Time Warner building. "That was a challenge, especially with the seismic pads," Storyk says. "It was impor-



The Allen Room at Rose Hall, which features a spectacular view of New York's Central Park, can seat up to 500 people.

tant to make the space vibrationally isolated. The building sits on top of one of the city's main subway hubs at Columbus Circle."

OPENING FESTIVAL

To open JALC's 2004-2005 season, Rose Hall will host a high-profile, invitation-only first night on Oct. 18 featuring performances by the Lincoln Center Jazz Orchestra with Wynton Marsalis and the Afro-Latin Jazz Orchestra. The PBS TV program "Live From Lincoln Center" will broadcast the affair.

The Grand Opening Festival runs Oct. 18-Nov. 6 with a series of shows by such noteworthies as vocalists Cassandra Wilson, Dianne Reeves and Freddy Cole. Also on tap: Taj Mahal and Randy Weston, among others, in the "3 Shades of Blues" evening; and comedian Bill Cosby in his "Stand Up for Jazz" performance

with the LCJO.

Tickets for Rose Theater and Allen Room shows range from modestly priced \$30 seats to premium seats at \$150. Subscription packages, with savings of up to 20%, are available.

Dizzy's Club, which plans to feature music 365 nights a year, opens Oct. 21 with the three-week Dizzy Gillespie Festival, a celebration of the legendary trumpeter's music starring Paquito D'Rivera, Nicholas Payton, Antonio Sanchez, Monty Alexander and other musicians.

Shows at Dizzy's Club from Tuesday through Sunday will have a \$30 cover (plus minimum); Monday night will feature "Upstarts" gigs by young musicians that will have a \$15 cover. There will also be a \$10 cover for the late-night jam "hang sets" to begin after the final sets each evening.

Veteran jazz nightspot booker Todd Barkan serves as artistic manager of Dizzy's Club. He says the programming will be a "microcosm of what JALC" has been presenting in its 14 seasons.

"There will be a high premium on swing," he says. "The music will be broad-based and swinging and will reflect Wynton's overall view of jazz."

Barkan sees the club as being "an eternal light" that will contribute to the overall New York jazz scene. He feels strongly that Dizzy's won't compete with other clubs in town, but will actually encourage an atmosphere that has been sorely missing on the scene.

"We want to make Dizzy's Club a clubhouse for the jazz community, a place where people can go and hang and feel comfortable," Barkan says. "Wynton and I both feel an affinity for the late, lamented Bradley's in the Village, where people would congregate and jam until early in the morning."

Arturo O'Farrill, leader of JALC's Afro-Latin Jazz Orchestra, agrees. "It's inevitable that when you put a bunch of different activities under one roof there will be a multiplying factor. Musicians will intermix and interact with Dizzy's Club being open late. The interaction will create a wider spectrum of music with a myriad of possibilities."

'WE WANT THE BEST HERE'

Marsalis is also excited about the possibilities of the mixing and matching of musicians. "We want the best here," he says. "And we always want to make the space accessible to the different communities of jazz. We want it to be flexible to accommodate everything, from film to community activities to music with theater. We want this space to be used as a resource for all arts with the spirit of jazz."

According to Gordon, Rose Hall is 60%-65% booked for the 2004-2005 fiscal season, which runs through June 2005. Gordon says JALC is negotiating rental contracts for Rose Theater and Allen Room with a variety of promoters for the available dates. Both rooms possess the architectural flexibility to be used by opera, theater and dance companies as well as classical and pop music promoters.

"Usage fees are very compatible with other major venues in Manhattan, including Avery Fisher Hall, Carnegie Hall and Town Hall," says Gordon, who would not comment on specific dollar figures.

"The building itself is a remarkable resource," he continues. "We have a dramatically beautiful space with state-of-the-art acoustics, a fully equipped opera house and digital projection equipment. There has been a tremendous interest by public, private, profit and nonprofit producers and presenters who recognize we offer a great deal of value."

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Starbucks

Continued from page 6

Rollout of the media bar begins Oct. 18 in Seattle and Oct. 25 in Austin. The company expects a total of 45 stores in those markets to be equipped with kiosks by the middle of next month.

Starbucks says it plans to move the Hear Music media bar into additional markets in mid-2005.

