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## HOT SPOTS

NOVEMBER 6 2004		HOT Billboard® RINGTONES™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ORIGINAL ARTIST
1	1	2	My Boo US2 & ALICIA KEYS
2	2	3	Lean Back TERROR SWARM
3	4	3	Drop It Like It's Hot SNOOP DOGG FEATURING PHARRELL

### 5 A Hot Digital Debut

Billboard introduces Hot Ringtones, a chart that ranks the top 20 best-selling polyphonic ringtones.



### 33 Reggaetón Rising

The growing popularity of such reggaetón artists as Don Omar have pushed the genre into the mainstream.



### 51 Sibling Success

Natasha Bedingfield and brother Daniel score separate best-selling singles in Britain under different labels.

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# Gwen's Dance Step

## Solo Debut Revisits Her '80s Pop Influences

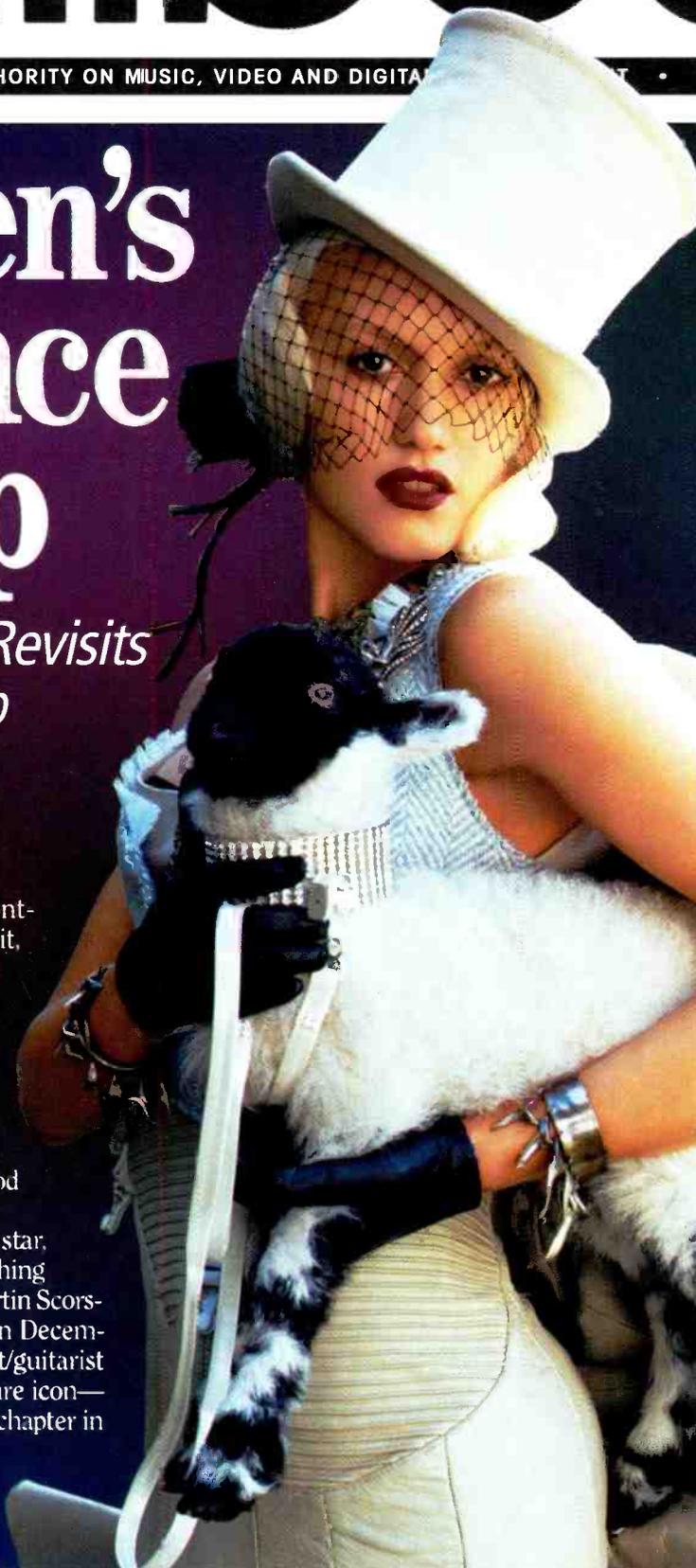
BY MICHAEL PAOLETTA

To hear No Doubt front-woman Gwen Stefani tell it, she's just a girl from Orange County following a dream. "I'm just like you, except I write songs," Stefani says. "I feel like I'm doing something right. And right now, I feel like I'm in a good place in my life."

Indeed, Stefani—rock star, fashion entrepreneur (clothing line L.A.M.B.), actress (Martin Scorsese's "The Aviator," due in December), wife of Bust vocal/guitarist Gavin Rossdale, pop culture icon—is gearing up for the next chapter in a prolific career.

Her solo debut album—or as she pre-  
(Continued on page 72)

Photo: Lorenzo Agius



## Clear Channel Dusts Off Vintage Brands

### Local Names Like Avalon, Pace And BGP Are Back

BY RAY WADDELL

Clear Channel Entertainment believes names like Pace Concerts, Cellar Door and Bill Graham Presents will still strike a chord with concertgoers.

That is why CCE is cashing in some brand equity by resurrecting these and other venerable promoter names as part of a major restructuring initiative for its U.S. operations.

The reorganization of the world's largest concert promoter will dust off some of the best-known names in concert history, largely retired in the wake of promoter consolidation in the late 1990s.

(Continued on page 73)

## Fine-Tuning People Meter

BY PAUL HEINE

If you were a radio programmer and you discovered that one-fourth of your audience was punching away from your station every time you played a specific song, would you drop it? Careful now. If you said yes, without first examining the tune's reach and frequency, you may have inadvertently squashed one of the biggest smashes of the year.

According to Arbitron data culled from Portable People Meter testing in Philadelphia, an average 26.6% of listeners to mainstream top 40 WIOQ (Q102) did, in fact, change  
(Continued on page 72)

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**Top Albums**

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ALISON KRAUSS + UNION STATION	Live	40
<b>BLUES</b>		
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<b>CHRISTIAN</b>		
SWITCHFOOT	The Beautiful Letdown	40
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GEORGE STRAIT	50 Number Ones	39
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SMOKIE NORFUL	Nothing Without You	66
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ELLIOTT SMITH	From A Basement On The Hill	65
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ROD STEWART	Stardust... The Great American Songbook Vol. III	64
<b>POP CATALOG</b>		
BOB MARLEY & THE WAILERS	Legend	65
<b>LATIN</b>		
JUANES	Mi Sangre	34
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TWELVE GIRLS BAND	Eastern Energy	66

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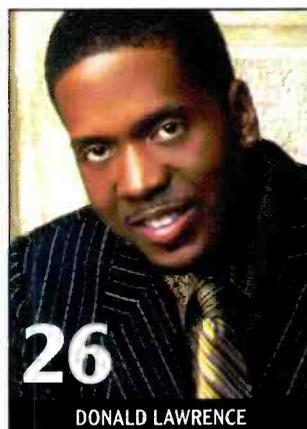
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<b>CLASSICAL</b>	
YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA	Plays Ennio Morricone
<b>CLASSICAL CROSSOVER</b>	
JOSH GROBAN	Closer
<b>JAZZ</b>	
RENEE OLSTEAD	Renee Olstead
<b>JAZZ/CONTEMPORARY</b>	
NORAH JONES	Come Away With Me
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**5** Warner Music Group begins slow rollout of CD/DVD hybrid DualDisc, with other majors waiting in the wings.  
**6** Nippon Telegraph and Telephone unveils a service that allows users to find a song title by humming the melody into their cell phone.

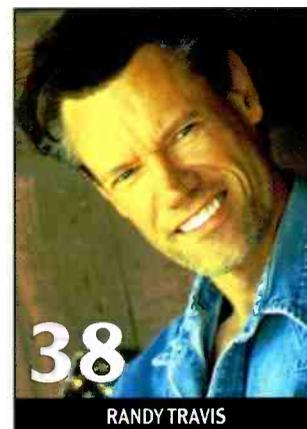
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**12 Movies & Music:** Little Steven's Underground Garage Festival may soon be a 3-D, high-definition concert documentary.  
**12 Classical Score:** A new live recording captures William Bolcom's homage to William Blake.  
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DONALD LAWRENCE



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RANDY TRAVIS

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**30 Beats & Rhymes:** French producers Kore & Skalp marry Algerian *rai* music and R&B/hip-hop for their latest project.

**33 Latin Notas:** Manager Joe Simpson plans a TV show that will seek male Latin talent.

**36 Beat Box:** Superchumbo Featuring Celeda makes Twisted Records tops at clubs.

**38 Country:** Randy Travis' new album marks the first all-country release for Christian label Word.

**55 Words & Music:** Marcy Drexler signs singer/songwriters Edwin McCain and Vaneese Thomas to her new company.

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**51** Siblings Natasha and Daniel Bedingfield avoid rivalry on their way to separate U.K. No. 1 singles.  
**53 Global Pulse:** Little Birdy's debut album, "BigBigLove," soars to No. 5 on the Australian Record Industry Assn. chart.

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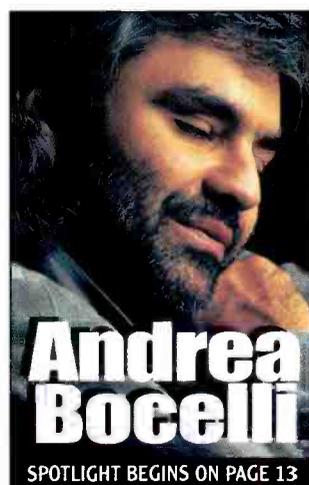
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**44 The Indies:** The European indie community talks up Popkomm's relocation to Berlin.

**45 Retail Track:** Digital distribution was a hot topic at the National Assn. of Record Industry Professionals' latest panel discussion.

**49 Digital Entertainment:** HP and Dell each introduce hardware to feed entertainment-hungry consumers.



**Andrea Bocelli**

SPOTLIGHT BEGINS ON PAGE 13

**QUOTE OF THE WEEK**

“Within the next two years, videogames will become the new radio, the new MTV and the new record store all in one.”

STEVE SCHNUR  
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LITTLE BIRDY

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**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

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

Information: 646-654-4660

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Michael Chugg Ent.



**BRIAN BECKER**  
Clear Channel Ent.



**PETER LUUKKO**  
Comcast Spectacor Ventures



**RANDY PHILLIPS**  
AEG Live



**MICHAEL RAPINO**  
Clear Channel Ent., Europe



**JOHN SCHER**  
Metropolitan Talent



**JON STOLL**  
Fantasma Productions

Dennis Arfa, Artists Group International  
Michael Arfin, Artists Group International  
Tim Borrer, Face The Music Touring  
Gayle Boulware, The Firm  
Joe Brauner, Creative Artists Agency  
Marcie Allen Cardwell, MAD Booking & Events  
Phil Casey, International Creative Management  
Jason Colton, Dionysian Productions  
Tamara Conniff, Billboard  
Tomas Cookman, Cookman International  
Marty Diamond, Little Big Man Booking  
Ken Fermaglich, The Agency Group  
Caroline Frye, Clear Channel Entertainment  
Dell Furano, Signatures Network  
Brad Garrett, Police Productions  
David Goldberg, Ticketmaster  
Nick Gold, Entertainment Travel

Amy Granat, Jam Productions  
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Bruce Houghton, Skyline Music  
Seth Hurwitz, I.M.P./9:30 Club  
Thomas Johansson, Clear Channel Ent.  
Arie Kaduri, NYK Productions  
Jill Kipnis, Billboard  
Harvey Leeds, Epic Records  
Stan Levinstone, Concerts East  
Rob Light, Creative Artist Agency  
Mike Luba, Madison House Inc.  
Kevin Lyman, 4-Fini Inc.  
Larry Magid, Clear Channel Entertainment  
Stephanie Mahler, Monterey Peninsula Artists  
Steve Martin, The Agency Group  
Doug Masterson, Rock-It Cargo  
Jonathan Mayers, Superfly Productions

John Meglen, AEG Live/Concerts West  
Jerry Mickelson, Jam Productions  
Kevin Morrow, House of Blues  
Ian Noble, Metropolitan Talent  
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Ike Richman, Global Spectrums  
Scott Richman, AOL Ticketing  
Bob Roux, Clear Channel Entertainment  
Carl Thomas, Tickets.com  
Rob Tonkin, Marketing Factory Inc.  
Robert Tulipan, Traffic Control Group  
Jack Utsick, Jack Utsick Present  
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# Upfront

TOP OF THE NEWS



## DualDisc Delay

Rollout Of CD/DVD Hybrid Slower Than Expected

BY CHRISTOPHER WALSH

NEW YORK—Warner Music Group has broken the ice on the hotly debated CD/DVD hybrid DualDisc with Oct. 26 releases from Simple Plan ("Still Not Getting Any...") and the Donnas ("Gold Medal").

The Donnas' DualDisc, however, was recalled because of an error on the CD side, which, a WMC spokesman says, occurred in the premanufacturing software process of the CD. "The error is unrelated to DualDisc technology," the spokesman says. WMG is offering the affected CD track for download on the Donnas' Web site and consumers can go to retail stores to return the CD for a new one. It remains unclear when the "Gold Medal" DualDiscs, which were a limited edition run, will be available again at retail.

Universal Music Group is also moving forward, with DualDisc offerings by Diana Krall ("The Girl in the Other Room"), Snow Patrol ("Fired Straw"), Jamie Cullum ("Twenty something") and Nine Inch Nails ("The Downward Spiral"), all due Nov. 23.

However, Sony BMG and EMI are waiting until early 2005 to introduce the hybrid to consumers.

Despite expecting to launch the format this fall, Sony BMG has postponed its DualDisc releases "in order to focus our sales team on an impressive slate of holiday releases," according to a company statement.

Sony BMG's delay surprised the industry, especially given Destiny's Child manager Mathew Knowles' announcement that the group's Nov. 16 Columbia release would be a DualDisc (*Billboard*, Aug. 23).

DualDisc proponents assert that the con-

tent on its DVD side can curb illegal downloading of music and re-orient consumers toward physical product.

Yet the move to 2005 has raised questions about labels' expectations for DualDisc, though several executives agree that promoting a new product during the holiday season is inherently difficult.

"In the fourth quarter, it's going to be a little tough because it's going to get a bit lost among all the new releases," says Jerry Suarez, senior music product manager for Virgin Entertainment Group North America. "We think that come January, after the holidays and after-Christmas sales, we as a company are probably looking at doing a rather large push on the format, especially since we're starting to see some really great titles from Universal and WEA."

"I don't think that there are huge expectations in the short term," Universal Music & Video Distribution president Jim Urie says. "This is some-

(Continued on page 59)



Photo: Barry Brecheisen/WireImage.com

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DualDisc proponents assert that the con-

The Donnas' new album is one of WMG's DualDisc releases, though the disc was recalled due to a CD mastering error.



Billboard unveiled its Hot Ringtones chart Oct. 25 at CTIA. Pictured, from left, are *Billboard* San Francisco bureau chief Scott Banerjee, Mobile Entertainment Forum—Americas chairman Ralph Simon, CTIA president/CEO Steve Largent and Consect CEO Mark Frieser.

## Billboard Bows Ringtones Chart

The acceleration of the ringtones market in the United States has prompted *Billboard* to begin charting that business.

In a joint venture with Consect, a leading consultant in the mobile entertainment field, *Billboard* introduces Hot Ringtones, a chart that ranks the Top 20 best-selling polyphonic ringtones. Chart data will be reported by a panel of major ringtone distributors and wireless carriers, representing more than 90% of U.S. market share. Hot Ringtones marks the first chart of this kind in North America.

The ringtones rankings will be part of a new Digital Entertainment page, which also debuts this week in *Billboard*. This weekly page—which will be a key part of *Billboard's* renamed Marketplace

section (see page 43)—includes news, features, trends, new product information and marketplace data on digital and mobile music, videogames and music Web sites and services.

Onboard for the Hot Ringtones sample base thus far are aggregators 9Squared, Dwango, Faith West/Modtones, Infospace Mobile, Kanematsu, MIDIRingtones/AG Interactive, Zingy and Ztango. A future chart tracking downloads of master ringtones is planned. At least two service providers are committed to sharing data from ringtones and master ringtones that are sold to their subscribers.

The chart is endorsed by the Cellular Telecommunications & Internet Assn., the Wireless Assn. and the Mobile

(Continued on page 71)

## Spitzer Probes Radio, Label Links

BY SUSAN BUTLER

New York State Attorney General Eliot Spitzer appears to be searching for a paper trail linking record labels, independent radio promoters and New York radio stations to unlawful business practices.

EMI on Oct. 22 confirmed that it is among companies in the music and broadcast industries that received a request seeking information "in connection with the promotion of records on New York radio stations," but

noted it "has a longstanding, strict written policy prohibiting unlawful radio promotion practices."

Warner Music, Universal and Sony BMG declined to comment.

Last May, after a two-year investigation, Spitzer's office reached a \$50 million settlement with major labels regarding unpaid royalties to artists and songwriters whom the labels claimed they couldn't locate (*Billboard*, May 15).

Reports that Spitzer was again tar-

(Continued on page 59)



ELIOT SPITZER

# Report: CD Sales, Digital Tracks In Harmony

BY BRIAN GARRITY

NEW YORK—Early indications from digital track sales suggest the relationship between digital singles and physical albums may be a “symbiotic” one, according to a new white paper from *Billboard* and Nielsen Music.

In a report to be unveiled at the *Billboard* Digital Entertainment Conference and Awards on Nov. 4, author and Nielsen Music senior analyst Valentina Nucete argues that Nielsen SoundScan sales data implies a possible link between rising digital track sales and the improving fortunes of the physical retail business over the last year.

First signs of the trend appeared in November and December last year, when CD album sales spiked alongside

an explosion in digital single sales.

That growth has only intensified in 2004, the report says. Album sales at retail have posted positive gains every month this year when compared to the same months last year. At the same time, digital track sales have continued a steady climb. (Through the week of Oct. 17, year-to-date album sales were up 5% from 2003, while total digital track sales were more than 15-times better than a year ago.)

In a sample of two charts from the last week of September 2004—*Hot Digital Tracks* and *The Billboard 200*—half of the top 30 artists on the digital tracks chart had top 40 positions on the albums chart as well.

“In other words, consumers download music, but they keep buying physical albums,” Nucete says in the report.

With digital track sales expected to contribute more than \$100 million to the overall music business in 2004, the trend, if it continues, could have major implications for the industry’s embrace of other new distribution and promotion platforms, including mobile phones, videogames and digital radio and TV.

Digital cannibalization of physical product sales has been a lingering source of concern for the major labels and traditional retailers.

Nucete warns that the cannibalization question is still unanswered. Improvements in the album business may have as much to do with reductions in CD prices and an increase in album value-adds, like DVD bundles and bonus songs.

Meanwhile, the physical singles business is shrinking. Through the week of Oct. 17, year-to-date physical single sales were down 35% compared to last year.

However, she says that creatively

strong albums present the opportunity to sell physical product and digital singles.

Sales and promotion opportunities in other digital channels still are taking shape.

In the mobile sector, ringtones have been slapped with the “next big thing” tag, but growth of the market in the United States has been modest in comparison to the rest of the world—\$100 million last year vs. at least \$2 billion globally, according to various mobile industry estimates. Nucete argues that mass adoption in the States will hinge on a large content selection of high-quality ringtones, and the ability of suppliers to price ringtones at a competitive level that encourages greater consumption.

The fate of a number of other new digital entertainment opportunities—satellite radio, videogames, portable video—hinge on their ability to become multi-environment experiences.

Satellite radio looks to extend beyond the car and into the home, and onto portable players to cover significant start-up and content acquisition costs. The gaming business wants to expand its mind-share with consumers by pushing further online and onto portable play experiences. Portable video players—DVD players and digital media centers—want to extend TV- and PC-based viewing experiences onto handheld devices.

The challenge with all these products is that they are chasing the same group of consumers, Nucete notes.

“Only players with in-depth knowledge about their potential buyers will achieve success,” she adds.

The report will be available Nov. 4 as a PDF download for \$9.95 at [billboard.com/deca](http://billboard.com/deca).

## Ringback To The Future

BY SCOTT BANERJEE

SAN FRANCISCO—The Cellular Telecommunications & Internet Assn. IT & Entertainment conference held Oct. 25-26 here showed the mobile music field evolving to embrace two complementary revenue streams: handset personalization and mobile entertainment.

Opportunities now exist to leverage the growing popularity of personalization content—downloadable ringtones and wallpaper—and cultivate the next wave of mobile music products such as ringback tones and downloadable or streaming music and videos.

“Downloadable and streaming music will emerge as a lure for selling additional personalization content such as ringtones, ringbacks, artist icons, artist information and even concert tickets,” says Anthony Stonefield, chief strategy officer of Infospace Mobile. “Elaborations beyond that will create a new business for entertainment companies.”

Executing this vision, and packaging these complex offerings, will require close collaboration among wireless carriers, content owners, aggregators and handset manufacturers. Maximizing revenue will ultimately depend on a simplified consumer experience and fair pricing.

Ringtones, which will generate  
*(Continued on page 59)*



Erika Machamer, left, and Jim Taylor told What Teens Want attendees that viral marketing is key to reaching youth.

## The Wonder Years Teen Marketing Confab: Get Real

BY JILL KIPNIS

LOS ANGELES—Authenticity, connectivity and boldness are the keys for brand marketers trying to connect to teens, according to panelists at the What Teens Want: Marketing to Teens Using Music, Movies & the Media conference.

The event, which took place Oct. 26-27 at the Regent Beverly Wilshire here, was hosted by the VNU Business Media publications Adweek, Brandweek, Mediaweek, *Billboard* and *The Hollywood Reporter* and was sponsored by Teen Vogue and Snippies.

Michael Wood, VP of Teen Research Unlimited, advised brand marketers to “know and honor your legacy,” and present a truthful image.

Todd Cunningham, senior VP of brand strategy and planning for MTV, agreed that teens value authenticity highly. Additionally, according to an MTV poll, trustworthiness ranks No. 1 (45%) among traits that teens admire.

With teens increasingly connected to each other and the world through the Internet and cell phones, word will spread fast when a campaign does not ring true or a brand does not follow through on its promises.

Joe Simpson, manager of daughters Jessica Simpson and Ashlee Simpson and president/CEO of JT Entertainment, said that Jessica’s fans respect her honesty and big heart, so he has turned down certain marketing opportunities in order to keep her “brand” strong and consistent.

“We have been offered the cover of *Playboy*, and it’s not the right fit,” he said.

Simpson noted that when the co-owners of Dessert, Jessica’s line of bath and beauty products, made a deal with lingerie chain Frederick’s of Hollywood, lawyers had to be called in: “We had to say, ‘You can’t do that with her image.’”

Jessica will never market a product  
*(Continued on page 71)*

## NTT Has Tech To Name That Tune

BY STEVE McCLURE

TOKYO—“Hum a few bars and I’ll fake it,” goes the old joke. In Japan, hum a few bars and they’ll find the song.

A song-recognition technology being developed by Nippon Telegraph and Telephone, Japan’s biggest telecom company, aims at helping consumers who might remember a snatch of melody but can’t name the tune.

Billed as the world’s first such service, SoundCompass System will allow users to find the names of songs by humming part of the melody into a mobile phone.

According to Miwako Iyoku, a manager/producer in NTT’s research and development strategy department, even the hopelessly tone-deaf can use

SoundCompass.

“You can hum in any key or tempo,” Iyoku says. “And any part of the song is acceptable.”

All users have to do, Iyoku says, is hum at least 16 beats into a mobile phone after dialing a dedicated number for the service. Within 300 milliseconds, a list of possible matches, including the names of artists who have recorded the tunes, appears on the handset’s screen.

Proof that Iyoku isn’t just whistling Dixie was provided by NTT Laboratories senior research engineer Naoko Kosugi at a “Music and Mobile” seminar during

the Federation of Music Producers’ recent In the City conference here.

Almost immediately after humming a few bars of melody using the sound “ta”—the easiest sound for the technology to recognize—Kosugi’s handset received a message saying the song was “Runner” by ’80s rock band Bakufu Slump.

“If this technology is commercialized, the service will have to be authorized by a copyright-controlling organization,” such as the Japanese Society for Rights of Authors, Composers and Publishers, notes Eiji Yana, senior research engineer/producer in



IYOKU: HUM IN ANY KEY

NTT’s R&D strategy department.

The database currently holds 10,000 songs, according to Iyoku.

Takeshi Imaizumi, an import section manager in the sales promotion department at Tower Records Japan, says NTT’s service could be used in a retail environment to help customers identify titles.

A Tokyo-based music publisher says, “There should be, say, 500,000 songs in the database before this kind of service can really be useful in terms of song recognition.”

Iyoku says that if all goes according to plan, SoundCompass will launch in Japan next spring through NTT’s Resonant division. NTT is looking for SoundCompass business partners in other countries.

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## The New Apple Crop

*iTunes Spans Europe; iPod Grows With Digital Photos, U2*

BY SCOTT BANERJEE  
and BRIAN GARRITY

SAN FRANCISCO—Apple Computer has unveiled two new versions of its hugely successful iPod: the iPod Photo and the U2 iPod.

Apple has also expanded its iTunes Music Store to nine more European markets, evidence that the company intends to maintain its global hegemony in the portable-music-player and digital-download markets.

The announcements came Oct. 26 at a media event that featured a keynote by Apple CEO Steve Jobs and a live performance by U2's Bono and the Edge, who played songs from the band's forthcoming Island album, "How to Dismantle an Atomic Bomb."

The high-end 60GB iPod Photo (\$599) offers some innovations. In addition to its music capacity, it has another 20GB of memory—making it the largest-capacity iPod—and a high-resolution color screen to display album art and other digital images. It also comes in a 40GB version (\$499).

The limited-edition, 20GB black U2 iPod (\$149), features custom engraving of the band members' signatures, plus coupon discounts on a "digital boxed set" of the band's catalog and rare tracks available exclusively through iTunes.

Apple's European Union iTunes Music Store rolled out in Austria, Belgium, Finland, Greece, Italy, Luxembourg, Netherlands, Portugal and Spain. It features more than 700,000

songs from all four major labels and more than 100 independents. The latest territories join iTunes stores in the United Kingdom, France, Germany and the United States. The computer giant will launch iTunes in Canada next month.

Apple claims that iPods represent 65% of portable-music-player sales and that iTunes represents 72% of all digital downloads.

The competition is not standing still. Two weeks ago, Microsoft expanded its MSN Music service to a total of 17 nations and inked an exclusive digital distribution deal with rock band AC/DC. Microsoft partners Dell, iRiver, Rio and Creative have each recently unveiled new lines of portable music players.

## ADE Delegates See Euro Dance Scene Getting Back On Its Feet

BY LARS BRANDLE

AMSTERDAM—After a couple of years of depression, the worst may be over for the European dance music sector. The consensus at the ninth Amsterdam Dance Event, Europe's main electronic and dance music conference, suggests improving health, but with a long way to go for a full recovery.

"Internationally, it's still a struggle for the indies," says Ellie Anderson, business affairs and licensing manager at British dance label Defected. "The market still seems pretty hard for them. They're still battling away while [illegal] downloads eat away at their business."

Delegates at the Oct. 21-23 confab suggested that the dance scene has



THELE: DANCE MUSIC CYCLE ON UPSWING

been experiencing particularly tough times, with declining sales stemming not only from illegal downloads but also from lack of radio support. There

was, however, a sense that the business is poised for a rebound.

"The dance music business in Germany is at ground zero," said keynote speaker Jens Thele, managing director of Hamburg-based indie Kontor Music. "You could compare it to a stock exchange which has crashed. But like the stock market, the dance industry will improve. It's a cycle which will get better, for sure."

Heartened by strong showings in Europe for recent dance tracks, Thele suggested that consumers' appetite for dance music is undiminished.

He cited recent chart performances by Shapeshifters' "Lola's Theme" (Positiva) and Swedish DJ Eric Prydz's "Call  
(Continued on page 71)

## Iconic U.K. DJ John Peel Dies

BY PAUL SEXTON  
and EMMANUEL LEGRAND

LONDON—As a broadcaster and music enthusiast of unrivaled energy and daring, John Peel was Britain's cheerleader-in-chief across generations of cutting-edge artistry.

Peel's death from a heart attack Oct. 26 at the age of 65 brought an abrupt end to one of the most unique, influential careers in British broadcasting history. He died while on vacation with his wife, Sheila, in Peru.

Feargal Sharkey, former frontman of the Undertones, described him as the "single most important broadcaster we have ever known."

Peel's deep imprint could be measured in the outpouring of respectful affection from all corners



JOHN PEEL

of the media, in the United Kingdom and beyond. His death was reported on the front page of almost every British newspaper.

Tributes came from all parts of society, from Prime Minister Tony Blair to artists who benefited from Peel's support during an unmatched 37-year career on national public top 40 station BBC Radio 1. Peel had survived many BBC regime changes and oft-rumored attempts to marginalize or even axe his programs, which aired three times a week in the 11 p.m.-1 a.m. slot at the time of his death.

EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth also paid tribute to the broadcaster. "If we who are lucky enough to work in this industry could set our standards for  
(Continued on page 71)

## NEWSLINE

THE WEEK IN BRIEF

**Delphi Corp. and XM Satellite Radio** unveiled the first personal, portable satellite radio at a press conference Oct. 26 in New York.

Weighing 7.3 ounces, the MyFi is a tad larger than Apple Computer's iPod portable music player. Equipped with a built-in antenna and five-hour rechargeable battery, the new handheld can play XM broadcasts two ways: "live" or in time-shifting "memory" mode, which allows subscribers to record five hours of XM programming for later playback. Consumers can scroll through live or stored programming by artist or title.

The \$349 all-in-one unit comes with home and vehicle accessory units that allow it to be played through any FM radio, or to draw power from a cigarette lighter or wall socket in place of the battery.

MyFi will hit the shelves of Best Buy, Circuit City, Crutchfield and other U.S. retailers early next month. **PAUL HEINE**

**Sirius VP of business development Andy Gregor** told an audience of analysts Oct. 26 that newly signed Sirius Satellite Radio personality Howard Stern has a terrestrial audience of 3.5 million-4 million people who listen to him three or more times a week. Gregor spoke during a presentation at the JP Morgan Small Cap Conference in New York.

Gregor said Stern's "fans" number 12 million, adding that "8% of Howard's fans break us even."

Responding to a question about manufacturing a portable handheld receiver, Gregor said his company has "not given guidance on a handheld strategy. Our view is we're very comfortable with [current product] in stores." **TONY SANDERS**

**The major labels have reached a \$10.5 million agreement** to settle their copyright-infringement lawsuit against operators of the puretunes.com Web site, according to the Recording Industry Assn. of America.

Madrid-based Sakfield Holding launched the site in May 2003, offering low subscription rates for unlimited downloads during various time periods. The company claimed it obtained licenses from Spanish rights societies.

"Puretunes.com duped consumers by claiming it was a legitimate online music retailer when, in fact, it was no such thing," RIAA president Cary Sherman says.

The major labels sued Sakfield and 10 unidentified defendants in July 2003 in the Washington, D.C. District Court.

The labels identified the operators of the site as Daniel Rung, Michael Rung, Matthew Rung and Wayne Rosso.

Under the settlement, EMI, Warner Music, Universal and Sony BMG will receive a share of \$10 million from Sakfield and \$500,000 from the four individuals. **SUSAN BUTLER**

**LeAnn Rimes has been tapped** to host the third season of USA Networks' talent competition series "Nashville Star." She replaces "Access Hollywood" anchor Nancy O'Dell, who hosted the first two seasons. The third season will begin in early 2005.

The show's winner receives a major-label recording contract. However, Sony Music Nashville, which signed the two previous winners, has bowed out of the process this time around. A new label partner has not been named. **PHYLLIS STARK**

**Campaign contributions and lobbying expenditures** from 1998 to September 2004 by the primary communications industries in the United States—broadcasting, cable TV and telecommunications—amounted to \$1.1 billion, according to a new study by the Center for Public Integrity.

Contributions during the period were \$145.6 million, while expenditures topped \$957 million. Telephone companies like Verizon and AT&T spent far more than broadcasters and cable companies. President Bush received more contributions than his challenger, Sen. John Kerry, but on the Hill, Democrats collected 56.19% of the money, while Republicans got 43.17%. General Electric, which owns 80% of NBC Universal, was the top lobbying spender overall.

Coming in second in broadcasting industry lobbying was the National Assn. of Broadcasters, with \$43.2 million. NAB was also the No. 5 campaign donor, contributing \$2.8 million, mostly to Republicans. Clear Channel Communications contributed \$1.8 million, also mostly to GOP incumbents or candidates, according to the study. **BILL HOLLAND**

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

**"A Triumph" ★★★★★**

– Rolling Stone

**"Wilson's masterpiece" – Newsweek**

**"Likely the most coherent long-form composition in rock" – The New York Times**

**"★★★★★ A serious contender for the greatest album ever made"**

– The Independent, London

**"A masterpiece of Americana"**

– Los Angeles Times

**"Brian Wilson's fabled opus delivers on its original promise of beauty, sophistication and audacity...glorious" – USA Today**

"An original, idiosyncratic and unabashedly American song cycle... it may be the most unimaginable comeback in pop history"

– Detroit Free Press

"It just might become the album of the year" – The Village Voice

"Rating: Wild Applause. It's unlikely that a more vigorous, rhapsodic record will be released all year" – San Francisco Chronicle

"A timeless natural wonder - a sound as majestic as a mountain, resonating for the ages" – The Philadelphia Inquirer

"A uniquely spiritual vision of Americana" – The Chicago Tribune

"Brilliantly complex...SMiLE brims with the master tunesmith's inimitable melodies, youthful melancholy, ardent reach..." – Boston Globe

"Thank you, Brian Wilson. Thank you, and thank you again"

– The Washington Post



#13 debut on Top 200 🌟 Two-hour NPR broadcast of Carnegie Hall concert premieres Thanksgiving weekend

Major national print campaign in December 🌟 December network and cable TV ad campaign

Showtime airings of "Beautiful Dreamer - Brian Wilson and the Story of SMiLE" continue through November

Top 5 College airplay 🌟 Breaking at AAA

**"The year's best"**

– Entertainment Weekly

## Videogames Have Changed The Way We Hear Music

# Playing For Keeps

The following is an excerpt from a speech delivered by Steve Schnur, Electronic Arts worldwide executive of music, at the MusicWorks conference Oct. 29 in Glasgow, Scotland.

From almost the day it was born, it was scorned as a corrupter of young minds and a menace to public morals. Parents and clergy hated it and still protest against it. The U.S. government even held congressional hearings that forced its product to carry "advisory ratings." A study of its charts show that phenomena come and go while some stars stay on top year after year. It knows no borders. It grows bigger, better and more cool with every year. Most importantly, it has become a cultural touchstone all over the world, one that has affected—and quite probably changed—the lives of just about everyone.

Of course, I'm talking about rock'n'roll ... or am I?

Actually, I've just described videogames. Rock'n'roll and videogames are almost identical twins. They've both fought—and still fight—many of the same battles. They've both continued to develop with the same fierce spirit and "screw you" swagger. They court the same controversies. They both hold great festivals. They can empower us, obsess us and, hopefully, continue to always surprise and challenge us. And no matter how old you are, your parents will still never understand.

The truth is that consumers now spend more time playing videogames than listening to the radio or watching TV. Currently, 60% of all North Americans and 40% of all Europeans play videogames. Americans will spend more time playing videogames this year—about 75 hours on average—than watching rented videos and DVDs. By 2005, there will be 180-plus million next-generation game consoles worldwide, and they are projected to achieve a household penetration rate approaching 70%.

One hard fact is already clear: Videogames have changed the way the world hears music. A recent poll of core gamers ages 13-32 revealed that a majority of them learned about a new artist after hearing a song in a videogame.

Videogaming is perhaps the fastest-growing form of entertainment our global culture has ever seen. Thirty-two years after the first electronic blips of Pong, videogames—and the music we can deliver within them—are becoming the most essential new cultural force of our time.

We are continuing a trend already in

motion for 20-plus years, a trend already indelibly ingrained in future generations—generations raised on videogames as a major entertainment source in their lives. Generations raised on discovering music through these games. But for this generation, the song now becomes real when they "play it."

Like rock'n'roll, videogames have defined periods of our lives. Like rock, our relationship to games defines our respective generations. A social and cultural bond was created over our games, one that shaped our adolescence and became a permanent part of our adult selves. The look, the feel and sound of videogames remain etched in our consciousness.



Whether we realize it or not, the advent of home [gaming] systems was as groundbreaking as the development of recorded music. The Atari can be considered the gramophone of our culture. Our Sega and Nintendo game cartridges are another generation's 8-track tapes and LPs. Sony's original PlayStation may seem as quaint and almost prehistoric as an Elvis movie today, but these were the icons that changed our music, our culture and our lives forever.

Games like "Space Invaders," "Asteroids" and "Tetris" were propelled by their soundtracks. Their intensity remains as addictive as any techno track. The themes from "Pac-Man," "Donkey Kong," "Super Mario" and "Zelda" are as crucial to our consciousness as the riffs from "Johnny B. Goode" or "Satisfaction."

Games and their music continued to evolve. Titles like "SSX" and "Tony Hawk" triggered new lifestyle trends around the world. Hits such as "Need for Speed" and "FIFA" broke new acts on an international level and redefined the concept of the videogame soundtrack. By placing artists themselves within the game, "Def Jam Vendetta" remains as conceptually groundbreaking as the Who's "Tommy."

We remain the same force for change. Today, games can be our Beatles, our Sex Pistols, our Nirvana. They can be as much

our U2 as our A-ha. But always, they enhance our lives and define our times. They are here to stay.

Today's artists are, without question, our most ardent supporters. Being associated with a top game makes an artist's image—as well as their records, concert tickets and merchandise—an even bigger part of their fans' lives. If you're an artist and want to know who your audience is, what they do and what they're listening to, you can bet your career that they are playing a videogame right now.

But it's the next generation of systems that will absolutely re-set the bar for both entertainment and technology in our lifetimes. Combined-function mobile phones and the new Sony [PlayStation Portable] will become ubiquitous by 2006. Around the same time, handheld systems will emerge as a remarkable new platform that is both game machine and lifestyle device—a completely self-contained pocket PC that will sell for under \$200. And the forthcoming Xbox 2 and PlayStation 3—which may both debut at next May's [Electronic Entertainment Expo]—will revolutionize the way we live and the way we do business. These are no mere game consoles, but must be considered complete home entertainment supercomputers. Both these systems represent digital technology beyond everything we have ever experienced. And within the next two years, our ability to expose new music will [grow] beyond anything the industry has ever known before.

Put all these factors together. Combine the possibilities of this remarkable new hardware, new software, widespread broadband access and legally downloadable music—all within the first consumer-friendly, fully interactive, all-in-one home and portable entertainment devices in history. Imagine an industry where new music is created for a recession-proof new medium. Imagine a world where 80% of the population can be instantaneously exposed to new music via these games, with the power to purchase literally at their fingertips.

So are videogames the new rock'n'roll? I say absolutely, yes, videogames are the new rock'n'roll. Videogames are the new hip-hop. They are the new house, heavy metal, R&B and punk. They are our culture. They are us. Within the next two years, videogames will become the new radio, the new MTV and the new record store all in one. Today I invite you to seize the opportunity. Paint it black. Fight the power. And most of all, challenge everything.

# Billboard

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France's 113 combines rap beats with rai and African rhythms in 'Un Gaou à Oran'



# MUSIC



Yoko Ono helps Twisted Records nab the top two slots on the Hot Dance Club Play chart

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

## Michael W. Smith Goes From Praise To Pop

BY DEBORAH EVANS PRICE

NASHVILLE—After detouring successfully with two praise-and-worship albums and a critically acclaimed instrumental set, Michael W. Smith returns to peak pop form on "Healing Rain," due Oct. 26 on Reunion Records.

"I've been there and done that, I'm not chasing anything," Smith says of his 20-plus-year career. "I want [the new music] to be a reflection of where I'm at today."

"Healing Rain" is Smith's 18th album and his first pop album since 1999's "This Is Your Time." In the interim, the accomplished keyboardist fulfilled a longtime dream in 2000 by releasing instrumental album "Freedom," which has scanned 369,000 units, according to Nielsen SoundScan.

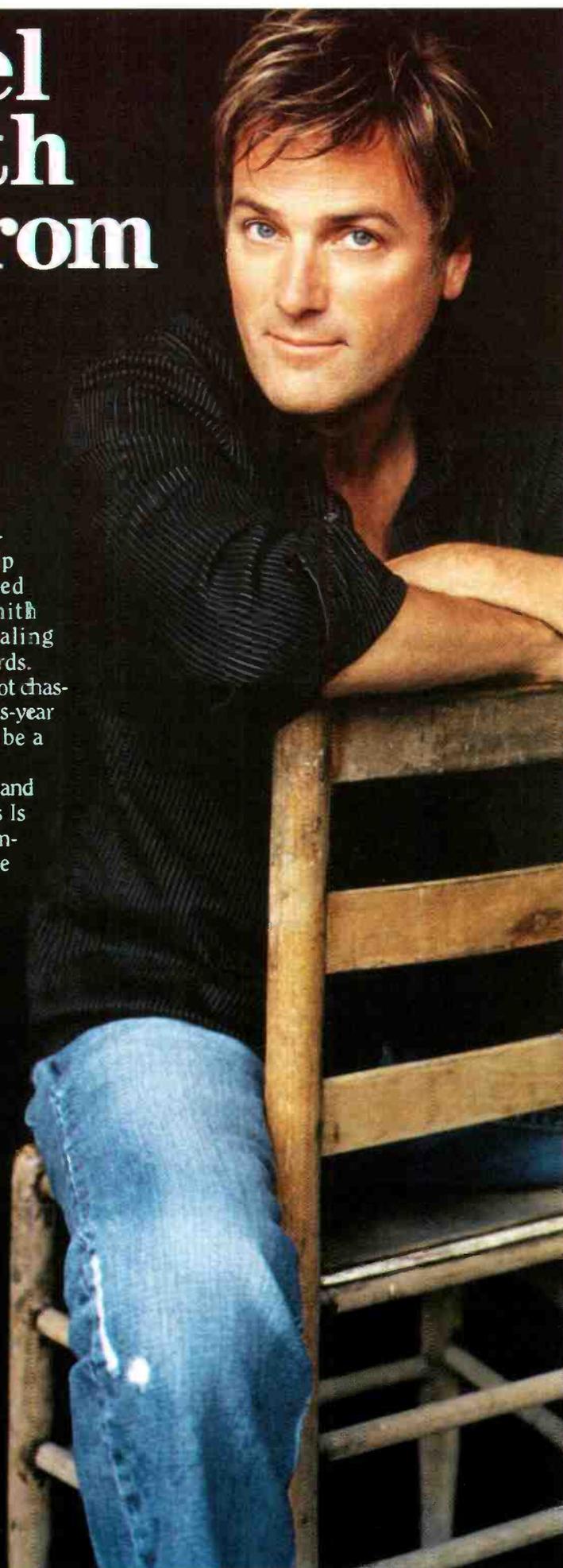
Next, he recorded 2001's "Worship" and 2002's "Worship Again," which sold 1.5 million and 690,000 units, respectively. Last year, Reunion released "The Second Decade: 1993-2003," a hits collection that has sold 252,000 units.

"I know there are people that say, 'Well, you've done these two worship albums, how are people going to respond?' I just can't sit around and worry about that. This is pop, Smitty, and this is what I love to do.

"Who knows?," he continues. "I might go back and do a vertical worship record one day, but I knew that I wasn't supposed to do 'Worship III.' I just wasn't going to do that, it was not the right thing."

"Healing Rain" finds Smith working with some new collaborators, among them Delirious frontman Martin Smith, pop singer/songwriter

(Continued on page 59)



## L&N Form LLC To Fund New LP

Artists usually do not ask fans to pony up for a CD until after the record is out, but **Lowen & Navarro** decided to do things a little different with their current album.

As they were figuring out financing to record "All the Time in the World," which they released on their own **Red Hen Records**, a fan with a financial background approached the duo about starting a limited liability company to pay for the project.

"The deal was for two records: one of originals and one for covers, for a total of \$40,000," **Eric Lowen** says. "We then added \$25,000 for promotion."

The duo contacted its e-mail list and reached the monetary goal with 150 contributions. "I suppose that we put out the call when the stock market was down didn't hurt," Lowen says. "We were as good a risk as any blue chip stock."

They then opened it up to a wider mailing list and collected enough money to buy TV advertising. In fact, they put \$315,000 in their coffers.

The LLC, dubbed **Friends of Lowen & Navarro**, shares in the profits. "The original deal was 50/50," Lowen says. "When the pool got larger, we changed it to where we get 37% of the net."

None of the money has to be used for tour support, as L&N have made money on the road for years.

Lowen says while he and **Dan Navarro** will be "personally disappointed" if they can't make the money back for their investors, he has no fear about backers being upset if they don't recoup. "Our fans' devotion to us has really kept us from giving up sometimes. We definitely feel like we're all in this together."

He adds that since he was diagnosed with Lou Gehrig's disease earlier this year, fans' support has meant even more. "I can't run anymore, but playing and singing have never been more fun."

His advice for other acts that might seek funding in the same manner? "Choose great fans."

**BRIGHT LIGHTS:** Former "American Idol" finalist **Tamyra Gray** makes her Broadway debut Nov. 9 in "Bombay Dreams." She follows fel-

low "Idol" contestants **Franchie Davis** ("Rent") and **Jennifer Hudson** ("Hair") to the Great White Way. Gray's run lasts 12 weeks.

**Justin Guarini**, the first season's runner-up, is also headed to the big stage as a cast member in "Good Vibrations," a musical featuring the music of the **Beach Boys**. The play, which opens Jan. 27, 2005, tells the

The Beat



By Melinda Newman  
mnewman@billboard.com



story of East Coast teenagers as they head to Southern California's golden beaches. Previews begin Dec. 20.

**STUFF:** **Robert Plant** will be the keynote speaker at the South by Southwest Music & Media Conference March 17 in Austin. . . **Tom Petty** has signed with **Omnibus Press** to pen his autobiography with journalist **Paul Zollo**. The book, "Conversations With Tom Petty," will be published by the end of next year.

**GOOD WORKS:** **Los Lonely Boys** will headline the Por Vida/For Life: The Alejandro Escovedo Fund Gala and Concert Nov. 4 in Austin.

Proceeds from the show, which will also feature **John Cale**, **Charlie Sexton** and **Bob Neuwirth**, benefit uninsured musicians living with hepatitis C. **Escovedo** was diagnosed with the disease last year.

**BMG** is marking the seventh anniversary of **John Denver's** death by partnering in a worldwide reforestation program with **Plant-It 2020**.

Denver founded the nonprofit organization in 1992 to protect and plant indigenous trees worldwide. Since its inception, the group has planted more than 7 million plants.

BMG's donation helps kick off a three-year campaign that includes the release of Denver's "Definitely All-Time Greatest Hits," which bowed at No. 9 on the Top Country Albums chart in the Oct. 23 issue.

# Bolcom's Epic 'Songs' Finally Get Their Due

If there is one single work that could define the eclectic, genre-hopping, Pulitzer Prize-winning composer/pianist **William Bolcom**, it might well be his sprawling "Songs of Innocence and of Experience," based on the **William Blake** sets of poems.