Ken Lombard, president of Starbucks Entertainment, tells *Billboard* that the company sees the digital music initiative as an opportunity to reach underserved adult consumers who are not interested in top 40 music.

"Our customers have really given us permission to play a significant role in how they discover and purchase their music," he says. "This is a smart and strategic move for Starbucks. We're going to enhance the Starbucks experience while developing a new business channel."

A timetable has not been set for further expansion of the Hear Music Coffeehouse concept.

Each media-bar-enabled store is expected to have three to six Hewlett-Packard tablet PCs—the devices used for browsing and purchasing—located in its seating area.

Starbucks is offering seven songs for \$8.99. Additional songs cost 99 cents each.

The company has a catalog of 150,000 tracks and content deals with all four major labels and 40



independents.

The media bar will also feature content exclusives, as well as Hear Music editorial features and recommendations.

Expansion of the Hear Music

media bar service comes on the heels of Starbucks' success in driving sales of Ray Charles' "Genius Loves Company" through a partnership with Concord Records, and the launch of a Starbucks Hear Music Channel on XM Satellite Radio.

The company is also continuing with its branded-CD initiative. Starbucks bought independent retail chain Hear Music five years ago and has been pushing branded compilations in its stores under the Hear Music banner. These include the Artist's Choice compilation CD series. It recently released an Emmylou Harris compilation, and one from Norah Jones is due early next month.

The company also reaches an estimated 30 million customers weekly with in-store play initiatives.

Adult Top 40

Continued from page 5

Youthful artists from previous decades were able to find a home at adult top 40, but the new breed of youth-driven hits is offering fewer ballads and more rock. These acts may come across as more grown-up than they actually are.

Programmers say that with little association to bubble-gum pop, the music from new young acts blends seamlessly with hits by such groups as 3 Doors Down, Evanescence and Hoobastank, which cross to and from mainstream top 40 without a kiddie stigma.

Gary Trust, music director at adult top 40 WSNE Providence, R.I., suggests that the trend established itself several years ago, when Michelle Branch and Vanessa Carlton ignited the gritty pop/rock-chick sound that the format embraced with little regard for a singer's age. He says they opened the door to playing younger acts, but he still draws a line.

"We're certainly not playing every younger artist," he says. "We toyed with JoJo, but that sounds a bit too young for us, and we haven't yet seen research to support playing it. I do think there's a danger in sounding too young and too top 40. If listeners wanted so much of that sound, they would probably listen to top 40. Variety seems to be a key to our success."

On the other hand, with mainstream top 40's ongoing allegiance to hip-hop, Marshall believes adult

top 40 is the only remaining outlet for quality pop music without the rap—for an audience that is hipper than it was a decade or so ago.

"It seems that today's 40-year-old is yesterday's 30-year-old," she says. "They are still having babies, careers and are interested in new music for a longer period of time. We may love the '80s, but we live in 2004."

"Adult women are turned off by a lot of mainstream top 40 stations; so much of their playlists are R&B/hip-hop with lyrics that can be negative, sexist and too sexual, especially with this group, which has kids in the car," Marshall says.

WHAT A MOM WANTS

James Baker, assistant PD/music director of KIOI (Star 103) San Francisco, believes the particular mix that adult top 40 provides—including the new sweep of younger artists—now defines that format.

"Soccer moms between 30 and 40 are a lot different than those of 10 or 15 years ago, when there was an influx of these kinds of younger artists," he says. "Moms want upbeat music rather than being lulled to sleep by stations that skew much older."

"The key to winning with this audience is to be mother and daughter's favorite radio station," Baker adds. "This used to be the claim to fame for mainstream top 40 stations 10 or 15 years ago, but not anymore."

The consensus is divided on whether those moms are inherently aware that some of the acts they're learning to love are their daughters' age.

"Moms and kids do listen to Radio Disney—hey, that's the unavoidable

evil we face, and they do get exposure to these artists that way. But adult females are just not as hip to who is who as we would like them to be," says Lisa Thomas, assistant PD/music director at KDMX (Mix 102.9) Dallas. "But as long as these artists are bringing hits to the format, it's a win-win."

Lucas, however, thinks female listeners are aware of who they're listening to—if the station is doing its job.

"Adult listeners are very aware that some of their favorite songs come from kids, and they are very impressed that most of these kids write their own songs and play their own instruments," he says. "That is very often the difference between a John Mayer and a one-hit wonder. It's part of the air personalities' job to tell listeners about the artists when playing the song."

Marshall adds, "Most of the younger artists we're talking about don't sing

about bubble gum and hanging out at the mall. The lyrics don't suggest that these are songs for teens."

CORE ARTISTS NEED TO STEP UP

While it may be easy enough to determine that adult top 40's new age is coming at the cost of older core artists, most believe that those who once held court—Jewel, McLachlan, Morissette—simply haven't provided strong product to keep them in the running.

"Have Sarah and Alanis had big hits lately?" Thomas asks. "They are still core, but the new stuff isn't sticking around."

Trust adds, "For a long time, we've had a steady string of hits from slightly more mature acts—Matchbox Twenty, Sheryl Crow, Sugar Ray, Smash Mouth—and solo artists who, while relatively young—Alanis and Jewel—certainly sounded adult. But

at the moment, these artists are not supplying the hits or as much product. At the same time, rock-leaning records have taken a bigger hold on the format, with Switchfoot, Gavin DeGraw and 3 Doors Down.

"So where are we supposed to find mass-appeal, office-friendly pop music? One of the few choices at the moment seems to be the younger artists," he says.

Trust adds that even if there is a growing number of young acts on the format, "playing plenty of gold keeps our sound consistent. Plus... I try to make sure that any [one] sound doesn't come up back to back or in clusters."

Thomas hopes the competition for air time will push those older core artists to work their way back to the format.

"Maybe it will challenge some of the more traditional artists to step up, reinvent and give us more hits," he says.

Copy Control

Continued from page 6

the playability. We think we've turned the corner and created a balance between a good experience and secure mechanism for protected copyright."

The new CDS-300, he says, not only allows labels to determine the number of copies made on the PC's hard drive and shared online with friends, it also allows music users to make copies to play on the PC. Additionally, the system enables consumers to transfer

music to portable devices that recognize the WMA compressed format used. They can also burn copies onto blank CDs.

Every copy exported and played on other devices incorporates Macrovision's CDS. The company's software also provides "slick graphical interface" that allows consumers to easily navigate the digital rights management rules.

These days, other sessions on CDs enable labels to install protected additional content.

Yet, at a time when global CD sales continue to fall, industry observers argue that the existence of copy-

protection on CDs and the storm surrounding file-sharing piracy threaten to confuse music consumers.

"The labels need to have a clear definition of what they want," says Mark Mulligan, U.K.-based research director/senior analyst for Jupiter Research. "We've already established that copy-protected CDs do not stop [peer-to-peer] piracy. So when they talk about restricted copies, they must be saying people shouldn't make private copies at home... What they need is an ideal DRM system, which music buyers aren't aware of but is designed to kick in when anyone steps over the [copy-making] line."

Stern

Continued from page 1

Pollack tells *Billboard*. "Everything from voice-tracking to syndicated shows has impeded the progress of finding new talent."

LOCAL, LOCAL, LOCAL

For Jacobs Media president Fred Jacobs, Stern's defection underscores the importance of local radio actually being local. "Being local, visible and connected to your market has never been more important," Jacobs says. "This is a clarion call to the rock radio

industry to refocus on being solid in local markets. That's the strength of radio, its ability to reflect the local vibe, and this could be the catalyst to get stations moving along those lines."

Jacobs sees the Stern announcement as the latest in a series of satellite talent grabs that has included Little Steven, Opie & Anthony and National Public Radio's Bob Edwards. Like Pollack and others, Jacobs is hopeful that Stern's forthcoming move spurs talent

FCC's Adelstein: Don't Blame Us

At the National Assn. of Broadcasters Radio Show, *Billboard* asked the Federal Communications Commission's Jonathan Adelstein if the FCC was driving on-air talent like Howard Stern out of terrestrial radio to a fee-based system where indecency fines don't exist. "That's certainly not our goal," the commissioner said. "Our goal is just to enforce the law as Congress laid it out to make sure indecency isn't broadcast over the airwaves."