Blake's work embraces the enormity of human experience; in his settings of these poems, Bolcom too creates stunning juxtapositions between different moods and genres, shifting easily between angular modernism, the blues and even reggae.

Bolcom is finally hearing the fruits of his labor on CD, via a brilliant new **Naxos** live recording released Oct. 19, featuring a bevy of soloists, an array of instrumental and choral forces from the **University of Michigan School of Music** and conductor **Leonard Slatkin**.

The songs have occupied Bolcom for decades: He began working on some portions as early as the late 1950s, with most of the work completed in the 1970s. Having the material performed was just as challenging, especially considering that about 450 musicians appear on the Naxos recording.

The composer, who has taught at the University of Michigan since

1973, notes, "The reason I actually took the job here was that I could come out to the tranquility of the Midwest and finally have a chance to realize these pieces."

Michigan also became the perfect setting to realize a recording. "The unusual combinations of players are easier to pull together in a situation like this," he says. Crisscrossing genres came easily to these players as well, according to Bolcom.

"This is their own experience daily. These are people who study **Beethoven** during the day and go listen to **OutKast** at night," he says gleefully. "They're already open to



BOLCOM: 450 MUSICIANS TAKE ON BLAKE

certain things that the average orchestral musician has closed his mind to years ago." Using student musicians also made the recording process far more affordable.

Bolcom observes that Slatkin was a natural choice to lead the performance. "He had already performed 'Songs' with the **St. Louis Symphony** and with the **BBC Symphony**. Leonard had pushed so hard for this piece in the past."

After years of searching for a recording home for the songs, the composer says that he is pleased to see them on Naxos.

"Naxos' enthusiasm has really been heartening. They were already becoming familiar with me since I recorded pieces by my old teacher,

**George Frederick McKay**, for them. I just did a disc of my songs for them with soprano **Carole Farley**, and

**Classical Score**

By **Anastasia Tsioulcas**  
atsioulcas@billboard.com



they're also recording my violin sonatas." These discs will be released in late 2005.

Bolcom says Naxos' international reach is a boon, as is the fact that "Songs" is very attractively priced: about \$16.99 for a three-CD set. "The last thing I wanted," Bolcom notes, "was to have this wind-up on some off-putting, overpriced, overproduced flossy thing that cost \$45."

The composer first encountered Blake's poems while he was an English minor at the **University of Washington**, "and studying with **Theodore Roethke**, among others," he says. "I fell in love with Blake."

"After working with these poems for so long, I felt myself surprised—even shocked—at the way that the poems kept developing in the way I translated them musically," he recalls. "The first time I tried to set 'The Shepherd,' for example, it was kind of English-sounding. But I found that this rather stupid, silly country-western tune kept coming back to me. The poems led me to very surprising places."

"The whole piece is about dualities, or 'contraries,' as Blake called them. The whole set of poems is about how to deal with these incredibly surprising juxtapositions, and make some kind of sense of them. But they're all built out of this same principle of contraries, which turns out to also be a kind of overarching aesthetic in my own music."

## Director Columbus Shopping 'Underground' Film

Little Steven's **Underground Garage Festival**, which took place Aug. 14 at New York's Randall's Island, may be headed to the big screen. Director **Chris Columbus** is shopping a concert documentary to film studios, and sources say he wants the film to be a high-definition, 3-D experience.

**Steven Van Zandt**, aka Little Steven from **Bruce Springsteen's E Street Band**, organized the festival, which featured such acts as **Iggy Pop & the Stooges**, **Big Star**, **Nancy Sinatra**, **the Strokes**, **the New York Dolls** and **the Pretty Things**.

**FILM & TV MUSIC CONFAB:** For the first time, live performances will be a part of the Hollywood Reporter/Billboard Film & TV Music Conference. This year's event, set for Nov. 16-17



Photo: Theo Wargo/WireImage.com

VAN ZANDT: GARAGE FEST, THE MOVIE

at the Renaissance Hollywood Hotel in Los Angeles, will feature acoustic performances from up-and-coming artists **Jon Brion**, **Trevor Hall**, **Kaki King** and **Alexi Murdoch**.

Brion is an accomplished songwriter/composer who has written music for such films as "I ♥ Huckabees," "Eternal Sunshine of the Spotless Mind" and "Magnolia." Hall released his independent "Ruff Cuts" EP this year. King's new album, "Legs to Make Us Longer," was released Oct. 5 on **Epic Records**. Murdoch's 2003 self-released "Four Songs" EP was a top seller at cdbaby.com, and his songs have been featured on the "Ladder 49" and "The O.C. Mix 1" soundtracks.

The conference, now in its third year, will also feature such speakers as director **Garry Marshall**, composers **John Debney** and **Mark Mothersbaugh** and musician/producer **Dave Stewart**.

More information can be found at [billboardevents.com](http://billboardevents.com) or by calling 646-654-4660.

**CASTING NEWS:** Sean "P. Diddy" Combs is in talks to co-star in the

**Movies & Music**

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



**Universal Pictures** drama "Carlito's Way: The Beginning," the prequel to the 1993 film "Carlito's Way" . . .

**Macy Gray** has joined the cast of the **New Line Cinema** thriller "Domino" . . .

**Bush** frontman **Gavin Rossdale** has a supporting role in **Warner Bros. Pictures'** action thriller "Constantine," due in 2005 . . .

**Tommy Lee** is part of the cast of the independent drama "10th & Wolf" from **Suzanne DeLaurentis Productions** . . .

**LL Cool J** will co-star with **Queen Latifah** in the **Paramount Pictures** comedy, "Last Holiday."

**SILVER SCREEN AND STAGE:** The movie "Shrek" may become a Broadway musical. Academy Award-winning director **Sam Mendes**

("American Beauty") will co-produce the musical, **Jason Moore** ("Avenue Q") will direct and **David Lindsay-Abaire** will write the book.

(Continued on page 26)

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## Spotlight

# Andrea Bocelli

Tenor Continues  
Wooing Fans With  
Romantic Pop

BY MARK WORDEN, PAUL SEXTON  
and ANASTASIA TSIOLCAS

Italian tenor Andrea Bocelli chose the romantic setting of his family villa on the Tuscan coast to unveil his newest album, "Andrea," with an Oct. 27 media launch and an Internet broadcast to fans worldwide. The webcast on [andreabocelli.com](http://andreabocelli.com) is just one part of an extensive global marketing campaign.

The setting was apt. "Andrea" marks a return to Bocelli's smooth, ultra-romantic Europop sound that has led to global career sales of 50 million, according to Sugar Records. The new album arrives Nov. 1 at retail in Europe on Sugar/Universal Music Netherlands and Nov. 9 in the United States on Decca Records, part of the Universal Classics Group.

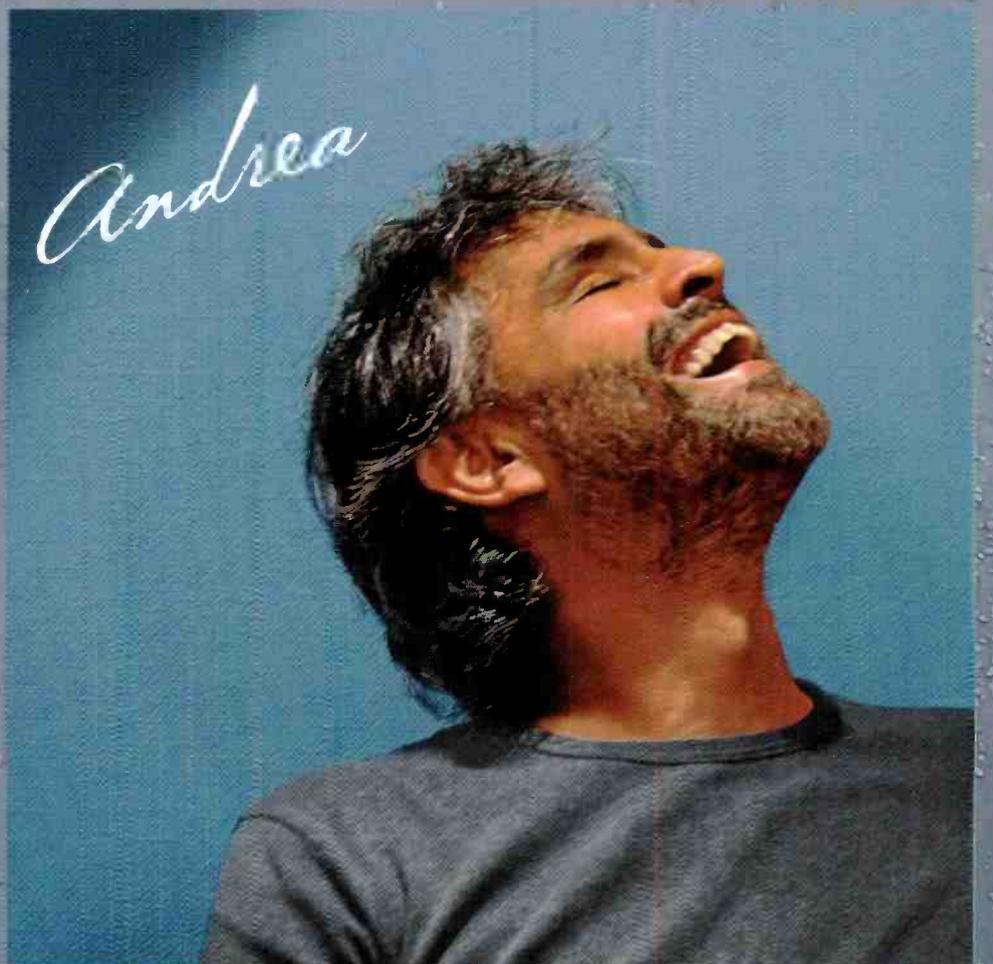
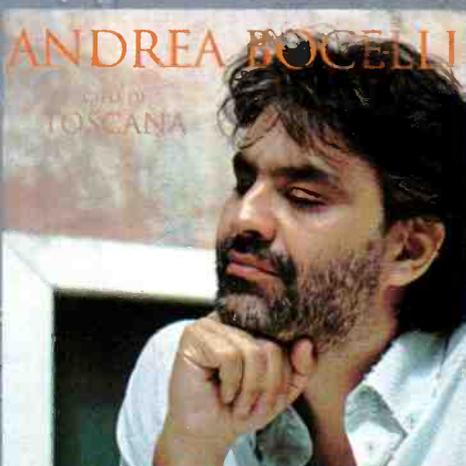
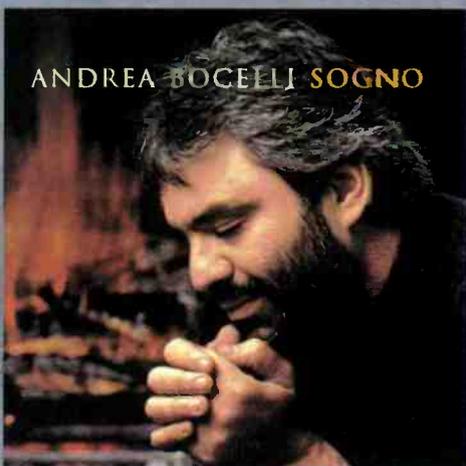
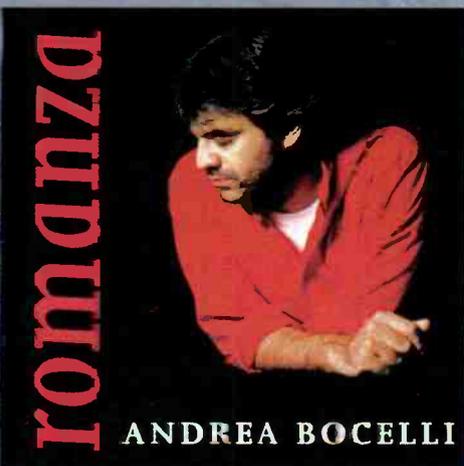
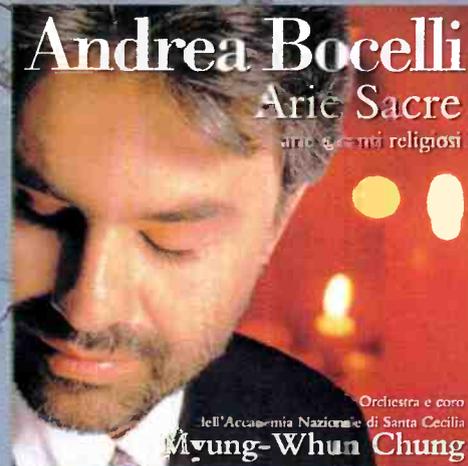
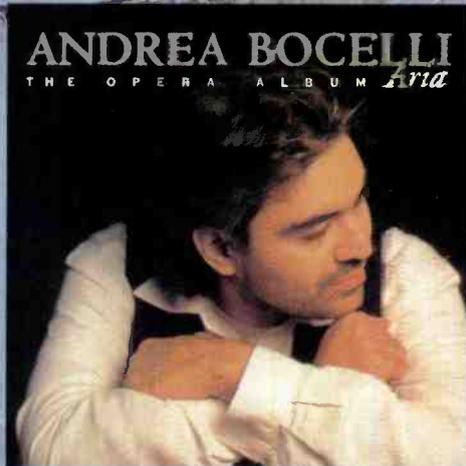
For "Andrea," Bocelli and his team are targeting his original core audience.

"We need to focus on the huge audience of 4 million fans who purchased 1997's 'Romanza,' his breakout album—the ones

*(Continued on page 20)*



# Congratulations on your 10th Anniversary.



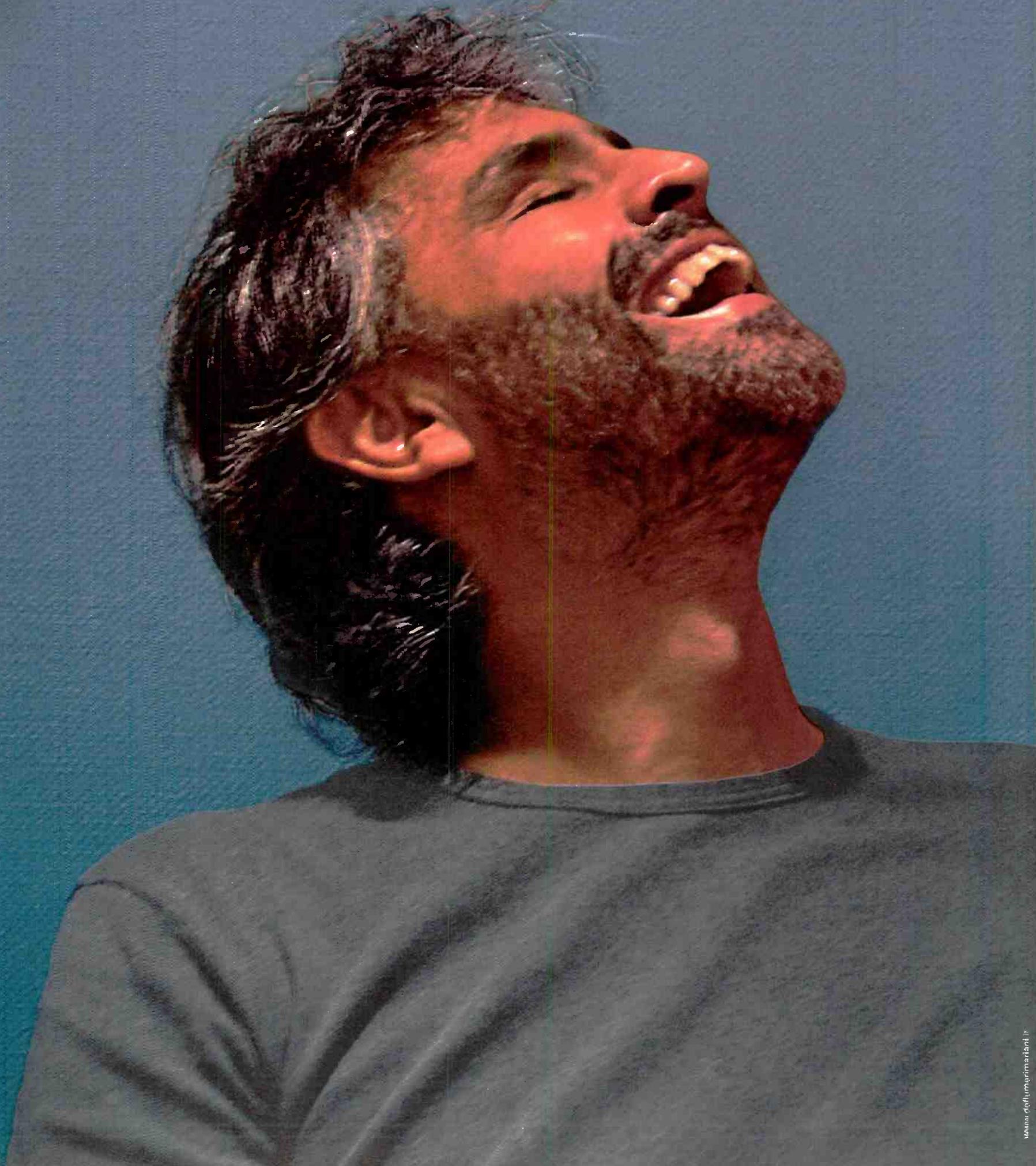
[www.sugarmusic.com](http://www.sugarmusic.com)

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

# *Grazie Andrea*

da tutta la Sugar per dieci anni  
di successo 'tutto italiano' nel mondo.

*Caterina e Filippo Sugar*



# Bocelli's Rules For A Classical Career

*Italian Tenor's Craft Built On Respect For Audiences And His Genre's Traditions*

BY MARK WORDEN

On a sunny morning in late August, *Billboard* met with Andrea Bocelli at his large villa on the Tuscan coast. It was toward the end of Italy's holiday season, and the tenor was looking relaxed in his spacious sitting room, full of paintings and sculptures. His awards, from prestigious international prizes to presentations by local societies, added to the decor.

With the release of his latest album, "Andrea," Bocelli looked back at his career.

**Is it true that you've been more hands-on than usual with this album?**

Very much so. First and foremost, because I was freer. I began working in a moment of relative tranquility, so I had more energy.

Secondly, we had the good idea of recording it in the studio here at home—at least the voices. Incredible as it may seem, that was very important. It's one thing to go into a studio and record at a prearranged time, it's quite another to do it at home when the mood takes you and you feel inspired. So, because of that, this record is better than the previous ones, in vocal terms.

**Is it different from your others in terms of personality?**

That's hard to say because the writers were pretty much the same: [Francesco] Sartori, who could now release a whole collection of songs performed by me; [Mauro] Malavisi, who wrote "Romanza," wrote a couple of beautiful songs here; and [Pierpaolo] Guerrini, who wrote "Melodramma" for the previous album, wrote a [new] song with me.

Although the writers are essentially the same, times change, atmospheres change and the world moves on, as does music.

I can say, however, that from a musical point of view it's more varied. There are some motifs where my classical vocality is allowed to flourish. For example, there's a song that I really like by Peppe Vessicchio, called "Incanto." There are others that are more radio-friendly, where my voice seems more like that of the early days.

Not having to follow the tight rules of classical music, I was able to take advantage of the imagination and instinct of the writers. It's a very varied record, which is the way popular music should be.

**Could you expand on that?**

What I mean is that classical music has precise rules; it's like a train that can't leave its tracks. It's "scientific," it has a time-honored tradition and you have to study and respect the rules. With pop, there might be a basic talent, a musicality, that a writer employs in writing a song. So there are no fixed rules, and this enables you to use your imagination more.

**You've said that when you sing classical, you're more aware of your respect for the tradition; when you sing pop, you're more aware of your respect for the fans. Is this the idea?**

No, hang on a moment—there's always respect for the audience, especially when you sing classical. But you also have to respect the rules, otherwise you'll only make people laugh. Light music doesn't have these rules, therefore you can enjoy your freedom. Maybe there's greater respect for freedom!

**It has been said that you don't like the term "crossover." Does that mean you consider opera and pop to be entirely different?**

Yes, they're two different languages, and there's no need for them to cohabit. Once upon a time, back in Enrico Caruso's and Beniamino Gigli's day, people used to write songs for tenors and the vocality was for tenors.

Today, rock music, like pop and soul, has gone in a separate direction and a totally different language has been created. You have to learn the language, otherwise you may as well not bother.

**"Andrea" has some songs written by such new Italian contributors as Mango and Giuliano Sangiorgi of the group Negramaro. Corrado Rustici is a producer. Were you attempting to give the record a more contemporary Italian feel or were these simply the best people available for the job?**



BOCELLI: 'THIS RECORD IS BETTER THAN THE PREVIOUS ONES, IN VOCAL TERMS'

Maybe it's a coincidence, but one of the strong points of my records is the Italian element. I've always thought that the biggest mistake you can make is to try and imitate music from the other side of the Atlantic. You can't do that, because the Americans will always do it better. As Italians, we have to follow a different path if we want to cross borders and find new markets. We have to find the courage to do "our music," and for that you need Italian writers and musicians.

**The album also has a Spanish element, with contributions from Enrique Iglesias and Mario Reyes of the Gypsy Kings.**

Well, I've always tried to include a foreign element. And [I had] an encounter with Mario Reyes, who's an amazing musician, [that] really struck me. He presented a song about his father, whom he had recently lost. I'd also lost my father relatively recently, so I really wanted to record this song in memory of my dad. Recording the song proved to be a great experience.

**And there's 12-year-old singer Holly Stell. What was it like working with her?**

Sadly, the wonders of technology are such that you can now work with people without actually meeting them. Our voices were recorded in separate studios on separate sides of the Atlantic. Nevertheless, she has a very angelic, pure voice, and it was an interesting experience recording this song for the film ["The Lazarus Child"].

**Was working on the song for "The Lazarus Child" coincidental, or do you see soundtrack synergies as essential these days?**

I like doing soundtracks, even though I haven't often had the chance. I like them because they revive an old tradition of Italian tenors singing on film scores. I'm thinking particularly of Beniamino Gigli, who used to do a lot of work in this area. I like that idea.

**You're said to be the best-selling classical solo artist in the history of the recording industry. How does that feel?**

It's great to think my voice is heard in many households, just as I used to hear the voices of the great tenors in the house where I grew up. Those voices really did change my life and helped give it a better quality. When I used to listen to these records, I'd dream that one day my voice would have the same effect on someone else—that it could make people feel better. So it really is a dream come true.

**Throughout the course of your career, you've sold millions of records worldwide.**

Well, I haven't sold any records, [the record company] has!

**OK. Either way, your music has become an international phenomenon. Do you have a theory about why it has struck a chord with so many people throughout the world?**

My theory is that success doesn't have rules; nobody knows why it comes and nobody knows why it goes away.

The only thing you can say is that every now and again God provides gifts, and I received the gift of a voice that can communicate feelings and sensations. It has to be used in a pure way. By this I

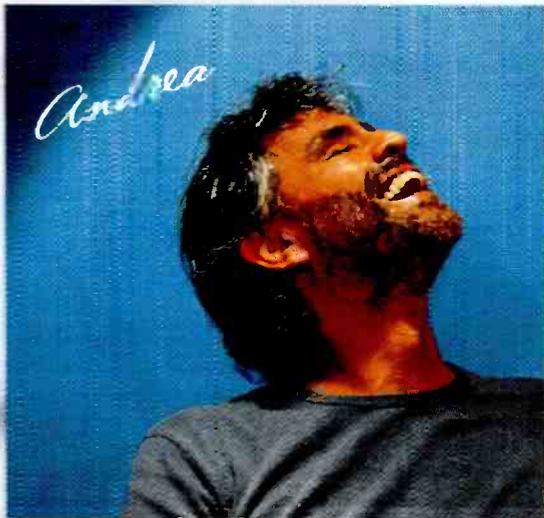
(Continued on page 22)

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## Universal Ready For 'Andrea'

*Label's Promotional Plans Include Live Shows, Ice Skating And Macy's Parade*

BY ANASTASIA TSIOLCAS  
and PAUL SEXTON

The marketing and promotional effort on behalf of "Andrea," the new album from Italian tenor Andrea Bocelli, will target the mainstream audience that has given the artist his massive global success.

"It has been three years since Bocelli released 'Cieli di Toscana,' his last pop record," notes Marc Johnston, senior VP/GM of the Universal Classics Group. "It's time to reconnect with that audience and that market."

"Andrea," released Nov. 1 on Sugar/Phillips in Europe, arrives Nov. 9 on Decca Records in the United States.

On the album, the tenor sings in Italian, English and Spanish and performs two duets: "Sin Tu Amor" with Mario Reyes, a member of the Gipsy Kings, and "Go Where Love Goes," performed with a newcomer, 12-year-old American singer Holly Stell.

The Bocelli/Stell duet also will be the end title song for the upcoming film "The Lazarus Child," starring Andy Garcia, Frances O'Connor and Angela Bassett.

Among the marketing moves for retail, Johnston says, will be "two configurations of this release: one

### Andrea Bocelli: Fact File

**Age:** 46

**Hometown:** Lajatico (near Pisa), Tuscany

**Current album:** "Andrea"

**U.S. label:** Decca

**Distributor:** Universal Music

**Web site:** andreabocelli.com

regularly packaged disc at normal full price, and one slightly more elaborate Digipak that will cost a couple of dollars more and is targeted at the gift market."

The promotion and marketing of this album "is an attempt to

recapture the feeling of his biggest success," says Chris Roberts, president of Universal Classics & Jazz and chairman of the Universal Classics Group. "So we're doing a lot of back-to-basics marketing, in which Bocelli is going to his audience as much as we're trying to bring them to him."

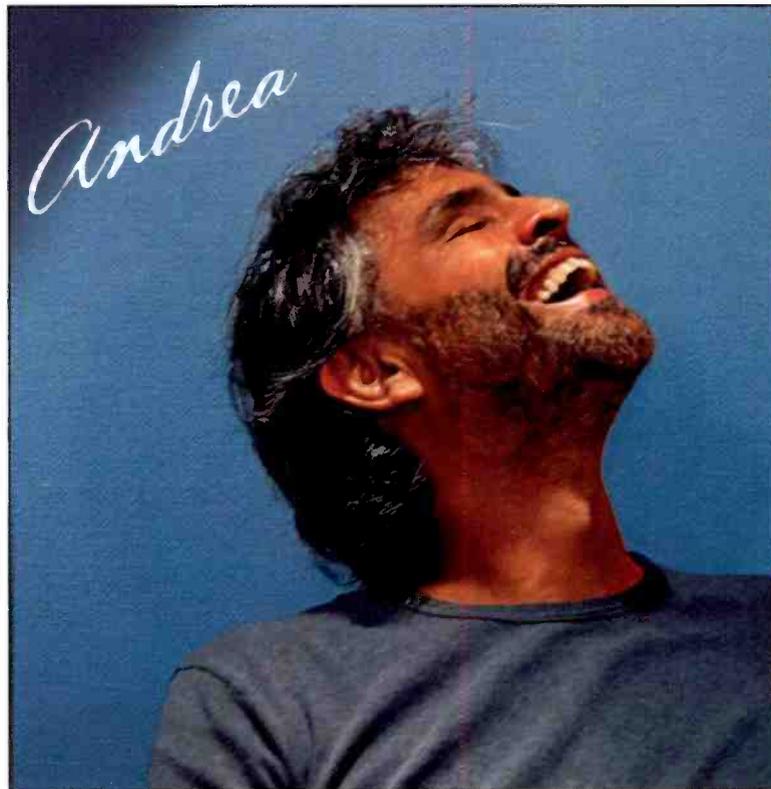
That audience, he observes, is primarily older, affluent, married and educated women.

To that end, Bocelli will be front and center this season at a number of mainstream events.

"He's going to be in America for three weeks, with some concert dates and a lot of press," Roberts says.

The campaign includes in-store CD signings at a Barnes & Noble store in New York and at one of Los Angeles' Borders Books & Music locations. "It's the first time in a long time that he had done those," Roberts observes.

Among the highlights of his U.S. trip will be an appearance at the  
*(Continued on page 24)*



*Dear Andrea,*

*Thank You For Capturing Our Hearts With Your Beautiful Voice.*

*Sinceri Saluti*

*Con Affetto*

*Eddie and Everyone At Sugar Songs UK*

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Email : sugarsongsuk@chelseamusicpublishing.com www.sougarmusic.com

Michele Torpedine thanks

# ANDREA BOCELLI

for ten years of great success together  
and looks forward to an even more amazing future.



PHOTO BY VERONICA BERRI • ART DESIGN STEFANO GRILLINI

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CRISTINA GELSI (Chief Assistant)

GRAZIANO ULIANI (Special Projects)

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## Bocelli

Continued from page 13

who love his voice and love what he represents as an artist," says Chris Roberts, president of Universal Classics & Jazz and chairman of the Universal Classics Group.

"When 'Romanza' came out, it was uncharted waters, this sound he had come up with," Roberts says. "I really do think Bocelli created a whole new sound, this hybrid singing style of a certain classical training and projection of the voice, combined with a lighter kind of repertoire."

Bocelli's manager, Michele Torpedine, notes the singer can "switch from opera to pop effortlessly and very few people can do that."

### SWEET SUCCESS

The phenomenal success of Bocelli's style has come as no surprise to the Italian music executive who effectively discovered him, Caterina Caselli, president of Sugar Records in Milan.

Caselli, the wife of the late founder of Sugar Records (and herself a recording artist in the 1960s) first heard Bocelli sing Turandot's aria "Nessun Dorma" in a piazza in Mantua in 1992. She says she was "totally captured" by his voice.

The Sugar family was in the process of rebuilding its namesake label after selling their CGD label to Warner Music three years earlier.

Bocelli provided the backbone of Sugar's growth. But Caselli acknowledges she had no idea the label had a multimillion-selling artist on its hands.



CASELLI: EARLY SUPPORTER

"I was thinking more in terms of maybe 100,000 units!" she says.

Nor could Bocelli have known what lay ahead.

He was born to a reasonably affluent family in Lajatico, near Pisa, Tuscany, in 1958. After losing his eyesight as a child, he found consolation in listening to the great tenors.

Although he studied and then practiced law, Bocelli established himself as

a local singer in Italy with a repertoire that ranged from operatic arias to Frank Sinatra. His break came in 1992 when Italian soul/bluesman Zucchero heard him.

Working on a classical crossover song, "Miserere," Zucchero sought Luciano Pavarotti to sing a duet, but he needed a tenor to record a demo. He enlisted Bocelli, then took the young tenor on tour.

That's when Bocelli first came to the attention of Caselli and her son Filippo Sugar, now president of Sugarmusic, the parent company of Sugar Records. They soon offered him a recording contract.

As is the custom in Italy for notable new artists, Bocelli received a spot at the Sanremo Festival, an event with a huge national TV audience. While in recent years, the Italian music industry has become disenchanted with Sanremo's ability to sell records, a decade ago its "youngsters" section was still an impressive A&R vehicle.

In 1993, the festival brought national attention to a schoolgirl named Laura Pausini. In 1994, it helped launch Bocelli. He won the "youngsters" section with "Il Mare Calmo Della Sera."

Sugar Records sent videos of Bocelli's Sanremo performance to potential licensees abroad. The effort started with the Netherlands, which in

the early '80s embraced debonair Italian jazz singer Paolo Conte.

Bocelli ultimately signed with Polydor Holland for his crossover-oriented material, although as Universal's Roberts explains, the tenor's unusually structured deal means "some of those albums still go through some of [Uni-



ROBERTS: A WHOLE NEW SOUND

versal's) classical divisions around the world, including the one I'm responsible for in the U.S."

The Decca, Philips and Deutsche Grammophon labels oversee Bocelli's more classically oriented recordings.

Filippo Sugar describes his company as "acting as a bridge between Andrea and the licensees. But we have always had a very hands-on role in promotional strategy abroad."

In explaining the origins of the singer's international deal, Theo Roos, president/CEO of Universal Music Netherlands, recalls how Bocelli gradually crossed borders.

"It was quite unusual at that time in the PolyGram system [for a local affiliate] to sign an artist from another country," he observes. It was Bocelli's Sanremo victory that brought the tenor to the attention of then-Polydor Holland managing director Albert van der Kroft, prompting a licensing deal with Sugar for Holland, Belgium and Germany.

### CROSSING OVER

"It was always quite difficult," Roos says of early efforts to expand international awareness of the artist, "because he [didn't] fit in any format. At that time, crossover classical didn't sell that well—where and how did you market it? Ever since, he has been a bit odd in that he has never been a radio artist, it has always been television and sometimes live events. It's such a special voice you really recognize it."

"We had a real break in Belgium," Roos continues. "That's where it started, then we started to sell very well in Holland, and then in Germany."

Bocelli's international breakthrough came in November 1996, in an unlikely setting. He and English vocalist Sarah (Continued on page 23)

# CLIPPER'S



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*un forte abbraccio da un grande  
fan*

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# CONGRATULATIONS TO ANDREA BOCELLI

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## Q&A

Continued from page 16

mean that I'm Italian, [so] I have to sing in Italian. I have to sing melodies that are Italian or at least Mediterranean, and which enable you to hear the honesty of the intent. I think that's the secret behind this whole adventure.

**These are clearly not good times for the recording industry. Does the idea of releasing a record in the current climate worry you?**

The situation is certainly very worrying for the record industry. There have always been moments of change, but I think it's clear that the "record" in its current format doesn't have a future.

But this doesn't mean that the music industry doesn't have a future. It does. But don't ask me in what form because, unlike the dead in Dante's "Inferno," I don't have the ability to foresee the future!

What I do know is that music will always have its space, and the music industry will get organized and defend itself. It will fight piracy and it will find ways of selling music.

I don't want to advertise here because I don't own one, but the iPod already strikes me as an interesting way of paying for music. It enables you to have vast quantities of the stuff in your pocket. Who knows what will happen? We shall see.

**Even though your music is licensed internationally to Universal, your primary contract**

## Bocelli's Best No. 1 Classical Albums

Title	Debut Date
"Viaggio Italiano"	Dec. 6, 1997
"Aria - The Opera Album"	April 25, 1998
"Sacred Arias"	Nov. 27, 1999
"Verdi"	Sept. 30, 2000
"Sentimento"	Nov. 23, 2002
"Sacred Arias - Special Edition"	Nov. 1, 2003

## No. 1 World Albums

Title	Debut Date
"Romanza"	Oct. 11, 1997
"Sogno"	April 17, 1999
"Ciel di Toscana"	Nov. 3, 2001

Source: Billboard's Top Classical Albums chart and Top World Albums chart.

**is with Sugar Records, which is something of an institution among indies. What is it like working with an indie in general and with Sugar in particular?**

Being with an indie has its advantages and disadvantages. The advantages are mainly artistic. If you are with an indie, the staff automatically dedicates more time and energy to what you're doing. The disadvantage is economic, but that doesn't really interest me. What counts is being able to

do the job well.

There's also a personal issue. I'm a great believer in the saying "You don't change a winning team." And seeing as I get on well with my team—which has always consisted of my manager, Michele Torpedine, and the Sugar group, who have supported me right from the start—I plan to stick with them.

**What is your artistic relationship like with Sugar Records president Caterina Caselli and Sugarmusic president Filippo Sugar? Are they involved in the artistic choices, or is that your territory?**

They're very closely involved; I'd even say too much so! In fact, this can create a certain amount of tension at times. At the beginning, I'd let them do everything because I was aware of my limited abilities when it came to picking a hit song. Plus, I was very busy with my operatic commitments, so I didn't really have the time to listen to all the potential songs that people sent in.

Let's say that I made my presence felt a bit more of late, particularly in the final phase [of making an album], when it comes to the track list and picking the 12 songs that will make the final version.

**You modestly say you can't pick a hit, but surely that must have changed over the years?**

No, I'm afraid not. It has always been the case and it always will be. I remember when I was a kid I used to follow Italy's Sanremo Festival when my parents watched it on TV. My predictions regarding the winner were always way off-

target, as my choices were "anti-popular." My Dad, whose tastes were more those of the common man, let's say, would invariably get it right. I remember he used to tease me about it!

**What was it like working with Luciano Pavarotti and Zuccherò? What role did they play in discovering you?**

You always need someone to help you at the start of your career, and this is even truer now than in the past. When Maestro Pavarotti spoke well of my vocal abilities, this naturally set a number of mechanisms in motion. At the same time, Zuccherò was about to go on tour and needed a singer. So I guess you could say there were a number of coincidences that proved to be lucky for me.

**Some opera critics have often been harsh with you. Was that upsetting for you?**

Yes, it was. Although I have to specify, for the record, that critics were kinder to me at the beginning of my career. They started to get tough when my success in the pop field took off, and they never forgave me for that.

This was hard for me at first, but when the public is on your side and you have too much work on your hands, rather than too little, then you come to terms with it.

I mean, when you think that they recently published a whole book containing the negative reviews that [soprano Maria] Callas received during the course of her career—an entire book!—then you realize that anyone living in the opera world has to deal with this  
(Continued on page 23)

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## Bocelli

Continued from page 20

Brightman performed "Time to Say Goodbye," a reworking of his solo song and French sales smash "Con Te Partiro," before the widely televised final fight of iconic German middleweight boxer Henry Maske.

The results were spectacular. By February 1997, the single of "Goodbye" had broken the sales record in Germany, selling more than 1.65 million copies, according to the label. The album "Bocelli" also soared above the 1 million mark in Germany and performed strongly in Italy, Belgium, Holland and Switzerland.

That same month, PolyGram signed Bocelli and Sugar Music, his Italian label and publisher, to a new, long-term worldwide contract with Polydor. As fresh territories came onboard, the major took the opportunity to introduce audiences to his earlier work.

"Romanza" was a Sugar/Polydor collection of material from "Bocelli" and his two previous albums, plus three new tracks, including the Brightman duet. It was soon topping sales charts in France and Holland.

And so the global sweep has continued. In many markets, TV exposure has been vital.

In 1998, Bocelli performed in a TV special, "Andrea Bocelli: A Night in Tuscany," that combined footage of a concert in Pisa (with appearances by Brightman and Zucchero), documentary interviews and shots of the Tuscan countryside.

"We invested a lot of time and energy in the project, which more than paid off, as it aired in the United States three times during the course of a year," Caselli says.

Bocelli also has garnered attention from high-profile duets with Celine Dion, Bono and, on "Andrea," with Mario Reyes of the Gipsy Kings and 12-year-old American singer Holly Stell.

Well-timed interviews have also proved effective because "Andrea always comes across well," Caselli says. "He is an articulate and interesting talker, and journalists invariably take to him."

The U.S. market now accounts for "about 40%" of Bocelli's worldwide sales, according to Roos, but he adds: "Chartwise, the most successful market has always been Holland, where every album has been No. 1. Germany has been huge, then the U.K., but [his success] has been everywhere."

Roos adds that since Bocelli's breakthrough, they have been more or less alternating between pop and classical releases, although "some of the classical ones are very close to pop. I always say the classical albums are tunes that have been sung before, and the pop albums are new songs."

Although Bocelli is an enthusiastic performer, he notes, "I only do classical concerts. I don't like to sing pop live—it's a completely different technique—although I may throw in a couple of [pop] songs during the encore."

Roos adds: "He had to convince the classical audience he was really one of the top tenors, and after the various classical albums he has put out, he is now seen as one of the top tenors in the world. He's very determined to continue doing that."

## Q&A

Continued from page 22

attitude. It is a fact of life.

**Some say the opera world is rife with snobbery. What do you think?**

Opera was born as popular music, and people in the opera world have forgotten this. That's the problem.

Opera was born for the people—companies would tour small towns and villages, and even play in the back streets. Opera's true nature has been forgotten and we now have something that is elitist and snobbish. This is very harmful for the music, the artists and opera itself.

**Do you feel that with your career you're trying to bring opera back to the people?**

No, I'd say I'm trying to bring opera back to its place among the people, which is different. I'm convinced that the emotions that opera can give to any person who listens are very strong. They are, as we say in Italian, *fortissime*.

# Congratulations

Andrea Bocelli

10th Anniversary

Kiyoshi Mizukami

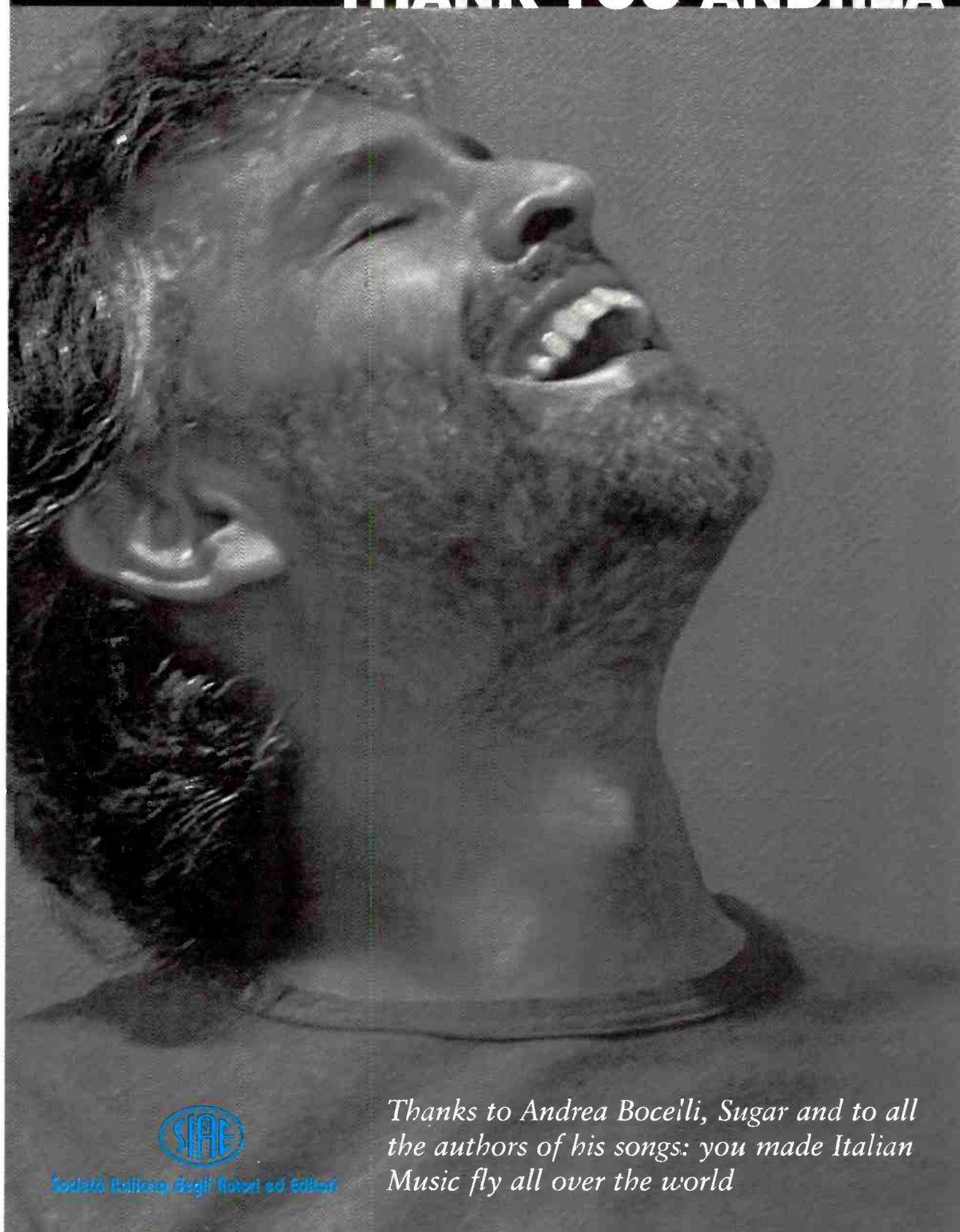
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## THANK YOU ANDREA



Società Italiana degli Autori ed Editori

*Thanks to Andrea Bocelli, Sugar and to all the authors of his songs: you made Italian Music fly all over the world*

## Universal

Continued from page 18

Macy's Thanksgiving Day Parade and the taping of a TV special, "Andrea Bocelli: Tribute on Ice," that will air on NBC as a two-hour special Dec. 18. PBS will broadcast a repackaged version of the ice skating special, with exclusive new material, during the network's pledge drive in March 2005.

During his North America visit, Bocelli will perform live shows in several markets, including Las Vegas, Puerto Rico and Mexico City. A major tour of the top 12 American markets is being planned for next April.

Bocelli toured Australia and New Zealand in September and visited China for concerts in October, including an Oct. 15 show at the Great Hall of People in Beijing. Concerts in Belfast and London are scheduled for early November, with additional European dates early next year.

International demand for the new set will be heightened by the duet with Reyes and the song "Un Nuovo Giorno," which features lyrics by Enrique Iglesias and a melody by British pop writer Guy Chambers, best-known for his work with Robbie Williams.

Stef Collignon, managing director of Universal Music Netherlands, adds that "Tribute on Ice" will be broadcast in many territories, including Holland, Australia and New Zealand.

Bocelli will also perform at the annual Nobel Peace Prize concert Dec. 11 in Oslo.

As Johnston notes, "Promoting this album is a multiphase project. The first phase is pre-holiday sales, the second is the period approaching Valentine's Day and the third

is next spring, surrounding the PBS broadcasts."

### BROAD APPEAL

Robin Hall, executive producer of the Macy's parade, says Bocelli is a very attractive artist for his audience.

"Bocelli is someone with huge mainstream appeal," he notes, "and certainly our audience is one of the broadest possible. The parade is a reflection of popular culture—not just young people's pop music, but

a real reflection of American popular culture across the spectrum."

Bocelli, whom Hall calls "one of the bigger names in this year's event," will do a live performance of the song "When a Child Is Born" in New York's Herald Square, the site of Macy's flagship store. Bocelli will be accompanied by a Pennsylvania-based children's ensemble, World of Children, that will sing and simultaneously translate the song in American Sign Language.

Universal Classics' Johnston notes

that in addition to the TV events, anticipated widespread press coverage and the possibility of partnering with such brands as Barilla Pasta, his company is planning "massive TV, print and outdoor ad buys" to boost the visibility of "Andrea."

"These will include national spots during the ice skating special and the Macy's parade, as well as on shows like 'The View,' 'Good Morning America,' 'Live With Regis & Kelly' and 'The Oprah Winfrey Show,'" Johnston says.

Universal Classics has also had a great deal of success with direct response TV campaigns. For "Andrea," the record company plans advertising on cable news channels, financial channels and the Weather Channel. Johnston says the label will also target direct TV campaigns "at the female cluster audience, such as cooking shows, soap operas and lifestyle channels, such as HGTV."

He adds, "We will also do a mass transit campaign in the New York tri-state area, a print campaign in the biggest markets and radio spot buys not just on news and talk stations in the major markets but also in areas with large numbers of retirement communities, such as areas of Florida. Those have been very successful in promoting Bocelli in the past."

## Bocelli: Nice On Ice

"Andrea Bocelli: Tribute on Ice" will air Dec. 18 on NBC as the latest in a series of similar programs that celebrate the music of popular performers. Past shows have featured the songs of Barry Manilow, Aretha Franklin, Ray Charles and Burt Bacharach. It will be rebroadcast on PBS in the spring during pledge drives.

"Bocelli is probably the most popular choice of artists for skaters to perform to today, so he is a natural choice," says Stephen Disson, president of Disson Skating, the company that owns and produces all the ice skating programs on NBC and the producer of this special. "For these 'Tribute' shows, we need artists who have both broad appeal and a catalog of many hit songs. Bocelli fits that bill perfectly."