Calling indecency "one of the least favorite parts" of his job, Adelstein, a Democrat, said: "These are very exceptional circumstances and we try to really constrain



ADELSTEIN

when we find any material indecent. It's always a sad outcome when we do and we do it with great care because we recognize that while I'm sworn to uphold the law I'm also sworn to uphold the Constitution. We don't want to overstep our bounds and the courts have given us very limited authority to enforce the indecency statute."

Adelstein believes it's possible "to be provocative and interesting and not cross the bounds of indecency." And he doesn't think that driving good talent away from radio is a "necessary outcome" of the commission's indecency enforcement.

PAUL HEINE

development initiatives.

"Stations now voice-track nights, overnights and weekends, all but eliminating their farm teams," Jacobs says. "Just about every successful morning show [talent] probably got their start in overnights or some less important airshift and yet we aren't developing talent in those developmental dayparts. So I'm hoping this move sends out a very long alarm to local stations to begin to rethink where talent comes from. It could be a very exciting time for terrestrial radio if we play it right."

Pollack contends that anyone who suggests Stern's terrestrial affiliates will collapse without him has "completely underestimated these individual sta-

tions as well as [Infinity]. These are good radio stations after Howard is off the air. We've repeatedly seen enormously successful local shows and it's going to be incumbent on [these stations] to find another major reason to bring in audience in the morning."

While many blame the Federal Communications Commission for driving Stern and other talent to the less restrictive satellite radio waters (see story, this page), DeMers Programming president Alex DeMers says Stern's move was inevitable. "The future economic viability of the new medium is reliant on providing unique programming," DeMers says. "Each emerging technology needs stars to move from

being an early-adopter curiosity to mainstream media. If you look back a few decades, no one was buying TVs until Uncle Miltie [Milton Berle] came along. Breakthroughs like MTV certainly helped grow cable TV."

Even though satellite has roped one of radio's biggest stars, DeMers hardly thinks it is curtains for the medium. "Yes, cable has 'The Sopranos' and 'Sex and the City' but big names like Leno, Letterman and Oprah remain stars of [broadcast TV]."

"Although the Howard move puts satellite radio on the map, I don't think the Chicken Littles of our industry are doing anyone any favors," DeMers continues. "While the future will undoubt-

edly be different, there is tremendous demand for innovative programming and stellar talent on terrestrial radio—the need is certainly greater than ever."

STERN TO BE MUM ON MOVE

With more than a year until Stern says goodbye to terrestrial radio for his new home, there has been concern that his show could become a 15-month-long commercial for Sirius. But, five days after the story broke, Stern and Infinity brass met to discuss how to handle the matter of him leaving his 19-year terrestrial radio home for Sirius.

The outcome: Stern will refrain from using Infinity's airwaves as a platform for promoting satellite radio. Stern admits things "got out of hand" in the initial excitement of his bombshell announcement. He says he'll stifle himself on the subject out of respect for the company that has been his radio partner since 1985.

But it will be awkward to avoid the year's biggest radio story, especially with listeners continuing to call with congratulations and questions.

On his Oct. 12 radio show, Stern even refrained from replaying Les Moonves' Letterman appearance where the Viacom co-CEO discussed Stern's move to satellite. Instead, Stern moved quickly to the less controversial topic of engineer Scott DePace's latest feud with producer Gary Dell'Abate.

For the latest on Stern and other radio news, go to billboardradiomonitor.com.

'Change' Tour

Continued from page 5

Bertis Downs (R.E.M.), Kelly Curtis (Pearl Jam), Coran Capshaw (Dave Matthews Band) and Simon Renshaw (Dixie Chicks).

"This was definitely in the career highlight category," Downs says,

adding that while R.E.M. has worked on many charity and special events, Vote for Change was different because of the collaborative nature of the shows.

"This was more like a committee," Downs says. "There were a lot of e-mails and conference calls. A lot of us had never met each other face to face before."

Vote for Change was groundbreaking not only in the number of participating A-listers but also for the strategic nature of the routing and execution.

"Our first goal was to inspire people with the music and I know that this great group of artists did that," Landau says. "Secondly, we wanted to take these shows and this very positive attitude to the battleground states so that people there could see that these artists cared enough to take music to them."

Beyond that, Landau says, "we wanted to create awareness for MoveOn by letting them produce the show, which allowed them to radically expand their e-mail base. Although this was not organized as

a pure fundraising tour, it was quite successful financially."

More than 20 artists played 37 concerts in 33 cities over 11 days, beginning Oct. 1 in Pennsylvania.

The D.C. concert was carried live on the Sundance Channel as part of the documentary "National Anthem: Inside the Vote for Change Tour"; as a live webcast on RealNetworks; and through Music Choice, XM Satellite Radio, Sirius Satellite Radio and more than 35 terrestrial radio stations nationwide.

"The whole thing was a monu-

mental success, both from a creative standpoint and from the point of view of hopefully activating the nation's voters," Renshaw says. "I haven't seen the actual final numbers, but I do know that throughout the tour, the people at both MoveOn and ACT were thrilled and delighted at how it was working for them."

Though the official run ended Oct. 11, Springsteen added an Oct. 13 date at the Continental Airlines Arena in East Rutherford, N.J., that also benefited ACT.



Artists gathered onstage during the finale of the Vote for Change tour stop at the Xcel Energy Center in St. Paul. Pictured, from left, are the E Street Band's Nils Lofgren, Bright Eyes' Nate Walcott, E Street Band members Danny Federici and Clarence Clemons, Connor Oberst, Pegi Young, Neil Young, Bruce Springsteen, the E Street Band's Garry Tallent, Michael Stipe, John Fogerty, "Little" Steven Van Zant, Mike Mills, Peter Buck, Patti Scialfa, Sooz Tyrell and the E Street Band's Max Weinberg and Roy Bittan.

Solís

Continued from page 1

Top Latin Albums chart, it will put Solís in a unique position: He will become the first Latin artist to have four albums in two different genres simultaneously on the chart.

"He's an incredible phenomenon," says Alberto Uribe, head buyer for Ritmo Latino. "He's one of the few super-selling artists that still remains."

Whether Solís releases a pop album or a Mexican album is irrelevant, Uribe adds. "His signature is enough. I have no doubt [the new album] will sell."

Solís' sales record is an anomaly.

He is not fond of interviews, and does minimal album promotion. He's no longer a youngster, and his songs, while beautifully lyrical, are classic but not groundbreaking.

But Solís, who writes all his own material, connects with his listeners no matter what the genre because of his romantic core.

"I'm a romantic act," Solís says when asked how he describes his music. "I play with other genres—tropical music and mariachi. But my strength is romantic material."

José Behar, president/CEO of Univision Music Group, which owns Fonovisa, says, "Marco is a singer/songwriter who has the ability to write songs that appeal to the masses. He has been able to take that ability and dress it up with international arrangements and production, but the language has never changed. People everywhere connect with what he sings."

LONG A STAR IN MEXICO

Solís became a household name in Mexico in the 1970s as the lead singer/songwriter of Los Bukis, one of that country's best-selling romantic groups. In 1995, Solís went solo.

Since then, he has had 12 titles on the *Billboard* Top Latin Albums chart, including four No. 1s.

He has also successfully exported his sound beyond the United States and Mexico, thanks to a coordinated effort between Univision—which has made him an international priority—and Universal Music & Video Distribution, which for the past two years has marketed and distributed Univision's titles worldwide.

Previously, a number of distributors handled Solís' distribution outside of North America.

Solís is now a major artist in most Latin markets and has an extensive

South American tour planned for 2005 that will include a stop at the Viña del Mar festival in Chile.

"This truly is my most active moment," Solís says in an exclusive interview with *Billboard*. "The goal was to become international, and we've seen that. I used to do very small appearances [in South America] before. But my two previous albums have really opened doors for me there. And I've been surprised to see audiences also recognize my Bukis material. I see two generations in the concerts: the parents and the kids."

With "Razón de Sobre," Solís—who produces his own material—teamed with arranger Pablo Aguirre in search of a more international sound that could further widen his audience base.

"I was looking for a contemporary, pop sound," he says. "Depending on the audience's response, we can play a bit with that. Make the arrangements more contemporary."

Solís' popularity explosion can be traced to 1999's "Trozos de Mi Alma," his first all-pop album, which the Recording Industry Assn. of America has certified platinum.