Disson anticipates the program will draw "7.5 to 10 million viewers, and most of those viewers [will be] women." Tickets for the show, which will be filmed in Bridgeport, Conn., sold out in one day—"a first for a skating show," he says.

For this show, Disson says, "we tried to have the best artistic skaters who express Bocelli's lyricism, so we have performers like Brian Boitano, Paul Wylie, Ekaterina Gordeeva, Nicole Bobek and Silvia Fontana."

Bocelli will sing six songs during the broadcast, including his hit "Time to Say Goodbye" and three brand-new tunes.

Disson says the special will be sold to international TV markets after it airs on NBC and PBS.

ANASTASIA TSIOLUCAS



Holly Stell, 12 years old and a member of Kids With A Cause, would like to congratulate Mr. Bocelli on 10 successful years and thank him for the wonderful opportunity he has given her to sing the duet "Go Where Love Goes" with him on his new album, "Andrea."

Jack Lenz, Holly's friend and writer/producer of the song also congratulates Andrea Bocelli, Caterina Caselli and Sugar Music on the wonderful occasion of this 10th anniversary.



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Andrea Bocelli

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Dear Andrea,

I am so very happy to help you celebrate this important anniversary.

I remember first hearing your voice - on a demo tape of Miserere, brought to me by Zucchero. Discovering the wonderful nuances of that unique voice was a complete joy and I am proud to have been one of the first to admire and applaud you!

Nicoletta and I would also like to thank you from the bottom of our hearts for your absolute generosity in sharing the Pavarotti & Friends stage so often, contributing your talent to help thousands of children towards a better future.

Andrea, to you I send many congratulations, love and affection

Il tuo amico

Luciano Pavarotti

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## Lawrence Enjoys Imprint's First Success

When **Donald Lawrence** signed with **Verity Records** and launched the imprint **Quiet Water Entertainment** earlier this year, the gospel music veteran opened a new chapter in an already stellar career. His first release under the new deal, "I Speak Life," bounded onto the *Billboard* Top Gospel Albums chart at No. 2 in the Oct. 30 issue, scanning more than 8,500 copies in its first week. It is No. 3 this issue.

"They knew what my vision was and what I wanted to do business-wise," Lawrence says of his decision to sign with Verity. "They really stepped up to the plate, giving me an imprint, allowing me to sign artists.

It's a multifaceted deal, not just an artist deal."

Lawrence has signed two acts: family group **the Murrills** and soloist **DeWayne Woods**, both of whom will have albums out next year. "We've known each other since I was 6, and we've always planned on doing a family record," Lawrence says of the Murrills. "DeWayne is somebody I'll send out to teach choirs. He learned under me,

and with me getting ready to retire the **Tri-City Singers**, it's a way to keep that feel and sound around."

Lawrence plans to do one more record with the Tri-City Singers for

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**EMI.** (The choir is signed to EMI. Lawrence is not.) "You get to a certain point where it's time for everybody to grow into another area," Lawrence says. "I needed to start wearing more of an executive hat. There were a lot of other things I wanted to do, and maintaining a choir is a hard job."

Often referred to as the **Quincy Jones** of the gospel community, Lawrence boasts an impressive résumé. He has served as musical director for **Stephanie Mills**, vocal coach for **En Vogue** and producer for **Karen Clark-Sheard**, **Peabo Bryson**, **Daryl Coley** and **Mary J. Blige**. Lawrence has also written and directed several gospel musicals including "Sing Hallelujah," which is playing at the Chicago Center for the Performing Arts. Lawrence wrote more than half of the show's 20 songs.

Lawrence is also teaching a course at **Columbia College** in his hometown

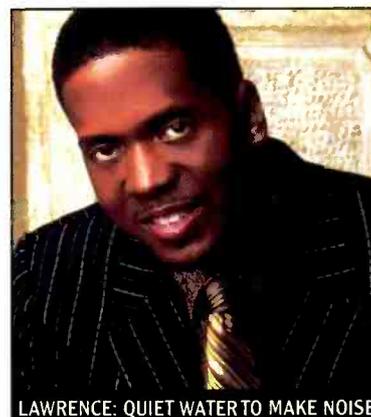
of Chicago. **Urban Inspirational Music Business and Production** is a 16-week class, and Lawrence cites it as one of his favorite endeavors.

"I Speak Life" finds Lawrence teaming with a variety of special guests including **Faith Evans**, **Donnie McClurkin**, **Vanessa Bell-Armstrong**, **Lalah Hathaway**, **Carl Thomas**, **Ramsey Lewis** and **Hezekiah Walker**. "I wrote the songs with these people in mind," Lawrence says.

He hopes the album will encourage people to "speak life" to those who are hurting. "I always wanted my music to be therapeutic because life is so hard," he says. "When things come to scar you, you can either let it kill you or you can use it to become stronger. I'm just trying to encourage everybody to use anything negative that happens to you and make it a positive in your life."

**HALL OF FAME HONORS:** **Joseph Niles**, **Donnie McClurkin**, **CeCe Winans**, the Rev. **Milton Biggum**, the late **Anna Crockett Ford**, Dr. **Albert J. Lewis Jr.**, **Bill Moss & the Celestials** and the **O'Neal Twins** were inducted into the **International Gospel Music Hall of Fame and Museum** Oct. 23.

Dr. **Bobby Jones** hosted the ceremony at the **Downtown Detroit Marriott** in the **Renaissance Center**. Proceeds from the gala will benefit gospel music preservation, education and outreach activities of the hall of fame and museum.



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## Movies

Continued from page 12

Meanwhile, the musical-theater adaptations of "Billy Elliot" and "The Lord of the Rings" will make their London/West End debuts next year.

The movie musical "The Producers," due in theaters next year, will be the first major film project at **Steiner Studios**, the 280,000-square-foot facility that will open this fall at New York's Brooklyn Navy Yard. The movie is based on the stage musical, which itself was inspired by the 1968 film written and directed by **Mel Brooks**.

Actress/singer **Minnie Driver**, one of the stars of **Warner Bros. Pictures'** "The Phantom of the Opera," sings the end-title song, "Learn to Be Lonely." **Andrew Lloyd Webber** and **Charles Hart** wrote the song.

The movie, based on Webber's stage musical, opens Dec. 22 in U.S. theaters. **Really Useful Records/Sony Classical** will release the soundtrack Nov. 23 in two versions: as a single CD and as a two-disc collector's edition, with the latter featuring all the music from the film.

**SOUNDTRACK NEWS:** The soundtrack to "Bridget Jones the Edge of Reason," due Nov. 16 on **Geffen Records**, will include several newly recorded versions of well-known songs. The covers include **Sting** and **Annie Lennox** duetting on the former's "We'll Be Together," **Jamie Cullum's** version of **Robert Knight's** "Everlasting Love," **Will Young's** remake of **Sade's** "Your Love Is King" and **Rufus Wainwright** and **Dido's** duet on **Kate McGarrigle's** "I Eat Dinner." A new **Robbie Williams** song, "Misunderstood," is also on the album.

The **Miramax Film/Universal Pictures** movie, which will open Nov. 19 in U.S. theaters, is the sequel to 2001's "Bridget Jones's Diary."

Part of the proceeds from the soundtrack to "After the Sunset" (released Oct. 26 on **Atlantic Records**) will go to the **Caribbean Tourism Organization's Relief Fund**, which aids victims of this year's hurricanes. The Caribbean-themed album features such artists as **Rupee**, **Kevin Lyttle**, **Shaggy** and **Sean Paul**. The **New Line Cinema** film, which stars **Pierce Brosnan** and **Salma Hayek**, is set in the Bahamas. The movie opens Nov. 12 in U.S. theaters.

# ATP Aboard Queen Mary Again In 2004

## Modest Mouse-Curated Festival Targets Music Connoisseurs

BY JILL KIPNIS

LOS ANGELES—It's clear skies ahead for the All Tomorrow's Parties Pacific 2004 music festival.

The fest will take place Nov. 6-7 on the Queen Mary ship docked in Long Beach, Calif. Though the event suffered two major scheduling snafus last year and a failed expansion to New York this year, organizers say ticket sales are strong and the fest may have an additional U.S. locale in the future.

"We've had setbacks," admits Barry Hogan, a creator of the event at U.K.-based Foundation. "Everyone that came down to the Queen Mary last year really enjoyed it. We want to make the Long Beach event work like clockwork, and then we will look to expand to different locations."

The upcoming fest, which is promoted by Los Angeles-based Goldenvoice, was curated by Modest Mouse. It features a range of acts, including Lou Reed, the Cramps, the Flaming Lips, Built to Spill, the Shins, Explosions in the Sky, Lungfish, Radar Brothers, White Magic and Wolf Parade. (The fest is named after a Velvet Underground song penned by Reed.)

Tickets are \$55 per day or \$90 for a two-day pass.

Despite past scheduling problems and a downturn in the touring business this year, organizers expect

that attendance could top 10,000 because of the lineup's diverse appeal and the show's setting on the famed ocean liner.

### NO REPEAT HISTORY

Last year's ATP Pacific was originally scheduled for June. It was later pushed to September and then to November because of poor ticket sales (*Billboard*, Oct. 25, 2003).

Additionally, organizers were unable to negotiate with the University of California at Los Angeles, the site of the first ATP Pacific in 2002, to host the 2003 event. The festival was initially slated to take place at several Hollywood venues but ultimately anchored at the Queen Mary.

Hogan also publicly discussed plans last year to host another ATP event in New York.

"We were going to have one in New York and found a venue that was amazing," he says. "The people that owned the space then wanted to sell it and turn it into something else. I would never rule New York out. We're on the lookout."

Hogan says his focus is now on strengthening the Pacific and U.K. ATP events, and on turning a profit.

The U.K. event takes place annually at Camber Sands on England's south coast. The U.K.'s 2005 fest will be split into two separate weekends: in February, with curator Slint, and in April, with curator Vincent Gallo.



LOU REED: FESTIVAL IS NAMED AFTER A VELVET UNDERGROUND SONG HE WROTE

Last year's ATP Pacific drew nearly 10,000 attendees. A similar number is expected this year, according to Hogan.

"I'd be lying if I said it was profitable at the beginning. Costs are high," Hogan notes. "It is now starting to turn into a success."

### CHOOSING A CURATOR

Since Hogan launched ATP in 1999 in the United Kingdom with his colleague Helen Cottage, the goal has been to create a festival that would expose concertgoers to an established act's favorite music.

"The way we pick curators is we try to pick people that have a body of work behind them," Hogan says. "The nuts and bolts of it is to have a good record collection. We ask them

to pick their favorite bands and come up with a wish list."

Previous ATP Pacific curators were Sonic Youth in 2002 and "The Simpsons" creator Matt Groening in 2003.

ATP Pacific 2004 will feature 25 acts, playing sets ranging from 45 to 75 minutes.

"That's the thing about the price at \$55," Hogan says. "It is value for the money. You would pay \$30 alone to see the Flaming Lips."

Goldenvoice president Paul Tollett believes that for ATP concertgoers, who tend to be music connoisseurs, price is not a concern. The challenge is trying to find potential attendees and promote the event.

"This is not for the broad spectrum. These people dig deep into music," he says. "You can't hit a high

school football game and sell these tickets. Most people haven't heard of the majority of the lineup."

Tollett says Goldenvoice's strategy is to hand out fliers at like-minded shows leading up to the ATP Pacific dates and to hang posters at record stores. Goldenvoice also promotes the annual Coachella Valley Music and Arts Festival in Indio, Calif.

"A flier in someone's hands is one of the best ways to promote because that is an active concertgoing person," he notes.

### MUSIC BY THE WATER

The location is also expected to be a draw. ATP Pacific will take place in two spots: a small stage onboard the Queen Mary and a main stage located in the 4 1/2-acre events park adjacent to the ship.

Tollett notes that "a good site is very related to the success of a festival."

"As soon as Goldenvoice advertised it, our phones rang off the hook," says John Adamson, director of special events for the Queen Mary. "I presume there will be a lot of return people from last year."

Hosting ATP Pacific again was an easy decision, Adamson says, because the event brings a sought-after younger demographic to the ship.

"We have historically attracted an older demographic," he notes.

ATP attendees can receive discounted hotel rooms aboard the Queen Mary. They will also receive coupons for future discount admission to the ship.



MODEST MOUSE: CHOSE LINEUP FOR 2004 ATP FEST

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Bank of America Bank of America	Jazz at Lincoln Center 2004-2005 season	\$1 million	Financial services giant aligned with Jazz at Lincoln Center to promote its expanded presence in New York; the bank will open about 170 banking centers and 550 ATMs in New York by the end of the year. Tie supports JALC's new home in the recently opened Time Warner Center. In addition to becoming a series sponsor, the bank will be the lead sponsor of four major concert series.	Ann Harrell, JALC associate director of development, Carter McClelland, New York market president, Bank of America
Hawaii; The Islands of Aloha Hawaii Visitors & Convention Bureau	Aloha Live tour featuring Willie K and other artists, July-October, 20 stops	\$75,000	Hawaii Visitors & Convention Bureau is using tie to drum up tourism business after changing its marketing strategy earlier this year to focus exclusively on North America, Hawaii's largest source of visitors. The bureau passed through sponsorship rights to Starwood Resorts and United Vacations, which will raffle a trip to Hawaii at each show. Tour producer World Sound is touting the tour on posters in restaurants and travel agencies as well as radio and print ads.	Warren Wyatt, World Sound president; David McNeil, principal, McNeil Wilson Communications; John Monahan, Hawaii Visitors & Convention Bureau president/CEO
Jack Daniel's Brown-Forman	Vicente Fernandez tour, October-November, 13 stops	\$250,000	Tour marks Jack Daniel's sixth year sponsoring Fernandez, Mexico's king of <i>ranchera</i> music. The whiskey brand is leveraging the deal with on-site brand-themed games and a public relations effort six weeks prior to each show featuring on- and off-premise promotions and charity fundraisers featuring autographed guitars and other merchandise. Uses tickets to entertain the trade and run in-store sweeps where legal.	Music marketing agency Marconi Marketing; Dave Stang, national sponsorship director, and Karen Sifuentes, Latino division marketing manager, Jack Daniel's
McDonald's McDonald's	Alejandro Fernandez tour, November-December, 14 stops	\$350,000	Deal is the latest under McDonald's LoMcXimo de la Musica music-marketing program. The fast-feeder will leverage the tie by working with Fernandez to support philanthropic causes through the Ronald McDonald House Charities to benefit the Hispanic community. Fernandez will participate in public service announcements supporting programs conducted by McDonald's and RMHC including a college scholarship program and global fundraising efforts that benefit RMHC and other charities in more than 100 countries.	Rick Marroquin, McDonald's director of marketing



Compiled by William Chipps, senior editor, IEG Sponsorship Report  
sponsorship.com

## IEBALive Takes On Artist-Building

The long road from unknown to headliner was the topic at a panel discussion during the recent IEBALive conference in Nashville, produced by the **International Entertainment Buyers Assn.**

Onboard were Universal South artist Joe Nichols, his label president Tim Dubois, agent Stan Barnett at Creative Artists Agency and manager John Lytle. Promoter Steve Moore moderated.

Dubois said he played a big role in helping Nichols decide on an agent and a manager. "I'm a big believer in looking at everything that is out there, because you have to be very confident in your decisions," he said. "I never push an act toward a particular manager, but if they're leaning toward someone I'm not comfortable with, I may show a little reticence."

Likewise with an agent. "Even though Stan was there and very solid, we still looked around, then went with Stan at CAA," Dubois said.

what he felt comfortable with as a person and what we felt comfortable presenting."

They ended up with a career plan and a more conservative look.

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



"I trusted Tim, Stan and John every step of the way, and it was the right decision," Nichols said.

Touring was an early focus. "I only want to work with acts that want to play live," Dubois said. "I believe that part of career development has been key with Joe."

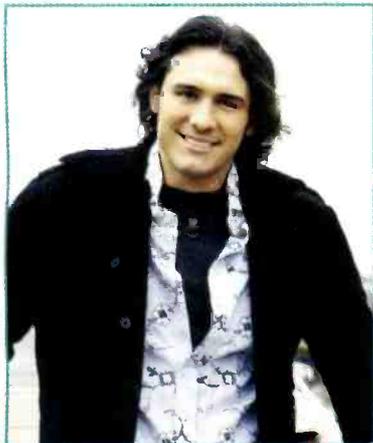
After opening for Alan Jackson and Brooks & Dunn and headlining his own dates, Nichols' star is rising. "My advice is to book him now and pay whatever Stan is asking, then hold him to it," Dubois said. "You'll be glad later on."

**THAT SCUM:** Scum of the Earth, the new band of former Rob Zombie guitarist Riggs, is on the road supporting its Eclipse Records debut, "Blah . . . Blah . . . Blah . . . Love Songs for the New Millennium." The tour began Oct. 26 at the Whiskey in Los Angeles, the same day the record dropped.

Riggs is joined on the tour by Adema guitarist Ransom, PM5K drummer Adrian Ost and Clay Others on bass. Dates run until Nov. 28 at the Scout Bar in Houston. The band is booked by Mike Kelly at Seamless Talent.

**LET'S GET LIT:** Denver Harbor, Riddlin' Kids and Lit will begin a North American tour Nov. 10 at the Ranch Bowl in Omaha, Neb. The tour plays theaters and large clubs, wrapping Dec. 18 at the Denver Coliseum. Riddlin' Kids, booked by the Agency Group, are promoting their Oct. 19 Aware release, "Stop the World."

**PLUM JOB:** Sources say Pat Green is a likely candidate to nail down the opening slot on Kenny Chesney's 2005 tour. That would put Green in front of a lot of people: In 2004, Chesney, on the road with Rascal Flatts and Uncle Kracker, drew more than 1.1 million people on his Guitars, Tiki Bars & a Whole Lot of Love tour.



NICHOLS: A MORE CONSERVATIVE LOOK

Which was fine with Barnett. "I feel better about it than if I'm the only guy [the artist] ever meets with," Barnett said.

"I met with a lot of people," Nichols admitted. "There was a lot of courtship, you might say."

Everyone seemed happy with the results. "The great thing about our business is a hit record makes everybody look like a genius," Dubois said. He added that early on there was some consultation with Nichols about the visual side of his presentation.

"When I first met Joe he had a ponytail down to the crack of his butt, about 14 earrings, but no visible tattoos," Dubois said. "We had to walk a fine line between

NOVEMBER 6 2004		Billboard® <b>BOXSCORE</b> CONCERT GROSSES™		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
METALLICA, GODSMACK	Wachovia Center, Philadelphia Oct. 19-20	\$1,781,540 \$77/\$57	31,198 38,998 two shows one sellout	Clear Channel Entertainment
BARRY MANILOW	Wachovia Center, Philadelphia Oct. 9	\$1,493,498 \$133.25/\$91.25/\$49.25	16,222 sellout	Clear Channel Entertainment
GLORIA ESTEFAN	American Airlines Arena, Miami Oct. 9-10	\$1,483,984 \$127/\$32	19,380 26,536 two shows	Clear Channel Entertainment
BETTE MIDLER	Atlantic City Boardwalk Hall, Atlantic City, N.J. Oct. 9	\$1,433,502 \$200.50/\$125.50/ \$85.50/\$50.50	11,860 sellout	Caesars Entertainment, Clear Channel Entertainment
BARRY MANILOW	Gund Arena, Cleveland Oct. 15	\$908,008 \$139/\$41.25	12,572 15,041	Clear Channel Entertainment
METALLICA, GODSMACK	HSBC Arena, Buffalo, N.Y. Oct. 10	\$837,865 \$75/\$55	14,687 18,954	Metropolitan Talent Presents
METALLICA, GODSMACK	Pepsi Arena, Albany, N.Y. Oct. 9	\$776,208 \$76/\$56	13,148 15,835	Metropolitan Talent Presents
BARRY MANILOW	MCI Center, Washington, D.C. Oct. 14	\$733,694 \$128/\$38	7,478 12,544	Clear Channel Entertainment
KZLA COUNTRY BASH: REBA McENTIRE, RASCAL FLATTS, KID ROCK, SHEDAISSY, UNCLE KRACKER & OTHERS	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 9	\$653,275 \$125/\$30	15,073 sellout	Clear Channel Entertainment
BEASTIE BOYS, TALIB KWELI	Madison Square Garden, New York Oct. 9	\$630,440 \$50/\$39.50	14,108 14,635	Clear Channel Entertainment
BETTE MIDLER	1st Mariner Arena, Baltimore Oct. 11	\$578,345 \$135/\$55	6,654 10,978	Clear Channel Entertainment
MORRISSEY, DAMIEN DEMPSEY	Radio City Music Hall, New York Oct. 9-10	\$565,540 \$69.50/\$34.50	10,097 11,896 two shows	Clear Channel Entertainment
JUAN GABRIEL, AMANDA MIGUEL	Arrowhead Pond, Anaheim, Calif. Oct. 1	\$517,595 \$150/\$95/\$65/\$45	6,422 13,428	Goldenvoice/AEG Live, Nederlander
JUAN GABRIEL, MARIANA	HP Pavilion, San Jose, Calif. Oct. 3	\$490,870 \$125/\$40	7,452 8,020	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Kemper Arena, Kansas City, Mo. Oct. 9	\$455,814 \$60.50/\$50.50	7,607 11,678	The Messina Group/AEG Live
METALLICA, GODSMACK	Savvis Center, St. Louis Sept. 25	\$431,610 \$75/\$55	7,864 10,000	Frank Productions, North of the Border
REBA McENTIRE	Qwest Center, Omaha, Neb. Sept. 25	\$429,667 \$47/\$21	12,816 sellout	Knights of Ak-Sar-Ben
WILCO, FIERY FURNACES	Radio City Music Hall, New York Oct. 5-6	\$429,081 \$39.75/\$29.75	11,783 12,026 two shows	Clear Channel Entertainment, Radio City Entertainment
USHER, KANYE WEST	Charlotte Coliseum, Charlotte, N.C. Sept. 30	\$417,336 \$55/\$39.50/\$30	10,082 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
R. KELLY & JAY-Z	Schottenstein Center, Columbus, Ohio Oct. 2	\$416,387 \$85/\$49.50	7,410 8,275	Atlanta Worldwide Touring, Jack Utsick Presents
ALABAMA	Ervin J. Nutter Center, Dayton, Ohio Sept. 25	\$408,516 \$1,000/\$36	8,192 11,054	Clear Channel Entertainment
BEASTIE BOYS, TALIB KWELI	Pacific Coliseum, Vancouver Sept. 20	\$403,264 (\$521,985 Canadian) \$42.49/\$34.77/\$27.04	11,449 sellout	House of Blues Canada
ALABAMA	Allen County War Memorial Coliseum, Fort Wayne, Ind. Oct. 1	\$396,607 \$999/\$149/\$44/\$34	8,081 sellout	Clear Channel Entertainment
ALABAMA	HSBC Arena, Buffalo, N.Y. Oct. 2	\$391,843 \$1,000/\$10.50	9,300 13,791	Clear Channel Entertainment
NORAH JONES, AMOS LEE	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 15	\$384,585 \$58/\$34.50	9,793 15,903	Clear Channel Entertainment
GAITHER HOMECOMING	Air Canada Centre, Toronto Sept. 25	\$382,586 (\$487,799 Canadian) \$37.84/\$18.24	14,518 19,411	Clear Channel Entertainment
THE ALLMAN BROTHERS BAND, LYNRD SKYNYRD, ELLIS HOOKS	Verizon Wireless Amphitheater, Charlotte, N.C. Oct. 2	\$381,213 \$47/\$17.50	13,297 18,812	Clear Channel Entertainment
BEASTIE BOYS, TALIB KWELI	Wachovia Center, Philadelphia Oct. 11	\$372,007 \$43/\$38/\$32.50/\$25	10,009 15,000	Clear Channel Entertainment
JUAN GABRIEL	Patriot Center, Fairfax, Va. Oct. 10	\$370,015 \$106/\$51	4,890 5,899	Jack Utsick Presents
BRIAN WILSON	Carnegie Hall, New York Oct. 12-13	\$369,898 \$85/\$30	5,567 two sellouts	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	UI Assembly Hall, Champaign, Ill. Oct. 1	\$356,659 \$64.50/\$44.50	5,681 9,000	Police Productions
THE PIXIES, THE THRILLS	Fox Theatre, Atlanta Oct. 13-14	\$347,469 \$62/\$37	9,228 9,356 two shows	Rival Entertainment
AMERICAN IDOLS LIVE	HP Pavilion, San Jose, Calif. Sept. 26	\$346,420 \$45/\$35	7,772 12,767	AEG Live
BEASTIE BOYS, TALIB KWELI	Patriot Center, Fairfax, Va. Oct. 8	\$345,792 \$42	8,247 9,002	I.M.P.
NORAH JONES, AMOS LEE	Ford Center, Oklahoma City Oct. 20	\$336,867 \$58/\$48/\$28.50	6,671 7,300	Beaver Productions

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# E-40 Courts South From West

BY RHONDA BARAKA

Bay Area rapper E-40 furthered his respectable standing in the South when BME Recordings recently announced his signing to the label (Rhythm & Blues, *Billboard*, Oct. 2).

Distributed by Warner Bros., Atlanta-based BME is also home to Lil Scrappy & Trillville, Crime Mob, Oobie and Chyna White.

E-40 is laying the groundwork for his release, which is slated for first-quarter 2005, according to BME partner Vince Phillips. The album will feature production by Lil Jon and Rick Rock plus appearances by Snoop Dogg, Nate Dogg, Too \$hort, Scarface and Houston-based artists Paul Wall and Slim Thug.

The goal is to reflect E-40's West Coast roots and his Southern appeal.

"I'm one West Coast rapper who

has always been affiliated with the South," E-40 says. "So it's easy for everybody to see the connection between me and Lil Jon.

"I'm definitely going to stay within my envelope," he adds. "But at the same time I'm going to give the South some good old ear-candy—some of my good old spitting over some Lil Jon beats."

Borr: Earl Stevens in Vallejo, Calif., E-40 gained notoriety for his distinctive delivery and self-coined slang terms. His mix-tape success in the Bay Area led him to establish his own label, Sick Wid' It. He had his first national charting single, "Captain Save a Hoe," in 1994.

Albums by E-40 ("Federal") and his crew, the Click ("Down & Dirty"), attracted the attention of Jive, which began to distribute the Sick Wid' It catalog. During his Jive



PHILLIPS: E-40 HAS A 'DIFFERENT STYLE'

tenure, E-40 recorded such projects as "Tha Hall of Game" in 1996 (featuring the single "Rappers' Ball"), double-album "The Element of Surprise" (1998) and "Grit & Grind"

(2002). Though mainstream success has eluded E-40, he is often cited as an influential force by rap cognoscenti.

Phillips says Lil Jon is excited about working on the E-40 project. Lil Jon & the East Side Boyz's own buzzed-about return, "Crunk Juice" (BME/TVT), bows Nov. 16.

"E-40 has such a different style," Phillips notes. "And with Jon creating his own style, we're really anticipating what's going to happen between them. Jon is looking forward to [his A&R role] and producing this project."

E-40 adds that working with Lil Jon will be a different experience for him, because he has never been in a traditional A&R situation.

"I was on Jive for 10 years, and they let me do what I wanted to do," he says. "But I've changed with the times. I'm not stubborn; I'm very open-minded.

"Jon is a DJ too, so he knows what a bona fide hit is," the rapper continues. "I trust his judgment. Being with this whole new vehicle can be monumental. I'm not going to get up to the plate and try to

bunt. I'm going to try to run the park with this one."

As for Lil Jon & the East Side Boyz's "Crunk Juice," Phillips says BME will introduce it with two singles: "What You Gon' Do," featuring Lil Scrappy, and "Roll Call," featuring Ice Cube. Phillips says Jon opted for the double release to appeal to his street base as well as his broadening mainstream audience.

The set also features another collaboration with Usher and Ludacris (all three appeared on Usher's single "Yeah!"), plus cameos from Nas and BME artists Trillville and Oobie.

In addition to its forthcoming releases, BME continues to nurture other ventures. Among these is Crunk Energy Drink (available in Georgia, Alabama, Louisiana, Mississippi and New York) and Crunk Radio, which airs in 44 markets through American Urban Radio Networks.

On the administrative front, BME has promoted longtime BME office manager Sloan Molot to A&R administrator/coordinator.

Additional reporting by Gail Mitchell in Los Angeles.

## Sanctuary Speeds Ahead

The phrase "slow down" doesn't seem to exist in **Sanctuary Urban Records Group's** vocabulary.

Aside from an ambitious fourth-quarter rollout that includes the **O'Jays**, **Jon B**, **De La Soul** and **Chaka Khan**, the **Mathew Knowles**-led company has announced the signing of **Ray J**. In addition, SURG division **Sanctuary Urban Management** hangs another marquee name under its banner: **Nelly**.

The move results from Sanctuary Urban Management's acquisition of St. Louis-based **Tony Davis Management**, whose roster also includes Nelly's crew, **St. Lunatics**, and St. Lunatics member **Murphy Lee**.

Under terms of the deal, TDM principal **Tony Davis** will join Sanctuary's U.S. management team.

Earlier this year, Sanctuary Urban Management acquired **Mary J. Blige's** management company, **MTB Management**, and **Erving Wonder**, whose roster includes **Angie Stone**, **Eve**, **Jadakiss** and **Floetry** (*Billboard*, Aug. 7). Erving Wonder founders **Troy Carter** and **J. Erving** also joined Sanctuary's U.S. management team.

**Brandy** sibling **Ray J** inked a nonexclusive deal with SURG through his own label, **KnockOut Entertainment**. His first project, "Raydiation," is slated for March 2005. The R&B album's first single, "Quit Actin'," features **R. Kelly**, who also wrote and produced the song. Among Ray J's other guest collaborators are **Rodney Jerkins**, **Timbaland**, **Mya** and **Brandy**.

Straddling the fence between rap and R&B, Ray J was first signed to

**Elektra Entertainment**, which released his album debut, "Everything You Want," in 1996. That was followed by the 2001 **Atlantic** album "This Ain't a Game."

role as **KnockOut** chairman. The company's roster lists writer/producer **Detail**, whose work appears on "Raydiation," and hip-hop artist **Shorty Mack**. In addition, Ray J will join **BET's** winter programming lineup, details of which will be announced shortly.

Besides Ray J, SURG anticipates 2005 releases by **Glenn Lewis**, **Sunshine Anderson**, **Keith Sweat**, **Dionne Farris** and **Earth, Wind & Fire**, plus two new acts: R&B quintet **Mason Roads** and Trinidadian hip-hop artist **Pappa Rue**.

**Rhythm & Blues**  
By Gail Mitchell  
gmitchell@billboard.com



"Ray J had to make a choice between being a rapper or an R&B singer," Knowles says. "It was my opinion, and he agreed, that he's really an R&B singer. That is where he's focused now."

Ray J is also concentrating on his



RAY J, SEATED, IS FLANKED BY KNOWLES AND MANAGER/MOTHER SONJA NORWOOD

**MUSICAL NOTES:** Buzzed-about **Dr. Dre** protégé **the Game** hits stores Jan. 18, 2005. His **Aftermath/G-Unit/Interscope** album is titled "The Documentary."

The DVD "Alicia Keys: The Diary of Alicia Keys" will bow Nov. 16. Listed at \$14.98, the **Eagle Rock Entertainment** disc includes behind-the-scenes footage revolving around **Keys'** multi-platinum sophomore set.

**René Moore**—half of '80s R&B duo **René & Angela**—is back with a new album. "Street Songz," on **Rufftown Entertainment**, arrived Oct. 26 through **Ryko Distribution**. Moore will begin a 40-city U.S. tour with **Amel Larrieux** Dec. 1.

Actress **Yvette Wilson** (Andell on "The Parkers") has established **Fat Daddy Records**. Her partner in the venture is husband **Jerome Harry**, who has worked in management and as a label consultant. The label's first release, due early next year, is "Talk of the Town" by rapper **Habitt**. Distribution is through **Penalty/Poko/WEA**.

NOVEMBER 6, 2004		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	<b>DROP IT LIKE IT'S HOT</b> DGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
2	1	<b>LEAN BACK</b> SRC/UNIVERSAL/UMRG	Terror Squad
3	4	<b>GO D.J.</b> CASH MONEY/UMRG	Lil Wayne
4	3	<b>MY PLACE</b> DERRTY/FO' REEL/UMRG	Nelly Featuring Jaheim
5	5	<b>LET'S GO</b> SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
6	6	<b>BREATHE</b> DESERT STORM/ATLANTIC	Fabulous
7	16	<b>WONDERFUL</b> THE INC./DEF. JAM/IDJMG	Ja Rule Featuring R. Kelly & Ashanti
8	7	<b>JUST LOSE IT</b> SHADY/AFTERMATH/INTERSCOPE	Eminem
9	8	<b>OYE MI CANTO</b> ROC-A-FELLA/DEF. JAM/IDJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
10	11	<b>BALLA BABY</b> CAPITOL	Chingy
11	14	<b>NOLIA CLAP</b> RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
12	21	<b>OVER AND OVER</b> CURB/DERRTY/FO' REEL/UMRG	Nelly Featuring Tim McGraw
13	15	<b>HUSH</b> DEF. JAM/IDJMG	LL Cool J Featuring 7 Aurelius
14	18	<b>SHORTY WANNA RIDE</b> G-UNIT/INTERSCOPE	Young Buck
15	9	<b>HEADSPRUNG</b> DEF. JAM/IDJMG	LL Cool J
16	12	<b>NO PROBLEM</b> BME/REPRISE/WARNER BROS	Lil Scrappy
17	10	<b>BREATHE, STRETCH, SHAKE</b> BAD BOY/FO' REEL/UMRG	Mase Featuring P. Diddy
18	19	<b>BIG CHIPS</b> JIVE/DEF. JAM/IDJMG	R. Kelly & Jay-Z
19	13	<b>WHY?</b> RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
20	17	<b>SUNSHINE</b> SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
21	20	<b>SLOW MOTION</b> CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
22	NEW	<b>TAKE ME HOME</b> SRC/UNIVERSAL/UMRG	Terror Squad
23	NEW	<b>WHAT U GON' DO</b> BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy
24	22	<b>FLAP YOUR WINGS</b> DERRTY/FO' REEL/UMRG	Nelly
25	NEW	<b>KNUCK IF YOU BUCK</b> BME/REPRISE/WARNER BROS	Crime Mob Featuring Lil Scrappy

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.

# France Listens As Rap Meets Rai

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

double gold for shipments in excess of 200,000 units.

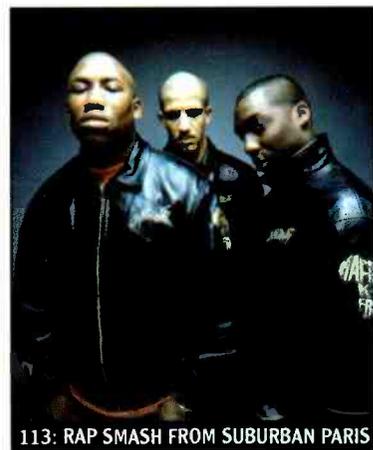
"Kore & Scalp came to see me way before the project was started to talk about their plans," Bouneau recalls. "Overall, the concept of the album is great. It is more R&B than rap, and it works really well. They are really talented producers and I'm sure we'll hear a lot about them in the future."

Since the 1980s, rap has been the preferred means of expression for a generation of disenfranchised kids, as well as a display of multiculturalism. And not just in the United States. France is the second-largest hip-hop market in the world, with an important local rap scene.

One album that has further diminished the boundaries between cultures and musical genres is "Rai'n'b Fever," which marries Algerian *rai* music and R&B/hip-hop. The project is the brainchild of producers **Kore & Scalp**, who have compiled material by some 20 acts of various origins, including **Willy Denzey, Khaled, Rim'k, Cheb Bilal** and **Faudel**. The album was released in June on **Sony Music France's** urban imprint, **Small**.

The album's latest single, "Un Gaou à Oran," is performed by rap collective **113** from suburban Paris, with **Magic System** from the Ivory Coast and *rai* singer **Mohamed Lamine** from Algeria. It is a unique melting pot, combining rap beats with *rai* and African rhythms.

The bulk of the track is in French, but there are rhymes in Arabic and choruses in a dialect from the Ivory Coast. The song has remained in the French top 10 for the past two months and has been one of the most played songs on French radio since it was serviced to stations three months ago.



113: RAP SMASH FROM SUBURBAN PARIS

One enthusiastic supporter is **Laurent Bouneau**, managing director of programming for Paris-based national commercial urban station **Skyrock**, which has 4 million listeners daily. He says the station has played the song more than 1,000 times in the past three months.

"This is a killer track," he says. "It really mixes all these different cultures and music genres into one song with tremendous appeal."

"Rai'n'b Fever" has been certified

**THE SPANISH PARADOX:** There's a paradox to Spain's homebred hip-hop scene. Despite its vibrancy, its members have minimal chart presence compared with French acts.

That situation is starting to change, however, thanks to artists like **Mala Rodriguez**. The **Universal Spain MC's** most recent album, "Alevosia," arrived in late 2003 (*Global Pulse, Billboard*, Jan. 24), three years after her debut, "Lujó Ibérico," on indie label **Zona Bruta**. Rodriguez is the star attraction on "R de Rumba" (**Rap Solo/BOA**), an album by DJ/producer **R de Rumba** of Spain's premier rap combo, **Violadores del Verso**. The album features other leading Spanish MCs as well, including **Frank-T, Lirico, Zatu, Tote King, Cloaka Company** and **Hermano L**.

R de Rumba recorded the set in 15 months at Rap Solo's studios, and it was mastered by sound engineer **Tony Dawsey** at New York's **Masterdisk**.

Released in late September, "R de Rumba" entered Spain's **Media Control** chart at No. 22 in its first week. Violadores del Verso celebrated with an Oct. 14 concert in the northern city Zaragoza.

The concert was part of a three-day event called **Chillin' Drone**, organized by national alternative public-radio network **Radio 3** to celebrate its 25th anniversary. Other performers included most of the Spanish hip-hoppers featured on the album.

BOA communications director **Sergio Muñoz** says, "We are convinced 'R De Rumba' will be one of the key records of 2004 in Spain, where rap artists flourish on a small circuit but still have not made a big dent in the charts."

Additional reporting by **Howell Llewellyn** in Madrid.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA) 3 Wks At No. 1	10
2	4	<b>Drop It Like It's Hot</b>	SNOOPT DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	10
3	3	<b>Diary</b>	ALICIA KEYS (J/RMG)	10
4	2	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	10
5	5	<b>Charlene</b>	ANTHONY HAMILTON (ISO 30 DEF/ZOMBA) ☆	10
6	8	<b>Go D.J.</b>	LIL WAYNE (CASH MONEY/UMRG)	10
7	11	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC) ☆	10
8	6	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRTY'FO/ REEL/UMRG) ☆	10
9	13	<b>Wonderful</b>	JA RULE (THE INC./DEF JAM/IDJMG)	10
10	9	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10
11	7	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	10
12	17	<b>Shorty Wanna Ride</b>	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆	10
13	12	<b>Nolia Clap</b>	JUVENILE, WACKO & SKIP (RAP-A-LDT/ASYLUM)	10
14	10	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA/SUM) ☆	10
15	19	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG) ☆	10
16	24	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10
17	23	<b>Big Chips</b>	R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)	10
18	14	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	10
19	20	<b>Balla Baby</b>	CHINGY (CAPITOL) ☆	10
20	16	<b>Why?</b>	JADAKISS (RUFF RYDERS/INTERSCOPE) ☆	10
21	18	<b>Breathe, Stretch, Shake</b>	MASE FEAT. P. DIDDY (BAD BOY/FO/ REEL/UMRG) ☆	10
22	32	<b>Let Me Love You</b>	MARIO (3RD STREET/J/RMG) ☆	10
23	15	<b>Headsprung</b>	LIL COOL J (DEF JAM/IDJMG)	10
24	21	<b>Dangerously In Love</b>	BEYONCÉ (COLUMBIA/SUM)	10
25	28	<b>Take Me Home</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	10
26	25	<b>Oye Mi Canto</b>	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	10
27	22	<b>Jesus Walks</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ☆	10
28	26	<b>If I Ain't Got You</b>	ALICIA KEYS (J/RMG) ☆	10
29	29	<b>Caught Up</b>	USHER (LAFACE/ZOMBA)	10
30	31	<b>Knuck If You Buck</b>	CRIME MOB (BME/REPRISE/WARNER BROS.)	10
31	54	<b>What U Gon' Do</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	10
32	55	<b>1, 2 Step</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	10
33	50	<b>Real Big</b>	MANNIE FRESH (CASH MONEY/UMRG)	10
34	38	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	10
35	43	<b>I Smoke, I Drank</b>	BODY HEAD BANGERS (BODY HEAD/UNIVERSAL/UMRG)	10
36	35	<b>King Of The Dancehall</b>	BENIEE MAN (SHOCKING VIBES/VIRGIN)	10
37	41	<b>Hot 2Nite</b>	NEW EDITION (BAD BOY/UMRG)	10
38	56	<b>I Changed My Mind</b>	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆	10
39	42	<b>U Make Me Wanna</b>	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) ☆	10
40	36	<b>Tempted To Touch</b>	RUPEE (ATLANTIC)	10
41	30	<b>Red Carpet (Pause, Flash)</b>	R. KELLY (JIVE/ZOMBA) ☆	10
42	34	<b>Call My Name</b>	PRINCE (INP/COLUMBIA/SUM) ☆	10
43	47	<b>What We Do Here</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)	10
44	27	<b>Flap Your Wings</b>	NELLY (DERRTY'FO/ REEL/UMRG) ☆	10
45	46	<b>Just Lose It</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆	10
46	39	<b>Used To Love U</b>	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM) ☆	10
47	49	<b>U Should've Known Better</b>	MONICA (J/RMG) ☆	10
48	37	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM) ☆	10
49	48	<b>Slow Motion</b>	JUVENILE (CASH MONEY/UMRG)	10
50	40	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA) ☆	10
51	51	<b>Gotta Go Solo</b>	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	10
52	57	<b>Karma</b>	LLOYD BANKS (G-UNIT/INTERSCOPE)	10
53	33	<b>You're My Everything</b>	ANITA BAKER (BLUE NOTE/VIRGIN)	10
54	58	<b>New York</b>	JA RULE (THE INC./DEF JAM/IDJMG)	10
55	65	<b>How We Do</b>	THE GAMM FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	10
56	—	<b>Only U</b>	ASHANTI (THE INC./DEF JAM/IDJMG)	10
57	52	<b>So Sexy Chapter II (Like This)</b>	TWISTA FEAT. R. KELLY (ATLANTIC) ☆	10
58	59	<b>Don't Let Me Die</b>	R. KELLY & JAY-Z (DEF JAM/JIVE/ZOMBA)	10
59	62	<b>The New Workout Plan</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ☆	10
60	63	<b>Westside Story</b>	GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	10
61	60	<b>A Rose By Any Other Name</b>	TEENA MARIE (CASH MONEY CLASSICS/UMRG)	10
62	71	<b>How Does It Feel</b>	ANITA BAKER (BLUE NOTE/VIRGIN)	10
63	—	<b>Some Cut</b>	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	10
64	66	<b>Dammit Man</b>	PITBULL FEAT. PICCALO (DIAZ BROTHERS/TVT)	10
65	—	<b>Get Back</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆	10
66	74	<b>Can't Wait</b>	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)	10
67	—	<b>Over And Over</b>	NELLY FEAT. TIM MCGRAW (CURB/DERRTY'FO/ REEL/UMRG) ☆	10
68	—	<b>Bridging The Gap</b>	NAS FEAT. DJU DARA (TILL WILL/COLUMBIA/SUM)	10
69	64	<b>For Real</b>	AMEL LARRIEUX (IBLUSLIFE)	10
70	—	<b>Bring Em Out</b>	T.I. (GRAND Hustle/ATLANTIC)	10
71	—	<b>If I Was Your Girlfriend</b>	NICOLE WYRAY (ROC-A-FELLA/DEF JAM/IDJMG)	10
72	—	<b>Hey Now (Mean Muggin')</b>	XZIBIT (COLUMBIA/SUM)	10
73	70	<b>What You Won't Do For Love</b>	BOYZ II MEN (MSM/KOCH)	10
74	—	<b>Whatever</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	10
75	75	<b>Ain't Nothing Wrong</b>	HOUSTON (DISTURBING THE PEACE/CAPITOL) ☆	10

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

NOVEMBER 6 2004 **Billboard** **R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	4	<b>Drop It Like It's Hot</b>	SNOOPT DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) 3 Wks At No. 1	10
2	7	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC)	10
3	2	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	10
4	1	<b>Balla Baby</b>	CHINGY (CAPITOL)	10
5	16	<b>Welcome Back/Breathe, Stretch, Shake</b>	MASE (BAD BOY/FO/ REEL/UMRG)	10
6	5	<b>Go D.J.</b>	LIL WAYNE (CASH MONEY/UMRG)	10
7	11	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)	10
8	3	<b>Wonderful</b>	JA RULE (THE INC./DEF JAM/IDJMG)	10
9	25	<b>Headsprung</b>	LL COOL J (DEF JAM/IDJMG)	10
10	10	<b>Take Me Home</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	10
11	14	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	10
12	21	<b>Thief's Theme</b>	NAS (TILL WILL/COLUMBIA/SUM)	10
13	15	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	10
14	19	<b>Hot 2Nite</b>	NEW EDITION (BAD BOY/UMRG)	10
15	13	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	10
16	8	<b>My Place/Flap Your Wings</b>	NELLY FEAT. JAHEIM (DERRTY'FO/ REEL/UMRG)	10
17	6	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10
18	18	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10
19	20	<b>Used To Love U</b>	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)	10
20	12	<b>Real Gangstaz</b>	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)	10
21	17	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	10
22	30	<b>King Of The Dancehall</b>	BENIEE MAN (SHOCKING VIBES/VIRGIN)	10
23	9	<b>Nasty Girl</b>	NITTY (IROSTRUM/UNIVERSAL/UMRG)	10
24	57	<b>Who Is She 2 U</b>	BRANDY (ATLANTIC)	10
25	27	<b>Turn Me On</b>	KEVIN LYTTLE FEAT. SPRAGG BENZ (ATLANTIC)	10

NOVEMBER 6 2004 **Billboard** **RHYTHMIC AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA) 3 Wks At No. 1	10
2	2	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	10
3	3	<b>Just Lose It</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆	10
4	6	<b>Over And Over</b>	NELLY FEAT. TIM MCGRAW (CURB/DERRTY'FO/ REEL/UMRG) ☆	10
5	4	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	10
6	8	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA/SUM) ☆	10
7	5	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	10
8	7	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10
9	11	<b>Drop It Like It's Hot</b>	SNOOPT DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	10
10	9	<b>Oye Mi Canto</b>	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	10
11	12	<b>Balla Baby</b>	CHINGY (CAPITOL)	10
12	10	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRTY'FO/ REEL/UMRG) ☆	10
13	17	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC) ☆	10
14	16	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)	10
15	13	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	10
16	14	<b>Slow Motion</b>	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)	10
17	18	<b>Headsprung</b>	LL COOL J (DEF JAM/IDJMG)	10
18	15	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/IDJMG) ☆	10
19	28	<b>1, 2 Step</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	10
20	22	<b>Wonderful</b>	JA RULE (THE INC./DEF JAM/IDJMG) ☆	10

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ 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

- ☆ LUDACRIS Get Back IDJMG
- ☆ NELLY Over And Over UMRG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- ☆ CHINGY Balla Baby CAPITOL
- ☆ MARIO Let Me Love You RMG
- ☆ LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT
- ☆ TERROR SQUAD Take Me Home UMRG
- ☆ CIARA 1, 2 Step ZOMBA
- ☆ KEYSHIA COLE I Changed My Mind INTERSCOPE
- ☆ URBAN MYSTIC Where Were You WARNER BROS.
- ☆ HOUSTON Ain't Nothing Wrong CAPITOL
- ☆ JADAKISS U Make Me Wanna INTERSCOPE
- ☆ KANYE WEST The New Workout Plan IDJMG
- ☆ GUERRILLA BLACK You're The One VIRGIN

**RHYTHMIC**

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ MARIO Let Me Love You RMG
- ☆ GUERRILLA BLACK You're The One VIRGIN
- ☆ LUDACRIS Get Back IDJMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- ☆ DESTINY'S CHILD Lose My Breath COLUMBIA
- ☆ CIARA 1, 2 Step ZOMBA
- ☆ JA RULE Wonderful IDJMG
- ☆ JOJO FEAT. BOW WOW Baby It's Your UMRG
- ☆ LIL WAYNE Go D.J. UMRG
- ☆ LIL JON & THE EASTSIDE BOYZ What U Gon' Do TVT
- ☆ CHRISTINA MILIAN Whatever U Want IDJMG
- ☆ JADAKISS U Make Me Wanna INTERSCOPE

Other radio formats and hitpredictor legend located in chart section.

# Radio Finally Ready For Reggaetón

BY LEILA COBO

Usually major commercial success for a genre follows sustained radio airplay.

Not so with *reggaetón*.

Long considered an underground Puerto Rican phenomenon, reggaetón has achieved mainstream status thanks to a series of top-selling albums during the past year by acts including Don Omar, Daddy

Yankee and Baby Rasta & Gringo.

Now, even mainstream Latin radio is embracing the genre.

Reggaetón, which had previously been limited to specialized programs on tropical stations, now has a notable presence on some of the country's top-rated Spanish-language stations. On WSKQ (Mega 97.9 FM) New York, four of the top 10 most-played tracks this week are reggaetón titles: Daddy Yankee's

"Gasolina," Don Omar's "Pobre Diabla," Zion & Lennox's "Yo Voy" and Trebol Clan's "No Le Temas." In Miami, tropical stations WRTO (98.3 FM) and WXDJ (95.7 FM) have made reggaetón part of their core programming. In fact, "Gasolina" is the most-played track on WRTO this week.

"It got popular," says Bill Tanner, executive VP of programming for Spanish Broadcasting System,

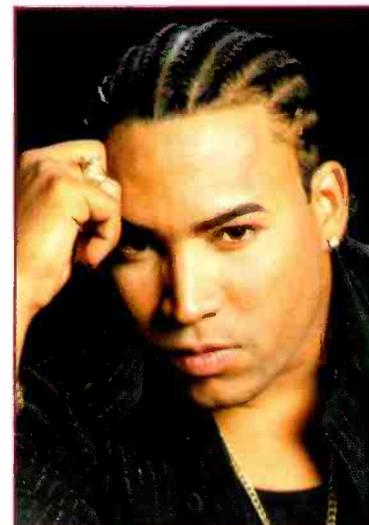
which owns Mega. "We've been playing reggaetón for quite a while, but in the past probably six months it has gotten even more popular. For a while it was a limited taste thing that we experimented with on our evening show. But now, it crosses into all the listening groups of the station."

For Daddy Yankee, whose real name is Raymond Ayala, reggaetón's boom boils down to credibility.

"We're artists who are 100% real," he told *Billboard* earlier this fall, after his album "Barrio Fino" debuted at No. 1 on the Top Latin Albums chart. "We're a genre that moves masses, and we speak about everything."

However, many radio programmers attribute the genre's growing presence on the airwaves to better production and a more mainstream sound.

"It has been growing because they've been really smart about taking reggaetón and making it more pop and more mainstream," says Bryan Melendez, PD at WCAA (105.9 FM) New York. "They've been including more tropical rhythms



DON OMAR: TOP 10 AIRPLAY ON MEGA

and more pop rhythms into the reggaetón beat. So, it still carries a reggaetón flavor, but it is broad enough to appeal to nontraditional reggaetón listeners."

For songs to get heavy airplay on Mega, Tanner says, they need to consistently research well, and to be heavily requested. "Reggaetón has moved a bit toward radio and radio has moved a bit toward it," he adds. "Catchy tunes work on radio, almost in all formats. And this is a good example."

(Continued on page 36)

## Simpson Looks For Latin Acts

Joe Simpson, father and manager of singers Jessica and Ashlee, has his eyes set on the Latin market.

Simpson, who launched his own record label, JT Records, through a joint venture with Geffen Records (*Billboard*, Sept. 25), says that he is looking to sign a Latin male group.

As part of that quest, he is launching a new, as-yet-unnamed TV show that will seek out Latin talent in the United States.

"The idea is to find these guys who are hot, who can sing and play and be songwriters," Simpson told *Billboard* after his appearance at the What Teens Want conference, held Oct. 26-27 in Los Angeles.

"I'm looking to create a role model for these kids," he added.

Simpson said he will also seek out actors and

other Latin talent, as well as industry insiders who will help with the search.

Simpson is negotiating with a major network and plans to launch his show by next spring. The winner will release an album on JT Records.

Latin  
Notas™  
By Leila Cobo  
lcobo@billboard.com



**SHOWS, SHOWS, SHOWS:** The third edition of the MTV Video Music Awards Latin America took place Oct. 21 at the Jackie Gleason Theater in Miami Beach. Onlookers were perplexed by the opening number—Julieta Venegas (the evening's big winner) and Beto Cuevas of La Ley covered English-language U.S. hits. (How about opening with Latin music at a Latin awards show?)

Yet overall the show was a success. It was centered on music, not ceremony, and host Paulina Rubio was very amusing and entertaining.

The mix of Latin and non-Latin acts (Lenny Kravitz, for example) mostly made sense, and performances by Juanes, Alex Ubago, Tiziano Ferro and Molotov were satisfying and uncontrived. (Kudos to Ubago and Ferro, who sang a cappella backstage for the press.)

Yes, you can have a Latin show that is still international, with an international flavor that still appeals to Latins.

The VMALAs will air Oct. 30 on MTV in the United States.

Also airing Oct. 30 will be the El Premio de la Gente Awards, on Telemundo. The show's highlight will be Gloria Trevi, who gave her first performance since her release from jail.

**TRUTH GETS DISTRIBUTION:** Verdad y Justicia (Truth and Justice), an independent, San Francisco-based distributor, has partnered with Minneapolis-based Navarre to distribute indie Latin alternative music.

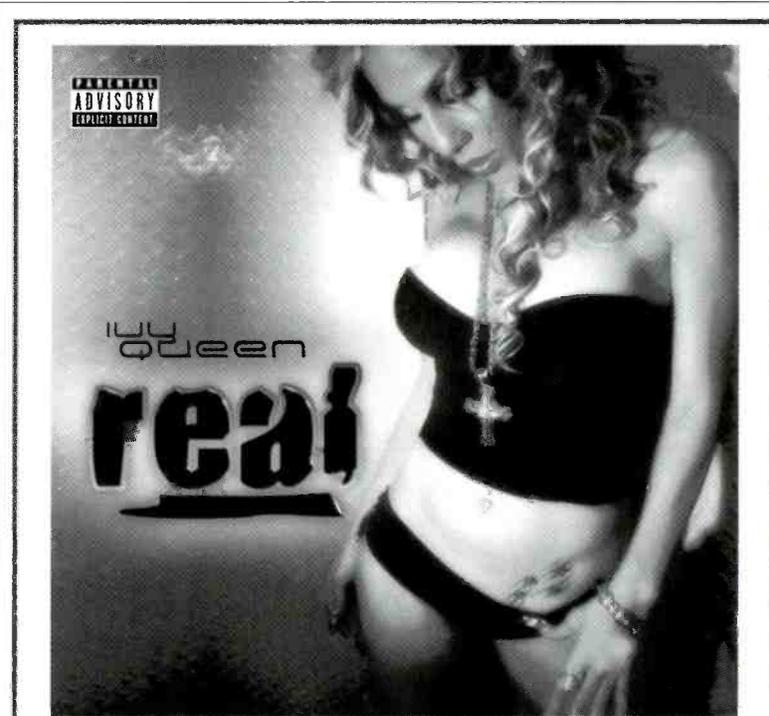
Verdad y Justicia is targeting the teen market and will focus primarily on alternative Latin product by signed and unsigned acts. Eleven Spanish titles—ranging from metal and punk to ska and electronica, including a new album by Viva Malpache—are slated for release before year's end.

Verdad y Justicia founder Ric Fazecas says the partnership with Navarre "will [give] us retail penetration like never before."

He also says mom-and-pop stores and chains that champion Latin alternative music will be serviced with video reels promoting Verdad y Justicia's offerings.



RUBIO AND KRAVITZ: AT THE VMALAs IN MIAMI BEACH



after the huge success of her album "Diva Platinum Edition" with more than 100,000 units sold. Reggaeton Diva Ivy Queen presents her highly anticipated new album. Entitled "Real".

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# Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	4	<b>JUANES</b> SURCO 903475/UNIVERSAL LATINO (17.98 CD)	<b>NUMBER 1</b> Mi Sangre	1
2	3	3	19	<b>GRUPO CLIMAX</b> MUSART 205339/BALBOA (5.98 CD) [M]	<b>GREATEST GAINER</b> Za Za Za	1
3	NEW	1	1	<b>K-PAZ DE LA SIERRA</b> UNIVISION 310348/UG (14.98 CD) [M]	<b>HOT SHOT DEBUT</b> Pensando En Ti	3
4	2	2	3	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 90595 (15.98 CD)	Fuego	2
5	4	4	3	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4
6	5	7	6	<b>LOS TEMERARIOS</b> DISA 720382 (11.98 CD)	La Mejor... Coleccion	2
7	NEW	1	1	<b>MONCHY &amp; ALEXANDRA</b> FANIA/J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7
8	NEW	1	1	<b>DUELO</b> UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8
9	6	5	8	<b>JUAN LUIS GUERRA</b> VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2
10	10	11	5	<b>DADDY YANKEE</b> EL CARTEL 450639/V1 (15.98 CD)	Barrio Fino	1
11	9	6	4	<b>LOS BUKIS</b> FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6
12	8	8	7	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2
13	11	10	17	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	Veintisiete	1
14	13	12	17	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8
15	12	—	2	<b>DJ NELSON</b> FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12
16	17	16	10	<b>VARIOUS ARTISTS</b> UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8
17	7	—	7	<b>BRAZERS MUSICAL</b> DISA 720439 (11.98 CD) [M]	El Grupo Joven Duranguense	7
18	18	11	11	<b>LOS CAMINANTES</b> SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14
19	19	9	4	<b>VARIOUS ARTISTS</b> DISA 720414 (12.98 CD)	Mano A Mano, Durango Vs. Chicago	9
20	16	20	18	<b>LUNYTUNES</b> MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7
21	14	14	13	<b>MARC ANTHONY</b> SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1
22	23	22	13	<b>BANDA ARKANGEL R-15</b> SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15
23	24	23	20	<b>VARIOUS ARTISTS</b> DISA 720397 (14.98 CD/DVD)	Agarron Duranguense	3
24	21	17	5	<b>VARIOUS ARTISTS</b> DISA 720394 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6
25	15	13	4	<b>JAE-P</b> UNIVISION 310278/UG (13.98 CD) [M]	Esperanza	7
26	25	19	18	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2
27	26	43	3	<b>INTOCABLE</b> EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26
28	22	15	4	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 351453/UG (14.98 CD) [M]	Sobre Los Rieles	15
29	20	21	8	<b>PEPE AGUILAR</b> SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6
30	31	28	19	<b>GRUPO BRYNDIS</b> DISA 720369 (12.98 CD) [M]	El Quinto Trago	4
31	27	24	20	<b>MARC ANTHONY</b> SI (ARIOLA/BMG LATIN) (18.98 EQ CD)	Amar Sin Mentiras	1
32	32	30	24	<b>VARIOUS ARTISTS</b> DISA 720397 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5
33	28	32	21	<b>DON OMAR</b> VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2
34	38	31	21	<b>JOSE ALFREDO JIMENEZ</b> SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24
35	33	33	20	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16
36	39	35	8	<b>JAVIER SOLIS</b> SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21
37	30	27	6	<b>GRUPO EXTERMINADOR</b> FONOVISA 351450/UG (13.98 CD) [M]	Los Amos Y Senores: Los 20 Corridos Mas Perrones	20
38	29	26	8	<b>CARLOS VIVES</b> EMI LATIN 95027 (18.98 CD) [M]	El Rock De Mi Pueblo	4
39	41	37	10	<b>VARIOUS ARTISTS</b> DISA 720383 (11.98 CD)	iQue Chido! El Pasito Duranguense	8
40	40	44	19	<b>JULIETA VENEGAS</b> ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38
41	42	38	11	<b>LOS ANGELES DE CHARLY</b> FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9
42	35	29	4	<b>JENNI RIVERA</b> UNIVISION 310343/UG (13.98 CD)	Simplemente... La Mejor!	29
43	46	47	17	<b>VARIOUS ARTISTS</b> LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
44	59	55	31	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720358 (12.98 CD)	<b>PACESETTER</b> En Vivo Desde Chicago	1
45	51	51	19	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22
46	37	39	9	<b>GILBERTO SANTA ROSA</b> SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3
47	45	41	14	<b>ALEKS SYNTEK</b> EMI LATIN 94970 (16.98 CD)	Mundo Lite	36
48	48	36	25	<b>FRANCO DE VITA</b> SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
49	NEW	1	1	<b>ANA GABRIEL</b> VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	49
50	49	46	13	<b>ALACRANES MUSICAL</b> UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7
51	43	40	3	<b>LOS HURACANES DEL NORTE</b> SONY DISCOS 95357 (19.98 CD)	Tesoros De Coleccion	40
52	54	52	15	<b>PATRULLA 81</b> DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6
53	47	54	6	<b>TITO NIEVES</b> SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29
54	61	61	4	<b>CARDENALES DE NUEVO LEON</b> DISA 720412 (10.98 CD)	Exitos Con Banda	42
55	63	62	29	<b>LOS HOROSCOPOS DE DURANGO</b> PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3
56	55	45	29	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11
57	NEW	1	1	<b>ROGELIO MARTINEZ</b> FONOVISA 351479/UG (14.98 CD)	Todo De Mi	57
58	52	—	3	<b>SOUNDTRACK</b> UNIVERSAL LATINO 003584 (9.98 CD)	Amy, La Nina De La Mochila Azul Vol. 1	25
59	44	34	3	<b>VARIOUS ARTISTS</b> DISA 720436 (11.98 CD)	Los Sencillos Gruperos Del Ano	34
60	34	25	6	<b>ADAN CHALINO SANCHEZ</b> UNIVISION 310302/UG (16.98 CD/DVD)	Mis Verdaderos Amigos	8
61	60	58	53	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
62	62	65	70	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
63	64	59	52	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
64	50	42	19	<b>JENNIFER PENA</b> UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1
65	53	49	3	<b>LOS ANGELES AZULES</b> DISA 720413 (11.98 CD)	Nunca Te Olvidare	49
66	57	66	64	<b>DON OMAR</b> VI 450587 (14.98 CD) [M]	The Last Don	2
67	58	74	3	<b>YOLANDA PEREZ</b> FONOVISA 351507/UG (14.98 CD)	Aqui Me Tienes	58
68	36	—	2	<b>NORIEGA</b> FLOW 180001/UNIVERSAL LATINO (14.98 CD)	Contra La Corriente	36
69	65	56	46	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
70	74	—	2	<b>SOUNDTRACK</b> EDGE/DG 003294/UNIVERSAL CLASSICS GROUP (18.98 CD)	The Motorcycle Diaries	70
71	RE-ENTRY	25	25	<b>VARIOUS ARTISTS</b> DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6
72	NEW	1	1	<b>LOS INCOMPARABLES DE TIJUANA</b> SONY DISCOS 95414 (9.98 EQ CD)	Tesoros De Coleccion	72
73	RE-ENTRY	43	43	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1
74	66	64	12	<b>K-PAZ DE LA SIERRA</b> PROCAN 720361/DISA (12.98 CD) [M]	En Vivo	13
75	NEW	1	1	<b>JOSE ALFREDO JIMENEZ</b> UNIVISION 310350/UG (14.98 CD)	20 Inolvidables	75

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1 MONCHY & ALEXANDRA HASTA EL FIN (FANIA/J&N/SONY DISCOS)	1 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
2 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	2 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	2 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
3 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	3 DADDY YANKEE BARRIO FINO (EL CARTEL/V1)	3 LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
4 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	4 DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	4 LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
5 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	5 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	5 DUELO MI HISTORIA MUSICAL (UNIVISION/UG)
6 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)	6 MARC ANTHONY VALIO LA PENNA (SONY DISCOS)	6 LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
7 ALEKS SYNTEK MUNDO LITE (EMI LATIN)	7 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	7 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
8 FRANCO DE VITA STOP (SONY DISCOS)	8 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	8 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
9 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	9 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	9 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
10 SOUNDTRACK AMY, LA NINA DE LA MOCHILA AZUL VOL. 1 (UNIVERSAL LATINO)	10 TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	10 BRAZERS MUSICAL EL GRUPO JOVEN DURANGUENSE (DISA)
11 SIN BANDERA DE VIAJE (SONY DISCOS)	11 DON OMAR THE LAST DON (VI)	11 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
12 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	12 NORIEGA CONTRA LA CORRIENTE (FLOW/UNIVERSAL LATINO)	12 VARIOUS ARTISTS MANO A MANO, DURANGO VS. CHICAGO (DISA)
13 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	13 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	13 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
14 JENNIFER PENA SEDUCCION (UNIVISION/UG)	14 MOSA GAMBO (LATINFLAVA)	14 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
15 SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	15 MAGNATE & VALENTINO SIN LIMITE (SELLOS ASOCIADOS/VI)	15 VARIOUS ARTISTS LOS SENCILLOS DURANGUENSES DEL ANO (DISA)
16 CHARLIE ZAA PURO SENTIMIENTO (OLE)	16 DADDY YANKEE THE KING OF NEW YORK (EMI LATIN)	16 JAE-P ESPERANZA (UNIVISION/UG)
17 BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCV/VICTOR)	17 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	17 MARCO ANTONIO SOLIS & JOAN SEBASTIAN DOS GRANDES (FONOVISA/UG)
18 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	18 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	18 INTOCABLE MOMENTOS DE COLECCION (EMI LATIN)
19 BELINDA BELINDA (ARIOLA/BMG LATIN)	19 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	19 LOS RIELEROS DEL NORTE SOBRE LOS RIELES (FONOVISA/UG)
20 OZOMATLI STREET SIGNS (CONCORD PICTURES/CONCORD)	20 TROBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATINO)	20 PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)

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

# NOVEMBER 6, 2004 Billboard **HOT LATIN TRACKS**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	10	<b>NUMBER 1</b> <b>NADA VALGO SIN TU AMOR</b> JUANES G. SANTIOLA (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1
2	2	1	12	<b>ME DEDIQUE A PERDERTE</b> A. BAQUEIRO, S. GEORGE (I. GARCIA)	Alejandro Fernandez SONY DISCOS	1
3	4	5	18	<b>MIEDO</b> PAGUIAR (FATO)	Pepe Aguilar SONY DISCOS/EMI LATIN	2
4	6	4	20	<b>ESTA LLORANDO MI CORAZON</b> G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	4
5	5	6	12	<b>LAS AVISPAS</b> J.L. GUERRA, M. HERNANDEZ (J.L. GUERRA)	Juan Luis Guerra VENE/UNIVERSAL LATINO	4
6	10	8	13	<b>LASTIMA ES MI MUJER</b> J.L. TERRAZAS (NOT LISTED)	Grupo Montez De Durango DISA	6
7	3	3	14	<b>COMO TU</b> E. ESTEFAN, JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C. I. MEDINA)	Carlos Vives EMI LATIN	1
8	8	9	12	<b>OJALA QUE TE MUERAS</b> J.M. ELIZONDO, M.A. ZAPATA (F. DE JESUS, MARTINEZ JR.)	Pesado WEAMEX/WARNER LATINA	7
9	7	10	3	<b>QUE SEAS FELIZ</b> L. MIGUEL (C. VELASQUEZ)	Luis Miguel WARNER LATINA	7
10	9	14	12	<b>VALIO LA PENA</b> ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J.L. PAGAN, M. ANTHONY)	Marc Anthony SONY DISCOS	9
11	11	13	14	<b>SON DE AMORES</b> A. STIVEL, M. RIVERA (L. GONZALEZ, GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	1
12	37	34	4	<b>GREATEST GAINER</b> <b>DICEN POR AHI</b> K. SANTANDER, J.L. ARROYAVE, D. BETANCOURT, M. SALCEDO (C. BRANT, R. TERANI)	Pablo Montero RCA/BMG LATIN	12
13	12	11	21	<b>DUELE EL AMOR</b> A. SYNTEK, A. BAQUEIRO (A. SYNTEK)	Aleks Syntek With Ana Torroja EMI LATIN	2
14	24	35	4	<b>FUEGO</b> A. B. QUINANTILLA III, C. CK, MARTINEZ (A. B. QUINANTILLA III, C. CK, MARTINEZ, L. GIRALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, J. WIGFALL)	Kumbia Kings EMI LATIN	14
15	16	16	25	<b>NO ME QUIERO ENAMORAR</b> M. DOMM, I. M. DOMM, E. OCELAN, S. K. M. BERNAL	Kalimba SONY DISCOS	6
16	15	17	22	<b>QUE DE RARO TIENE</b> A. ALBA, R. PEREZ (M. URIETA SOLANO)	Los Temerarios FONOVISA	1
17	18	12	14	<b>QUE NO ME FALTES TU</b> A. A. ALBA, R. PEREZ, P. INIGUEZ (W. CASTILLO)	Mariana UNIVISION	6
18	20	26	12	<b>DELANTE DE MI</b> A. LIZARRAGA, J. LIZARRAGA (O. AGUIRRE)	Banda El Recodo FONOVISA	18
19	21	18	15	<b>VUELVE CONMIGO</b> J. GUILLEN (R. MONTANER)	Conjunto Primavera FONOVISA	17
20	29	37	4	<b>PERDIDOS</b> M. DE LEON (O. CRUZ)	Monchy & Alexandra J&N	20
21	13	15	15	<b>SI LA VES</b> F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	10
22	17	7	8	<b>DEJAME ESTAR</b> A. VERDE, D. TORRES (O. TORRES, P. TSCHEVERRY)	Diego Torres ARIOLA/BMG LATIN	7
23	30	—	2	<b>DE VIAJE</b> A. BAQUEIRO, SIN BANDERA (N. SCHAJRIS, L. GARCIA)	Sin Bandera SONY DISCOS	23
24	26	25	4	<b>HASTA EL FIN DEL MUNDO</b> R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena UNIVISION	21
25	14	19	22	<b>AHORA QUIEN</b> ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony SONY DISCOS	1
26	NEW	1	1	<b>HOT SHOT DEBUT</b> <b>INVISIBLE</b> R. MARTINEZ, R. MUNOZ (M.A. PEREZ)	Intocable EMI LATIN	26
27	23	30	9	<b>BASTA</b> BRONCO (R. GONZALEZ MORA)	Bronco: El Gigante De America FONOVISA	23
28	22	36	13	<b>CONTIGO YO APRENDI A OLVIDAR</b> A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	22
29	NEW	1	1	<b>UN AMOR ENTRE DOS</b> A. PASTOR (J.A. CASTILLO DIAZ)	Don Francisco UNIVISION	29
30	35	27	5	<b>DESDE QUE LLEGASTE</b> M. DOMM, R. BARBA (R. BARBA)	Reyli Barba SONY DISCOS	27
31	32	49	10	<b>CORAZON ENCADENADO</b> E. MARTINEZ (C. BLANES, S. FACHELLI)	Graciela Beltran With Conjunto Primavera UNIVISION	31
32	25	40	3	<b>VOLVERE</b> K. PAZ DE LA SIERRA (C. NATILI, M. RAMOINO, C. POLIZZI)	K-Paz De La Sierra UNIVISION	25
33	19	29	4	<b>PASOS DE GIGANTE</b> J. VZAMBICANO (J. VILLAMIZAR)	Bacilos WARNER LATINA	19
34	42	—	2	<b>COSA DEL DESTINO</b> A. PIRES, C. ROSA, P. DURAND (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, F. LOPEZ ROSSI)	Alexandre Pires ARIOLA/BMG LATIN	34
35	38	39	17	<b>ANDAR CONMIGO</b> C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	33
36	31	21	22	<b>SOY TU MUJER</b> C. CK, MARTINEZ (A. VILLARREAL, C. CK, MARTINEZ)	Alicia Villarreal UNIVERSAL LATINO	2
37	47	48	3	<b>LLORA CORAZON</b> C. ZAA, J. GALLO (A. TENETE)	Charlie Zaa OLE	37
38	NEW	1	1	<b>NO CREO QUE TU</b> P. RAMIREZ (F. MENDEZ)	Vicente Fernandez SONY DISCOS	38
39	41	38	15	<b>LA LOCURA</b> E. RUFFINENGO, D. BALLO, B. BENEDIZO (W. PAZ, R. VERGARA, A. JAENI)	Yahir WARNER LATINA	14
40	46	—	2	<b>ESCUCHA ATENTO</b> L. PAUSINI (O. ANIEL, L. PAUSINI, CHEPE, J. BAOIA)	Laura Pausini WARNER LATINA	40
41	36	32	26	<b>SENTADA AQUI EN MI ALMA</b> ESTEFANO (ESTEFANO, J. REYES)	Chayanne SONY DISCOS	9
42	49	45	13	<b>FABRICANDO FANTASIAS</b> S. GEORGE (J.L. PILOTO, R. DEL SOL)	Tito Nieves SGZ	28
43	NEW	1	1	<b>DAME OTRO TEQUILA</b> E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	43
44	28	24	21	<b>TE PERDENE UNA VEZ</b> LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte UNIVISION	13
45	27	28	13	<b>SOMBRA LOCA</b> J.M. LUGO (F. BORRERO LINARES)	Gilberto Santa Rosa SONY DISCOS	19
46	33	22	24	<b>MIEDO</b> PALOMO (FATO)	Palomo DISA	11
47	NEW	1	1	<b>A MANOS LLENAS</b> F. MEZA (E. GARIBAY)	Isabela DISA	47
48	NEW	1	1	<b>MI MAYOR SACRIFICIO</b> M.A. SOLIS (M.A. SOLIS)	Marc Antonio Solis FONOVISA	48
49	RE-ENTRY	2	2	<b>LENTO</b> C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	47
50	RE-ENTRY	18	18	<b>MAS MALA QUE TU</b> L. LEVIN, D. WARNER (C. BRANT, G. FLORES)	Ednita Nazario SONY DISCOS	22

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

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>NADA VALGO SIN TU AMOR</b> SURCO/UNIVERSAL LATINO	JUANES	21	15	<b>AHORA QUIEN</b> SONY DISCOS	MARC ANTHONY
2	2	<b>ME DEDIQUE A PERDERTE</b> SONY DISCOS	ALEJANDRO FERNANDEZ	22	33	<b>DAME OTRO TEQUILA</b> UNIVERSAL LATINO	PAULINA RUBIO
3	3	<b>MIEDO</b> SONY DISCOS/EMI LATIN	PEPE AGUILAR	23	22	<b>PASOS DE GIGANTE</b> WARNER LATINA	BACILOS
4	4	<b>QUE SEAS FELIZ</b> WARNER LATINA	LUIS MIGUEL	24	25	<b>CORAZON ENCADENADO</b> UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
5	5	<b>COMO TU</b> EMI LATIN	CARLOS VIVES	25	28	<b>DICEN POR AHI</b> RCA/BMG LATIN	PABLO MONTERO
6	6	<b>DUELE EL AMOR</b> EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	26	32	<b>LENTO</b> ARIOLA/BMG LATIN	JULIETA VENEGAS
7	8	<b>NO ME QUIERO ENAMORAR</b> SONY DISCOS	KALIMBA	27	31	<b>MAS MALA QUE TU</b> SONY DISCOS	EDNITA NAZARIO
8	11	<b>LAS AVISPAS</b> VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	28	30	<b>LLORA CORAZON</b> SONY DISCOS	CHARLIE ZAA
9	10	<b>SON DE AMORES</b> ARIOLA/BMG LATIN	ANDY & LUCAS	29	27	<b>FANTASIA O REALIDAD</b> WARNER LATINA	ALEX UBAO
10	7	<b>SI LA VES</b> SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA	30	26	<b>QUE DE RARO TIENE</b> FONOVISA	LOS TEMERARIOS
11	9	<b>DEJAME ESTAR</b> ARIOLA/BMG LATIN	DIEGO TORRES	31	21	<b>ESTES DONDE ESTES</b> SONY DISCOS	HA'ASH
12	13	<b>DE VIAJE</b> SONY DISCOS	SIN BANDERA	32	17	<b>ALGO TIENES</b> UNIVERSAL LATINO	PAULINA RUBIO
13	14	<b>QUE NO ME FALTES TU</b> UNIVISION	MARIANA	33	34	<b>TU CARCEL</b> UNIVERSAL LATINO	ENANITOS VERDES
14	12	<b>TU DE QUE VAS</b> SONY DISCOS	FRANCO DE VITA	34	39	<b>TE TENGO QUE APRENDER A OLVIDAR</b> FONOVISA	BETZAIDA
15	18	<b>DESDE QUE LLEGASTE</b> SONY DISCOS	REYLI BARBA	35	36	<b>HASTA EL FIN DEL MUNDO</b> UNIVISION	JENNIFER PENA
16	16	<b>VALIO LA PENA</b> SONY DISCOS	MARC ANTHONY	36	35	<b>DE RODILLAS</b> OLE	TOMMY TORRES
17	20	<b>ANDAR CONMIGO</b> ARIOLA/BMG LATIN	JULIETA VENEGAS	37	—	<b>MI MAYOR SACRIFICIO</b> FONOVISA	MARCO ANTONIO SOLIS
18	24	<b>COSA DEL DESTINO</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	38	—	<b>QUE AMARREN A CUPIDO</b> MUSART/BALBOA	JOAN SEBASTIAN
19	23	<b>LA LOCURA</b> WARNER LATINA	YAHIR	39	37	<b>SOY TU MUJER</b> UNIVERSAL LATINO	ALICIA VILLARREAL
20	29	<b>ESCUCHA ATENTO</b> WARNER LATINA	LAURA PAUSINI	40	—	<b>ESTA AUSENCIA</b> VALE UNIVERSAL LATINO	DAVID BISBAL

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>PERIODOS</b> J&N	MONCHY & ALEXANDRA	21	—	<b>MI PELIGRO</b> SONY DISCOS	ANDY ANDY
2	1	<b>LAS AVISPAS</b> VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	22	13	<b>AHORA QUIEN</b> SONY DISCOS	MARC ANTHONY
3	2	<b>VALIO LA PENA</b> SONY DISCOS	MARC ANTHONY	23	25	<b>PUNTO Y APARTE</b> WHITE LION/BMG LATIN	TEGO CALDERON
4	18	<b>GRITA CONMIGO</b> SGZ	CHARLIE CRUZ	24	30	<b>DAMELO</b> LATINFLAVIA	MOSA
5	11	<b>YA NO QUEDA NADA</b> SGZ	TITO NIEVES	25	23	<b>SI EN UNA PALABRA</b> NU	N'KLABE
6	6	<b>FABRICANDO FANTASIAS</b> SGZ	TITO NIEVES	26	14	<b>MI TENTACION</b> SONY DISCOS	REY RUIZ
7	8	<b>GASOLINA</b> EL CARTEL VI	DADDY YANKEE	27	33	<b>DE NADA VALIO</b> M.P.	TITO GOMEZ
8	4	<b>SOMBRA LOCA</b> SONY DISCOS	GILBERTO SANTA ROSA	28	—	<b>SOLO POR TI</b> M.P.	JOSE ERNESTO
9	7	<b>MI GORDA BONITA</b> SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	29	22	<b>SON DE AMORES</b> ARIOLA/BMG LATIN	ANDY & LUCAS
10	12	<b>ENAMORADITO</b> SONY DISCOS	OSCAR D'LEON	30	—	<b>DAME OTRO TEQUILA</b> UNIVERSAL LATINO	PAULINA RUBIO
11	16	<b>POBRE DIABLA</b> VI	DON OMAR	31	35	<b>HECHIZO DE LUNA</b> LATINUM/SONY DISCOS	WILLY CHIRINO
12	17	<b>NADA VALGO SIN TU AMOR</b> SURCO/UNIVERSAL LATINO	JUANES	32	—	<b>OYE MI CANTO</b> N. D. R. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATEO, ROC-A-FELLA, DEF JAM, DJ JUNG	—
13	21	<b>ME DEDIQUE A PERDERTE</b> SONY DISCOS	ALEJANDRO FERNANDEZ	33	38	<b>QUIERO BAILAR</b> REAL UNIVERSAL LATINO	IVY QUEEN
14	10	<b>TE PROPONGO</b> SONY DISCOS	VICTOR MANUELLE	34	—	<b>AY HOMBRE</b> SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO
15	29	<b>NO LE TEMAS</b> GOLD STAR/UNIVERSAL LATINO	TREBOL CLAN	35	26	<b>DALE DON DALE</b> VI	DON OMAR
16	19	<b>YO VOY</b> WHITE LION	ZION & LENNOX FEATURING DADDY YANKEE	36	15	<b>PASOS DE GIGANTE</b> WARNER LATINA	BACILOS
17	5	<b>COMO TU</b> EMI LATIN	CARLOS VIVES	37	—	<b>MAS MALA QUE TU</b> SONY DISCOS	EDNITA NAZARIO
18	9	<b>SI LA VES</b> SONY DISCOS	NG2	38	—	<b>NADA DE NADA</b> J&N	FRANK REYES
19	31	<b>VEN TU</b> J&N	DOMENIC MARTE	39	—	<b>LO QUE PASO, PASO</b> EL CARTEL VI	DADDY YANKEE
20	20	<b>SI TU ESTUVIERAS</b> UNIVERSAL LATINO	LOS TOROS BAND	40	24	<b>CUATRO ROSAS</b> SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>ESTA LLORANDO MI CORAZON</b> DISA	BETO Y SUS CANARIOS	21	13	<b>SI PUDIERA</b> EMI LATIN	INTOCABLE
2	3	<b>LASTIMA ES MI MUJER</b> DISA	GRUPO MONTEZ DE DURANGO	22	39	<b>NO CREO QUE TU</b> SONY DISCOS	VICENTE FERNANDEZ
3	2	<b>OJALA QUE TE MUERAS</b> WEAMEX/WARNER LATINA	PESA00	23	24	<b>ME DEDIQUE A PERDERTE</b> SONY DISCOS	ALEJANDRO FERNANDEZ
4	4	<b>DELANTE DE MI</b> FONOVISA	BANDA EL RECODO	24	18	<b>TU NUEVO CARINITO</b> FONOVISA	LOS RIELEROS DEL NORTE
5	11	<b>FUEGO</b> EMI LATIN	KUMBIA KINGS	25	—	<b>QUIERO SABER DE TI</b> DISA	GRUPO MONTEZ DE DURANGO
6	—	<b>INVISIBLE</b> EMI LATIN	INTOCABLE	26	19	<b>OBSESION</b> PROCAN/DISA	LOS HOROSCOPOS DE DURANGO
7	9	<b>VUELVE CONMIGO</b> FONOVISA	CONJUNTO PRIMAVERA	27	26	<b>LA ETICA</b> DISA	LOS TIGRILLOS
8	6	<b>BASTA</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	28	20	<b>ENAMORADO DE TI</b> DISA	GERMAN LIZARRAGA
9	5	<b>CONTIGO YO APRENDI A OLVIDAR</b> DISA	PATRULLA 81	29	23	<b>QUE NUNCA LLORES</b> DISA	EL PODER DEL NORTE
10	7	<b>DOS LOCOS</b> PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	30	27	<b>SOLO LOS TONTOS</b> UNIVISION	ALACRANES MUSICAL
11	—	<b>UN AMOR ENTRE DOS</b> UNIVISION	DON FRANCISCO	31	—	<b>LOS MALES DE MICAELA</b> EMI LATIN	VOCES DEL RANCHO
12	10	<b>VOLVERE</b> UNIVISION	K-PAZ DE LA SIERRA	32	25	<b>PARA SOBREVIVIR</b> UNIVISION	QUELO
13	8	<b>TE PERDENE UNA VEZ</b> UNIVISION	LOS HURACANES DEL NORTE	33	31	<b>HASTA EL FIN DEL MUNDO</b> UNIVISION	JENNIFER PENA
14	22	<b>A MANOS LLENAS</b> DISA	ISABELA	34	29	<b>TU HISTORIETA</b> DISA	LOS REYES DEL CAMINO
15	12	<b>MIEDO</b> DISA	PALOMO	35	28	<b>LA PRIMERA CON AGUA</b> SONY DISCOS	VICENTE FERNANDEZ
16	14	<b>IMPOSIBLE OLVIDARTE</b> PROCAN/DISA	K-PAZ DE LA SIERRA	36	30	<b>LA MANZANITA</b> FONOVISA	LOS TIGRES DEL NORTE
17	—	<b>DICEN POR AHI</b> RCA/BMG LATIN	PABLO MONTERO	37	35	<b>YO NO TE VOY A OLVIDAR</b> FONOVISA	LOS ANGELES DE CHARLY
18	15	<b>QUE DE RARO TIENE</b> FONOVISA	LOS TEMERARIOS	38	32	<b>NO TIENE LA CULPA EL INDI</b> FONOVISA	LOS TIGRES DEL NORTE
19	21	<b>EL RUMBO QUE TU QUIERAS</b> FONOVISA	LOS INVASORES DE NUEVO LEON	39	33	<b>PREFERIO PARTIR</b> FONOVISA	MARCO ANTONIO SOLIS
20	17	<b>SOMBRA LOCA</b> FONOVISA	LOS TEMERARIOS	40</			

# América Latina...

NEWS FROM SOUTH OF THE BORDER

**In Argentina:** Daniel Grinbank of concert promotion company DG Productions has confirmed an impressive lineup for the Personal Fest, set for Nov. 5-6 in Buenos Aires. The alternative music festival is sponsored by cell phone company Personal. Acts scheduled to perform include PJ Harvey, Pet Shop Boys, Blondie, the Mars Volta, Primal Scream, Bebel Gilberto, Andy Smith (Portishead DJ), Death in Vegas, Goran Bregovic and Latin acts Gustavo Cerati, Jorge Drexler, Virus and Kinky. Six stages will be set up at Club Ciudad, which has a capacity of 20,000.

MARCELO FERNANDEZ BITAR

**In Brazil:** As part of the ongoing integration of Sony BMG, Luiz Oscar Niemeyer has left his post as president of BMG Brazil. Frank Welzer, who heads Sony BMG's operation for Latin America and the U.S. Latin market, will continue as head of Sony BMG Brazil in addition to his regional responsibilities.

In other news, Joao Araujo, the longtime president of leading Brazilian indie Som Livre, has exited. Araujo's departure is part of an ongoing plan to restructure the label. Managing director Roberto Pinheiro will now oversee the day-to-day operations of the company.

TOM GOMES

**In Colombia:** *Vallenato* composer Wilfran Castillo received the highest amount of royalties in

Colombia in 2003, according to a list released by the country's Society of Authors and Composers (SAYCO). Just below Castillo are TV music composers Cesar Escola (who wrote the music for the soap opera "Betty la Fea," among others) and Nicolas Uribe (who composed the music for the soap "Pasion de Gavilanes," among others). Ironically, Colombian superstars Juanes, Shakira and Carlos Vives did not make the list. They are represented by authors' societies outside Colombia.

LEILA COBO

**In Mexico:** Fey, one of Mexico's pop icons from the 1990s, is releasing her first album in nearly three years after a disappointing self-titled electronica album. That release marked the end of her contract with Sony and with longtime manager, Mauri Stern (who is now working with Belinda). "La Fuerza del Destino," due out Nov. 2 on EMI Latin America, is a tribute to Spain's famed pop band Mecano. The title track is already playing on Mexican radio. Fey hopes the album will help her gain entry into the Spanish marketplace.

"Years ago my song 'Azucar Amargo' was heard [in Spain], but I admit there was nothing relevant," says Fey, who plans to promote the release in that country. "In this case, it's very important for me to know the reaction of the Spanish market."

TERESA AGUILERA

# Reggaetón

Continued from page 33

Although reggaetón is closest to hip-hop and rap in sound, at Latin radio it airs mostly on tropical stations, filling slots formerly occupied by salsa acts. But even stations that are not exclusively tropical, like WCAA, or that are straight-ahead pop, like WRMA (106.7 FM) Miami, play reggaetón.

For example, "Tómalo Suave," a pop/reggaetón track featuring Pilar Montenegro, Gizelle D'Cole and Don Dinero, is No. 11 on WRMA's playlist. The track's acceptance at such a mainstream station indicates the genre's adaptability.

At the opposite side of the spectrum is "Oye Mi Canto," a bilingual track by N.O.R.E. that features Nina Sky, Daddy Yankee, GemStar and Big Mato. It is No. 13 on the Billboard Hot 100, and debuts this issue on the tropical airplay chart, at No. 32.

"Like hip-hop, it's a format that comes from the street, and when

production levels evolve—when you have better production, better melodies—the format stays," one Miami programmer says.

WCAA has been playing reggaetón for the past two years. But the bulk of the genre's airplay appears on "El Reggaetón de New York," a weekly show. The program airs Thursdays and is hosted by DJ Cream and DJ Kazanova. Now, roughly 15% of WCAA's program-



DADDY YANKEE: "WE'RE A GENRE THAT MOVES MASSES"

production levels evolve—when you have better production, better melodies—the format stays," one Miami programmer says.

In fact, reggaetón is so prevalent on WSKQ that the station produced a reggaetón concert with promoters Ralph Mercado, Félix Cabrera and John Sepulveda for the SBS network. Dubbed "Megatón," it took place Oct. 27 at New York's Madison

Square Garden.

Performers included Tego Calderón, Don Omar, Daddy Yankee, Zion & Lennox, Ivy Queen and Pitbull.

Mercado also produced a reggaetón concert at Madison Square Garden in 2003.

"From that point, it just kept blowing up," says Debbie Mercado, the show's publicist.

"Last year we laid the groundwork for all these artists who had been doing this for a long time," she continues. "The interesting part is how they mix the salsa beats and other tropical beats. They're able to capture a lot of the audience that *salseros* had."

Sirius Satellite Radio has jumped on the bandwagon as well, with its own reggaetón show. The two-hour "El Rhumbon" program airs Sundays at 10 p.m. ET on channel Wax 42.

Whether reggaetón's popularity continues to grow remains to be seen. But most involved with the genre are confident.

"We thought it was going to be a fad," Tanner says. "And we were wrong."

# Something Twisted At Top Of The Chart

**Twisted Records** is proving to be the little label that could. The New York-based independent owns the No. 1 and No. 2 spots on the Hot Dance Club Play chart this issue with **Superchumbo Featuring Celeda's "DirtyFilthy"** and **Ono's "Everyman . . . Everywoman . . ."**

This is the third No. 1 for Superchumbo (aka **Tom Stephan**), who previously topped the chart with "This Beat Is" (2003) and "Irresistible!" (2002).

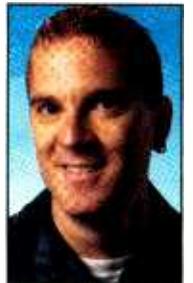
"DirtyFilthy" marks Celeda's first time on top—though her solo club hits "Free Your Mind" and "Be Yourself" peaked at No. 3, while "The Underground" missed the pole position by one spot.

"Everyman . . . Everywoman . . ."

recently issued, "Rock the Vote"-styled compilation, "Wake Up Everybody."

**ANTICIPATION:** Days after receiving a sneak peak into **Gwen Stefani's** solo debut, "Love, Angel, Music,

**Beat Box™**  
By Michael Paoletta  
mpaoletta@billboard.com



ONO: CLUB ACCEPTANCE OPENS DOORS

is the third top 10 Club Play track for Ono (aka **Yoko Ono**). It follows "Hell in Paradise" and "Walking on Thin Ice," which peaked at No. 4 and No. 1, respectively.

The politically charged "Everyman"—which includes cool remixes by **Basement Jaxx** and **Blow-Up**—could very well command the top spot of the Club Play chart next week. Stay tuned.

Staying with Ono for one more second, we can't help but notice that the dance community's complete acceptance and recognition of the artist and her remixes have paved the way for others in the music world to show her similar respect.

In addition to numerous TV appearances and magazine articles, Ono's "Give Peace a Chance 2004" appears on the

**Baby** (Interscope, due Nov. 23), we find it nearly impossible to get the darn thing out of our head (see story, page 1).

Most memorable moments include "Harajuku Girls," "Hollaback Girl," "Rich Girl," "Real Thing" and "Long Way to Go." There is more where lead single, the very cool "What You Waiting For?," came from. Trust.

Leave it to Stefani to ensure that there will be no parking on her dancefloor—unless, of course, it's to get "between the sheets" with the old-school-shaded soul jam "Luxurious."

**INTO THE SUN:** The dates for the 20th anniversary of the Winter Music Conference are March 22-26, 2005, at the Wyndham Resort in Miami Beach. For info, log on to [wmcon.com](http://wmcon.com).

**DUTCH DELIGHT:** Nashville-based *Billboard*-reporting DJ **Ron Slo-mowicz** (aka **DJ Ron**)—who is also a member of production trio **Piper**—attended the Amsterdam Dance Event (see story, page 8).

Slo-mowicz says his best personal moment occurred when he stopped by a **Burger King**. "I sat next to a table where there were three family members seated—a daughter, a mother in her 30s and a grandmother in her 60s," he recalls.

At one point, "**Basement Jaxx's** 'Red Alert' came on the sound system and all three started singing along," he says. "I couldn't believe it. I kept thinking, 'Would that ever happen in the States?'"

We can answer that thought in two words: highly unlikely. Of course, it does illustrate how dance music has infiltrated most every segment of European society. To paraphrase **Kylie Minogue**, we should be so lucky.