Produced by the late Bebu Silvetti, it featured romantic string arrangements and a radio-friendly sound that opened the door for Solís to get airplay

on East Coast pop stations, many of which had previously shunned him. Since then, Solís has become a fixture on Latin pop stations.

"The core sound he has developed—now it's ballads, before it was *ranchera* ballads—appeals to our audience," says Tony Campos, PD for WAMR Miami, which is playing Solís' new single, "Mi Mayor Sacrificio."

Solís is still regarded as a Mexican artist, says Silvestro Perrina, Univision Music VP of promotion for the East Coast and Puerto Rico. "But he's a Mexican act who is a star on the East Coast, and that's not normal. His songs have been hymns." Solís has always received strong play on West Coast stations.

Solís' first major pop hit was "Si No Te Hubieras Ido," the first single off "Trozos de Mi Alma." The song was subsequently featured in the Mexican film "Y Tu Mamá También" (during the memorable jukebox scene), which led to Fonovisa rereleasing the album in Mexico.

"It was one of those fortunate songs," says Solís, who says he writes his material "on my little slips of paper and my little tape recorder" during his tours.

Indeed, as huge an artist as he is, Solís still approaches the music business from a hands-on perspective. He

administers his own publishing company, Crisma; he handles all his business affairs; and he has yet to sign any major sponsorship or endorsement deals.

His songs have been placed in films and soap operas, and many acts—most recently Yuri, Alicia Villarreal and Jose Luis Rodriguez—have covered his material. But he does not write specifically for other artists and only records what he has written.

"I'm dedicated to writing, to my albums and to touring," says Solís, who will finish a 20-date U.S. arena tour with Joan Sebastian this month.

Although "Razón de Sobre" will be accompanied by a major TV campaign on the Univision, Galavision and Telefuturo networks, Solís does not have plans for marathon TV appearances.

"I don't like how I look on TV," he says with a laugh.

Instead, he says, he will rely on the magic of the music to spread his brand of romance.

"You have to have the right phrase on the tip of your tongue," he says. "If you're in love, it will never sound corny."

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'We've Protected Our Investment In A&R Like A Dog Would Its Owner'

BY EMMANUEL LEGRAND

As he does every year, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge invited British retailers to his company's autumn sales conference in September.

The slick four-hour show included live performances by Amy Winehouse, Razorlight, McFly and Ian Brown.

The managing directors of the company's five repertoire sources described their projects for the run to Christmas, including new sets from U2, Mark Knopfler, Elton John, Busted and Daniel Bedingfield.

At the end of the presentation, Grainge sat on the stage for the final address. Never much of a public speaker, he showed a slide of the most successful acts to appear on the British scene in the past three years. Six of the acts—Bedingfield, Busted, Sugababes, Keane, Scissor Sisters and Jamie Cullum—were from Universal.

For Grainge, there is no better calling card than his explanation of what his business is about. For many retailers in the audience, it was a reminder of why Universal is the British market leader: a diverse repertoire, high sales expectations, acts that deliver the goods and a strong company leader.

Among those present at "The Lucian Grainge Show"—as some called it—was HMV Group COO Brian McLaughlin. The London-based exec describes Grainge as "probably the most competitive chairman of a record company I've ever worked with.

"From all my dealings with him," McLaughlin adds, "whether it's face to face in his office or listening to his new releases or even over a lunch, you cannot walk away without feeling inspired."

Q: Universal Music U.K. has been increasing its market share during the past couple of years. What made that happen?

A: The performance of this company, and of my executives, seems to show that we've taken risks and that it worked. I can say that because I have the luxury of having such a broad roster that goes from Eminem to Jamie Cullum. We can experiment and take risks. If you have five artists that all sound the same, you are not able to operate like that.

Q: What are the keys to the way you operate?

A: I have five separate companies here with five managing directors. We have three pop labels [Mercury, Polydor and Island], a classic and jazz division and a TV marketing division with its own in-house imprint that signs its own artists for an older demographic. So there are three labels that compete [among] themselves for the Snow Patrols of this world and two other labels that compete for the Jamie Cullums of this world. Our diversity is our [unique selling proposition]. Our diversity and our open-mindedness are part of our culture.

Q: With the current market conditions, when everybody else seems to be downsizing, does it ever feel like five sources of repertoire is too much?