NOVEMBER 6 2004					HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	
1	1	1	4	<b>NUMBER 1</b> TURN ME ON (REMIXES) ATLANTIC 88374AG	Kevin Lyttle	
2	NEW	1	1	WHO IS SHE 2 U (REMIXES) ATLANTIC 83389AG	Brandy	
3	NEW	1	1	SURFING ON A ROCKET SOURCE 66699/ASTRALWERKS	Air	
4	3	2	23	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76818/SONY MUSIC	George Michael	
5	6	3	8	FLAWLESS (GO TO THE CITY) AEGEAN/EPIC 77219/SONY MUSIC	George Michael	
6	9	5	38	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service	
7	4	10	4	DRAGOSTEA DIN TEI MINI MAK 630/EMPIRE MUSIC/VERKS	Haiducii	
8	2	6	3	YOU MOVE ME JMCA 0003/SOUND ADVISORS	Amber	
9	10	—	13	STEPPIN' OUT DM 456	Kaskade	
10	7	7	51	ME AGAINST THE MUSIC JIVE 57757/ZOMBA	Britney Spears Featuring Madonna	
11	5	8	6	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 00315610JMG	Utada	
12	21	4	6	WHATEVER U WANT (DANCE REMIXES) ISLAND 00347610JMG	Christina Milian Feat. Joe Budden	
13	8	9	27	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76796/SONY MUSIC	Anastacia	
14	16	17	24	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes	
15	12	20	32	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna	
16	RE-ENTRY	2	2	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES) EPIS00E/BENZ STREET 70851/WAAKO	Seduction	
17	11	14	16	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.	Michael Buble	
18	RE-ENTRY	2	2	ANGEL TOMMY BOY SILVER LABEL 2458/TOMMY BOY	B*P*M*	
19	20	19	19	SCANDALOUS (REMIXES) 456/REPRISE 42723/WARNER BROS.	Mis-Teeq	
20	25	16	30	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke	
21	17	—	3	TOUCH IT TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Holly James	
22	NEW	1	1	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE 42745/WARNER BROS.	Debi Nova	
23	24	—	11	BLACK CHERRY MUTE 69253	Goldfrapp	
24	18	21	54	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones	
25	22	22	8	SURRENDER ROBBINS 72114	Lasgo	

NOVEMBER 6 2004					HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist		
1	1	13	<b>NUMBER 1</b> LOLA'S THEME YOU/ULTRA	Shape: UK		
2	11	7	SURRENDER ROBBINS	Lasgo		
3	2	11	GET UP STAND UP ULTRA	Stellar Project		
4	10	5	DIARY JRMG	Alicia Keys Featuring Tony! Toni! Tone!		
5	8	13	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi		
6	13	2	WALK INTO THE SUN CAPITOL	Dirty Vegas		
7	4	17	TURN ME ON ATLANTIC	Kevin Lyttle Featuring Spragga Benz		
8	20	3	FREE ME 19	Emma		
9	5	18	MOVE YA BODY NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba		
10	7	6	VISION OF LOVE TOMMY BOY SILVER LABEL/TOMMY BOY	See Alice Featuring Simon Luka		
11	12	7	DEVIL INSIDE ISLAND/UMRG	Utada		
12	6	20	IF I CLOSE MY EYES ROBBINS	Reina		
13	9	8	STEPPIN' OUT DM	Kaskade		
14	15	5	YOU NEVER KNOW ROBBINS	Marly		
15	3	12	OPA OPA ULTRA	Despina Vandi		
16	7	3	WHICH WAY YOU'RE GOING YOU/ULTRA	Robbie Rivera		
17	19	5	MAMASITA MODA/CASABLANCA/UMRG	Flexy		
18	RE-ENTRY	2	LOSE MY BREATH COLUMBIA	Destiny's Child		
19	14	4	CALL ON ME CREDENCE/ULTRA	Eric Prydz		
20	18	5	TELL ME WHERE YOU ARE ROBBINS	Ago		
21	22	13	SATELLITE ULTRA	Oceanlab		
22	16	13	I LIKE IT YOSHITOSHI/DEEP DISH	Narcotic Thrust		
23	NEW	1	HOW WOULD U FEEL DM/ULTRA	David Morales With Lea-Lorien		
24	23	2	WHATEVER U WANT ISLAND/UMRG	Christina Milian Featuring Joe Budden		
25	RE-ENTRY	2	WHITE FLAG ARISTA/RMG	Dido		

NOVEMBER 6 2004					TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist		
1	1	81	<b>NUMBER 1</b> THE POSTAL SERVICE SUB POP 595 [M]	Give Up		
2	3	13	SCISSOR SISTERS UNIVERSAL 002772*/UMRG [M]	Scissor Sisters		
3	2	3	FATBOY SLIM ASTRALWERKS 74472*/VIRGIN	Palookaville		
4	4	6	THE PRODIGY XL/MAVERICK 47990/WARNER BROS.	Always Outnumbered, Never Outgunned		
5	5	7	VARIOUS ARTISTS ULTRA 1225	Ultra.Trance: 4		
6	6	11	PAUL OAKENFOLD PERFECTO 90724/THRIVE	Creamfields		
7	7	23	THE STREETS VICE 61534*/ATLANTIC	A Grand Don't Come For Free		
8	9	29	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0		
9	10	43	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!		
10	8	8	LOUIE DEVITO OEE VEE 0011/MUSICRAMA	Louie Devito's Dance Factory: Level 3		
11	NEW	1	SANDER KLEINENBERG THRIVE 90725	This Is Everybody Too		
12	11	17	THEIVERY CORPORATION EIGHTEEN STREET LOUNGE 075* [M]	The Outernational Sound		
13	4	4	STEPHANE POMPOUGNAC PSCHENT 309805/WARGRAM	Hotel Costes V.7		
14	14	34	ZERO 7 ULTIMATE OILEMMA/ELEKTRA 61558*/AG [M]	When It Falls		
15	13	3	DJ BABY ANNE SYSTEM 1041	Mixtress		
16	15	39	AIR SOURCE 96832*/ASTRALWERKS	Talkie Walkie		
17	16	7	ACE OF BASE ARISTA 50982*/BMG STRATEGIC MARKETING GROUP	Platinum & Gold Collection		
18	2	2	JASON NEVINS VIRGIN 66844	Virgin Records Dance Hits		
19	22	7	DENNY TSETTOS ULTRA 1235	Club Anthems Vol. 1		
20	18	3	GOTAN PROJECT XL 184/BEGGARS GROUP	Inspiracion - Espiracion		
21	20	27	VIC LATINO & DAVID WAXMAN ULTRA 1190 [M]	Ultra.Dance 05		
22	17	2	VHS OR BETA ASTRALWERKS 73245*	Night On Fire		
23	RE-ENTRY	2	VARIOUS ARTISTS MADACT 4981	30th Anniversary Collection: Ultimate Disco		
24	19	15	THE HAPPY BOYS ROBBINS 75047	Trance Party [Volume Four]		
25	RE-ENTRY	2	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG	Remixed		

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

# Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	3	7	<b>NUMBER 1</b> DIRTYFILTHY TWISTED PROMO	Superchumbo Featuring Celeda
2	4	5	9	EVERYMAN...EVERYWOMAN... MINDTRAIN 50041/TWISTED	Ono
3	3	4	9	LOOKING GOOD, FEELING GORGEOUS RUCCO PROMO	RuPaul
4	7	15	7	DIARY (HANI MIXES) J PROMO/RMG	Alicia Keys Featuring Tony! Toni! Tone!
5	8	14	8	FREE ME 19 IMPORT	Emma
6	5	8	10	MAMASITA MODA/CASABLANCA PROMO/UMRG	Flexy
7	10	18	6	WHICH WAY YOU'RE GOING YOU 321/ULTRA	Robbie Rivera
8	9	11	10	FOLLOW THIS BEAT TRAX 504	Paul Johnson
9	1	2	12	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 00315610JMG	Utada
10	22	30	3	SAND IN MY SHOES (REMIXES) ARISTA PROMO/RMG	Dido
11	6	1	9	HOW WOULD U FEEL DMI 101	David Morales With Lea-Lorien
12	17	24	5	TOUCH IT TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Holly James
13	16	20	8	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES) EPIS00E/ZYX 1257/WAAKO	Raw Deal
14	15	19	8	BEAUTIFUL DAY MOTEMA 99210/RAIDKAL	DJ Jackie Christie Featuring Discomind
15	23	26	5	(REACH UP FOR THE) SUNRISE EPIC PROMO	Duran Duran
16	21	22	6	SHAKE THAT BODY FUERTE/UNIVERSAL 002509/UMRG	The Ernie Lake Project Featuring Kevin Ceballo
17	27	28	5	ONE NIGHT STAND (REMIXES) 456 PROMO/REPRISE	Mis-Teeq
18	13	9	13	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) REPRISE 42720	Esthero
19	12	6	10	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES) DEFINITY 022	Frankie Knuckles Featuring Nicki Richards
20	14	7	12	CHERISH THE DAY BIG3 PROMO	Plummet
21	24	27	6	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES) BASICLUX 9203/TOMMY BOY	Madison Park
22	11	10	14	CAN'T GO ON K0CH 9635	Mike Rizzo Presents Allie
23	19	17	15	LOLA'S THEME YOU 022/ULTRA	Shape: UK
24	29	33	4	WHATEVER U WANT (DANCE REMIXES) ISLAND 00347610JMG	Christina Milian Featuring Joe Budden
25	25	23	7	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES) CURVE 001	Ultra Nate

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	32	38	3	RAINDROPS WILL FALL (REMIXES) 19 PROMO	Tamyra Gray
27	20	16	11	YOU MOVE ME JMCA 0003/SOUND ADVISORS	Amber
28	35	43	3	EIGHT EASY STEPS (REMIXES) MAVERICK 42765/REPRISE	Alanis Morissette
29	30	34	6	IT'S YOU TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Sin Plomo
<b>POWER PICK</b>					
30	41	—	2	WHAT YOU WAITING FOR? INTERSCOPE PROMO	Gwen Stefani
31	18	13	12	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) REPRISE 42745/WARNER BROS.	Debi Nova
32	31	32	6	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES) ISLAND 325311/UMRG	The Killers
<b>HOT SHOT DEBUT</b>					
33	NEW	1	1	WALK INTO THE SUN CAPITOL 67485	Dirty Vegas
34	39	48	3	TRIBAL MADNESS STAR 69 1277	Size Queen Featuring Mitch Amtr@k
35	37	46	3	COMO TU (P. OAKENFOLD/R. RIVERA MIXES) EMI LATIN PROMO	Carlos Vives
36	26	12	11	STUPIDISCO NETTWERK 33232	Junior Jack
37	34	35	7	LA LA MEDIA SERVICES NYC/ZYX 003/WAAKO	Maurice Joshua Featuring Liquid Soul
38	40	—	2	PUMP IT UP ULTRA 1232	Danzel
39	42	49	3	PERSONAL JESUS (FELIX DA HOUSECAT MIXES) INTERSCOPE PROMO	Marilyn Manson
40	28	21	14	IF I CLOSE MY EYES ROBBINS 72111	Reina
41	36	37	5	SON DE LA LOMA (NORTY COTTO REMIX) UNIVERSAL LATIN PROMO	Celia Cruz
42	44	—	2	ECSTASY RADIKAL 99208	ATB
43	NEW	1	1	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Armand Van Helden
44	NEW	1	1	STILL (REMIXES) ELEKTRA 67824/ATLANTIC	Tamia
45	NEW	1	1	WITHOUT LOVE JH PROMO/BML	Sun
46	NEW	1	1	YOU LIFT ME UP PURPLE ROSE PROMO	Martha Wash
47	45	42	4	I WANT YOU DAY & NITE PROMO	Marcy Faith
48	33	31	11	SUBMIT RADIKAL 99202	Hibernate
49	43	39	10	EVERYBODY HAPPY GROOVEBLUE 034	Kenne
50	38	25	13	FREEDOM LIZA 41303	Joi Cardwell

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

# Travis Not Just 'Passing Through' Word

BY DEBORAH EVANS PRICE

NASHVILLE—After three successful gospel collections, Randy Travis returns to his first love—country music—on “Passing Through.”

Due Nov. 9, the album marks the first time Word Records, a 53-year-old Christian label, has worked a straight-ahead country record.

The project also renews Travis' association with Warner Bros. Nashville. The label is teaming with Warner-owned Word to promote the first single, “Four Walls.”

Warner Bros. Nashville senior VP of promotion David Haley and national director of promotion Gator Michaels lead the team that is working “Four Walls” to country radio. The single shipped Oct. 18.

Travis began his association with Word in 2000 with “Inspirational Journey,” which has sold 267,000 units to date, according to Nielsen SoundScan.

Then came 2002's “Rise and Shine,” which spawned the huge crossover hit, “Three Wooden Crosses.” It hit No. 1 on the *Billboard* Hot Country Singles & Tracks chart in the May 24, 2003, issue, becoming the first single released by a Christian record company to top the country chart. It went on to win song of the year honors from the Country Music Assn., Christian Country Music Assn. and Academy of Country Music, as well as country recorded song of the year from the Gospel Music Assn.

The album has scanned 516,000 units since its release.

Last year, Word issued Travis' “Worship and Faith,” which won the GMA's country album of the year award and has sold 286,000 units.

Since Travis' association with Word has been so successful, it's little surprise he has opted to re-sign a multi-album deal with the label.

“The whole group at Word, everybody involved, is wonderful to work with,” Travis says. “We enjoyed working with each other so much, we just wanted to continue.”

## MUSICAL AUTOBIOGRAPHY

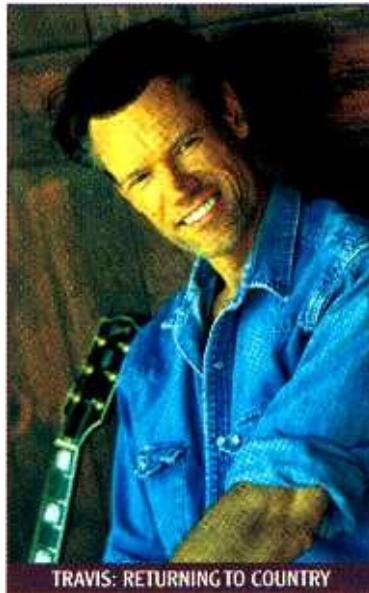
Ever since his multiplatinum 1986 debut, “Storms of Life,” rejuvenated the format, ushering in a new era of traditional country music, Travis has been known for finding great songs and bringing them to life with his heartfelt baritone. “Passing Through,” produced by Travis' long-time collaborator, Kyle Lehning, continues that legacy.

Travis says many of the songs on the album are autobiographical.

“That Was Us,” really hits home,” Travis says of the song that chronicles the lively exploits of some mischievous young men, closely mirroring his own wild youth in North Carolina, where drinking, high-speed car chases and brushes with the law were regular occurrences.

“Daddy Never Was” is a song that has things I can relate to,” Travis

continues. “And ‘Right on Time’ is another one, considering where I came from. It took me awhile to get straightened out.” The song also touches on his rebellious youth, with a lyric that states, “You go through



what you go through to get where you are/Lucky for me I didn't go too far/I turned around before I got to the end of the line/Took awhile to get here, but I'm right on time.”

The album includes a couple of Travis-penned tunes. He wrote “I Can See It in Your Eyes” with his friend, pastor Matthew Hagee. “I'm Your Man” is a love song he penned for his

wife, Elizabeth, when he was on the road last year.

Word Label Group senior VP of marketing and artist development Mark Lusk says the label plans to work “Passing Through” to mainstream country audiences and Travis' newly established Christian fan base.

## KEEPING THE FAITH

“While it is a country record, it is strongly influenced by his faith and beliefs,” Lusk says. “There are a lot of really positive messages and Christian messages that come out in the songs. As a result, we'll be able to market it in the contemporary Christian world as well as the country world.”

Lusk says label executives are optimistic about “Four Walls” doing well at country radio. He believes Travis will benefit from the team effort of Warner Nashville and Word.

“Warner Bros. is committed to working Randy through all divisions and putting all our capabilities behind this record,” Lusk says. “Warner [chairman/CEO] Tom Whalley has made Randy a priority for all divisions of the company.”

In addition to the usual media outlets, Travis' new project will get a boost from his appearance on ABC-TV's “Extreme Makeover: Home Edition,” a network reality show that provides help to families in need.

In the episode, which airs Nov. 21, a California woman whose husband recently died in an auto accident has

her home rebuilt and work done on the family farm. Travis not only performed a benefit concert for the woman and her two daughters, he put in some light fixtures and did work around their new house.

“The single, ‘Four Walls,’ lyrically matches the theme of what this program is really all about,” Lusk says, “which is doing for others, relationships and family.”

Regarding retail, Lusk says Word is utilizing ceiling banners, endcap kits, posters and shelf talkers to tout the new release at Christian and mainstream outlets. “We've bought significant positioning,” he says, “particularly during the holiday season.”

“We feel like we'll see strong sales during the holiday season, so we've bought significant advertising in the mainstream world as well as the Christian market.”

Tower Records Nashville GM Jon Kerlikowske says, “Traditional country has been doing well recently, and Randy has always been a favorite, so hopefully it will do [well].”

He adds that the exposure Travis received following the success of “Three Wooden Crosses” will help. “His media exposure right now is really good, and he'll get a bounce from that with this new release coming.”

In addition to promoting the new album, Travis, who is also an actor, just began shooting a new film. He has landed a substantial role in “Visitation,” based on a book by Frank Peretti.

# Yankee Yahoos Nothing To Hee-Haw About

Pity the New York media: They just don't get country music.

Print media outlets in the city treat the format with a combination of bemusement and suspicion. This despite the fact that country is the most programmed radio format in the United States, 1.4 million country albums have been sold in the New York metro area this year and the area accounts for 2.5% of overall country album sales for the year to date, according to Nielsen SoundScan.

Still, the New York media continues to mock and demean the genre, writing about it as if it were some curious musical niche like Tuvan throat-singing.

Witness the coverage of the **Country Music Assn.**'s announcement that it would stage its annual awards show in the Big Apple next year.

First, there were the headlines. “Howdy, partnuhs,” Newsday blared. The Daily News reported “City Corrals Country Music Awards.” And poking fun at Mayor **Michael Bloomberg**—who admittedly made himself a target by wearing what

most press accounts described as an “ill-fitting” cowboy hat and mispronouncing the names of two superstar artists—the New York Post announced in its headline: “Hayseed Mike Welcomes Country Gala.”

Groan. The New York Times, meanwhile, said the hat showed Bloomberg's “folksy side.”

In the Daily News piece, staff writers implied the CMA's move to New York was puzzling, leading them to ask, “Yee-huh?” The paper's coverage also made the observation that the show's target audience next year will be “millions of confused New Yorkers.”

The Daily News went on to say that Bloomberg believes country music will be at home in New York despite “the absence of ‘y'all’ in the local lingo.” The paper also asserted that

country music is “still foreign to the ears of many New Yorkers.”

**Kix Brooks of Brooks & Dunn** was at the CMA's New York press conference, representing the trade group and the superstar duo, which has sold 18 million albums.

But so unfamiliar was Brooks to

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



New York reporters that one addressed him as “Mr. Dunn,” according to the **Associated Press**.

We can at least be grateful that none of the New York papers referred to the music using the antiquated term “country & western,” as so many “mainstream” media outlets still do.

The coverage of the CMA news was reminiscent of the way the New York press covered the massively attended **Garth Brooks** concert in Central Park in 1997. Local press the day after the show repeatedly referred to the event as a “hoedown.”

The Post ran a story headlined “25,000 Cowpokes Watch Garth Take ‘Central’ Stage.” A Post column compared the crowd to “a stampede of bargain hunters at **Woolworth's** final blowout sale” and described it as “white people in extremely large hats and dangerously small shorts.”

The Daily News, meanwhile, quoted one of the police officers handling security for the show as saying he had never heard of Brooks, but “I'm sure he's very big back in his own country.”

Another Daily News story described the out-of-towners who came in for the show and quoted a local saying, “They're all subway virgins. They all keep falling over. You should put saddles on their seats.”

If we're to believe the depiction of country fans in the New York press, there's little doubt moon-

shine and hay bales can be found at their homes.

It's enough to make a country music fan want to cry in her beer.

**ARTIST NEWS:** **BNA Records** artist **Kenny Chesney** will release a new album, “Be As You Are: Songs From the Old Blue Chair,” Jan. 25, 2005. Described in press materials as “an intimate singer/songwriter record,” the 12-song collection was inspired by Chesney's time spent at his home in the Caribbean.

**Reba McEntire** will star in Carnegie Hall's benefit performance of **Rodgers & Hammerstein's** “South Pacific,” scheduled for June 9, 2005.

**Marty Raybon** has signed with **Stage One Entertainment** for bookings.

**TWENTY MORE:** Congratulations to **Barry and Jewel Coburn**, whose Nashville publishing company, **Ten Ten Music Group**, recently celebrated its 20th anniversary.

*Phyllis Stark is on the Country Music Assn. board of directors.*

NOVEMBER 6  
2004

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	<b>GEORGE STRAIT</b> MCA NASHVILLE 000459/UMGN (25.98 CD)	<b>NUMBER 1</b> 3 Weeks At Number 1	1	37	34	37	70	<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
2	2	2	1	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 63271/RLG (18.98 CD)	<b>HOT SHOT DEBUT</b> The Greatest Hits Collection II	2	38	38	39	73	<b>LONESTAR</b> BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
3	3	3	10	<b>TIM MCGRAW</b> ▲ CURB 78858 (18.98 CD)	<b>GREATEST GAINER</b> Live Like You Were Dying	1	39	24	—	2	<b>LEANN RIMES</b> CURB 78779 (18.98 CD)	What A Wonderful World	24
4	3	2	4	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	40	47	59	49	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4
5	4	5	24	<b>GRETCHEN WILSON</b> ▲ EPIC 90803/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	41	40	35	13	<b>DWIGHT YOAKAM</b> REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10
6	NEW	1	1	<b>PAT GREEN</b> REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6	42	37	34	17	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3
7	5	6	25	<b>BIG &amp; RICH</b> ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	43	36	32	11	<b>ANDY GRIGGS</b> RCA 59630/RLG (16.98 CD)	This I Gotta See	7
8	8	7	7	<b>ALAN JACKSON</b> ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	44	43	43	103	<b>JOHNNY CASH</b> ▲ AMERICAN 06339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2
9	6	4	5	<b>KEITH URBAN</b> CAPITOL 32536 (10.98/18.98)	Be Here	1	45	44	38	21	<b>KENNY ROGERS</b> CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6
10	9	8	15	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	46	42	33	12	<b>RANDY TRAVIS</b> WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10
11	10	6	6	<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	47	52	56	10	<b>TRAVIS TRITT</b> COLUMBIA 9264/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7
12	7	11	38	<b>KENNY CHESNEY</b> ▲ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	48	45	45	49	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3
13	12	22	5	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	49	41	29	9	<b>CONWAY TWITTY</b> MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29
14	13	13	62	<b>SARA EVANS</b> ● RCA 67074/RLG (12.98/18.98)	Restless	3	50	48	46	8	<b>DOLLY PARTON</b> BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22
15	14	12	107	<b>KEITH URBAN</b> ▲ CAPITOL 32536 (10.98/18.98)	Golden Road	2	51	51	50	19	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2
16	16	14	51	<b>TOBY KEITH</b> ▲ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock 'n' Y'All	1	52	50	54	75	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
17	15	9	3	<b>JOHN DENVER</b> RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	53	55	57	54	<b>JOSH TURNER</b> ● MCA NASHVILLE 000574/UMGN (4.98/9.98) [M]	Long Black Train	3
18	10	—	2	<b>ALABAMA</b> RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10	54	61	64	49	<b>LEANN RIMES</b> ● CURB 78829 (18.98 CD)	Greatest Hits	3
19	18	18	47	<b>TRACE ADKINS</b> ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	55	49	44	100	<b>TIM MCGRAW</b> ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
20	19	17	13	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	56	54	48	64	<b>WYNONNA</b> CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
21	20	15	104	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	57	53	55	80	<b>TOBY KEITH</b> MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
22	21	20	22	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	58	57	58	64	<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
23	17	16	45	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	59	59	42	3	<b>KATRINA ELAM</b> UNIVERSAL SOUTH 002610 (13.98 CD) [M]	Katrina Elam	42
24	23	21	22	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	60	70	66	25	<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
25	29	27	56	<b>GARY ALLAN</b> ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	61	64	62	35	<b>RODNEY CARRINGTON</b> CAPITOL 94154 (18.98 CD)	Greatest Hits	11
26	26	23	23	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	62	60	52	13	<b>THE NOTORIOUS CHERRY BOMBS</b> UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23
27	27	24	62	<b>DIERKS BENTLEY</b> ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	63	46	51	67	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1
28	28	25	20	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	64	56	53	9	<b>STEVE EARLE</b> E-SQUARED 51565/ARTEMIS (17.98 CD)	The Revolution Starts...Now	12
29	33	36	45	<b>RON WHITE</b> PARALLELHIP-0 001582/UME (12.98 CD) [M]	Drunk In Public	11	65	63	67	18	<b>PATSY CLINE</b> MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52
30	22	—	2	<b>TRENT WILLMON</b> COLUMBIA 91257/SONY MUSIC (12.98 EQ CD) [M]	Trent Willmon	22	66	58	40	5	<b>MARK CHESNUTT</b> VIVATONI 01 (17.98 CD)	Savin' The Honky Tonk	23
31	25	19	4	<b>PHIL VASSAR</b> ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10	67	62	47	4	<b>GEORGE CANYON</b> UNIVERSAL SOUTH 003159 (13.98 CD) [M]	One Good Friend	35
32	30	26	5	<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	10	68	65	61	16	<b>JEFF FOXWORTHY</b> WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Dr Neutered	7
33	32	31	101	<b>SHANIA TWAIN</b> ◆ MERCURY 170314/UMGN (12.98 CD)	Up!	1	69	68	65	30	<b>TRACY LAWRENCE</b> DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2
34	31	28	80	<b>SOUNDTRACK</b> ● WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	70	74	73	49	<b>RANDY TRAVIS</b> WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9
35	35	30	9	<b>CLEDUS T. JUDD</b> KOCH 9809 (17.98 CD)	Bipolar And Proud	15	71	69	63	6	<b>KASEY CHAMBERS</b> WARNER BROS. 48811 (18.98 CD) [M]	Wayward Angel	31
36	39	41	103	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (18.98 CD)	Live	9	72	72	71	31	<b>ELVIS PRESLEY</b> RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30
							73	66	60	4	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD (18.98 CD)	Brand New Strings	60
							74	RE-ENTRY	45		<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17
							75	71	68	19	<b>VARIOUS ARTISTS</b> MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9

● 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). \*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.

NOVEMBER 6  
2004

# Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)	<b>NUMBER 1</b> Greatest Hits	205	13	13	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	228
2	2	<b>LARRY THE CABLE GUY</b> ● PARALLELHIP-0 001423/UME (18.98 CD)	Lord, I Apologize	71	14	15	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	319
3	3	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	203	15	11	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170280/UME (8.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	135
4	4	<b>SHANIA TWAIN</b> ◆ MERCURY 536003/UMGN (12.98 CD)	Come On Over	364	16	14	<b>MONTGOMERY GENTRY</b> ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	113
5	5	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	162	17	19	<b>JOHN DENVER</b> ▲ MAQACY 4750 (5.98/9.98)	The Best Of John Denver	311
6	6	<b>ELVIS PRESLEY</b> ▲ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	109	18	20	<b>TOBY KEITH</b> ▲ MERCURY 55836/UME (8.98/12.98)	Greatest Hits Volume One	308
7	7	<b>TOBY KEITH</b> ▲ DREAMWORKS 450264/INTERSCOPE (11.98/18.98)	Unleashed	118	19	18	<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	529
8	9	<b>MARTINA MCBRIDE</b> ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	162	20	22	<b>GARTH BROOKS</b> ◆ CAPITOL 97424 (19.98/26.98)	Double Live	255
9	8	<b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	213	21	17	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	69
10	12	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	290	22	24	<b>WILLIE NELSON</b> BCI MUSIC 0295 (4.98 CD)	Greatest Hits - Live In Concert	7
11	10	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	131	23	23	<b>TIM MCGRAW</b> ▲ CURB 77890 (12.98/11.98)	All I Want	158
12	16	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	371	24	21	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	469
					25	—	<b>ALABAMA</b> RCA 44619/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Alabama Live	75

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

NOVEMBER 6  
2004

# 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	Artist	PEAK POSITION
				PRODUCTION (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL				
				<b>NUMBER 1</b>		1 Week At Number 1			
1	3	6	28			1	<b>IN A REAL LOVE</b> FROGERS,PVASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	1
2	1	1	17			1	<b>I HATE EVERYTHING</b> T.BROWN,G.STRAIT (K.STEGALL,G.HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	1
3	2	2	21			1	<b>SUDS IN THE BUCKET</b> S.EVANS,P.WORLEY (B.MONTANA,JENAI)	Sara Evans RCA ALBUM CUT	1
4	4	7	18			4	<b>THAT'S WHAT IT'S ALL ABOUT</b> K.BROOKS,R.DUNN,M.WRIGHT (S.MCEWAN,C.WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	4
5	8	10	16			5	<b>MR. MOM</b> D.HUFF (R.MCDONALD,R.HARBIN,O.PFRIMMER)	Lonestar BNA ALBUM CUT	5
6	5	5	13			5	<b>STAYS IN MEXICO</b> J.STROUD,T.KEITH (T.KEITH)	Toby Keith DREAMWORKS ALBUM CUT	5
7	6	8	20			6	<b>NOTHING ON BUT THE RADIO</b> M.WRIGHT,G.ALLAN (B.HILLO,BLACKMAN,B.LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	6
8	9	13	10			8	<b>THE WOMAN WITH YOU</b> B.CANNON,K.CHESENEY (C.WISEMAN,D.FRASIER)	Kenny Chesney BNA ALBUM CUT	8
9	7	3	19			1	<b>DAYS GO BY</b> K.URBAN,D.HUFF (K.URBAN,M.POWELL)	Keith Urban CAPITOL ALBUM CUT	1
10	14	18	10			10	<b>BACK WHEN</b> B.GALLIMORE,T.MCGRAW,D.SMITH (J.STEVENS,S.SMITH,S.LYNCH)	Tim McGraw CURB ALBUM CUT	10
11	13	16	25			11	<b>HOW AM I DOIN'</b> B.BEAVERS (WRITER X,D.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	11
12	16	17	14			12	<b>SOME BEACH</b> B.BRADDOCK (P.OVERSTREET,R.L.FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WARN	12
13	15	15	30			13	<b>ROUGH &amp; READY</b> S.HENDRICKS,T.BRUCE (C.WISEMAN,B.MACKICHAN,B.WHITE)	Trace Adkins CAPITOL ALBUM CUT	13
14	10	11	33			10	<b>IF NOBODY BELIEVED IN YOU</b> B.ROWAN (H.ALLEN)	Joe Nichols UNIVERSAL SOUTH 003216	10
15	17	19	9			15	<b>PARTY FOR TWO</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain With Billy Currington Or Mark McGrath MERCURY PROMO	15
16	18	20	18			16	<b>AWFUL, BEAUTIFUL LIFE</b> FROGERS (D.WORLEY,H.ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT/WARN	16
17	19	21	18			17	<b>COME HOME SOON</b> D.HUFF,SHEDEASY (K.DSBORN,J.SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	17
18	11	9	20			9	<b>FEELS LIKE TODAY</b> M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (W.HECTOR,S.ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	9
19	20	22	10			19	<b>NOTHIN' 'BOUT LOVE MAKES SENSE</b> D.HUFF (K.SACKLEY,G.BURR,J.FEEVEY)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	19
20	25	27	8			20	<b>MUD ON THE TIRES</b> FROGERS (C.DUBDIS,B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	20
21	23	24	10			21	<b>HE GETS THAT FROM ME</b> R.MCINTIRE,B.CANNON,N.WILSON (S.D.JONES,P.WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	21
22	22	23	16			22	<b>YOU DO YOUR THING</b> J.SCAIFE,M.WRIGHT (C.BEATHARD,E.HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	22
23	24	25	10			23	<b>TRIP AROUND THE SUN</b> M.UTLEY,M.MCANALLY (A.ANDERSON,S.BRUTON,S.VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	23
24	27	29	6			24	<b>HOLY WATER</b> B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,V.MCGEHE,J.COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WARN	24
25	29	37	4			25	<b>MONDAY MORNING CHURCH</b> K.STEGALL (B.BAXTER,E.ENDERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	25
26	26	26	9			26	<b>WHAT SAY YOU</b> B.J.WALKER,JR.,T.TRITT (F.J.MYERS,M.BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	26
27	21	14	20			5	<b>TOO MUCH OF A GOOD THING</b> K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	5
28	28	30	9			28	<b>NOTHIN' TO LOSE</b> M.WILLIAMS (K.SAVIGAR,M.CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	28
29	30	33	12			29	<b>DON'T BREAK MY HEART AGAIN</b> D.GEMAN (P.GREEN,W.BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	29
30	32	31	16			30	<b>BABY GIRL</b> G.FUNDIS (K.BUSH,K.HALL,J.NETTLES,T.BLESER)	Sugarland MERCURY 003255	30
				<b>HOT SHOT DEBUT</b>					
31	31	35	9			31	<b>LET THEM BE LITTLE</b> B.DEAN,L.WHITE (B.DEAN,R.MCDONALD)	Billy Dean CURB ALBUM CUT	31
32	33	34	15			32	<b>NO END IN SIGHT</b> T.BROWN,J.L.SLOAS (K.ELAM,R.L.BRUCE,C.OANNEMILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	32
33	50	—	2			33	<b>YOU'RE MY BETTER HALF</b> D.HUFF,K.URBAN (J.SHANKS,K.URBAN)	Keith Urban CAPITOL ALBUM CUT	33
34	36	38	5			34	<b>TRYING TO FIND ATLANTIS</b> K.STEGALL (C.WATERS,Z.TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	34
35	49	—	2			35	<b>WHEN I THINK ABOUT CHEATIN'</b> M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH,V.MCGEHE)	Gretchen Wilson EPIC ALBUM CUT/EMV	35
36	40	42	—			36	<b>ME AND CHARLIE TALKING</b> FLIDDELL,M.WRUCKE (M.LAMBERT,R.LAMBERT,H.LITTLE)	Miranda Lambert EPIC ALBUM CUT/EMV	36
37	39	39	—			37	<b>THE UPSIDE OF BEING DOWN</b> K.STEGALL (C.BAKERT,S.BAKER,R.L.FEEK)	Catherine Britt RCA ALBUM CUT	37
38	41	49	—			38	<b>REVENGE OF A MIDDLE-AGED WOMAN</b> B.J.WALKER,JR.,T.BYRD (D.BERG,A.TATE,S.TATE)	Tracy Byrd BNA ALBUM CUT	38
39	38	40	—			39	<b>WHERE I BELONG</b> C.LINDSEY (C.LINDSEY,H.LINSEY,A.MAYO,T.VERGES)	Rachel Proctor BNA ALBUM CUT	38
40	51	58	—			40	<b>I MAY HATE MYSELF IN THE MORNING</b> B.GALLIMORE (D.BLACKMAN)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	40
41	42	43	—			41	<b>YOU DON'T LIE HERE ANYMORE</b> B.CANNON,K.GREENBERG (S.FAIRCHILD,C.MILLS,S.LEMAIRE)	Shelly Fairchild COLUMBIA 71162	41
42	47	54	—			42	<b>IF HEAVEN</b> R.SCRUGGS (G.PETERS)	Andy Griggs RCA ALBUM CUT	42
43	34	28	—			43	<b>THE BRIDE</b> C.HOWARD (L.HENGBER,D.BURGESS,L.A.BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	27
44	43	45	—			44	<b>I AIN'T SCARED</b> S.SMITH (R.ROYER,G.LOYD,S.SMITH)	Carolina Rain EQUITY ALBUM CUT	43
45	44	44	—			45	<b>LONG, SLOW KISSES</b> B.CHANCEY,K.BEARD,D.MALLOY (J.BATES,G.BRADBERRY,B.HAYSLIP)	Jeff Bates RCA ALBUM CUT	44
46	37	36	—			46	<b>DIXIE ROSE DELUXE'S</b> FROGERS (T.WILLMON,M.HEENEY)	Trent Willmon COLUMBIA 77568	36
47	46	47	—			47	<b>I AM THE WORKING MAN</b> B.CRAIN,C.SCHLEICHER,P.WORLEY (S.TEETERS,G.HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WARN	45
48	48	46	—			48	<b>SAWDUST ON HER HALO</b> J.STROUD (M.CRISWELL,R.HUCKABY)	Tracy Lawrence DREAMWORKS 002547	46
49	35	32	—			49	<b>FEEL MY WAY TO YOU</b> K.LEHNING,M.MCANALLY (J.SCHOTTO,O.ORTON)	Restless Heart KOCH ALBUM CUT	29
50	NEW	1	—			50	<b>BLESS THE BROKEN ROAD</b> M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (M.HUMMON,B.E.BOYD,J.HANNA)	Rascal Flatts LYRIC STREET ALBUM CUT	50
51	53	60	4			51	<b>COWGIRLS</b> B.GALLIMORE (ANGEL,O.H.LINSEY,R.TYLER)	Kerry Harvick LYRIC STREET ALBUM CUT	51
52	NEW	1	—			52	<b>THAT'S WHAT I LOVE ABOUT SUNDAY</b> C.MORGAN,P.O.DONNELL (A.DORSEY,M.NARMORE)	Craig Morgan BROKEN BOW ALBUM CUT	52
53	52	50	4			53	<b>INSPIRATION</b> D.L.MURPHY (D.L.MURPHY)	David Lee Murphy Featuring Lee Roy Parnell KOCH ALBUM CUT	50
54	58	—	2			54	<b>I'M A SAINT</b> J.RITCHEY (J.RITCHEY,J.SELLERS,T.MARTIN)	Mark Chesnut VIVATONI ALBUM CUT	54
55	45	48	5			55	<b>ALL I EVER NEEDED</b> B.MICHAELS (B.MICHAELS)	Bret Michaels With Jessica Andrews POOR BOY ALBUM CUT	45
56	55	53	4			56	<b>THAT CHANGED ME</b> B.CANNON (S.D.JONES,J.SELLERS,M.OULANEY)	Chad Brock BROKEN BOW ALBUM CUT	53
57	56	55	14			57	<b>HEAVEN</b> J.PORTER (H.GARZA,J.GARZA,R.GARZA)	Los Lonely Boys DR/EPIC 76813/EMN	46
58	NEW	1	—			58	<b>THE CHANCE</b> B.ROWAN (D.BRYANT,L.HENGBER)	Julie Roberts MERCURY ALBUM CUT	58
59	NEW	1	—			59	<b>DEVIL IN THE BOTTLE</b> D.JOHNSON,H.WILLIAMS JR. (B.DAVID)	Hank Williams Jr. ASYLUM-CURB ALBUM CUT	59
60	57	51	15			60	<b>AIN'T DRINKIN' ANYMORE</b> B.J.WALKER,JR. (K.FOWLER)	Kevin Fowler EQUITY ALBUM CUT	49

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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. CC Maxi-Single available. C Cassette Single available. V Vinyl Maxi-Single available. V Vinyl Single available. C Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

## NOVEMBER 6 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	SALES	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				<b>NUMBER 1</b>		100 Weeks At Number 1
1	1	103	103	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610515	Live
2	2	4	4	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	SKAGGS FAMILY/LYRIC STREET 901106/HOLLYWOOD	Brand New Strings
3	3	3	3	<b>OLD CROW MEDICINE SHOW</b>	NETTWERK 30349	O.C.M.S.
4	4	5	5	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society
5	5	5	5	<b>STEVE IVEY</b>	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
6	6	6	6	<b>YONDER MOUNTAIN STRING BAND</b>	FROG PAD 0079/SCI FIDELITY	Mountain Tracks: Volume 3
7	8	8	8	<b>VARIOUS ARTISTS</b>	UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE	Legends Of Bluegrass
8	10	10	10	<b>VARIOUS ARTISTS</b>	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
9	11	11	11	<b>VARIOUS ARTISTS</b>	CMH 8275	Pickin' On Toby Keith Volume II
10	7	7	7	<b>PETER ROWAN &amp; TONY RICE</b>	ROUNDER 610441	You Were There For Me
11	12	12	12	<b>JERRY GARCIA &amp; DAVID GRISMAN</b>	ACOUSTIC DISC 57	Been All Around This World
12	14	14	14	<b>VARIOUS ARTISTS</b>	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
13	13	13	13	<b>STEVE IVEY</b>	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
14	15	15	15	<b>VARIOUS ARTISTS</b>	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
15	15	15	15	<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b>	ROUNDER 610526	The Three Pickers

## NOVEMBER 6 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	SALES	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b>		3 Weeks At Number 1
1	1	3	3	<b>GETAWAY CAR</b>	CAPITOL 61746	The Jenkins
2	7	10	10	<b>BABY GIRL</b>	MERCURY 003255/UMGN	Sugarland
3	3	49	49	<b>HURT</b>	AMERICAN 009770/LOST HIGHWAY	Johnny Cash
4	6	145	145	<b>ROCKY TOP '96</b>	DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers
5	2	30	30	<b>BREAK DOWN HERE</b>	MERCURY 002162/UMGN	Julie Roberts
6	5	7	7	<b>DIXIE ROSE DELUXE'S/BEER MAN</b>	COLUMBIA 77568/SONY MUSIC	Trent Willmon
7	8	22	22	<b>I MEANT TO</b>	EPIC 76885/SONY MUSIC	Brad Cotter
8	10	37	37	<b>WILD WEST SHOW</b>	WARNER BROS. 18515/WARN	Big & Rich
9	NEW	1	1	<b>YOU DON'T LIE HERE ANYMORE</b>	COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
10	9	23	23	<b>BLAME IT ON MAMA</b>	CAPITOL 48622	The Jenkins

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. [H] 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

### THE ZUTONS

**Who Killed . . . the Zutons**

PRODUCER: Ian Broudie  
Deltasonic/Epic EK 92836  
RELEASE DATE: Oct. 19

Liverpool, England's the Zutons arrive on these shores with a healthy buzz. "Who Killed . . . the Zutons," the quintet's debut, was released earlier this year overseas and nominated for Britain's Mercury Music Prize. Perhaps more important, the band wowed quite a few folks in the United States when it opened for the Thrills—who hail from Dublin—on a recent stateside trek. Produced by Ian Broudie (the Fall, Echo & the Bunnymen), the album is a mish-mash of sounds; its kicky musical landscape ranges from funk, jazz and blues to ska, rock and soul. Singer Dave McCabe knows how to tell a tale, and his bandmates—guitarist Boyan Chowdhury, bassist Russell Pritchard, drummer Sean Payne and saxophonist Abi Harding—deftly back him up. Key tracks include "Long Time Coming" and "Pressure Point."—MP

## POP

### THE NEVILLE BROTHERS

**Walkin' in the Shadow of Life**

PRODUCERS: Milton Davis, the Neville Brothers, Ivan Neville  
Back Porch/EMI 72435 70989  
RELEASE DATE: Oct. 19

Funk is the thread weaving through the Neville Brothers' first album in five years. Joining Aaron, Art, Charles and Cyril—the self-described "professors of the uptown funk"—are Aaron's son Ivan and Art's son Ian. To borrow from an old saying, good funk should leave you feeling like you've been rode hard and put away wet. The family does get down on the pulsating "Carry the Torch" and the title track. But overall, the Nevilles never seem to completely cut loose, leaving the listener begging to be funky up more. That's definitely the case with a couple of promising interludes ("Pepper Funk," "Middle Passage"). By the same token, the inspirational "Brothers" and "Rivers of Babylon"—showcasing the brothers' soothing vocals—call to mind their legendary R&B prowess more than any feats of funkdom.—GM

### ★ SWING OUT SISTER

**Where Our Love Grows**

PRODUCER: Paul Staveley O'Duffy  
Shanachie 5754  
RELEASE DATE: Oct. 12

British duo Swing Out Sister (Corinne Drewery and Andy Connell) have been making soul-blessed, jazz-tinged, Latin-swirled, Burt Bacharach-influenced pop music for nearly 20 years now. Musical trends have certainly come and gone, but Swing Out Sister simply ignored them. Instead, as evidenced on "Where Our Love Grows," the duo's first U.S.

## ESSENTIAL REVIEWS



### THE DONNAS

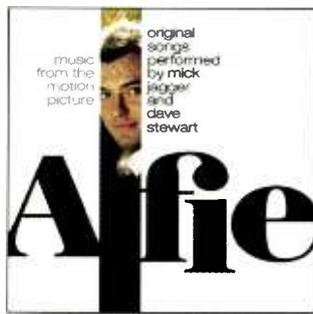
**Gold Medal**  
PRODUCER: Butch Walker  
Atlantic 83758  
RELEASE DATE: Oct. 26

It has always been a nonstop party with the Donnas. And we aren't complaining. The group's brand of straight-ahead, no-frills rock'n'roll has consistently been gobs of fun and refreshing to hear, especially in the age of Pro Tools-primed pop music. On their last album, "Spend the Night," the four Donnas couldn't get enough of sex, boys and booze. With "Gold Medal," the ladies may have aged a bit, but they haven't exactly changed their game plan. Which is very fine, especially when it results in such potency as "It's So Hard." Here, a cocky chorus leaves little to the imagination: "It's so hard to be on your own/When you're holding it all alone/And you've been working it to the bone." Of course, that's the great thing about the Donnas. They churn out seriously fun, ballsy rock tunes with a wink and a nod. Do not ignore the tracks "I Don't Want to Know" and lead single "Fall Behind Me."—KC

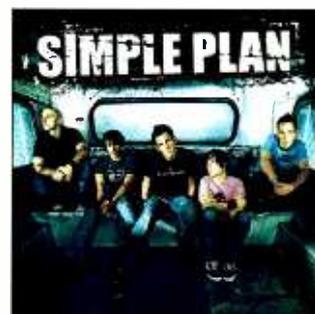
### SOUNDTRACK

**Alfie—Music From the Motion Picture**  
PRODUCERS: Mick Jagger, Dave Stewart  
Virgin 7243 8 63934  
RELEASE DATE: Oct. 19

The pairing of Mick Jagger and Dave Stewart (who wrote, performed and produced this soundtrack) lends an ideal accompaniment to the remake of the 1966 film "Alfie," the story of a carefree womanizer for whom sexual conquest brings pleasure and pain. Jagger deftly captures the duality of the protagonist's persona. Tracks like "Old Habits Die Hard" and "Let's Make It Up" recall recent Rolling



Stones offerings, midtempo tunes in which lust and virility are imbued with wistfulness and regret. Uptempo rockers, many of them instrumental save for Jagger's ad-libbing and emotive harp, bring an exhilarating balance. The outstanding guitar work of Stewart, Ally McErlaine and Jesse Davey maintain the album's dynamic pace. Joss Stone, Sheryl Crow and Nadirah "Nadz" Seid are also featured on this fun collection.—CW



### SIMPLE PLAN

**Still Not Getting Any . . .**  
PRODUCER: Bob Rock  
Lava 93407  
RELEASE DATE: Oct. 26

Canada's Simple Plan has upped the ante with its sophomore album. Its first set, "No Pads, No Helmets . . . Just Balls," was a slice of mall pop/punk; it generated three hit singles and went platinum in the process. While elements of "No Pads" can be found on "Still Not Getting Any . . .," Metallica/Mötley Crüe producer Bob Rock has added a certain sheen to the group's sound. The rockier songs ("Shut Up!," "Me Against the World," "Thank You") have more heft to them, while first single "Welcome to My Life," "Perfect World" and "Crazy" are commercial nuggets. The bulk of the band's primarily young fan base will surely relate to the angst lyrics of "Welcome to My Life" and "Crazy," a protest song about having to grow up too quickly. Simple Plan has succeeded despite getting minimal airplay at rock radio, and while that might not change with this record, it doesn't mean the act isn't ready for it.—BT

disc in seven years, Drewery and Connell have maintained their wondrously loungey, '60s-licious stance. Those in doubt should proceed to track No. 8, "Let the Stars Shine," which sounds like a reunion of the 5th Dimension—as seen through the eyes of French duo Air by way of jazz great Herbie Mann. Throughout, Swing Out Sister delivers one melodic hook after another. Witness "Love Won't Let You Down" and "Happy Ending," which recalls "People Make the World Go Round" (popularized by the Stylistics). Sit back, sip on a caipirinha and enjoy.—MP

### LE TIGRE

**This Island**

PRODUCERS: Le Tigre, Nick Sansano, Ric Ocasek  
Le Tigre/Strummer/Universal B0003385  
RELEASE DATE: Oct. 19

If there were a *Billboard* chart for social consciousness, Le Tigre would top it. Instead, the self-described "electronic feminist punk" trio has been preaching to the converted. Until now, that is. On its major-label debut, the band tries to stretch but trips over its own convictions. Even for listeners who agree with the politics behind a track like "New Kicks,"

its montage of political speeches set to nondescript beats begs for the fast-forward button. Other songs attempt to meet the mainstream on its own ground, with varying results. Two '80s homages—the slinky "Yaz Slow" and the Ric Ocasek-produced "Tell You Now"—work surprisingly well. But the amateurish hip-hop of "Nanny Nanny Boo" is embarrassing, and a smirky cover of the Pointer Sisters' "I'm So Excited" sounds like a lost Alvin & the Chipmunks track (or a "Kidz Bop" outtake). The best songs on "This Island" make the political personal ("Don't Drink Poison"). Le Tigre might want to reconsider whether it's trying to anger the majority or embrace it.—JM

### MOVING UNITS

**Dangerous Dreams**

PRODUCERS: Blake Miller, Chris Hathwell, Mickey Petralia  
RX/Palm RX8004  
RELEASE DATE: Oct. 12

The existence of Moving Units is a sure sign that the '80s post-punk revival has reached critical mass. It takes a fair number of artists working in the same vein for one to come up with a record as unremarkable as

"Dangerous Dreams." This debut full-length merely adds to the pile of self-consciously disaffected new wave. It's not bad. It's not good. It's just *there*, like a magazine at the dentist's office. The Los Angeles trio borrows gratuitously from Gary Numan ("Anyone"), the Fall ("Bricks & Mortar") and Interpol ("Scars"). Too often, songs that start out interestingly enough ("Between Us & Them") quickly become deadening. Singer/guitarist Blake Miller has a serviceable Brit-pop croon, and bassist Johan Boegli and drummer Chris Hathwell sometimes mesh in a semi-interesting way. They all came up with a great pun for a name. At no point, however, do Moving Units sound inspired by anything other than the latest style of T-shirt.—JM

## R&B/HIP-HOP

### ▶ JACKI-O

**Poe Little Rich Girl**

PRODUCERS: various  
TVT 2663  
RELEASE DATE: Oct. 26

Good things come to those who wait. Just ask Jacki-O, who was introduced

in summer 2003 with the indie smash "Pussy (Real Good)" on Poe Boy Records. Now, after more than a year, the Miami-based MC makes her album debut. Jacki-O teams with Atlanta beatsmith Jazze Pha on the radio-ready, dancefloor-worthy "Break You Off." Other guests include Betty Wright ("Sleeping With the Enemy"), Ghostface ("Took Back") and Trick Daddy ("Champion"). Sure, there are several A-list guests here, but Jacki-O doesn't forget to include the song that put her on the map: the scandalous "Pussy (Real Good)." With few female MCs making a name for themselves today, this disc proves what a woman can do when she puts her mind to it.—RH

## DANCE/ELECTRONIC

### ★ MOREL

**Lucky Strike**

PRODUCER: Richard Morel  
Yoshitoshi Recordings YRCPLP10  
RELEASE DATE: Oct. 19

Morel's delicious 2002 debut, "Queen of the Highway," a house music/new wave/indie rock blend, was ahead of its time. The Washington, D.C.-based five piece's sophomore album, "Lucky Strike," continues where its predecessor left off—and given the success of dance-rock acts like Franz Ferdinand, Scissor Sisters and the Killers, the timing could be right. Led by singer/keyboardist Richard Morel, the group makes dark and melancholic music that fits somewhere between the progressive house sounds of Deep Dish, the electro-pop of the Postal Service and the alternative rock of New Order. Such sonics provide the perfect backdrop for lyrical tales of self-doubt, co-dependency, broken dreams and dashed promises. Songs like "If You Love Me," "Cheerful" and "Waiting on You" are classics in waiting. And the staggeringly beautiful "Tennessee Violet" could be the soundtrack to a JT LeRoy novel.—MP

### VARIOUS ARTISTS

**Keep Hope Alive**

PRODUCER: Blaze  
King Street Sounds KCD-242  
RELEASE DATE: Oct. 5

Several revered artists from the underground house music scene gathered for this "We Are the World"-style project that benefits LIFEbeat, the music industry AIDS organization. Masterminded by production duo Blaze (Kevin Hedge and Josh Milan), "Keep Hope Alive" is home to songs that capture the heart and soul of nonmainstream dance music. Blaze penned/produced all of the cuts except for Joi Cardwell's beautifully soulful "Be Yourself," which the singer co-wrote. Indeed, this is ebullient, empowering and spiritual stuff. Participants include Byron Stingily ("Spread Love") and Arnold Jarvis ("Make the Time"). Ultra Naté's plea for peace, the gorgeously spirited "A Wonderful Place," is more timely than ever. Distributed in the United States by Studio.—MP

(Continued on page 42)

**CONTRIBUTORS:** Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Jackie McCarthy, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus, Ray Waddell, Christopher Walsh.

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

(Continued from page 41)

## COUNTRY

► **PAT GREEN**  
**Lucky Ones**  
PRODUCER: Don Gehman  
Republic/Universal/Mercury B0003522  
RELEASE DATE: Oct. 19

On his latest set, "Lucky Ones," Pat Green takes a look at adult relationships. Leadoff cut "Baby Doll" (a co-write with Rob Thomas) is a sharp slice of life, boasting slick hooks, layered background vocals and a John Mellencamp vibe. Green conjures some effective imagery and a romantic perspective, spiced with nifty Lisa Germano violin work, on "Don't Break My Heart Again," and turns in a soulful vocal performance on "My Little Heaven." While themes are generally more mature throughout, he can't resist having a lil' fun ("College" with Brad Paisley). But Green is generally in a romantic mood here, with a pair of Radney Foster co-writes in the humble title cut and "It's Time" perfectly capturing the hope and optimism of marriage, before and after. He wraps things up with the spooky "Sweet Revenge," a brewing storm of a song (written with Ray Wylie Hubbard) that sports an endearing mean streak.—**RW**

## LATIN

► **MONCHY & ALEXANDRA**  
**Hasta el Fin**  
PRODUCER: Mártires de León  
J&N/Sony JNK 95422  
RELEASE DATE: Oct. 19

After several successful albums of very traditional *bachata*, Dominican duo Monchy & Alexandra are aiming to evolve with "Hasta el Fin." More romantic and stylized than its predecessors, the album preserves the traditional *bachata* rhythm but freely adds other touches. There are female choruses in "No Me Pidas," decided pop and cha cha cha in "Fantasía" (which Monchy performs solo), a tinge of rock in "Hazme Tu Esposa" and balladry in "Arrancarte de Mi Piel." While there is enough *bachata* to satisfy purists (think Carlos Vives and *vallenato*), Monchy & Alexandra are clearly hoping to expand their fan base; the album even includes a pop version of lead single "Perdidos." The pair is solid, but hardly groundbreaking. Ironically, what continues to make it stand out is its unique *bachata* sound.—**LC**

## JAZZ

★ **THE NELS CLINE SINGERS**  
**The Giant Pin**  
PRODUCER: Jeff Gauthier  
Cryptogramophone CG120  
RELEASE DATE: Oct. 12

The second CD for the wittily named band the Nels Cline Singers, an instrumental outside-the-lines jazz group, arrives in the wake of Cline's enlistment as Wilco's go-to guitarist. With bandmates Devin Hoff on bass and Scott Amendola on drums, Cline launches into free-wheeling improvisation territory on "The Giant Pin" that is at once angular, sweet, bristling, assaultive and gripping. The trio rocks with crunch on "Fly Fly," smears and scratches with electronics through the melodic "He Still Carries a Torch for

Her," paints an eerie soundscape on "Something About David H." with guest keyboardist Jon Brion dabbling in sonic color and muses with quiet beauty on "Watch Over Us." Cline's guitar voice speaks in many tongues—lyrical single-note picking, straight-up strumming, metal-infused bashing, geometric searching—on a disc that rewards with adventure and surprise.—**DO**

## GOSPEL

★ **DELORES WINANS**  
**Hymns From My Heart**  
PRODUCER: Dana Reed  
Pure Springs Gospel 7263-3-85819  
RELEASE DATE: Oct. 19

In addition to being the matriarch of a modern gospel dynasty (the Winans, BeBe & CeCe, Angie & Debbie), Delores "Mom" Winans is a wonderfully gifted artist in her own right. Every five years or so, she graces her public with an album of her own. Welcome to "Hymns From My Heart." Producer Dana Reed casts a variety of letter-perfect settings for Winans' warm, rich voice on each of these eight classic songs and four medleys. From smooth jazz ("Blessed Assurance") and Sunday-morning church ("He'll Understand and Say Well Done") to the torchy interpretation of "It Took a Miracle" and a touching duet with Winans' husband, David ("Take My Hand, Precious Lord/Where He Leads Me"), this is true soul music at its sweetest.—**GE**

## VITAL REISSUES

**VARIOUS ARTISTS**  
**Left of the Dial: Dispatches From the '80s Underground**  
PRODUCERS: various  
Rhino R2 76490  
RELEASE DATE: Oct. 12

Before "alternative" became a buzzword to define any rock band that didn't wear spandex, it was a genuine movement full of original, invigorating music. While some initially dismissed the genre as "college rock" because of its primary exposure coming from college radio, its influence was immediate and continues to be felt. Rhino has done an excellent job of sorting through the '80s to find songs that helped define a generation. While some bands featured here (R.E.M., for example) went on to become stars of the then-new modern rock format, the four-disc boxed set is nicely balanced with acts like the Jam, Mission of Burma and the Cocteau Twins, which were barely a flicker on commercial radio. The inclusion of great songs like the Pixies' "Monkey Gone to Heaven," Public Image Limited's "Rise" and Bauhaus' "Bela Lugosi's Dead" make this collection a must-have for any fans of true alternative music and a primer for younger generations to see where their favorite bands got their inspiration.—**BT**

### Billboard.com

- Wire, "Wire on the Box: 1979" (Pink Flag Archive Research)
- George Winston, "Montana: A Love Story" (Windham Hill)
- The Verve, "This Is Music: The Singles '92-'98" (Virgin)

# SINGLES

Edited by Michael Paoletta

## R&B/HIP-HOP

**JON B Lately (3:06)**  
PRODUCER: Presidential Campaign  
WRITERS: various  
PUBLISHERS: various  
E2/Sanctuary Urban 87520 (CD promo)

Best-known for 1998 R&B/pop crossover hit "They Don't Know," Jon B is also a songwriter who has penned tunes for Toni Braxton and After 7. The Babyface protégé taps back into his artist alter ego with the first single from his fourth studio album, "Stronger Everyday." A song about a cheating lover who wants his girl back, "Lately" doesn't stray far from the singer's signature sound. It carries an agreeable groove as well as the artist's always pleasant vocals. And that's not a bad thing, as evidenced by Jon B's still-played 2001 single, "Don't Talk." But in this instance, the lilting likability of "Lately" isn't enough to make it stand head and shoulders above the crowd.—**GM**

## MODERN ROCK

**RAMMSTEIN Amerika (3:49)**  
PRODUCERS: Jacob Hellner with Rammstein  
WRITER: Rammstein  
PUBLISHER: BMG Music Publishing  
Universal UNIR 21326 (CD promo)

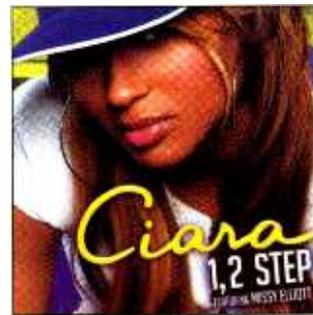
Rammstein probably thought it would endear itself to its fans in the United States by releasing "Amerika" as the lead single to new album "Reise, Reise." The lyrics show the German industrial band with its heart in the right place, since the chorus cries "America is wonderful." The problem is, those words—and most of the others—are in German. The few that are sung in English pop out in absurd blurbs: Coca-Cola, Mickey Mouse, Wonderbra. Unless the message is tongue in cheek, why praise another country in a language most won't understand, especially since another English phrase is thrown in ("This is not a love song/I don't sing my mother's tongue")? Despite the rousing chorus, "Amerika" is generic and lacks real excitement. (Could that be Rammstein's point?) Either way, better luck next time.—**CLT**

## COUNTRY

► **ANDY GRIGGS If Heaven (3:15)**  
PRODUCER: Randy Scruggs  
WRITER: G. Peters  
PUBLISHERS: Sony/ATV Cross Keys; Purple Crayon Music (ASCAP)  
RCA 82876-65073 (CD promo)

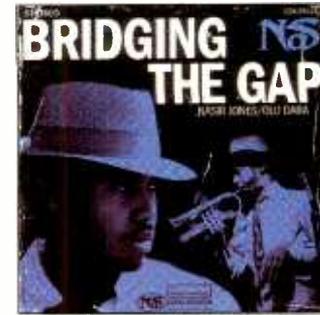
This second single from Griggs' current RCA album, "This I Gotta See," is one of those beautiful, understated ballads that will have listeners heaving a thoughtful sigh. Penned by Gretchen Peters, the lyrics are stunning. Each one is a gem—among them, "If heaven was a town it would be my town/On a summer day in 1985/And everything I wanted was out there waiting/And everyone I

# ESSENTIAL REVIEWS



**CIARA FEATURING MISSY ELLIOTT 1, 2 Step (3:22)**  
PRODUCER: Jazze Pha  
WRITERS: C. Harris, R. Phalon, M. Elliott  
PUBLISHERS: various  
Sho'Nuff-Musicline/LaFace/Zomba LFC-65660 (CD promo)

Ciara made quite a splash with her debut single, "Goodies" (featuring Petey Pablo). The R&B/pop crossover smash spent seven weeks in the pole position of The Billboard Hot 100. Now, along comes this little goodie. Plugging into the stepping dance craze, the ditty arrives with the necessary prerequisites for a credible party/club jam. Heading the list: a "work your body" drum-heavy beat that is equal parts electro and hip-hop, a sing-along hook and a bridge that grooves in a "Rock With You"-era Michael Jackson vein. Missy Elliott's understated yet fun—and all too brief—appearance will surely remind some of Teena Marie's "Square Biz." Put it all together and you have a dance anthem that practically screams "remix." And while Ciara's breathy voice doesn't rank among the unforgettable, it ably holds its own.—**GM**



**NAS FEATURING OLU DARA Bridging the Gap (4:00)**  
PRODUCER: Salaam Remi  
WRITERS: N. Jones, O. Dara, S. Remi  
PUBLISHERS: Ill Will Music/Zomba Music/Salaam Remi Music (adm. by EMI Music Publishing); Odar Publishing (ASCAP)  
Ill Will/Sony Urban Music/Columbia CSK 59126 (CD promo)

Old school and new school—rapper Nas and his father, noted session musician Olu Dara—commune on this aptly titled single. The pair certainly isn't the first to spotlight the fertile kinship among blues, jazz and rap, but its commentary does stand out. Part autobiography, part life teachings and part music lesson, the generational romp slowly ignites with a blues intro reminiscent of Muddy Waters. It then fires up into a blues-echoing drum-line motif against which father and son trade verses. "I told him as a youngster/He'll be the greatest man alive," Dara says, to which Nas replies, "My pop told me to be your own boss/Keep integrity at every cost." Powerful stuff for young and old alike.—**GM**

loved was still alive." Griggs' warm, muscular baritone gently breathes life into each line, evoking emotions both sad and hopeful. The subtle, restrained performance showcases a great song to its best advantage. It also demonstrates what a potent balladeer this Louisiana-born singer has become. This is an incredible ballad that is beautifully performed. Expect it to draw further attention to Griggs' fine album.—**DEP**

## DANCE/ELECTRONIC

► **ERIC PRYDZ Call on Me (2:51)**  
PRODUCER: Eric Prydz  
WRITERS: E. Prydz, S. Winwood, W. Jennings  
PUBLISHERS: EMI Music Publishing/Warner Tamerlane Publishing (BMI) on behalf of F.S. Music/Rondor Music (London)  
Ultra UL-1245 (CD single)

In the United Kingdom, Eric Prydz's No. 1 single "Call on Me" is a phenomenon; it has spent four weeks in the top spot of the Official U.K. Charts Co.'s singles chart. Based on a sample of Steve Winwood's "Valerie," the hypnotic dance track only employs 11 words: "Call on me/I'm the same boy I used to be." However, the thumping track is so incredibly catchy—albeit repetitive—it demands attention. Internationally, the song's must-see video has been a lightning rod for controversy; the racy clip features a bevy of scantily clad women grinding

and thrusting in an over-the-top aerobics class. It's as if someone made a short film out of the 1985 John Travolta/Jamie Lee Curtis fitness movie "Perfect," with a lot more exposed flesh. If MTV champions this colorful video, Prydz could find himself with a hit on this side of the Atlantic, too.—**KC**

★ **BRAZILIAN GIRLS Lazy Lover (3:59)**  
PRODUCERS: Brazilian Girls, Hector Castillo  
WRITERS: S. Sciubba, Brazilian Girls  
PUBLISHER: not listed  
Verve Forecast B0003152 (CD EP)

Remember that feeling of being musically seduced upon first hearing Bebel Gilberto's debut album, "Tanto Tempo"? Get ready to be swept away again. The multicultural, New York-based quartet Brazilian Girls—singer Sabina Sciubba, keyboardist Didi Gutman, bassist Jesse Murphy and drummer Aaron Johnston—makes wickedly cool electronic-laced pop music. Home to a laid-back, lopsided groove, "Lazy Lover" would not sound out of place on the beaches of Ipanema, Brazil, in a boutique in Tokyo or in a Manhattan lounge. Another track on this EP, "Sirènes de la Fête," finds Sciubba's sublime vocals floating atop spiky house rhythms. Also included are two remixes of "Latin Lover"—one by Matthew Herbert, the other by the Girls themselves. The act's full-length debut, due in January 2005, is well-positioned to bring some hot, hot heat into the winter months.—**MP**



**49**  
Robbie Williams offers 'Hits' album on a \$54 memory chip

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

## 'Halo 2' Soundtrack Bolsters Game Push

BY STEVE TRAIMAN

Nile Rodgers' Sumthing Else Music Works is planning an aggressive retail campaign for "Halo 2: Original Soundtrack," the companion to Microsoft Game Studios' new Xbox title. The "Halo 2" game and album are due Nov. 9.

As of Oct. 21, "Halo 2" game pre-orders had set an industry record of more than 1.5 million, and they could ultimately top 2 million, according to Peter Moore, corporate VP of worldwide publishing and marketing for Xbox.

The original "Halo," developed by Bungie Studios before it became part of MGS, is the top Xbox title, selling more than 5 million copies worldwide.

The bulk of the "Halo 2" soundtrack features new symphonic compositions by Martin O'Donnell and Michael Salvatori. The pair penned the original "Halo: Combat Evolved" soundtrack, which has sold about 40,000 copies, according to Rodgers.

The set also features new material from top rock acts. Included are "Blow Me Away" by Hollywood Records' Breaking Benjamin and "The Odyssey," a four-movement suite by Epic's Incubus, plus bonus track "Connected" by Island/Def Jam's Hoobastank.

Rodgers produced the album; he also wrote, performed and co-produced the track "Never Surrender" in collaboration with songwriter/remixer Nataraj. "It's a mash-up mix of the 'Halo' theme," Rodgers says.

This exclusive cut and a new version of Halo theme "Mjolnir Mix" feature guitar work by Steve Vai.

"Halo" is the only videogame that ever inspired us to write a whole suite," Incubus guitarist Mike Einziger tells *Billboard*. "Now if we could only stop playing 'Halo,' we might actually be able to write another one."

Epic is placing a sticker on its forthcoming Incubus "Live at Red Rocks" DVD to highlight the inclusion of "The Odyssey" segment "Follow" from "Halo 2."

Ben Burnley of Breaking Benjamin says "Halo" is his "favorite all-time game" and that the band plays it "all the time" while on tour. "It's like a dream being able to contribute music to the game and soundtrack," he adds.

"Blow Me Away" is also available at nilerodgers.com and music.msn.com.

"These players each have the unique ability to improvise and embellish Martin's ideas," Rodgers says. "Therefore we are all connected, hence the original composition provided by Hoobastank."

"We've been working on the 'Halo 2' music for more than a year," he continues, "and as the release date got pushed back, we had to rethink the musical concept to reach out to different artists."

Promotional inserts for the soundtrack will go into the first 3 million copies of the game in North America.

Xbox is also including the soundtrack in its on-air radio messages and giveaways for "Halo 2," which will be heard on modern rock and R&B/hip-hop stations in the top 40 markets.

"Retailers are jumping on the opportunity to cross-market our soundtrack with the game," Sumthing Else president Andy Uterano says. "At Musicland, we'll have an endcap for the CD and game."

Other chains participating in endcap or listening-station promotions include Circuit City, Tower and Fred Meyer. Best Buy will promote the game and soundtrack in programming on the Music Choice cable and satellite TV service.

Also in the works are creative programs with Wal-Mart  
(Continued on page 45)



ROSS: ALL YOU NEED IS 'FIVE RABID FANS'



SANDERS: PREDICTS 'MASSIVE' Q4

## TV DVD Confab Spins Web

Execs See Promise In Online Retail

BY JILL KIPNIS

LOS ANGELES—Internet marketing and Web-based retail sales are critical factors in the continued success of TV DVD projects, according to panelists at the second annual TV DVD conference.

The event, which took place at the Century Plaza Hotel here, was produced by Video Store Magazine in cooperation with the Digital Entertainment Group and *Billboard* sister publication *The Hollywood Reporter*.

"For catalog and theatrical DVD titles, three major retail accounts have much of the business," said Peter Staddon, executive VP of marketing for Twentieth Century Fox Home Entertainment, which releases such TV content as "The Simpsons" and "Buffy the Vampire Slayer." "The Internet is much more powerful for TV DVD."

Panelists said that because TV shows tend to garner loyal, even rabid, fan bases, targeting online communities with new DVD information is one of the best ways to market such titles.

In addition to touting viral marketing, executives said that Internet-based retailers are becoming more important as brick-and-mortar retail shelves continue to get squeezed. TV DVD products are of particular concern, as most are released in multidisc boxed sets.

"The fourth quarter will be massive for TV DVD," predicted Ron Sanders, executive VP/GM for Warner Home Video, which has had success with seasons of "Friends" and "The West Wing." However, Sanders said, "retail hasn't expanded."

These issues will be top of mind in the coming years, as more types of TV products are released on DVD.

The TV DVD category will see sustained growth until at least 2008, according to Judith McCourt, market

research director for Video Store.

TV DVD sales are expected to near \$2.3 billion this year, almost double the \$1.4 billion the category generated in 2003, McCourt reported.

The best-selling TV DVD project is "Chappelle's Show Season One: Uncensored," which has topped 2 million units, according to its distributor, Paramount Home Entertainment, and its network, Comedy Central. The two-disc set was released Feb. 24 for a suggested retail price of \$26.99.

The previous record-holder was Fox's "The Simpsons—The Complete First Season," which has sold 1.9 million units since its September 2001 release.

Online retailers should be able to increase their TV DVD sales, because many of the larger retail chains are not stocking the category fully, according to panelists.

Staddon said Wal-Mart's TV DVD market share, for example, is "half of what its theatrical market share is."

Some executives, however, are encouraged by mass merchants' price selections for TV DVD product.

"Retailers haven't had loss-leader pricing," Sanders says. "There has been a natural migration to a few price-points that allows retailers to merchandise sets together."

Executives also said the category has not been fully exploited on the rental side, specifically by online services from Netflix, Wal-Mart and Blockbuster.

"There is unlimited shelf space with these services," HBO Home Video president Henry McGee noted. "They offer a big potential for rental growth for TV product."

Though such contemporary TV titles as "Sex and the City" (HBO) and  
(Continued on page 45)



INCUBUS: MICROSOFT'S LATEST VIDEOGAME INSPIRED A FOUR-MOVEMENT SUITE

Photo: Kevin Mazur/WireImage.com

## Relocated Popkomm Draws Labels' Praise

*This is the sixth in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand with contributions from global news editor Lars Brandle.*

When German music trade fair **Popkomm** moved to Berlin this year after more than a decade in Cologne, many skeptics in the indie community questioned the annual event's relevance as a business platform.

A quick survey nearly a month after the show closed its doors indicates that those who attended found it a fine place to do business. Additionally, the relocation to Berlin gets a thumbs-up.

**Laure Duhard**, export manager for Paris-based **Naïve**, reports many positive meetings with labels and distributors from Japan and Australia, as well as Europe.

"We had plenty of new projects to present," Duhard says. "We are in contact with our partners all year long via e-mails

or the phone, but it is always good to meet face to face. It allows us to communicate our passion for our projects."

Popkomm was "a big success



in general," says **Horst Weidenmueller**, Berlin-based CEO of electronic label **!K7** and a member of Popkomm's advisory board.

"The congress was very informative about the current challenges faced by indie labels," he adds, "and we sent many of our employees there as a kind of advanced training."

His plan for **!K7** was "to fill the gaps in our digital distribution network, and we met everyone we needed to to achieve this

goal. On the physical site, we met more international business partners than ever before at Popkomm."

Aside from moving to Berlin, the trade fair was held for the first time at the end of September, rather than in mid-August. Weidenmueller says the new date is not ideal; he would prefer June or even late May.

"That way," he explains, "we could use **MIDEM** in January to introduce our first-half releases and give an outline for the entire year, then at Popkomm we would present our second-half releases."

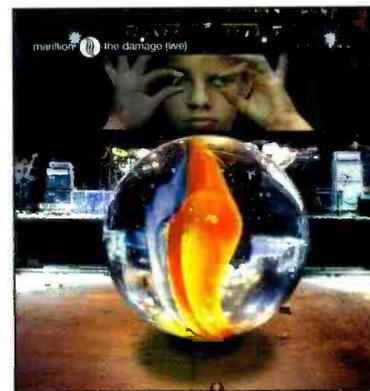
Duhard disagrees. In September, she notes, second-half projects are much more advanced, so it is easier to present them. "For me, September is fine, and we still have four months to go before **MIDEM**," she says.

Neither wants to see the show return to August. Duhard says she "could not think of a worse time."

**MARILLION'S WEB:** In a recent

column, we mentioned the launch of a British download-only label, **Seeca** (*Billboard*, Oct. 23). This week, we check in with a heritage act that has taken the online-indie route.

British prog-rock band **Marillion** has set up its own label, **Intact**, and is taking full advantage of online distribution. The band on Oct. 20 saw its new



single, "The Damage," enter the Official U.K. Download Chart at No. 2. It was barred from the top slot by **U2's** "Vertigo."

This marks the highest chart position for an independent act since the launch of the U.K. download chart two months ago. Exact download figures were not disclosed.

Intact manager **Lucy Jordache** says, "Well, damn U2, but we tried! We think that Marillion fans have enjoyed their first experience of downloading a single and they will certainly want to do it again."

What makes the band's feat so remarkable is that "The Damage" is available for only one month, exclusively through a Marillion-branded download shop built by chart-registered e-tailer **Recordstore**. Fans can purchase the song through Marillion's Web site ([marillion.com](http://marillion.com)) for £0.99 (\$1.79) or via mobile phone for £1.50 (\$2.72).

Recordstore founder and CEO **Russel Coultart** says the band's high rank is no minor achievement: "Marillion has proved that a band can reach the chart's upper echelons solely from sales via their Web site."

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# Distributors Talk Shop At NARIP's NYC Debut

The National Assn. of Record Industry Professionals held its inaugural New York event Oct. 26 at the Downtown Assn. in the Wall Street area. NARIP's "A View From the Top" panel focused on one of Retail Track's favorite subjects, distribution, with Ryko Distribution president Jim Cuomo, WEA president John Esposito and Universal Music & Video Distribution president Jim Urie.

NARIP president Tess Taylor got the boring stuff—in that it has been discussed so many ways to Sunday—out of the way by asking about the future of digital distribution straight away.

Urie labeled it "just another configuration" and noted that it's still basically a rounding error to Universal Music Group: Digital distribution will account for only about \$70 million of the company's \$2 billion in U.S. revenue this year.

"The promise of the Internet is not distribution, it is marketing," Urie said.

He cited Kim Ritchie—a "labor of love" for Universal Nashville president Luke Lewis—whose albums sell about 90,000 units each. Under the current business model, Universal's marketing costs eat up any potential

profit, but when the label can reach those 90,000 customers with one mouse click, artists like Ritchie will be the most sought-after, Urie predicted.

Esposito believes the industry must get out of the mind-set of selling singles and albums, and he said the Internet and ringtones are pointing the way. He noted that the music industry has "a 40-year-old business model, where the only change has been the configurations. We can't imagine that our masters will be sold in different ways."

Cuomo predicted that digital distribution will be a "godsend" to all sectors of the business—even retail, which is still trying to figure out how to dip its toe into digital waters.

The panelists agreed that retail has been changing for the better, but Urie wondered if it has changed enough. Esposito noted that five years ago, conventional record retailers generated about 80% of their business from music, and now that share is down to 50%, which has helped

strengthen their business.

However, Urie added, during that time the big boxes got much better at selling music.

One of the things Wal-Mart does so well is to ensure that each store's merchandise reflects local taste.

**Retail Track™**  
By Ed Christman  
echristman@billboard.com



"They are more focused on that than some traditional retailers," Urie said.

He pointed out that five years ago, record chains didn't know the difference between subgenres of Latin music; now they can identify which of their locations sell more Mexican than Puerto Rican releases. But record chains haven't done that with the other genres, Urie said, adding that the video industry knows its customers much

better than the music industry does.

When Taylor turned the discussion to the cost of launching records, the major-label panelists acknowledged that it is out of control. But Urie noted that UMG has attacked the old business model by capping independent promotion, cutting trade advertising and, through the JumpStart initiative, eliminating cooperative advertising.

"We have built a business model that needs to sell 500,000 units before a label can even begin to think about getting out of the hole," Esposito said. "The major labels are already underwater before they release a record."

Indie distributors' business model, Esposito noted, allows them to make money despite low unit-volume and to incrementally build a significant fan base for an artist.

Warner Music Group wants to take that model further, he added. In the past, ADA helped develop artists who went on to sell well for other majors, which is why WMG is building its incubator system (*Billboard*, Sept. 11).

As ADA begins to work with the WMG incubators, Esposito said, he will guard against escalating costs.

Urie pointed out that UMG has yet

to officially announce the formation of its indie distribution arm, Fontana. But, he said, if such a distributor were to exist, "it will be headed by Steve Pritchitt, who will be the GM." He called Fontana a 4-year-old dream that kept getting sidetracked at the corporate level.

Cuomo said the majors' current infatuation with independent distribution built on upstreaming (switching to major marketing and distribution when a certain sales benchmark is reached) is "a godsend" for companies like Ryko.

"I am getting a lot of phone calls [from artists and labels] who don't want to sign contracts that contain upstreaming [stipulations]," he said, comparing the situation to when major-label contracts started including digital-distribution constraints.

Cuomo noted that consolidation at the majors is always good for indies—and it's not just short-term prosperity. The majors turn music into a "commodity," while the indies "are in the music business, not the record industry. When a label comes to an independent distributor, they are buying into a culture, not just a widget machine."

## TV DVD

Continued from page 43

"Friends" (WHV) are the best sellers, other genres are starting to take off.

Glenn Ross, president of Lions Gate Family Home Entertainment, said children's product is the fastest-growing category in the DVD business.

Lions Gate has released such TV children's product as "Speed Racer." As with adult TV product, online marketing is becoming more important.

"You need to get to five rabid fans,

and the rest of the fan base will know about it through viral marketing," Ross said.

Mike Saksa, senior VP of U.S. marketing for WHV, said the next big genre within the children's TV category will be teen-oriented releases.

"The kids of baby boomers are starting to get into DVD," he said, "and they have a lot of discretionary income."

Besides children's product, executives said, made-for-TV movies, miniseries and TV documentaries are growth areas.

### CLEARANCES, HD ARE ISSUES

Though the TV DVD category is growing on several fronts, many attendees said the high cost of clearing music remains discouraging.

Steve Ellis, CEO of Pump Audio, a firm that works on music clearances with the major studios, said companies often need to come up with music alternatives for shows.

"We work with many independent artists that can supply music," Ellis said. "Sometimes producers don't want their vision changed. In that case, we suggest that they clear a few famous songs, but not all of them."

Additionally, some said the transition to high-definition DVD could create problems specific to TV DVD.

"HD will be an interesting challenge," said Sam Toles, director of acquisitions and marketing for Rhino Home Video. "People may not want to pay thousands to replace their TV DVD collections. The future model might be video-on-demand for this category."

## 'Halo 2'

Continued from page 43

and specialty chains GameStop and EB Games.

The Toys "R" Us chain is among more than 6,500 U.S. retailers that will hold "midnight madness" sales for "Halo 2."

The game will be available at midnight Nov. 8 at the Toys "R" Us location in New York's Times Square, where the first 2,000 "Halo" purchasers will receive the soundtrack as a free bonus premium, according to Uterano.

Toys "R" Us U.S. president John Barbour says, "The buzz for the sequel is off the charts. We can think of no more appropriate place to unveil 'Halo 2' than the site where Xbox first launched."

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# Billboard 2004

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### 2004 AWARDS FINALISTS

#### BEST OF SHOW

##### DICTIONARY OF THE YEAR

Mark Cuban – Chairman, HDNet  
Rob Glaser – Chairman & CEO, Real Networks  
Steve Jobs – CEO, Apple / CEO, Pixar  
Will Wright – Game Designer (SimCity and The Sims)

##### INNOVATOR OF THE YEAR

Apple, iTunes  
Brian Cohen, Creator of BitTorrent  
Dr. Richard Marks and Sony Computer Entertainment America, Eyetoy  
Hugun Fanero and XM Satellite Radio, Inc.

##### BRAND OF THE YEAR

Apple  
EA Sports  
Virgin Mobile  
XM Satellite Radio

#### GAMES

##### GAME INNOVATION OF THE YEAR

BREW, Qualcomm  
Doom 3, Activision  
Eyetoy, Dr. Richard Marks and Sony Computer Entertainment America  
Nintendo DS

##### PC OR CONSOLE GAME OF THE YEAR

City of Heroes, NCSOFT  
Prince of Persia, Ubisoft  
Star Wars: Knights of the Old Republic, Lucas Arts and BioWare Corp  
Tom Clancy's Splinter Cell Pandora Tomorrow, Ubisoft

##### HAND-HELD GAME OF THE YEAR

Astro Boy: Omega Factor (GBA), Sega  
Jamdat Bowling 2, Jamdat Mobile  
Mario & Luigi: Super Star Saga (GBA), Nintendo  
Prince of Persia: The Sands of Time, Gameloft

##### WEB/DOWNLOADABLE GAME OF THE YEAR

Chappelle's Show Skate Bored Game, Comedy Central  
Feeding Frenzy, Sprout Games, LLC  
Jewel Quest, iWin, Inc.  
Shroomz: Quest for Puppy, Game Trust, Inc.

##### MULTIPLAYER GAME OF THE YEAR

City of Heroes, NCSOFT  
Socom II: U.S. Navy Seals, Sony Computer Entertainment America  
Tom Clancy's Splinter Cell Pandora Tomorrow, Ubisoft  
Unreal Tournament 2004 (PC), Atari

##### ADVERGAME OF THE YEAR

BMW X3 Adventure, Skyworks Technologies Inc.  
Radio Shack ZipZaps Special Edition, Online Racing Game, Shockwave.com  
SAAB Rev. Racing, Fuel Industries  
The Subservient Chicken, Crispin Porter & Bogusky for Burger King

##### GAME DEVELOPER OF THE YEAR

BioWare Corp.  
Maxis, Electronics Arts  
Pandemic Studios  
Ubisoft Montreal

##### BEST CHARACTER IN A GAME

Link from Legend of Zelda, Nintendo  
The Chronicle of Riddick: Escape from Butcher Bay, Vivendi Universal Games  
Tom Clancy's Splinter Cell Pandora Tomorrow, Ubisoft  
True Crime: Streets of LA, Activision

##### BEST USE OF SOUND IN A GAME

DOOM 3, Activision  
Freedom Fighters, Electronic Arts, Music by Jesper Kyd Productions  
True Crime: Streets of LA, Activision  
Tony Hawk's Underground, Activision

#### MUSIC

##### BEST DOWNLOADABLE OR SUBSCRIPTION MUSIC SERVICE

Apple iTunes  
Musicmatch on Demand  
Napster  
Rhapsody, Real Networks

##### BEST USE OF TECHNOLOGY BY A MUSIC LABEL

LL Nation, Island Def Jam  
The Andrew W.K. Phone Party Blog, Island Def Jam  
Twista Promotion on Sprint Wireless, Warner Music Group  
Wired CD. Rip. Sample. Mash. Share. – Wired Magazine/Creative Commons

##### BEST USE OF TECHNOLOGY BY AN ARTIST

Digital Static's Music & Multimedia DVD 2004  
Live Phish  
NPG Music Club, Prince  
Rolling Stones Four Flicks, TGA Entertainment

##### BEST RADIO SERVICE

KCRW  
Launch, Yahoo!  
Live 365  
XM Satellite Radio

##### BEST USE OF TECHNOLOGY FOR A MUSIC MARKETING CAMPAIGN

Ben Harper Experience, Virgin Records & Maven Networks  
Holly Valance "State of Mind" Mobile Campaign, Shazam Entertainment  
Method Man/Blender/ESPN Football Tournament, Island Def Jam  
Steve Winwood – Access Hollywood Promotion, Jun Group, Inc.

##### MUSIC DVD OF THE YEAR

Coldplay, Live 2003, Capitol/EMI  
Dave Matthews Band in Central Park, Coming Home Studios  
Rolling Stones Four Flicks, TGA Entertainment  
The Filth and the Fury: The Sex Pistols, New Line Home Entertainment

##### BEST DIGITAL MUSIC COMMUNITY

Daily Download, Fuse  
MP3.com, CNET Networks  
Napster  
Pho List

##### DIGITAL MUSIC INNOVATION OF THE YEAR

Harmony, Real Networks  
HD Radio – Digital Technology for AM & FM Broadcasting, iBiquity Digital Corporation  
Musicmatch on Demand, Musicmatch  
XM Satellite Radio

#### FILM, TELEVISION & VIDEO

##### BEST INTERACTIVE TELEVISION PROGRAMMING

GSN One-Screen Interactive on Oceanic, Time Warner Cable  
NASCAR in Car, NASCAR Digital Entertainment  
Reality TV Bytes, Ball State University - Center for Media Design  
Showtime Interactive, Showtime Networks

##### BEST USE OF TECHNOLOGY FOR EDUCATIONAL PROGRAMMING

Baby Einstein: Numbers Nursery, The Walt Disney Co.  
The Brain, Ball State University – Center for Media Design  
The Living Room Candidate: Presidential Campaign Commercials: 1952-2004, American Museum of the Moving Image  
Training ASDA Colleagues with 24/7 TV, Hughes Network Systems, ASDA

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Winners will be announced at a special awards ceremony and dinner on Friday, November 5th at 6:30pm. Join us as we honor these forward thinkers and the cutting-edge developments that are shaping the future of digital entertainment. With special appearances and performances scheduled throughout the evening, this will be the event you won't want to miss.

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# Digital Entertainment

A BILLBOARD SPECIAL REPORT

## New Ideas, New Outlets

### Burgeoning Media Formats Offer Labels Revenue Leads

BY SCOTT BANERJEE

SAN FRANCISCO—Record companies seeking to promote new music or generate new revenue streams today face a daunting diversity of digital outlets: online music services, videogames, ringtones, Internet radio and, in some cases, peer-to-peer applications.

While physical CD sales still represent the bulk of consumer spending on music, marketing executives at music companies face confusion over which new media will ultimately boost, or undermine, their bottom line.

"All these channels are becoming part of the digital distribution portfolio, and all major labels have built full-fledged digital distribution teams for promotion and marketing," says Shahid Khan, a managing director with consulting firm Bearing Point.

The crux of a new-media marketer's challenge is to generate "incremental revenue without creating a decline in conventional revenue," says Phil Leigh, an analyst with Inside Digital Media.



Music executives, Leigh says, also must have "the intuitive ability to adapt to change."

While the digital age has brought a wealth of new promotion and distribution methods, each has had a different impact on revenue.

Physical CD sales—at traditional retail and online—still represents 98% of consumer spending on music, according to Jupiter Research.

"When it comes to the current business, if money is made through brick-and-mortar retail channels, the major thrust has to be in that area," says David Ellner, CFO/senior VP of Universal Motown Records Group. "Our marketing priorities follow the money, but it doesn't mean you can't be incubating ideas and focusing on the future."

Khan says the music industry's current transition is similar to what Hollywood experienced through the years with the arrival of successive formats, most recently from VHS to DVD.

"In Hollywood, anytime a new channel came up, they created new models to successfully take advantage of it," Khan says. "It's not going to be all or nothing with the CD, but the structures will change. The recording companies can learn a lot of lessons from Hollywood."

The growth of Internet radio began in 1998, when the Digital Millennium Copyright Act established revenue and royalty structures that spurred labels to support the technology.

"Labels knew they were going to collect fees because of the DMCA royalty struc-

tures, so they clearly saw that as incremental revenue," Leigh says.

Khan, however, notes that Internet radio's audience growth rate isn't quite as high compared with its expectations. Today, Internet radio giants Yahoo Launch, AOL Music and MusicMatch each have 12.5 million, 14.5 million and 10.3 million unique visitors per month, respectively, according to September's Nielsen NetRatings.

Record labels now look to Yahoo Launch and AOL Music as important outlets for exposing new music or promoting artists, especially AOL's First Listen, Sessions and Breakers programs, as well as Yahoo's recently initiated Who's Next.

"First listens are a way to attract consumers and a great marketing tool to bring attention to new music," Ellner says. "Consumers are using Internet radio as a clear way to find out about new music."

#### VIDEOGAMES BOOM

While some analysts say the potential of Internet radio seems limited, the videogame business continues to grow at a staggering rate. With that comes the opportunity for music companies to license their repertoire to such game producers as Electronic Arts, Activision and Atari.

Shipments of videogame consoles and software in North America are an estimated \$13.7 billion for the year to date, according to International Data Corp. The research firm also reports the average age of a videogamer is 24.8 years old and that 15% own a portable MP3 player, which is well above the current market penetration.

Steve Schnur, worldwide director of music and audio for EA, says that record

*(Continued on page 48)*



BLACKLEY: KEYNOTE WILL KICK OFF CONFAB

## DECA Ready To Connect

BY BRIAN GARRITY

Innovation, entrepreneurship and effective brand development in digital entertainment will be the subjects of debate and the focus of kudos at *Billboard's* first Digital Entertainment Conference & Awards.

The inaugural event, presented in association with Digital Media Wire, will take place Nov. 4-5 at the Tom Bradley International Center and the Grand Horizon Ballroom at Covel Commons in Sunset Village, on the campus of the University of California, Los Angeles.

The two-day conference will explore content and technology developments in digital enter-



tainment, including business, legal and technology issues that affect the creative and business communities.

Kicking off the event on the afternoon of Nov. 4 will be a keynote address by digital entrepreneur Seamus Blackley, co-creator of Microsoft's Xbox game platform.

Blackley now is an agent with Creative Artists Agency, where he helps guide and execute

*(Continued on page 48)*



## New Ideas

Continued from page 47

companies are spending increasing amounts of time and energy to license new acts and new music in EA videogames like "Madden NFL," "SSX" and "NBA Live" for platforms including Microsoft's Xbox, Sony's PlayStation and Nintendo's GameCube.

"Major recording companies found that soundtracks for new games introduced new music to listeners almost more than any other medium," Khan says.

This year's "Madden NFL" soundtrack contains new releases from Green Day, the Hives, Franz Ferdinand and Hoobastank.

"Labels know games are the perfect place to launch band discovery," Schnur says. "The hard part is [for the consumer] to connect the dots to say, 'Yes, I love this song, so I purchased it.' But once a song becomes more popular it becomes more valuable for other licensing opportunities."

David Card, analyst with Jupiter Research, says that videogame sales do not specifically cannibalize music sales, "although spending on videogames does eat into people's entertainment dollars."

Khan believes the time has come for the music industry to make more money from the music in videogames. "All the lessons we've learned from the movie industry can be directly applicable to videogames," Khan says. "That includes selling music, promoting the artist and creating compilations."

### RING! RING! KA-CHING!

Possibly the most lucrative opportunity facing the industry is the growing windfall from ringtones for mobile phones. For master ringtones, which use the actual recording of a song, labels can reap up to 40% of the usual \$2.50 retail price of the sound clips.

Consumers apparently are willing to pay a premium for the clips to personalize their mobile phones, rather than using ringtones merely as entertainment. Sprint, for example, has sold 500,000 master ringtones of songs by 50 Cent.

The potential of the business is clear. According to Khan, only 5% of U.S. consumers have downloaded a ringtone, as opposed to 70% in Japan. Ringtones currently represent a \$300 million business in the United States, but that figure is expected to reach \$1 billion by 2008, according to market research firm Consect.

"We haven't begun to scratch the surface," Khan says. "When people buy ringtones as opposed to buying a track on iTunes, it comes from a very different part of our budgets—our lifestyle and image budgets as opposed to music-consumption budget."

Universal Motown's Ellner says the label is focusing its attention on ringtones, and boosting investment in promotions with partners, because of the

potential payoff. "That is an area that we're seeing as a huge growth engine, so we're spending appropriately, commensurate with what we think the return is going to be in the next six to 12 months," he says.

For example, Universal's A&M label just rolled out a multiplatform campaign with the Black Eyed Peas to include exclusive promotions in conjunction with handset manufacturer Motorola and wireless carrier T-Mobile.

Michael Nash, senior VP of Internet strategy and business development for Warner Music Group, says his company aims to deliver ringtones to its distribution partners simultaneously with single and album releases to drive sales and other opportunities.

### DOWNLOADS CONTINUE RISE

Amid the ringtone industry's growth, such digital music services as iTunes remain a major factor in music industry's long-term prospects.

Nielsen SoundScan reports almost 93.6 million total purchases of digital downloads between Jan. 1 and Oct. 10. That is nearly a five-fold increase from the 19.2 million downloads purchased from June 2003 through January 2004.

Record companies currently collect a margin of about 60% on paid downloads. Jupiter Research reports that this format should generate \$158 million in 2004 but accelerate to \$803 million by 2009.

"With digital music, it will take a longer time because the consumer has to change his consumption habits," Ellner says.

Digital download leader Apple Computer, which reports that its iTunes Music Store has sold 125 million tracks since launching in April 2003, has become a formidable platform for artist releases.

U2 plans to release its new album "How to Dismantle an Atom Bomb" Nov. 23 preloaded on custom iPods.

"Exclusives have become a key commodity online, in the same way a station visit or radio show appearances have value with traditional radio or an in-store appearance from an artist has value at traditional retail," says Alex Luke, director of programming and label relations at Apple.