A: If you look at our numbers, at our market share and at our profits, it will answer your question. It is about our diversity and breadth. That has driven everything. What we have done in terms of market conditions is that we have continued to invest—and in some cases raised our investment—in music and in our A&R people. We've protected this like a dog would protect its owner. Where we have rationalized—and where we have been sensible and responded to market conditions—is in areas that are not key to the finding, developing, recording and marketing of the music.

Q: Almost every market in Europe is losing ground, except the United Kingdom. How do you explain the resilience of the British market?

A: Possibly because of its creativity. One thing about the British



The Last Word



A Q&A With Lucian Grainge

Lucian Grainge: Career Highlights

1979: Works as a song plugger for April Music/CBS Music Publishing
1982: Joins RCA Music as director/GM
1985: Named director of A&R at MCA Publishing
1986: Sets up PolyGram Music Publishing in the United Kingdom
1993: Joins Polydor as GM of A&R and business affairs
1997: Named managing director of Polydor
1999: Appointed deputy chairman of Universal Music U.K.
2001: Promoted to chairman/CEO of Universal Music U.K. & Ireland
2003: Elected chairman of the Brit Awards

market is that it is open-minded, and it is very broad in terms of talent. And when we make good records and when artists make good songs, they're successful. Our performance with this regard is second to none. In that sense, we led the market.

It is difficult for me to talk about the other companies or other markets—I know what I am doing and what we are doing as a company, what our focus is. We've had 19 acts go gold [100,000 units] in the past three years. In the last 12 months, we brought nine acts—brand-new, British-signed acts—[to] gold.

Q: You have also been successful with North American artists like Shania Twain and Eminem.

A: When I became chairman three years ago—and even before then, when I was running Polydor—we took Polydor from being one of the worst companies in the industry to market leader in terms of market share, profits and profile. I knew that, because of the place the group was in terms of its domestic artists, unless we developed and broke American artists and unless we were excellent at it, we would not have a company. All the success we have now, we owe to our American artists, because they gave us the building blocks. They gave us the foundation of the formation of our plan, our vision and our hopes.

Q: Are you ever frustrated that you don't get the same level of attention from your U.S. counterparts when it comes to marketing British artists in America?

A: Musically the U.S. has been in a completely different creative zone from the rest of the world for the past five to 10 years. I believe now that one part of the cycle has come back. The response we get for our artists from our colleagues and from radio in America is completely different. It has flipped the other way—they want Jamie, they want Snow Patrol, they want Keane and they want the Scissors Sisters. It has been frustrating; it is far less frustrating.

Q: How would you define your relationship with your counterparts in the United States?

A: The type of relationship that we have as colleagues is like family. I defy anyone to find a group of people—Doug Morris [Universal Music Group chairman/CEO], myself, Jimmy Iovine [Interscope Geffen A&M chairman], L.A. Reid [Island Def Jam Music Group chairman]—that have more empathy, more respect and more ability to cut through everything to make anything happen.

Q: You've been with this company for almost 20 years. How do you explain this longevity?

A: The only thing that is relevant in any company is the people. The people I report to and the people I have responsibility for make me look good. I am a loyal person; I believe passionately in personal relationships. And I believe in the long term. Artists, colleagues and my bosses have the same belief.

One thing that good record companies do is to reward people, and I like to think that people here are rewarded in the same way that our artists are rewarded for their success.

Q: Is that the reason why Universal was listed by the Sunday Times as the eighth-best company to work for in the United Kingdom?

A: In addition, of all British businesses, we have been nominated as the No. 1 dream job in the United Kingdom, [in] a survey of 400,000 people. In some ways I am more proud of that than anything else, because it [speaks] about leadership, spirit, culture, generosity. It is not only my leadership but also the leadership of the people I have been able to bring in and the leadership they have been giving to their people. A fish stinks from the head. And throughout our company we have good leaders.

Q: Can you still raise the bar?

A: I've said before that if I can jump three feet, I want to jump three and a half feet. And once I've done that I want to do four feet. And then six feet. We're very driven.

Q: Your predecessor John Kennedy is to become chairman of the International Federation of the Phonographic Industry. Is that a place where you would see yourself at some point?

A: You can't do that to me . . . Of course not.

Franz

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