"We've [also] taken existing Sessions@AOL and the EA game soundtracks and made them available to a wider audience. We've worked with artists to capture concerts or radio sessions, and we've been an outlet for unreleased material."

## DECA

Continued from page 47

cute CAA's strategy for representing videogame developers.

Musician and multimedia pioneer Todd Rundgren will give a second keynote on Nov. 4.

A third keynote speech will be given Nov. 5 by Mark Cuban, chairman of HDNet, which operates two 24/7 high-definition TV networks. Cuban in 1999 sold his online streaming company, broadcast.com, to Yahoo. He now is also a partner in the holding company 2929 Entertainment, star of the ABC-TV reality series "The Benefactor" and is owner of basketball's Dallas Mavericks.

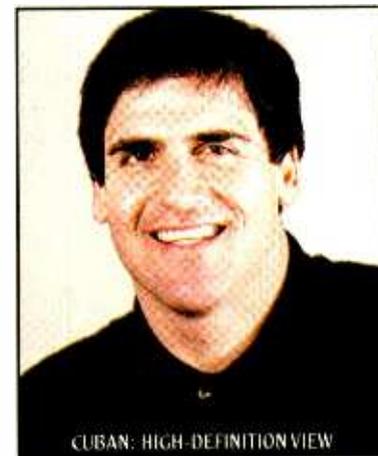
### PLENTY OF PANELS

The first panel session of the day—"Evolving Content Strategies in the Digital Age"—will focus on opportunities and challenges for content developers as demand for programming via mobile, online, cable, satellite and other channels grow.

Panelists include Qualcomm Technology & Ventures VP of engineering Rob Chandhok; Ubisoft VP of publishing Jay Cohen; AtomFilms/Shockwave founder and CEO Mika Salmi; Jon Snoddy, TimePlay Entertainment chief creative officer and former GameWorks senior VP of design; and (M)FORMA Group executive VP of programming/chief strategy officer Robert Tercek. Ken Rutkowski, founder and host of Ken Radio Broadcasting, will moderate the panel.

Also on day one, *Billboard* co-executive editor Tamara Conniff will lead a "View From the Top" session featuring Sony Corp. of America chief technology officer Phil Wiser; Bill Wilson, senior VP/GM of America Online's entertainment division; MusicMatch chairman/CEO Dennis Mudd; and Napster chairman/CEO Chris Gorog.

Additionally, a panel of investment experts will explore venture capital trends in the digital entertainment space.



CUBAN: HIGH-DEFINITION VIEW

Scheduled participants include David Enzer, managing director of Roth Capital Partners; Shahid Khan, managing director of BearingPoint; Greg Martin, principal for Redpoint Ventures; Alexander Marquez, strategic investment manager for Intel Capital's Media & Entertainment group; and Daniel Scheinman, senior VP of corporate development for Cisco Systems.

The session will be moderated by *Billboard* San Francisco bureau chief

If the growth of digital music services continues apace, record companies face a seismic shift in their existing business model: one that sells 99 cent singles rather than a \$15 album.

"Digital downloads have brought about the death of the album," Card says. "The industry has been based on the fact that album demand has been driven by one or two hit singles. There's an issue over chopping up an album into its parts. Even if you're making 60% of 99 cents, it's not a substitution and a net loss on gross revenue. This is one of the many reasons labels were slower to move on digital music services."

Eric Garland, CEO of market research firm BigChampagne, says that major labels profit mostly from the generation of "hit-driven" multi-platinum albums, those with upwards of 5 million in CD sales. Digital music services and peer-to-peer channels, however, undermine this model. This explains the notion that while CD sales may be on the increase, labels are still hurting when it comes to the bottom line, he says.

Meanwhile, such peer-to-peer channels as Kazaa and eDonkey provide a new means of promotion for smaller, independent labels.

"It's fair to say that major and inde-

pendent label communities are sharply divided on issue of P2P distribution," Garland says. "The 'indie' sentiment is that anything that helps us get heard is an asset, because they are often shut out of the traditional retail channels. P2P represents a huge opportunity to one model and a threat to another."

### NEW INVESTMENT

As challenging as the array of new channels may be, they are new investments and new ideas in the music industry.

"The good news is that there is a lot of private money coming into the industry," Khan says. "Companies have new management teams looking at best practices from other industries, such as retail and publishing. Things are moving in the right direction. What will and should happen is the labels will bring in direct-marketing experts from other industries to help them cut down on their costs and help them reach the right audience that will spend money on music."

Ellner adds: "The record industry is doing more with less, but it's an exciting time, kind of like when the CD boom started to kick in. I feel like we're on the verge of a giant wave. The opportunities are ahead of us."

isolation, regulatory matters and lobbying efforts on behalf of digital entertainment industries.

### BEST IN SHOW

The event will close the night of Nov. 5 with the first DECA awards show and dinner at the Grand Horizon Ballroom.

The awards will be presented in 30 categories honoring innovation and entrepreneurship in digital gaming, music, film, TV and video.

Best in Show honors will be handed out for visionary of the year, awarded to the individual whose ideas, achievements and vision have provided direction, leadership and voice to the digital entertainment industry; innovator of the year, awarded to the company or individual(s) responsible for a new approach or idea that is leading the digital entertainment industry in a new direction; and brand of the year, awarded to the company that has made the most significant advances in building customer loyalty by identifying value and quality with a brand.

The panel of judges choosing finalists and winners include selected panelists as well as Ted Cohen (EMI Music), David Goldberg (Yahoo), John Kilcullen (Billboard Information Group), Don Levy (Sony Pictures Digital), Al Lieberman (New York University Stern School of Business), Rick Mandler (Walt Disney Internet Group and ABC Enhanced Television), Ben Mendelson (Interactive Television Alliance), Ned Sherman (Digital Media Wire), Howie Singer (Warner Music Group), John Welch (Playfirst) and Neil Young (Electronic Arts).



**No. 1:** In addition to cell phone rings, Usher and Alicia Keys' "My Boo" was the most-heard song on U.S. radio, with an estimated audience of 165 million.

NOVEMBER 6 2004 **HOT**

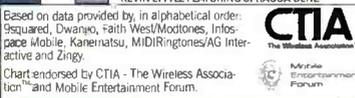
## Billboard® RINGTONES™

Compiled by CONSECT  
mobile • metrics • markets

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	2	<b>My Boo</b> USHER AND ALICIA KEYS	2 Wks At No. 1
2	2	2	<b>Lean Back</b> TERROR SQUAD	
3	4	2	<b>Drop It Like It's Hot</b> SNOOP DOGG FEATURING PHARRELL	
4	6	2	<b>Locked Up</b> AKON FEATURING STYLES P	
5	5	2	<b>Halloween</b> JOHN CARPENTER	
6	12	2	<b>Sunshine</b> LIL FLIP FEATURING LEA	
7	3	2	<b>Goodies</b> CIARA FEATURING PETEY PABLO	
8	10	2	<b>Freak-A-Leek</b> PETEY PABLO	
9	—	1	<b>Game Over (Flip)</b> LIL FLIP	
10	15	2	<b>Yeah!</b> USHER FEATURING LIL JON & LUDACRIS	
11	11	2	<b>Headsprung</b> LL COOL J	
12	8	2	<b>Breathe, Stretch, Shake</b> MASE FEATURING P. DIDDY	
13	—	1	<b>Ice Ice Baby</b> VANILLA ICE	
14	19	2	<b>Big Pimpin'</b> JAY-Z FEATURING UGK	
15	7	2	<b>Get Low</b> LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS	
16	9	2	<b>Super Mario Brothers Theme</b> KDJ/KONDO	
17	24	2	<b>She Will Be Loved</b> MARDONIS	
18	17	2	<b>Bad Boys</b> INNER CIRCLE	
19	23	2	<b>The Pink Panther Theme</b> HENRY MANCINI	
20	—	1	<b>Turn Me On</b> KEVIN LYTTLE FEATURING SPRAGGA BENZ	

Based on data provided by, in alphabetical order: 95quared, Dwanjo, Faith West/Mootones, Infospace Mobile, Kanematsu, MIDIRingtones/AG Interactive and Zingy.

Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

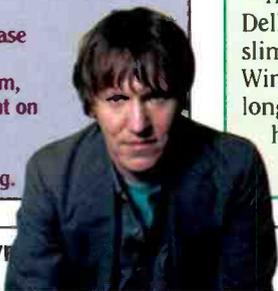


## All Music Guide Top Artist Searches

This week	Last week	Artist
1	2	THE BEATLES
2	1	R.E.M.
3	17	ELLIOTT SMITH
4	3	TOM WAITS
5	5	BOB DYLAN
6	9	U2
7	6	PINK FLOYD
8	4	INTERPOL
9	10	THE ROLLING STONES
10	8	GREEN DAY
11	15	RADIOHEAD
12	13	LED ZEPPELIN
13	18	MOS DEF
14	16	EMINEM
15	12	THE CURE
16	11	DURAN DURAN
17	58	JIMMY EAT WORLD
18	21	DAVID BOWIE
19	7	BRIAN WILSON
20	60	ABERFELDY
21	19	NICK CAVE
22	20	NEIL YOUNG
23	14	THE BEACH BOYS
24	24	MILES DAVIS
25	22	METALLICA

Source: All Music Guide for the week ending Oct. 21

**No. 3:** The release of Elliott Smith's posthumous album, "From a Basement on the Hill," sends searches for the artist skyrocketing.



# HP Makes Play For Living Room PC

BY SCOTT BANERJEE

SAN FRANCISCO—With the PC emerging as a hub for digital media, electronics manufacturers are banking on consumers' inevitable need to enjoy this content on home entertainment systems. Hewlett Packard is hoping to lead the charge with its all-in-one supergadget, the Digital Entertainment Center.

This device, a beefed-up PC disguised as a remote-controlled set-top box, can store and play digital music and movies and rip and burn CDs and DVDs. It also receives radio and TV signals, stores and displays digital photos and offers free, TiVo-like digital video recording.

When the consumer hooks up these functions with a snazzy flat-panel TV, surround-sound speaker system and on-demand content services like Napster or CinemaNow, couch-surfing enters the 21st century.

"There has been a drive toward creating a multifunctional entertainment device in a single box that has the capabilities and navigation of a PC but doesn't look like a PC," Yankee Group analyst Dominic Ainscough says.

Despite the fact that the Digital Entertainment Center can do much more than various other boxes, it remains to be seen if consumers will immediately bite at the concept. One problem is that its two versions carry hefty retail price tags: \$1,500 and \$2,000. Also, a variety of existing options allow consumers to transport, connect and consume media throughout their home.

"This product is constrained to the digital media enthusiast who is PC-savvy," Gartner G2 analyst Van Baker says. "If you haven't already invested in digital media devices like TiVo and CD/DVD players, there are a lot of pluses to this. It's truly designed to be an 'entertainment rack.'"

The engine behind the Digital Entertainment Center is Windows XP Media Center 2005, the same software that operates Media Center PCs—which feature easy navigation and remote-control-access digital media and represent the latest push by such PC manufacturers as HP, Sony, Toshiba, Gateway and Dell.

Ainscough agrees that HP is tapping into high-end PC

buyers who are "opting for the next new thing plus all the bells and whistles."

"[But] it's still a nascent market," he adds, "and I don't think consumers have determined what value they place on it."

Ainscough points out that sales will depend on how much consumers are willing to pay to play PC-based entertainment on their TVs.

Sales are also contingent on how quickly the price-point declines compared with such other solutions as the Media Center Extender (\$300), a set-top box that allows users to access media stored on a Media Center PC in a separate room. HP and Linksys are among hardware manufacturers pushing this device.



### SIMPLE, IF NOT ELEGANT

Consumers, however, have opted for simpler solutions so far. They run wires and cables through the house or use the "portable solution"—connecting MP3

players straight to a stereo system. Analyst group Parks Associates

reports that the majority of people burn a CD or DVD on their computer and then play the burned media in the living room.

According to Yankee Group research, however, the 35- to 44-year-old segment prefers to transport content through the "connected solution," or home networking, rather than the portable solution.

HP is hedging its bets. In addition to its Digital Entertainment Center, the company sells branded iPods.

"HP is focused on enabling experiences, whether portable or connected, and doesn't feel the need to allocate all its resources toward a single path," Ainscough says.

But consumer response to the Digital Entertainment Center could come down to how well the TV, PCs and content are integrated.

"If I'm going to acquire content from a Napster or MovieLink through my TV, I need to make sure they are seamless," Ainscough says. "It's a question of integrating the services and the device more than trying to convince [consumers] to open up their wallet in front of a TV."

Baker adds, "The biggest single weakness is that it's a PC. It's a programmable device, and it can easily be screwed up."



### Texting For Dollars

Tired of busy signals during radio contests? Hang up and get ready to text message. Vibes Media's iRadio software, currently deployed by rhythmic top 40 KTTB (B96) Minneapolis, gives local DJs the muscle to run promotions and contests via mobile—without giving listeners the cold shoulder.



### Most Expensive Album Yet

Brit pop icon Robbie Williams isn't afraid of experimentation. Now, thanks to a pact between EMI and Carphone Warehouse, his "Greatest Hits" album is available on stamp-sized memory cards that slide into cell phones and PDAs. The 19-track album retails for \$54, includes video content and can be found exclusively at 600 Carphone Warehouse outlets in the United Kingdom.

### Zappin' It, Old School

Are multimillion-dollar videogame budgets for the birds? Perhaps. Atari is going old school with its plug-and-play Flashback console, available Nov. 16. The \$45 unit features 20 pre-installed vintage Atari 7800 titles like "Asteroids," "Centipede" and "Break-out," with original joysticks.



## NEWTECH

PC maker Dell is the latest entrant to the petite-music-player market dominated by Apple Computer's iPod Mini, and Dell is coming after Apple on price. Dell Pocket DJ hits the market this fall with a price 20% lower than the Mini's.

Pocket DJ will retail for \$199, while an updated version of the company's 20GB digital music player, Dell DJ, has the same price as the Mini—\$249.

Affordability isn't the only feature Dell is marketing. Pocket DJ, a shorter, slimmer version of the original DJ, is Windows Media-compatible, claims longer battery life than the Mini and holds 5GB of music—1GB more than the Mini. But with other 5GB

players like Windows Media-compatible Rio Carbon costing \$249 as well, price is Dell's biggest differentiator.

"Our competitors' prices provide us considerable room to pass on huge savings to our customers," says John Hamlin, senior VP of Dell's U.S. consumer division.

Still to be seen is whether a \$50 price swing and increased exposure of Windows Media-compatible music solutions from Microsoft will lure consumers from the iPod. Research company NPD Group recently reported that iPod accounts for 92.1% of the market for hard-drive-based music players—up from 82.2% one year ago.

**BRIAN GARRITY**

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	NW	<b>THE DAY AFTER TOMORROW (WIDESCREEN)</b> FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
2	NEW	<b>THE DAY AFTER TOMORROW (PAN &amp; SCAN)</b> FOXVIDEO 23559	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
3	1 2	<b>ALADDIN (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
4	2 2	<b>FAHRENHEIT 911</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08670	Michael Moore	R	28.98
5	NEW	<b>RAISING HELEN (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32657	Kate Hudson	PG-13	29.98
6	NEW	<b>RAISING HELEN (PAN &amp; SCAN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35911	Kate Hudson	PG-13	29.98
7	NEW	<b>BREAKIN' ALL THE RULES (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 001312	Jamie Foxx	PG-13	26.98
8	3 3	<b>WALKING TALL</b> MGM HOME ENTERTAINMENT 1008933	The Rock Johnny Knoxville	PG-13	27.98
9	4 4	<b>STAR WARS TRILOGY (WIDESCREEN 4 PACK)</b> FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
10	6 5	<b>MAN ON FIRE</b> FOXVIDEO 23965	Denzel Washington	R	27.98
11	NEW	<b>REN &amp; STIMPY: COLLECTOR'S EDITION: SEASON 1 &amp; 2</b> PARAMOUNT HOME ENTERTAINMENT	Animated	NR	39.98
12	5 3	<b>BARBIE AS THE PRINCESS AND THE PAUPER</b> LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98
13	8 5	<b>HOME ON THE RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG	29.98
14	RE-ENTRY	<b>SNL: THE BEST OF WILL FERRELL</b> LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
15	NEW	<b>C.S.I. THE COMPLETE FOURTH SEASON</b> PARAMOUNT HOME ENTERTAINMENT 86214	William Peterson Marg Helgenberger	NR	89.98
16	9 3	<b>ETERNAL SUNSHINE OF THE SPOTLESS MIND (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23959	Jim Carrey Kate Winslet	R	24.98
17	10 4	<b>MEAN GIRLS (PAN &amp; SCAN SPECIAL COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 53954	Lindsay Lohan Tina Fey	PG-13	29.98
18	11 4	<b>MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 41844	Lindsay Lohan Tina Fey	PG-13	29.98
19	NEW	<b>SNL: THE BEST OF CHRIS FARLEY</b> LIONS GATE HOME ENTERTAINMENT 01019	Chris Farley	NR	19.98
20	15 7	<b>THE PASSION OF THE CHRIST (WIDESCREEN)</b> FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98
21	RE-ENTRY	<b>UPTOWN GIRLS</b> MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
22	RE-ENTRY	<b>OCEAN'S ELEVEN (FULL-FRAME)</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	14.98
23	RE-ENTRY	<b>GLADIATOR</b> UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
24	12 3	<b>THE ALAMO (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32656	Dennis Quaid Billy Bob Thornton	PG-13	29.98
25	RE-ENTRY	<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
26	RE-ENTRY	<b>RESERVOIR DOGS: SPECIAL EDITION</b> ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
27	RE-ENTRY	<b>LOVE ACTUALLY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 024917	Hugh Grant Martine McCutcheon	R	19.98
28	RE-ENTRY	<b>TITANIC</b> PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
29	19 5	<b>SCOOPY DOO 2: MONSTERS UNLEASHED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28398	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98
30	7 2	<b>SAVED</b> MGM HOME ENTERTAINMENT 60600	Macaulay Culkin Mandy Moore	PG-13	26.98
31	NEW	<b>SNL: THE BEST OF ADAM SANDLER</b> LIONS GATE HOME ENTERTAINMENT	Adam Sandler	NR	14.98
32	16 4	<b>STAR WARS TRILOGY (PAN &amp; SCAN)</b> FOXVIDEO 22345	Mark Hamill Harrison Ford	PG	69.98
33	22 7	<b>THE PASSION OF THE CHRIST (PAN &amp; SCAN)</b> FOXVIDEO 22991	Jim Caviezel Luca Lionello	R	29.98
34	23 6	<b>THE PUNISHER</b> LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R	27.98
35	RE-ENTRY	<b>SEABISCUIT (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 023286	Jeff Bridges Tobey McGuire	PG-13	19.98
36	RE-ENTRY	<b>LEGALLY BLONDE 2: RED, WHITE AND BLONDE</b> MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	14.98
37	25 7	<b>THE LION KING II: SIMBA'S PRIDE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33138	Animated	G	29.98
38	RE-ENTRY	<b>INDEPENDENCE DAY (WIDESCREEN)</b> FOXVIDEO 2003668	Will Smith Jeff Goldblum	PG-13	19.98
39	NEW	<b>INVADER ZIM 3: HORRIBLE HOLIDAY</b> MEDIA BLASTERS 00049	Animated	NR	24.98
40	20 2	<b>CARE BEARS: JOURNEY TO JOKE-A-LOT</b> LIONS GATE HOME ENTERTAINMENT 16157	Animated	NR	19.98

# Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	NEW	<b>NUMBER 1</b> <b>WORDS &amp; MUSIC: JOHN MELLENCAMP'S GREATEST HITS</b> ISLAND/UTV/UNIVERSAL MUSIC & VIDEO DIST. 003311	1 Week At Number 1 John Mellencamp	19.98 CD/DVD
2	NEW	<b>PHINALLY PHAMOUS</b> HYPNOTIZE MINDS/ASYLUM/WARNER REPRISE VIDEO 68500	Lil Wyte	17.98 CD/DVD
3	5 19	<b>DISCLAIMER II</b> WIND UP VIDEO/BMG VIDEO 13100	Seether	18.98 CD/DVD
4	RE-ENTRY	<b>STREETS IS WATCHING</b> DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 002873	Jay-Z	14.98 DVD
5	NEW	<b>REALITY TOUR</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58755	David Bowie	14.98 DVD
6	4 3	<b>MIRACLE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 34532	Celine Dion	30.98 CD/DVD
7	NEW	<b>PENSANDO EN TI</b> UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310348	K-Paz De La Sierra	16.98 CD/DVD
8	NEW	<b>ALPHA AND OMEGA</b> 7TH SIGN/BUNGALO/UNIVERSAL MUSIC & VIDEO DIST. 970036	Bizzy Bone	18.98 CD/DVD
9	8 3	<b>20 NORTENAS FAMOSAS</b> FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351481	Los Tigres Del Norte	16.98 CD/DVD
10	3 2	<b>STRIPPED...LIVE IN THE U.K.</b> RCA/BMG VIDEO 57502	Christina Aguilera	15.98 DVD
11	NEW	<b>JOURNEY TO THE SKY</b> SPRING HDUSE VIDEO/EMI 44446	Bill & Gloria Gaither	19.98 DVD
12	NEW	<b>PASSIN' THE FAITH ALONG</b> SPRING HDUSE VIDEO/EMI 44583	Bill & Gloria Gaither	19.98 DVD
13	6 4	<b>LEST WE FORGET: THE BEST OF</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003478	Marilyn Manson	24.98 CD/DVD
14	NEW	<b>MI HISTORIA MUSICAL</b> UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310281	Duelo	16.98 CD/DVD
15	1 2	<b>ASTRONAUT</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 93463	Duran Duran	23.98 CD/DVD
16	9 15	<b>READY TO DIE</b> BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	The Notorious B.I.G.	13.98 CD/DVD
17	12 5	<b>FEELS LIKE HOME: DELUXE EDITION</b> BLUE NOTE/EMM MUSIC VIDEO 99972	Norah Jones	28.98 CD/DVD
18	2 2	<b>PHISH IT</b> ELEKTRA/WARNER STRATEGIC MARKETING 70382	Phish	29.98 DVD
19	11 4	<b>LO MEJOR DE NOSOTROS 1972 - 1986</b> FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351476	Los Bukis	16.98 CD/DVD
20	10 7	<b>LET IT ENFOLD YOU</b> DRIVE-THRU VIDEO/VAGRANT 0403	Senses Fail	13.98 CD/DVD
21	NEW	<b>LIVE FROM LAS VEGAS</b> NEMO STUDIO/ANGEL/EMM MUSIC VIDEO 99593	Sarah Brightman	24.98 DVD
22	16 17	<b>VEINTISIETE</b> FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351437	Los Temerarios	16.98 CD/DVD
23	17 6	<b>TEXICAN STYLE: LIVE FROM AUSTIN</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD
24	7 2	<b>THE ROLLING STONES ROCK AND ROLL CIRCUS</b> ABKCO VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 1003	The Rolling Stones	19.98 DVD
25	15 6	<b>LIVE AT MONTREUX 1982 &amp; 1985</b> EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD
26	23 10	<b>EL MOVIMIENTO DE HIP HOP EN ESPANOL</b> UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310322	Various Artists	16.98 CD/DVD
27	NEW	<b>TELL ME WHAT ROCKERS TO SWALLOW</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003591	Yeah Yeah Yeahs	14.98 DVD
28	18 6	<b>LIVE FROM ATLANTA</b> BEACH STREET/REUNION/BMG VIDEO 10092	Casting Crowns	14.98 CD/DVD
29	13 3	<b>LIVE AT BRITXON ACADEMY</b> DAYLIGHT/EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57213	Good Charlotte	14.98 DVD
30	20 5	<b>LOS SENCILLOS DURANGUENSES DEL AÑO</b> DISA/UNIVERSAL MUSIC & VIDEO DIST. 726934	Various Artists	15.98 CD/DVD
31	14 2	<b>EL GRUPO JOVEN DURANGUE</b> DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726904	Brazeros Musical	15.98 CD/DVD
32	27 50	<b>PAST, PRESENT &amp; FUTURE</b> GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
33	22 11	<b>HILARY DUFF THE CONCERT: THE GIRL CAN ROCK</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 365140	Hilary Duff	18.98 DVD
34	30 90	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
35	31 10	<b>EASTERN ENERGY</b> NEW RIVER/EMM MUSIC VIDEO 64515	Twelve Girls Band	18.98 CD/DVD
36	24 4	<b>ESPERANZA</b> UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310279	Jae-P	16.98 CD/DVD
37	29 49	<b>LIVE IN TEXAS</b> WARNER MUSIC VIDEO/WARNER REPRISE VIDEO 48563	Linkin Park	21.98 CD/DVD
38	NEW	<b>BELIEVE IN WHAT YOU WANT</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 003596	Jimmy Eat World	14.98 DVD
39	NEW	<b>DISCIPLES OF THE 36 CHAMBERS</b> WU-TANG/SANCTUARY/BMG VIDEO 88400	Wu-Tang Clan	21.98 DVD
40	36 41	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD

RIAA gold cert. for sales of 25,000 units for video singles; RIAA gold cert. for sales of 50,000 units for SF or LF videos; RIAA platinum cert. for sales of 50,000 units for video singles; RIAA platinum cert. for sales of 100,000 units for SF or LF videos; RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

Touring pays off with a chart spot for Aussie pop/rock quartet Little Birdy



Canadian roots acts benefit from Stuart McLean's folksy radio show

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



No rivalry, sibling or otherwise: Natasha Bedingfield, left, and brother Daniel have successful careers as recording artists. They have different labels, different publishers and do not cross-market or cross-promote.

## Bedingfield Siblings Set Separate Chart Paths

BY PAUL SEXTON

LONDON—When Phonogenic/BMG artist Natasha Bedingfield—younger sister of Polydor/Universal hitmaker Daniel Bedingfield—scored her first U.K. No. 1 single in August, it made history.

Her chart-topper, "These Words," marked the first time a brother and sister have scored separate best-selling singles in Britain. The two labels are pursuing wide-scale release of the Bedingfields' new albums, but without a whisper of sibling rivalry or direct cross-marketing.

Daniel Bedingfield's debut, "Gotta Get Thru This," was released in the United Kingdom in August 2002. It was repackaged the following March, by which time he had scored No. 1s on the Official U.K. Charts Co.'s weekly listing with the title track and "If You're Not the One." A third chart-topper, "Never Gonna Leave Your Side," arrived in August 2003.

His album has shipped 1.6 million units in the United Kingdom and 2.5 million globally, according to Polydor's London-based director of international Greg Sambrook. U.S. sales are 610,000, according to Nielsen SoundScan.

Daniel is hitting U.K. radio playlists with the Diane Warren-penned "Nothing Hurts Like Love," the lead track from sophomore set "Second First Impression." Polydor released the single Oct. 25 in Britain; the album streets Nov. 8.

Natasha, meanwhile, had her debut album, "Unwritten," hit No. 1 in Britain after its Sept. 6 release. U.K. shipments are about 400,000, according to BMG U.K. VP of international Dave Shack, with another 400,000 units shipped globally.

"These Words" was the follow-up to Natasha's debut British hit, "Single." The title track of "Unwritten" will be the third British single, due Nov. 29.

During October, "These Words" was top 10 on sales charts in Germany, Austria, Norway, Australia and New Zealand and was climbing in the Netherlands and Belgium.

### COMMON GROUND

The development of the New Zealand-born, British-raised siblings is a study in noncompetitive marketing.

Both are managed by London-based Empire Artist Management, and both write or co-write the bulk of their

(Continued on page 54)

## Public Warms To ARIA Switch

### Awards' Move To Sunday Pays Off

BY CHRISTIE ELIEZER

SYDNEY—TV ratings for the 18th Australian Record Industry Assn. Awards, held Oct. 17 at the Sydney SuperDome and aired live on Network Ten, are giving organizers new reasons to smile.

The event was moved this year from its traditional Tuesday night to a Sunday. It's a switch that appears to have paid off, as the 3½-hour show attracted more than 2 million viewers at its peak—500,000 more than in 2003—with an average of 1.38 million, according to Ten. The free-to-air network says the show attracted 50.8% of viewers in the key 16-39 demographic.

"This is an extraordinary result," ARIA CEO Stephen Peach says. "The broadcaster and the sponsors are very happy."

Network Ten CEO John McAlpine concurs, calling the figures "brilliant." He adds, "The ARIA ratings again prove the value of big-event television on Sunday nights."

Peach says the high ratings have encouraged ARIA and Ten to plan future projects together. These will

include developing chart-themed shows and special initiatives leading up to next year's ARIA Awards.

Insiders credit the domestic chart success of a wide array of local acts this year as contributing to the show's popularity.

One such act, EMI Australia's Jet, won six of the seven categories in which it was nominated. The rockers' honors included best band and breakthrough artist, best album and rock album for "Get Born" and single of the year for "Are You Gonna Be My Girl." "Get Born" has shipped 2.5 million copies worldwide, according to EMI. Outside Australia, the band's releases go

through Warner Music.

Pop singer/songwriter Delta Goodrem (Sony) and R&B singer Guy Sebastian (BMG) premiered their new singles on the show. Other performers included roots act John Butler Trio (Jarrah/MGM) and country singer Kasey Chambers (EMI)—who each won two awards—as well as alternative rock act Spiderbait (Universal) and singer/songwriter Missy Higgins (Eleven/EMI). Members of Jet, Spiderbait, You Am I and Dallas Crane teamed for the night's finale, a rendition of former Easybeats vocalist Stevie Wright's 1974 Australian chart-topper "Evie."



PEACH: ARIA AWARDS SHOW A HIT

### SALES BOOSTS

Retailers gave the show positive reviews. "This year's ARIAs have been very good for us," reports John Little, owner of independent outlet Carisma Compact Discs in Sydney.

Little says his post-show sales of titles by Jet and Higgins were 50% higher than those of the previous week, and "public awareness through the show" led to a run on nominated acts like Crane (Alberts/FMR) and Eskimo Joe (FMR).

Simon Homer, owner of Brisbane independent retailer Skinny's, cites momentum for John Butler Trio's album "Sunrise Over Sea." "John Butler's strong live performance on the show meant new fans came in to check out his

album," he says. The ARIAs' appeal for the 16-39 demographic was reflected in the range of sponsors for this year's event. Longtime sponsors McDonald's, Visa and brewer Lion Nathan were joined for the first time by Olympus Cameras, mobile-phone manufacturer Hutchinsons, confectioner Nestlé and feminine-hygiene brand Stayfree.

2004  
ARIA  
MUSIC  
AWARDS



Charts for JAPAN, UNITED KINGDOM, FRANCE, and GERMANY. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK' positions. Includes artist names and record labels.

Charts for CANADA, ITALY, SPAIN, and AUSTRALIA. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK' positions. Includes artist names and record labels.

Charts for THE NETHERLANDS, SWEDEN, NORWAY, and SWITZERLAND. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK' positions. Includes artist names and record labels.

# Touring Helps Little Birdy Take Flight

Intensive road work has paid off for Perth, Australia-based pop-rock act **Little Birdy**, which saw its debut album, "BigBigLove" (Eleven the Music/EMI), bow at No. 5 on the Oct. 11 Australian Record Industry Assn. chart.

**KWAITO IN THE MIX:** "And the Beat Goes On..." by *kwaito* vocalist **Kabelo** has been certified gold (25,000 units shipped) by labels body the Recording Industry of South Africa.

The Oct. 6 release on Universal-distributed Johannesburg label **Electromode** is the follow-up to Kabelo's 2003 set, "Booga Luv," voted best kwaito album at the South African Music Awards in May. Kwaito is a distinctive South African variation of hip-hop.

The new album comes with a bonus CD containing remixes of three of its 19 tracks. "I don't think any other artist has done that in the kwaito market here," Kabelo says. "But my fans have enabled my career to sustain itself, and it's a way of saying thanks to them."

Electromode is seeking international distribution for the set.

DIANE COETZER

**POLISH IDOL:** The "Pop Idol" TV talent show franchise continues to deliver hits.

BMG Poland is predicting a No. 1



LITTLE BIRDY: TOP-FIVE DEBUT

The four-piece has toured Australia five times and issued two EPs in the past 12 months.

Little Birdy formed two years ago and signed to **Phil Stevens Management**, which handles the **John Butler Trio** and the **Waifs**. Fronting the band is vocalist **Katie Steele**, whose brother **Luke** leads **Virgin** act the **Sleepy Jackson**.

Eleven president **John Watson**

says he was smitten when he saw Little Birdy rehearsing. "They looked like a 21st-century **Pre-tenders**," the Sydney-based executive recalls, "with a charismatic singer and a tough, distinctive-sounding band behind."

The act will seek U.S. and U.K. label commitments in 2005.

CHRISTIE ELIEZER

**BACK TO FUTURA:** Some 25 years after **Radio Futura** formed in Madrid, a tribute album is acknowledging the seminal Spanish group's influence.

"Arde la Calle: Un Tributo a Radio Futura" (**Sony BMG/DRO**) entered Spain's **Media Control** chart at No. 6 the week after its Oct. 4 release.

Radio Futura's songs emerged as early examples of homegrown pop-rock when cultural restrictions eased following the end of **Francisco Franco's** dictatorship.

Artists performing the band's songs on the album include pop-rock act **El Canto del Loco**, flamenco-blues guitarist **Raimundo Amador** and Brazilian percussionist/singer **Carlinhos Brown**.

The record "acknowledges Radio Futura's key role in a moment of great musical and cultural change," says **BMG Poland A&R manager Pawel Jozwicki** calls Brodka "very gifted musically," adding, "she can go a really long way, and hopefully cross over the Polish borders."

ROMEK ROGOWIECKI

Global Pulse™

Tom Ferguson, Editor  
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## Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.  
10/27/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	CALL ON ME	ERIC PRYDZ DATA
2	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
3	6	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
4	5	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
NEW	4	ENJOY THE SILENCE '04	O-ZONE MEDIA SERVICES/TIME
NEW	7	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
NEW	7	CRAZY	K-MARO UP MUSIC/WARNER MUSIC
NEW	8	MILLIONAIRE	KELIS FT. ANORE 3000 VIRGIN
NEW	9	THE LOVE OF RICHARD NIXON	MANIC STREET PREACHERS SONY MUSIC
NEW	10	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
11	2	RADIO	ROBBIE WILLIAMS CHRYSALIS
12	9	PERFEKTE WELLE	JULI ISLAND
13	10	MY NECK, MY BACK	KHIA FT. DSD DIRECTION
14	14	AMERIKA	RAMMSTEIN POLYDOR
15	8	I BELIEVE MY HEART	DUNCAN JAMES AND KEEDIE INNOCENT/VIRGIN
16	32	LE SOUVENIR DE CE JOUR	JENIFER MERCURY
NEW	17	HAPPY PEOPLE/U SAVED ME	R. KELLY JIVE
NEW	18	CHANTER QU'ON LES AIME	VARIOUS ARTISTS RCA/ARISTA
NEW	19	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
NEW	20	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	1	R.E.M.	AROUND THE SUN WARNER BROS.
3	2	RAMMSTEIN	REISE REISE POLYDOR
4	3	RONAN KEATING	10 YEARS OF HITS POLYDOR
5	9	MAROON 5	SONGS ABOUT JANE J/BMG
6	8	CELINE DION	MIRACLE COLUMBIA
7	5	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
8	7	GREEN DAY	AMERICAN IDIOT REPRISE
9	10	DIE TOTEN HOSEN	ZURUECK ZUM GLUECK SONY MUSIC
10	11	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER BROS.
11	6	MARK KNOPFLER	SHANGRI-LA MERCURY
12	12	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
NEW	13	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 J/BMG
14	13	MARILYN MANSON	LEST WE FORGET - THE BEST OF INTERSCOPE
15	18	KEANE	HOPES AND FEARS ISLAND
16	4	DURAN DURAN	ASTRONAUT EPIC
17	22	BERNARD LAVILLIERS	CARNETS DE BORD BARCLAY
18	17	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
19	36	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
20	21	SILBERMOND	VERSCHWENDE OENE ZEIT MOOULE

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	THE REASON	HOOBASTANK MERCURY
2	1	THIS LOVE	MAROON 5 J/BMG
3	2	LEAVE (GET OUT)	JOJO BLACK OCEAN RECORDS
4	4	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
5	6	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
6	5	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
7	7	SHE WILL BE LOVED	MAROON 5 J/BMG
8	8	RADIO	ROBBIE WILLIAMS CAPITOL
9	11	PIECES OF ME	ASHLEE SIMPSON GEFFEN
10	9	YOU HAD ME	JOSS STONE VIRGIN
11	12	LEAVING NEW YORK	R.E.M. WARNER BROS.
12	10	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
13	32	JUST LOSE IT	EMINEM INTERSCOPE
14	14	VERTIGO	U2 ISLAND
15	17	CALL ON ME	ERIC PRYDZ MINISTRY OF SOUND
16	13	OBSESSION	AVENTURA UP MUSIC/WARNER
17	35	LOSE MY BREATH	DESTINY'S CHILD SONY
18	18	OPEN ROAD	BRYAN ADAMS UNIVERSAL
19	15	MY PLACE	NELLY UNIVERSAL
20	21	EVERYBODY'S CHANGING	KEANE ISLAND

## AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
2	2	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
3	5	PERFEKTE WELLE	JULI ISLAND
4	3	PUMP IT UP	DANZEL 541 LABEL/NEWS
5	19	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	3	R.E.M.	AROUND THE SUN WARNER BROS.
3	1	RAMMSTEIN	REISE REISE POLYDOR
4	2	DIE TOTEN HOSEN	ZURUECK ZUM GLUECK SONY MUSIC
5	4	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER MUSIC

## DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 10/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ENJOY THE SILENCE '04	DEPECHE MODE MUTE
2	1	RADIO	ROBBIE WILLIAMS CHRYSALIS
3	2	HJEMLOS	VARIOUS ARTISTS SELSKAB UKENDT
4	6	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
5	8	AMERIKA	RAMMSTEIN POLYDOR

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	DRENGENE FRA ANGORA	DRENGENE FRA ANGORA PLAYGROUND
2	1	VARIOUS ARTISTS	M.G.P. 2004 UNIVERSAL
3	4	R.E.M.	AROUND THE SUN WARNER BROS.
NEW	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
5	3	POUL KREBS	PA EN GDD DAG - LIVE I HORSENS CMC

## FINLAND

(YLE) 10/27/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	IN MY HEAVEN	NEGATIVE GBFAM RECORDS
2	1	TRASHED, LOST & STRUNGOUT	CHILDREN OF BODUM SPINEFARM
3	4	EI SANKARIAINESTA	EPPO NORMAALI POKO
4	5	KUTALUSIKKA	KOTITOLLIUSUUS MEGAMANIA
5	2	DEVILS	THE 69 EYES VIRGIN

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	THE 69 EYES	DEVILS VIRGIN
2	3	HECTOR	EI SELTYKSA ALLSTAR
3	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	1	RAMMSTEIN	REISE REISE POLYDOR
NEW	5	KARI TAPIO	TOISET ON LUOTUJA KULKEMAAN AXR

## POLAND

(IZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 10/22/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KAZIK	CZTERDZIESTY PIERWSZY SP
2	2	PAWEL KUKIZ I PIERSI	PLYTA PIKARCA EMI
3	6	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
4	5	GRZEGORZ TURNAU	CAFE SULTAN EMI
5	3	BRODKA	MINI ALBUM VOL.1 BMG
6	4	KASIA KOWALSKA	SAMOTNA W WIELKIM MIESCIE IZABELIN
7	7	RAMMSTEIN	REISE REISE POLYDOR
8	110	PUDELSI	LEGENDARNI PUDELSI WARNER BROS.
9	11	VARIOUS ARTISTS	RADIO ZETYLYKO WIELKIE PRZEBOJE NA MILE MAGIC
10	14	LESZEK MOZDZER	PIANO ARMS RECORDS

## BELGIUM/WALLONIA

(PROMUVI) 10/27/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	FEMME LIKE U	K-MARO EAST WEST
2	1	ZIJ GEOLOFT IN MIJ	ANDR. HAZES EMI
3	3	WHISPER	MILK INC. ANTLER-SUBWAY
4	5	LONELY	TRANCELUCENT FT. REGI AGM
5	7	CALL ON ME	ERIC PRYDZ DATA

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CLOUSEAU	VANINHEM EMI
2	2	ANDRE HAZES	25 JAAR - HET ALLERBESTE VAN EMI
3	13	OZARK HENRY	THE SAILOR NOT THE SEA EPIC
4	11	ZITA SWOON	A SONG ABOUT GIRLS CHIKAREE
5	27	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS

## PORTUGAL

(IRIM) 10/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	1	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
3	2	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
4	4	DA WEASEL	RE-DEFINICOES CAPITOL
5	3	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	PLUTO	BOM DIA POLYDOR
2	9	JUANES	UN DIA NORMAL POLYDOR
3	17	PHIL COLLINS	LOVE SONGS, A COMPILATION OLD & NEW WARNER MUSIC
4	5	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
5	11	RODRIGO LEO	CINEMA COLUMBIA

## HUNGARY

(MAHASZ) 10/22/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MODN RECORDS
2	5	KEPZELD EL	UNIQUE MAGNEOTON
3	2	SOME KIND OF MONSTER EP	METALLICA VERTIGO
4	4	TUNDI BUNDI	MAJKA MAGNEOTON
NEW	5	MOTEL	ZSEDENYI ADRIENN MAGNEOTON

### ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OLAH IBOLYA	EGY SIMA, EGY FOROTOTT BMG
2	8	GASPAR LACI	HAGYO MEG NEKEM A DALT EMI
3	3	MATYI ES AN HEGEDUS	50 PENGO EMI
4	4	MUSICAL	ROMEO & JULIETTE UNIVERSAL
5	2	AKOS	AZ UTOLSO HANGOS DAL FALCON

## ARGENTINA

(CAPIF) 10/21/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
NEW	1	LOS NOCHEROS	NOCHE AMIGA MIA EMI
NEW	2	VARIOUS ARTISTS	O-MODE 1990-2004 DBN
3	3	BEBO & CIGALA	LAGRIMAS NEGRAS BMG
NEW	4	SANDRO	AMOR GITANO WARNER BROS.
5	2	VICENTICO	LOS RAYDS BMG
6	4	DIEGO TORRES	MTV UNPLUGGED BMG/MTV
7	1	FLORICENTA Y SU BANDA	FLORICENTA Y SU BANDA SONY MUSIC/CRIS MORENA GROUP
NEW	8	RICARDO MONTANER	CON LA METROPOLITAN ORCHESTRA VOL. II WARNER BROS.
9	6	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
NEW	10	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO SONY MUSIC

## 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
RAY CHARLES Genius Loves Company (E)	5					9				6
CELINE DION Miracle (S)	8	6		10		5			2	
HILARY DUFF Hilary Duff (H)	9						4		7	
MAROON 5 Songs About Jane (B)		5		4			8		6	
R.E.M. Around The Sun (W)		2		7	4					3

# Canada Snaps Up 'Vinyl'

*McLean's Radio Show Inspires Popular CDs, Best-Selling Books*

BY LARRY LeBLANC

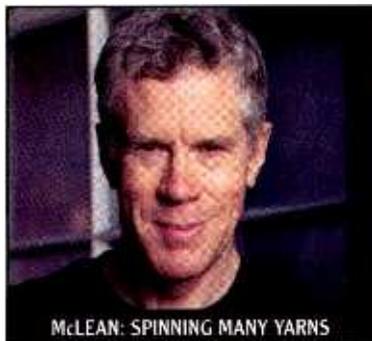
TORONTO—Stuart McLean's voice is recognizable to most Canadians. Each weekend, an estimated 700,000 fans tune in to the Montreal-born storyteller/humorist on his one-hour national CBC Radio program, "The Vinyl Cafe," which has aired since 1994.

On the show, McLean spins whimsical yarns, many of which are about Dave, the owner of a fictitious neighborhood record store; Dave's wife, Morley; and their family. The stories are interspersed with recorded or live music selections.

Since 1998, McLean has taken performances of "The Vinyl Cafe" on the road across Canada. The live shows have aired on CBC, and many have been compiled into two-CD sets released by McLean's Vinyl Cafe Productions label, which Outside Music distributes in Canada.

"We go out two weeks in the fall, two weeks at Christmas and two weeks in the spring," McLean says from Prince Rupert, British Columbia, a rural stop on his current 24-date national outing in support of his new album, "A Story-Gram From Vinyl Cafe," released Oct. 14. "I try to balance my life by working in a smart way."

Other titles include "The Christmas Concert" (1997), "Vinyl Cafe Stories" (1998), "The Vinyl Cafe on Tour" (1999), "Odd Jobs" (2001) and "Coast to Coast Story Service" (2002).



McLean says each has sold 15,000-20,000 units—impressive for indie releases in Canada.

Outside Music president Lloyd Nishimura says, "We do really well with the 'Vinyl Cafe' catalog, especially at Christmas."

However, McLean—who is also a best-selling author in Canada—says there is greater potential for the catalog, which remains unreleased outside of the country.

"We haven't paid attention to the record business the way that Penguin pays attention to my books," he says. "We are going to start paying more attention. There has been no strategy or plan. We did the radio show, decided to try a concert and then a CD. We thought we would lose money putting out the first CD."

McLean began his CBC career in 1976 in Toronto as a story producer at magazine show "Morningside" before moving to the "Sunday

Morning" news program to produce documentaries for five years. It was his return to "Morningside" as a regular columnist—and working so well alongside the program's host, the late Peter Gzowski—that boosted his profile in Canada.

However, the pilot for "The Vinyl Cafe" sat on the shelf for five years before CBC executives, following fierce lobbying by veteran producer David Amer, agreed to air the series. Amer executive-produced the program until his retirement earlier this year.

"David's leaving has forced me to deal with the show in a new way," McLean says. "I think a lot of Peter Gzowski these days and how his show got behind Canadian artists like Barenaked Ladies and Susan Aglukark. I want to do the same on my show—to get behind Canadian artists and give them a [national] platform."

McLean's books have not been distributed outside of Canada, but that is about to change.

In spring 2005, a book compiling "Stories From the Vinyl Cafe" (1995) and "Home From the Vinyl Cafe" (1998) will be published in the United States by Simon & Schuster and in the United Kingdom by Granta Books.

McLean acknowledges general comparisons to American humorist Garrison Keillor: "We both have a radio show where we play music and tell a story." However, he adds, "the content is pretty different."

Shack adds, "I hope it becomes self-perpetuating for both of them—that he feeds off her, and she feeds off him."

Shack says BMG is fielding enthusiastic calls from its U.S. labels regarding a release of "Unwritten" in first-quarter 2005.

"Impression" is likely to be released in the United States in the spring, according to Sambrook, and in other international markets earlier than that. "Our plot is to release the single and album internationally in February," he says, "and allow people to work back their radio date from there."

## RADIO AND RETAIL

Following showcase performances in a half-dozen international territories and keen radio response, "Unwritten" had October releases in most major markets. With the exception of the United States and Latin America, all others will have followed by Christmas.

"We've made it comfortable and cost-effective for [BMG territories] to do showcases, and they have been the biggest single catalyst to people getting the message about Natasha very quickly," Shack says.

Russ Evans, head of music at AC outlet Heart 106.2 in London, says the radio station had "immense success"

with "If You're Not the One," but Daniel "has never quite managed to repeat the feat with our listeners."

"While he manages to make every release sound different," he adds, "the production values contrast so much that the quality is diluted each time. He rarely picks up recurrent airplay to maintain his profile."

"Natasha has well and truly exploited the [style] that Pink created—hard-edged pop. But that sound tires quickly because it's so spiky. I'm curious to see how the label will manage her future singles."

Richard Izard, commercial director of entertainment for national retailer Woolworth's, says both Bedingfields are well-matched to the chain's customer base. Woolworth's leads the U.K. singles market, with a share of about 30%, according to labels body the British Phonographic Industry.

"Natasha's debut got off to a fantastic start and is selling particularly well in Woolworth's," Izard says. "BMG has a 12-month marketing plan that undoubtedly will deliver sales that match her brother's debut album. Pre-awareness demand for Daniel's second album is very high, and it should be among the top 10 [U.K.] best sellers this Christmas."

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Leading French labels** have lowered the price of singles by about 25% in a bid to boost sagging sales.

The reduction brings the suggested retail price to 3.99 euros (\$5). French consumers previously paid 5.20-5.35 euros (\$6.56-\$6.75).

Sony Music France on Oct. 11 became the first company to implement the strategy. Local affiliates of Universal Music, Warner Music and EMI followed Oct. 18. Leading independent distributor Wagram has confirmed that it will also lower its singles prices.

French labels body SNEP says singles shipments fell 30% in value during the first nine months of this year.

Industry leaders insist there is still life in singles. "I don't think the format is dead," Warner Music France CEO Thierry Chassagne says. "This [price] drop will help us increase volume." **JAMES MARTIN**

**Saregama India** has inked a series of nonexclusive deals to make its catalog available through leading digital distributors MSN Music Store, iTunes, Rhapsody, Napster and New York-based the Orchard.

The move is an attempt by the New Delhi-based label to capitalize on its 300,000-track catalog of domestic repertoire, which includes all genres of Indian music—most notably the domestic market's dominant sector, film soundtracks. Saregama vice chairman Sanjiv Goenka says that by 2008, a "substantial part" of the company's revenue will come from downloads.

The deals cover only North America and are mainly aimed at the expatriate Indian community, according to Saregama. **NYAY BHUSHAN**

**Italian police** arrested 15 people during a series of 70 raids on piracy and drug operations Oct. 16-17 in Sardinia.

Several thousand illicit CDs and DVDs and large quantities of cocaine, hashish and crack were seized, according to Enzo Mazza, president of Italian anti-piracy organization FPM.

"Events like this prove what we have known all along—namely, that there is a close link between music piracy and organized crime," Mazza says.

The raids took place mainly in the Cagliari, Nuoro and Sassari provinces and involved 350 officers. **MARK WORDEN**

**European digital music service OD2** has added a new country to its sphere of operations: Portugal.

The London-based company is powering and managing a new store on SAPO Networks, the broadband Web portal operated by telephone group Portugal Telecom.

The online music service, which went live Oct. 13, offers downloads from EMI, Sony BMG, Warner Music International and Universal Music International, plus various independent labels.

With the move into Portugal, OD2 and its Seattle-based parent, Loudeye, now provide services in 17 countries. **JULIANA KORANTENG**



**HMV Group COO Brian McLaughlin** has postponed his retirement.

McLaughlin was to step aside Dec. 31 after 36 years at London-based HMV and take a nonexecutive director role. Instead, he has added responsibilities as acting managing director of books division Waterstone's for an indefinite period.

The change in plan was brought about by the departure of Waterstone's managing director David Gilbert, who has resigned because of ill health. Gilbert joined HMV Group in April after 23 years at U.K. electrical goods chain Dixons Group. **LARS BRANDLE**

**Napster U.K.** has launched what it claims are Britain's first prepaid cards for digital music.

The initiative comes through a partnership with electrical-goods retailer Dixons Group. The cards contain a code that can be redeemed for subscriptions or purchases of downloads from Napster's catalog. Roxio-owned Napster says more than 1 million titles are available on its British service.

The cards, which Dixons stores began racking Oct. 13, are offered in three denominations. Napster hopes they will see solid sales as gifts for customers who do not own credit cards.

Napster VP/U.K. GM Leanne Sharman says, "By taking Napster into the high street, we're making online music available to all consumers. We're hoping to capitalize in the next few months." **LARS BRANDLE**

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

## Bedingfield

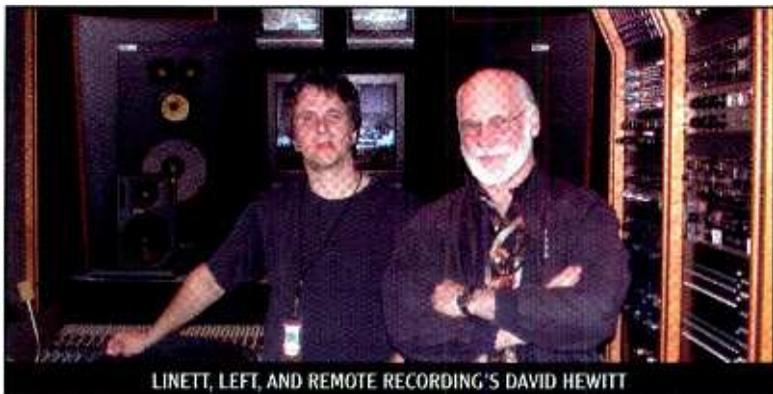
Continued from page 51

material. Daniel is published by Sony/ATV Music; Natasha by EMI Music Publishing.

On the possibility of competing releases, Natasha says, "That problem hasn't come up yet. But it would be interesting if it did. We're best mates; we're only competitive in the way the Williams sisters are. They can walk on court arm in arm, play with each other then against each other, and still be friends."

Daniel adds, "I'm not too worried about competing with Natasha for a similar audience. Stylistically, 'Second First Impression' sounds too different from 'Unwritten' for the listener to confuse us."

Polydor's Sambrook says the company has considered the potential for sales rivalry. "Internally, we've discussed that, at some point, you can imagine their paths will cross, in the same market or the same release pattern," he says. "But I actually think it can only help. It establishes them almost as a brand."



LINETT, LEFT, AND REMOTE RECORDING'S DAVID HEWITT

## Linett Records Wilson's Live 'Smile'

In an age in which live performance is sometimes beset with embarrassing miscues involving prerecorded audio—a recent incident on “Saturday Night Live” comes to mind—the long-awaited release of **Brian Wilson's** epic album, “Smile,” is inspirational.

Los Angeles-based **Mark Linett** served as recording engineer for the “Smile” album, the latest and most celebrated aspect of Wilson's creative and critical renaissance.

GX9048, recording at 88.2 kHz; Pro Tools HD; and **Tascam DA-98**. “I’m going with the Genex files, of course,” Linett says, referring to the superior quality of the high sample rate.

“I certainly appreciate having an analog console,” he adds, gesturing to the **Neve VRM** in the Silver Studio. “It’s very suited to the music.

“We’re doing very little processing—almost none, really: a little EQ on a few things, and we’ll do some later. But it is being done very organically.”

Organically, Linett explains, as in a performance standing on its own merit. “I’ve studied how he made his records in the ’60s—we all have. I think that helped. I mean, we didn’t drag out the gramophone, we



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

“I started working with Brian in ’87 on his first **Sire** solo record,” Linett says. “Following the solo record, I got the assignment to do ‘Pet Sounds’ [the **Beach Boys’** 1966 album] for the first CD release in 1990. Then we wound up doing the whole [Beach Boys] **Capitol** catalog and the ‘Good Vibrations’ boxed set, some more studio work with Brian, the ‘Pet Sounds’ boxed set and then, more recently, a run of projects.”

That run comprises Wilson's accelerated musical schedule. Linett recorded and mixed “Live at the Roxy Theatre,” the CD “Brian Wilson Presents Pet Sounds Live” and DVD “Pet Sounds Live in London” and the TNT network's 2001 “All Star Tribute to Brian Wilson” at Radio City Music Hall.

Linett also recorded “Smile” performances Oct. 12-13 at Carnegie Hall in the “Silver Studio,” the remote truck of **Remote Recording**. The Carnegie Hall recordings will be broadcast on **National Public Radio** in November.

Recording in the Silver Studio was done to three digital formats: **Genex**

didn't try to do it three-track and [with] tube machines and all that, but we did it with the same sensibility.

“We put everybody live in the same room, put the strings and horns in the string and horn room that was designed in the ’60s—in fact, in a room that Brian had cut a sizable portion of ‘Good Vibrations’ in, **Sunset Sound Studio 1**.

“Pro Tools notwithstanding,” he adds, referring to the recording and performance of “Smile,” “we did it sonically the way he did it.”

Other recent “Smile”-related projects include “Beautiful Dreamer: Brian Wilson and the Story of ‘Smile,’” a **Showtime** documentary; the spring 2004 recording sessions for “Smile”; and a live concert DVD-Video.

**FALL CLASSIC:** A big thank you to New York-based audio professionals **Steve Rosenthal** of **Magic Shop** and **Steven Alvarado** and **Mike Presta** from **Dubway Studios** for serving as judges at the Independent Music Northeast Showcase, held Oct. 21 at the Lion's Den in New York.

## Drexler's Caterpillar Smokes; Linde Looks Under The Hood

Longtime **ASCAP** staffer **Marcy Drexler** has co-founded New York music publishing boutique **Smoking Caterpillar Music**. It launches with two noteworthy signings: singer/songwriter **Edwin McCain** and **Vaneese Thomas**, the **Segue Records** artist who is the daughter of the late Memphis R&B legend **Rufus Thomas**.

Drexler's partners are public relations/marketing exec **David Reich** and **Steven I. Rosenfeld**, who has worked in management, A&R, producing, arranging and publishing, with acts including **Melanie** and **Fairport Convention**. His **World-Wide Management** company is now a **Smoking Caterpillar** affiliate.

Drexler served 14 years at **ASCAP** as senior director of member services. She is VP of creative services for **Smoking Caterpillar**, which is an **ASCAP** affiliate, and its sister **BMI** company, **Have Another Hit Music**.

“Our goal is to redefine the way a publisher represents its clients by providing a full support network to maximize awareness of their music through nontraditional and traditional means,” Drexler says. “We want to give highly personalized service to songwriters by working with only a select group, so we can focus our energies on the best of their catalogs.”



ROSENFELD, LEFT, DREXLER AND REICH

Rosenfeld adds, “Despite all the talk of gloom and doom in the music industry, we feel the time is right for a boutique publisher like us.”

**FIXER-UPPER:** Add “The Talkin’ Song Repair Blues” to the list of great songs by Nashville Songwriters Hall of Famer **Dennis Linde** (**Dixie Chicks’** “Goodbye Earl,” **Elvis Presley’s** “Burning Love”).

A track on **Alan Jackson's** latest album, “What I Do,” the tune playfully pits an auto mechanic against a songwriter, reversing their roles to find that both do essentially the same thing. “This song’s got a broken hook,” the songwriter tells the mechanic,

himself an aspiring songwriter. “I can order you a new one from Nashville, but it won’t be cheap.”

Jackson credits his producer **Keith Stegall** for bringing it to him. “I’ve had it in a pile for two or three albums, I guess,” he says. “We’ve threatened to cut it a couple of times and never got there, but this time we laid her down. Anybody that’s a songwriter or an artist in Nashville can identify with that lyric—it’s great.”

Another notable “What I Do” track, of course, is the widely hailed

current single “Monday Morning Church.”

Incredibly, it’s the first cut for Nashville songwriter **Erin Enderlin**, who co-wrote it with **Brent Baxter**

while a student at **Middle Tennessee State University**. The **ASCAP** writers are with **Cowboy Chords Music** and **World House of Hits**, respectively.

**CY SAYS:** Expanding on a brief discourse delivered in concert during his recent two-week stint at Feinstein’s at the New York Regency, renowned Broadway composer/pianist **Cy Coleman** states that there are three kinds of hit songs.

“One of them is a legitimate hit, in that people know the title of the song even before the show it came from, it sells records and makes it on the **Billboard** charts,” Coleman says. “We don’t get much of that anymore because people don’t record as much from shows as they used to.”

The second type of hit, Coleman continues, is the “perceived hit.”

“That’s when you stand at the back of the theater and wait to hear what people say,” he explains. “Someone will say, ‘That song in the second act—that’s the hit,’ and then you say, ‘My God, I got a hit!’ And someone else says, ‘Not that one—the one in the first act,’ and you say, ‘I got two hits!’ It’s a delusion we go through in the theater.

“The third one, of course, is the one that never gets recorded, and people don’t know its title. But it works in the show as a showstopper—and the show is all the better for it—but it never sees the light of day in terms of records, because it has to do with the show dramatically.”

This third class of hit was once

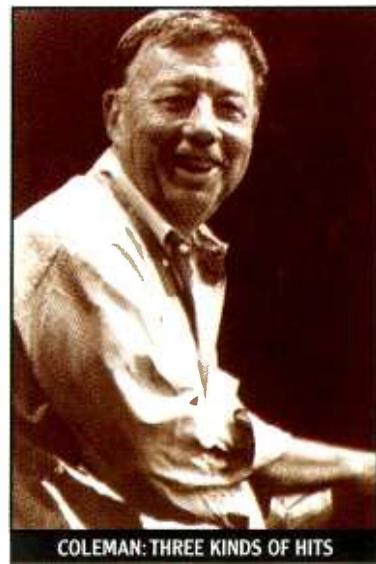
categorized as “special material,” says the veteran **Notable Music** (**ASCAP**) composer of such Broadway hits as “Seesaw” and “Sweet Charity” and pop standards including “Witchcraft” and “The Best Is Yet to Come” (both with lyrics by **Carolyn Leigh**). “It’s like **Kander & Ebb’s** ‘Ring Them Bells’ that **Liza [Minnelli]** does all the time—that’s not like a song but a story. That’s what we call ‘material,’ and people love to have it because it works in their act.”

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



Coleman reflects on his first show, “Wildcat,” the 1960 musical about wildcat oil drilling that starred **Lucille Ball** and featured the classic “Hey Look Me Over” (lyrics by Leigh). “It wasn’t a hit record, but became big with marching bands and commercials and everybody knew it—and then came lots of records, so it became a hit by the sheer weight of it,” he recalls. “But ‘What Takes My Fancy,’ which Lucy did with a prospector, stopped the show cold.”

At Feinstein’s, Coleman’s “three hits” monologue set up his rendition of “Ev’rybody Today Is Turning On,” the cleverly comedic drug-laced show-stopper from the 1977 wife-swapping musical “I Love My Wife” (lyrics by **Michael Stewart**).



COLEMAN: THREE KINDS OF HITS

## EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Island Def Jam Music Group in New York promotes **Gabrielle Peluso** to VP of video promotion. She was director of video promotion.

**EMI Latin** in Miami names **Richard Bull** VP of marketing. He was director of Latin entertainment and music at AOL Latino.

**Broken Bow Records** in Nashville names **Jenifer Snyder** publicity assistant. She was a student at Belmont University.

**PUBLISHING:** EMI Music Publishing in Milan, Italy, names **Paolo Corsi** managing director. He was GM of BMG Ricordi Music Publishing Italy.

**Warner/Chappell Music Australia** in Sydney promotes **Matthew Capper** to GM. He was manager of licensing.

**DISTRIBUTION:** Handleman Co. in Troy, Mich., appoints **Brad Shanahan** director of customer marketing, national team and promotes **Therese Gillespie** to senior supply chain analyst. Shanahan was director of merchandising and advertising. Gillespie was manager of field analysis, product management and logistics.

**Universal Music & Video Distribution/Visual Entertainment** in Rogers, Ark., names **Tom Sims** regional sales director. He was video buyer at Anderson Merchandisers.

**RADIO:** Westwood One in New York promotes **David Hillman** to senior VP/general counsel. He was VP/labor relations and associate general counsel.

**Clear Channel Radio** in San Jose, Calif., promotes **John Allers** to operations manager and **Dave**

**Wohlman** to PD of mainstream rock **KSJO** San Jose. Allers remains PD of modern rock **KCNL** San Jose and Wohlman remains **KSJO** marketing director.

Country **KRTY** San Jose elevates **Nate Deaton** to GM. He was assistant PD/marketing director.

Rhythmic top 40 **WGBT** Greensboro, N.C., names **Zac Davis** PD. He was PD at rhythmic top 40 **WBVD** Melbourne, Fla.

**MUSIC VIDEO:** Gospel Music Channel in New York names **David G. Baker** VP of national advertising sales. He was managing director of business development and sales at Media Options.

**DIGITAL ENTERTAINMENT:** Chaoticom in Andover, Mass., names **Adam Sexton** VP of marketing and product management. He was VP of marketing, entertainment technology group at Macrovision.

**RELATED FIELDS:** Marketing/corporate communications company **Fleishman-Hillard** in Los Angeles appoints **Hayley Sumner** senior VP. She was founder of the **Hayley Sumner Co.**

**Univision Communications** in Los Angeles names **Noelia Rodriguez** VP of corporate communications. She was director of communications/press secretary for first lady **Laura Bush**.

The New York Times promotes **Tom Kuntz** to pop music editor, effective in 2005. He is developing a special project at the newspaper.

**Country Music Assn.** in Nashville appoints **Ryan Noreikas** communications coordinator. He was publicity coordinator at **Big Machine Media**.

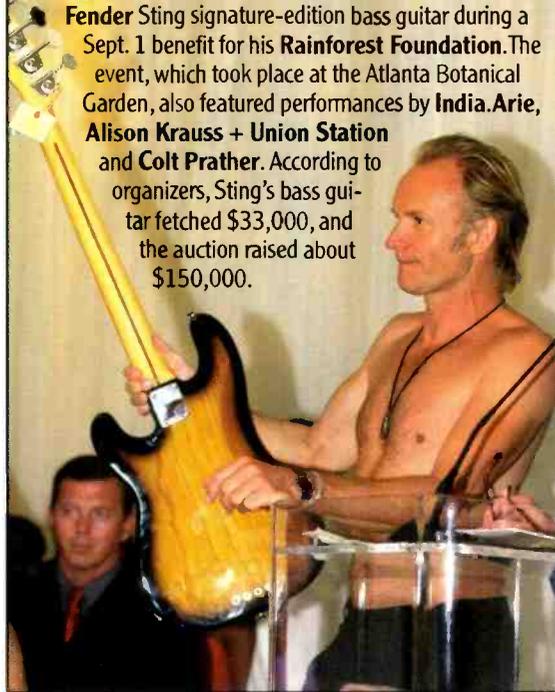


## Backstreet Boys Are Back

**Backstreet Boys** performed in China for the first time Sept. 24 at the Beijing Olympic Stadium. **Emma Entertainment** helped secure the Chinese concert deal for Backstreet Boys, who also recently played Shanghai, China; Tokyo; and Monterrey, Mexico. The group is currently working on its next album, due in 2005 on **Jive Records**. Pictured, from left, are Backstreet Boys manager **Johnny Wright** of **Wright Entertainment Group**, the group's **Nick Carter** and **Howie Dorough**, Emma founder and CEO **Jonathan Krane** and Backstreet Boys' **Kevin Richardson** (in front), **Brian Littrell** and **A.J. McLean**.

## Sting Goes Shirtless

**Sting** gave the shirt off his back and auctioned his **Fender Sting** signature-edition bass guitar during a Sept. 1 benefit for his **Rainforest Foundation**. The event, which took place at the Atlanta Botanical Garden, also featured performances by **India.Arie**, **Alison Krauss + Union Station** and **Colt Prather**. According to organizers, Sting's bass guitar fetched \$33,000, and the auction raised about \$150,000.



**Elton Rocks The NFL** **Elton John** was among the artists who performed at the **National Football League** kickoff celebration, held Sept. 9 at Gillette Stadium in Foxboro, Mass. Other performers were **Destiny's Child**, **Toby Keith**, **Lenny Kravitz**, **Mary J. Blige** and **Jessica Simpson**. (Photo: Kevin Mazur/WireImage.com)

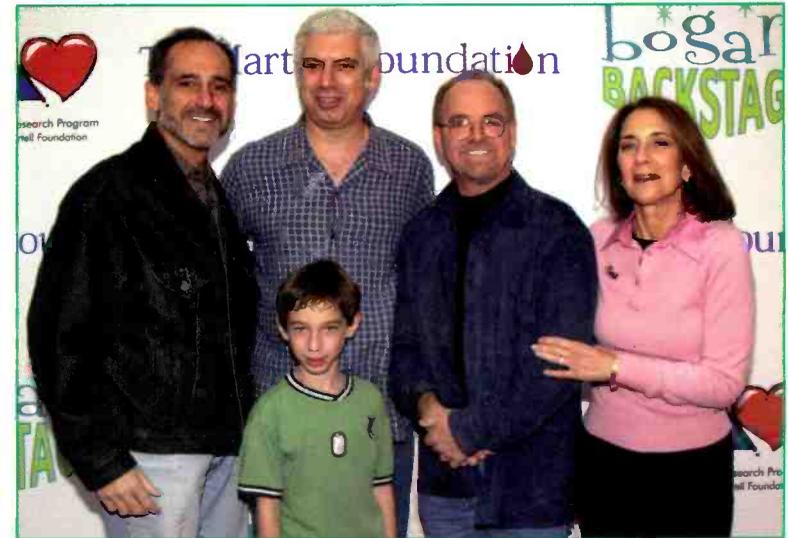


## Hot Fashion ... JANE MONHEIT AND DIANE VON FURSTENBERG

Jazz vocalist **Jane Monheit**, left, poses with fashion designer **Diane von Furstenberg** at a party unveiling the new jewelry collection **Diane von Furstenberg** by H. Stern. Monheit performed at the event, which took place at **H. Stern's** Fifth Avenue location in New York. In other music-meets-fashion news, **Christina Aguilera** has inked a deal with **Basic Box** to start her own fashion line . . . **Sting** has partnered with **Swatch** to create a new Swatch line to benefit his **Rainforest Foundation**. (Photo: Dimitrios Kambouris/WireImage.com)



**Multiplatinum Mayer** John Mayer recently received a plaque commemorating 7 million U.S. shipments (according to the **Recording Industry Assn. of America**) for his catalog of albums. Pictured, from left, are Mayer co-manager **Michael McDonald**, **Sony BMG Music Entertainment** CEO **Andrew Lack**, Mayer, **Columbia Records Group** president **Will Botwin** and **Aware Records** founder and president **Gregg Latterman**.



**Light Shines On** Creative Artists Agency managing partner **Rob Light** and his family were honored at the annual **Bogart Backstage** event, held Oct. 16 in Los Angeles. The event raised funds for the **Bogart Pediatric Cancer Research Program**. Pictured, from left, are **Warner/Chappell Music Publishing** chairman/CEO **Les Bider**, Light, Warner/Chappell president **Rick Shoemaker**, **BPCRP** founder **Joyce Bogart Trablus** and (in front) Light's son, **Spencer Light**.

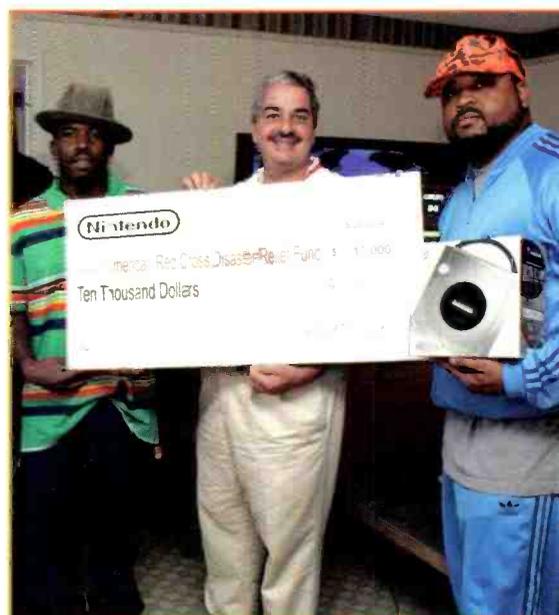
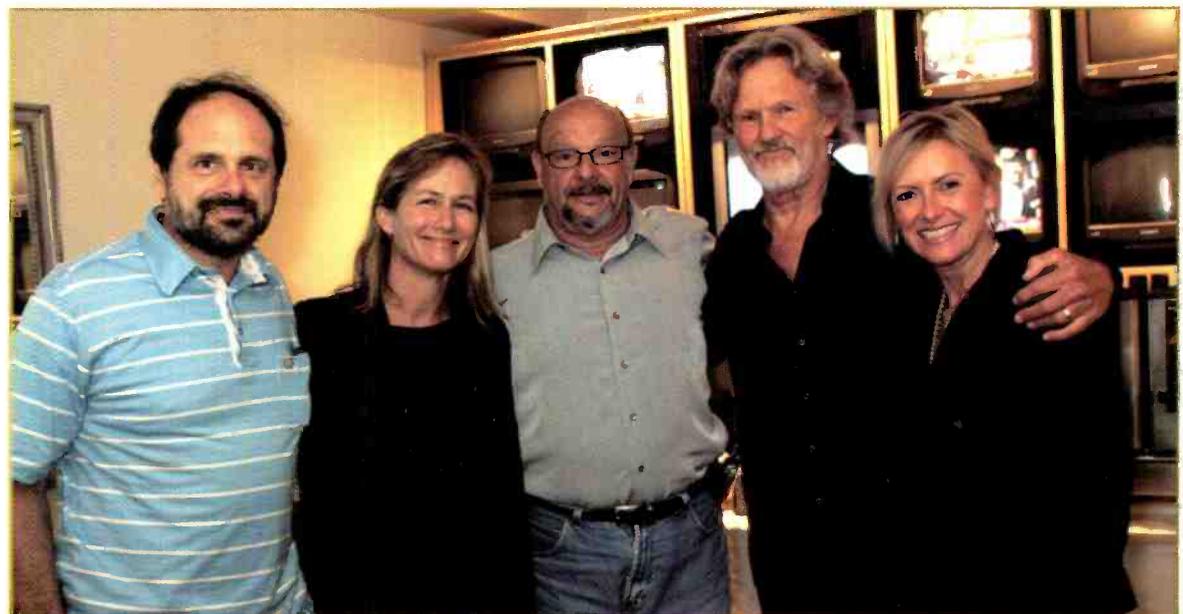


## Now, Hear This ... AMERICAN MINOR

### Artists to Watch

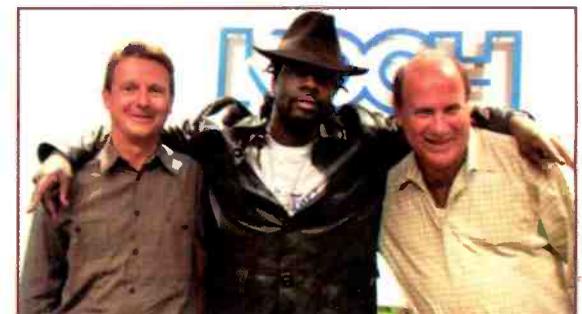
In a musical climate in which numerous rock bands are trying to be the next **Green Day** or **Linkin Park**, **American Minor** stands out like a Southern blues-rock thumb. Formed in West Virginia's Kanawha Valley, American Minor plays the kind of down'n'dirty, melodic rock that will appeal to fans of the **Black Crowes** or **Gov't Mule**. American Minor's four-song "The Buffalo Creek EP," released Oct. 26 on **Jive Records**, will precede the band's first full-length album (still untitled) due next year. American Minor signed with Jive at this year's South by Southwest Music and Media Conference, where the band performed at a **BMI** showcase. "We could've considered other offers, but signing with Jive was our leap of faith," bassist **Bruno Young** tells *Billboard*. Young says that signing with Jive was a risk that American Minor was willing to take, considering that the record label is known more for its pop and R&B stars such as **Britney Spears**, **R. Kelly**, **'N Sync** and **Backstreet Boys** than bands with a classic-rock sound. "Jive showed the most enthusiasm for our band [more] than other record labels. We think it could turn out to be a positive thing that we're not like the other acts on the label." The band's lineup includes lead singer **Robert McCutcheon**, drummer **Josh Knox** and guitarists **Bud Carroll** and **Josh Gragg**. **Tom Petty & the Heartbreakers** keyboardist **Benmont Tench** was impressed enough with American Minor that he played on the band's EP. Former **Blind Melon** members **Brad Smith** and **Christopher Thorne**, who have worked on demos with American Minor, will produce American Minor's debut album.

CARLA HAY



**Big Boi, Big Heart** Big Boi from **OutKast** was the winner of **Nintendo's** Donkey Konga Challenge at a pre-MTV Video Music Awards event held at the Loews Hotel in Miami. Big Boi donated \$10,000 to the **Red Cross** during the event, which also drew such acts as **Lil Jon**, **Good Charlotte**, **Chingy**, **Fabulous** and **Evanescence**. Pictured, from left, are Big Boi, Red Cross representative **Jeff Koenreich** and music-video director **Bryan Barber**.

**Kris In The Hall** **Kris Kristofferson** celebrated with friends and industry colleagues after learning he will be inducted into the Country Music Hall of Fame at the Country Music Assn. Awards, to be televised Nov. 9 on **CBS**. Kristofferson is signed to **Oh Boy Records**, which has released new and reissued Kristofferson albums and the artist's current DVD documentary "Breakthrough." Pictured, from left, are *Billboard* senior writer **Jim Bessman**, Kristofferson's wife **Lisa Kristofferson**, Oh Boy president **Al Bunetta**, Kristofferson and CMA associate executive director **Tammy Genovese**. (Photo: Rick Maiman)



**Celebrating Haiti's Freedom** **Wyclef Jean** recently stopped by **Koch Records'** New York headquarters to celebrate the release of his new album, "Welcome to Haiti: Creole 101," which hit the streets Oct. 19. Jean was born in Haiti, and the album commemorates the nation's 200th anniversary of independence this year. Pictured, from left, are Koch CEO **Michael Koch**, Jean and Koch executive VP/GM **Alan Grunblatt**.

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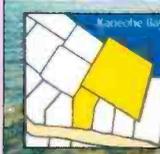
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# Smith

Continued from page 11

Dan Hill and newcomer Taylor Sorenson, who records for Smith's Rockettown label.

Smith shares production credits on the album with Matt Bronleewe and Sam Ashworth (Charlie Peacock's son). Smith wrote the title track with Martin Smith and Bronleewe.

"It's a deeply spiritual song," Smith says. "We have enough counselors and therapists, and all of those have a place in helping people, but I think God is the ultimate healer. He's still in the business of restoring people's lives, and he's good at it. I'm just trying to send people back to the source where I think they'll get complete healing. I think when you hear the song you will respond to it whether you are a Christian or not."

Jerry Sager, music buyer for the 120-store Lifeway Christian chain, predicts it will be the "No. 1 song of the year. It will be a great song for contemporary

churches to do in worship services."

To market "Healing Rain," Provident Label Group senior VP of marketing Dean Diehl says the label has formed strategic partnerships to increase awareness of Smith.

"The last four or five years he has grown as an artist, and this album reflects that," Diehl says. "In 'Healing Rain,' Michael meets people's expectations of him as a pop artist and as a worship artist. So we've done a campaign built around the song."

Reunion has enlisted Integrity Music, one of the leading worship labels, to produce a special video of "Healing Rain" for distribution to churches. "It has scenic pictures that reinforce the message in the lyric," Diehl says. "It is not artist-based. Michael does not appear in the video. It's just the music, the words and these strong images."

Integrity Publishers will issue a "Healing Rain" book, co-written by Smith, coinciding with the album's release. The publisher is also promoting the "Healing Rain Seminar," which will be shown in theaters around the country. Smith appears on tape as host

for the event, which will also include such popular Christian authors as Max Lucado. The seminar will be sponsored by churches in 35 markets.

Reunion has also partnered with Worship Leader magazine to have "Healing Rain" included on its "Song Discovery" compilation disc, which is distributed to church worship leaders. Diehl says this is a different approach because usually a record company will take a song to the church six months after it has been a hit at Christian radio.

"Healing Rain" is No. 9 on the *Bill-*

*board* Hot Christian Singles & Tracks chart. Diehl says Reunion hasn't decided yet whether to work a single to mainstream radio.

"His biggest-selling album ever is a worship album that had no mainstream radio and no real mainstream exposure other than retail positioning," Diehl says. "We've proved with Michael that you don't have to have a big crossover hit to sell more than a million records."

Smith will embark on a Christmas tour this winter, and Provident has put

both of his previous Christmas CDs together in a special package that hits retail this fall.

During the next few weeks, Smith will complete work on "The Second Chance," an independent film directed by Steve Taylor that is being shot in Nashville. Smith plays an associate pastor who winds up working at an inner-city church.

"I studied with [an acting] coach. It's a great cast, a great crew and a great story," Smith says of the film, which is slated for release next fall.

## CTIA

Continued from page 6

an estimated \$300 million in revenue in the United States in 2004 despite a mere 15% market penetration, have benefited from consumer demand for immediate gratification and relatively easy purchasing through a wireless handset. The unveiling of *Billboard's* Hot Ringtones chart validates this development (see story, page 5).

Explaining why \$2.50 is an acceptable price-point for a song file that is locked on the handset, when there are 99 cent digital downloads available with greater use rights, Ted Cohen, senior VP of digital development and distribution for EMI Music, said, "People are willing to pay a premium for personalization content."

Before full-length song downloads hit the mobile market, the industry hopes to replicate the success of ringtones with ringback tones, which allow users to

choose the sound callers hear when calling their handset. Unlike buying ring-tones, however, ringbacks do not require users to upgrade their handsets.

Korean carrier SK Telecom has achieved more than 30% penetration among subscribers in that market since ringback tones were rolled out two years ago. An offering with a major U.S. carrier is expected soon, according to sources at CTIA.

"By the first half of '05, the majority of U.S. carriers will be up and running with ringback tones," said Yishay Waxman, sales director for Converse, a technology company that enables ringbacks.

However, some people with whom *Billboard* spoke pointed out that pricing will be determined by the carriers and they will likely favor a subscription package with additional charges for ringbacks.

That's because these carriers will have to pay for the major investments to upgrade their network infrastructures.

Waxman said that to best move this market forward, content owners will need to be flexible on licensing and roy-

alty fees on ringback tones. If music content doesn't make it to market, consumers could ultimately opt for other forms of personalization.

Streaming music and music videos are also poised to take off in 2005, a product of the emergence of faster carrier networks—dubbed 3G—and handset upgrades.

"The focus on the notion of a broadband wireless environment will make 2005 the year of full-length audio downloading," says Thomas Geweke, GM of Sony Music Mobile. Full-length on-demand video streams are already available in Korea through most carriers, with full-length audio downloads expected to arrive in Japan, Korea and Western Europe by mid-2005, according to research firm Mmetrics.

Executives at CTIA generally agree that new entertainment services and technologies will not cannibalize the personalization market.

"For people who want to carry a big chunk of their music library with them, they will still take iPods," Gracenote CEO Craig Palmer says.

## Spitzer

Continued from page 5

getting labels left some industry lawyers shaking their heads.

"He won't find anything at the labels," one attorney says. "Radio stations have so much control. They lay down the law."

Major labels may not be the primary target, however. Sources tell *Billboard* that the subpoenas are broad enough to include the companies' subsidiaries,

and that independent radio promoters and radio stations were served as well.

Labels may have invited this kind of inquiry, a former promoter says. "Their longstanding philosophy that radio play must be timed and controlled" to ensure that a record shoots up the charts in a certain pattern, or it will be a flop, puts pressure on promoters.

While many industries involve exchanging favors to maintain business relationships, federal law requires radio stations to announce sponsorship of material broadcast—whether in the form of money, services or other "valuable" consideration.

"It's one thing to pay a promoter a weekly sum to get a record out to radio," an artist's manager says. But the situation gets "more complicated" if the promoter wants a bonus—or a double bonus—when the record is added to the playlist or moves up the charts.

Although the attorney general's office declined comment, how chart movement is orchestrated will probably be the focus of the inquiry.

Sources tell *Billboard* they believe it will take months for Spitzer's office to conduct its investigation and determine whether any illicit activity has even taken place.

## DualDisc

Continued from page 5

thing that requires that we educate the consumer so they understand what it is and that it is an added value and an enhancement to a product they already know very well. That is a message we need to get out there. This may not be the best time of year to send that message, but it's a product that will be out there and in front of a lot of people just because of the traffic flow at retail."

DVD-Audio specialty label Silverline Records is also pushing DualDisc this fall with Joey Ramone's "Don't Worry

About Me," Blues Traveler's "Truth Be Told," Blondie's "The Curse of Blondie" and Ministry's "Animosity-somina" and "Sphinctour."

John Trickett, president/CEO of Silverline parent 5.1 Entertainment Group, says his company is adopting a focused, multifaceted approach to consumer education. Its campaign will target such cities as Sacramento, Calif.; Richmond, Va.; and Minneapolis in the fourth quarter before going nationwide next year. It will include release-specific advertisements in print and broadcast media, as well as onscreen spots in select movie theaters.

"We're primarily looking at local cable, picking the channels carefully: ESPN, Lifetime, Oxygen," Trickett says.

"We're trying to go for a balanced demographic, but hit the frequency home so it goes really heavy for a couple of weeks. Then, first quarter, this ramps up to a whole different level as there are more releases in the market and you get a consistent flow of product."

While cautiously optimistic, label and retail executives acknowledge that DualDisc's success is not a foregone conclusion.

"If properly marketed—and that is a big caveat here—as a superior alternative to a CD, I think it could take over," says Don Van Cleave, president of the Coalition of Independent Music Stores. "If [labels] don't accomplish that and don't really put the muscle behind it," he says, then the format won't succeed.

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1 SNOOP DOGG, DROP IT LIKE IT'S HOT USHER AND ALICIA KEYS, MY BOO JA RULE, WONDERFUL	1 BLAKE SHELTON, SOME BEACH DIERKS BENTLEY, HOW AM I DOIN' BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT	1 EMINEM, JUST LOSE IT USHER AND ALICIA KEYS, MY BOO SNOOP DOGG, DROP IT LIKE IT'S HOT	1 VELVET REVOLVER, FALL TO PIECES MARDON5, SHE WILL BE LOVED EMINEM, JUST LOSE IT
2 FABLDUS, BREATHE MASE, BREATHE, STRETCH, SHAKE LIL WAYNE, GO D.J. LIL COOL, J. HUSH CHINGY, BALLA BABY	2 KEITH URBAN, DAYS GO BY BRAD PASKLEY, WHISKEY LULLABY TODD KEITH, STAYS IN MEXICO LONESTAR, MR. MOM	2 LINDSAY LOHAN, RUMORS NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK GREEN DAY, AMERICAN IDIOT GOOD CHARLOTTE, PREDICTABLE SIMPLE PLAN, WELCOME TO MY LIFE BRITNEY SPEARS, MY PREROGATIVE KANYE WEST, THE NEW WORKOUT PLAN GWEN STEFANI, WHAT YOU WAITING FOR?	2 LININK PARK, BREAKING THE HABIT GWEN STEFANI, WHAT YOU WAITING FOR? SWITCHFOOT, DARE YOU TO MOVE KEANE, SOMEWHERE ONLY WE KNOW GREEN DAY, AMERICAN IDIOT BOWLING FOR SOUP, 1985 USHER AND ALICIA KEYS, MY BOO DURAN DURAN, (REACH UP FOR THE) SUNRISE 12 SETEHR, BROKEN 13 THE KILLERS, SOMEBODY TOLD ME 14 SARAH MCCLACHLAN, WORLD ON FIRE 15 JOSS STONE, YOU HAD ME 16 GAVIN DEGRAW, I DON'T WANT TO BE 17 MARDON5, THIS LOVE 18 HOOBASTANK, THE REASON 19 AVIRIL LAVIGNE, MY HAPPY ENDING 20 KORN, WORD UP 21 NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK 22 FINGER ELEVEN, ONE THING 23 SHANIA TWAIN, PARTY FOR TWO 24 PATTI SMITH, PEOPLE HAVE THE POWER 25 NORAH JONES, THOSE SWEET WORDS 26 RYAN CABRERA, ON THE WAY DOWN 27 OUTKAST, ROSES 28 BLACK EYED PEAS, LET'S GET IT STARTED 29 NAS, BRIDGING THE GAP 30 THE DONNAS, FALL BEHIND ME 31 ASHLEE SIMPSON, SHADOW 32 ALICIA KEYS, IF I AIN'T GOT YOU 33 SWITCHFOOT, MEANT TO LIVE 34 USHER, GEORGIA ON MY MIND 35 NORAH JONES, THOSE SWEET WORDS 36 CHRONIC FUTURE, TIME AND TIME AGAIN 37 NELLY, MY PLACE 38 ELTON JOHN, ANSWER IN THE SKY 39 JAMIE CULLUM, FRONTIN'
<b>NEW ONS</b> TWISTA, SO SEXY CHAPTER II (LIKE THIS) JADAKISS, U MAKE ME WANNA JA RULE, NEW YORK	<b>NEW ONS</b> LORETTA LYNN, PORTLAND, OREGON MIRANDA LAMBERT, ME AND CHARLIE TALKING SUGARLAND, BABY GIRL	<b>NEW ONS</b> GWEN STEFANI, WHAT YOU WAITING FOR? MIRANDA LAMBERT, ME AND CHARLIE TALKING YOUNG BUCK, STOMP YOUNG BUCK, SHORTY WANNA RIDE SUM 41, WE'RE ALL TO BLAME	<b>NEW ONS</b> EMINEM, JUST LOSE IT GWEN STEFANI, WHAT YOU WAITING FOR? SHANIA TWAIN, PARTY FOR TWO

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200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 GREEN DAY, AMERICAN IDIOT GWEN STEFANI, WHAT YOU WAITING FOR? JIMMY EAT WORLD, PAIN SIMPLE PLAN, WELCOME TO MY LIFE BREAKING BENJAMIN, SO COLD THE KILLERS, SOMEBODY TOLD ME COHEED AND CAMBRIA, A FAVOR HOUSE ATLANTIC THE USED, TAKE IT AWAY LINKIN PARK, BREAKING THE HABIT LOSTPROPHETS, WAKE UP (MAKE A MOVE) CHEVELLE, VITAMIN R (LEADING US ALONG) SUM 41, WE'RE ALL TO BLAME BOWLING FOR SOUP, 1985 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) GOOD CHARLOTTE, PREDICTABLE PAPA ROACH, GETTING AWAY WITH MURDER THREE DAYS GRACE, JUST LIKE YOU VELVET REVOLVER, FALL TO PIECES LINDSAY LOHAN, RUMORS TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE USHER AND ALICIA KEYS, MY BOO SLIPKNOT, VERMILION NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK THE MUSE, HYSTERIA (I WANT IT NOW) YELLOWCARD, ONLY ONE STORY OF THE YEAR, ANTHEM OF OUR DYING DAY THE EXIES, UGLY RYAN CABRERA, ON THE WAY DOWN FRANZ FERDINAND, THIS FIRE MODEST MOUSE, FLOAT ON	1 SHANIA TWAIN, PARTY FOR TWO BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT TODD KEITH, STAYS IN MEXICO BLAKE SHELTON, SOME BEACH LONESTAR, MR. MOM RASCAL FLATTS, FEELS LIKE TODAY SARA EVANS, SUDS IN THE BUCKET TRACE ADKINS, ROUGH & READY KEITH URBAN, DAYS GO BY TRENT WILLMON, DIXIE ROSE DELUXE'S DIERKS BENTLEY, HOW AM I DOIN' GEORGE CANYON, I'LL NEVER DO BETTER THAN YOU LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE PHIL VASSAR, I'LL TAKE THAT AS A YES KATRINA ELAM, NO END IN SIGHT JOE NICHOLS, IF NOBODY BELIEVED IN YOU MONTGOMERY GENTRY, YOU DO YOUR THING GRETCHEN WILSON, HERE FOR THE PARTY REBA MCKENTIRE, HE GETS THAT FROM ME ALAN JACKSON, TOO MUCH OF A GOOD THING TRAVIS TRITT, WHAT SAY YOU JULIE ROBERTS, THE CHANCE JOE NICHOLS, IF NOBODY BELIEVED IN YOU MONTGOMERY GENTRY, YOU DO YOUR THING TRICK PONY, THE BRIDE LOS LONELY BOYS, HEAVEN SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE TRENZ WILLMON, DIXIE ROSE DELUXE'S CLEUDUS T. JUDD, I LOVE NASCAR MARTINA MCBRIDE, HOW FAR TERRI CLARK, GIRLS LIKE YOU JIMMY BUFFETT, HEY GOOD LOOKIN' TIM MCGRAW, LIKE YOU WERE DYING SHEDEAS, COME HOME SOON THE WARREN BROTHERS, SELL A LOT OF BEER TRACE ADKINS, ROUGH & READY GEORGE CANYON, I'LL NEVER DO BETTER THAN YOU JOSH TURNER, LONG BLACK TRAIN KENNY CHESNEY, LIVE THOSE SONGS KENNY CHESNEY, I GO BACK LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE KEITH URBAN, YOU'LL THINK OF ME TODD KEITH, AMERICAN SOLDIER BIG & RICH, SAVE A HORSE (RIDE A COWBOY) MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME LORETTA LYNN, PORTLAND, OREGON	1 EMINEM, JUST LOSE IT USHER AND ALICIA KEYS, MY BOO FABLDUS, BREATHE JUVENILE, WACKO & SKIP, WHAT'S UP KANYE WEST, THE NEW WORKOUT PLAN JUVENILE, WACKO & SKIP, NOLIA CLAP SNOOP DOGG, DROP IT LIKE IT'S HOT LIL COOL, J. HUSH LIL WAYNE, GO D.J. LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO GREEN DAY, AMERICAN IDIOT GOOD CHARLOTTE, PREDICTABLE MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) SUM 41, WE'RE ALL TO BLAME YELLOWCARD, ONLY ONE KORN, WORD UP ASHLEE SIMPSON, PIECES OF ME CHEVELLE, VITAMIN R (LEADING US ALONG) THE USED, TAKE IT AWAY THE ROOTS, STARPINTRO SECRET MACHINES, NOWHERE AGAIN MODEST MOUSE, OCEAN BREATHE'S SALTY INTERPOL, SLOW HANDS TRICK DADDY, LET'S GO CHINGY, BALLA BABY THE DONNAS, FALL BEHIND ME N.O.R.E., OYE MI CANTO HILARY DUFF, FLY XZIBIT, HEY NOW (MEAN MUGGIN) JA RULE, WOV-DEER YOUNG BUCK, STOMP YOUNG BUCK, SHORTY WANNA RIDE SUM 41, WE'RE ALL TO BLAME	1 EMINEM, JUST LOSE IT K. OS, CRABBUCK LLOYD BANKS, I'M SO FLY LINDSAY LOHAN, RUMORS GREEN DAY, AMERICAN IDIOT THREE DAYS GRACE, HOME SIMPLE PLAN, WELCOME TO MY LIFE GOOD CHARLOTTE, PREDICTABLE CIARA, GOODIES 9 KESHA, ODES HE LOVE ME 10 SUM 41, WE'RE ALL TO BLAME 11 NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK 12 AVIRIL LAVIGNE, NOBODY'S HOME 13 PROJET ORANGE, TELL ALL YOUR FRIENDS 14 USHER AND ALICIA KEYS, MY BOO 15 JOJO, BABY IT'S YOU 16 ASHLEE SIMPSON, PIECES OF ME 17 HILARY DUFF, FLY 18 ASHLEE SIMPSON, SHADOW 19 JAKALOPE, PRETTY LIFE 20 JIMMY EAT WORLD, PAIN 21 SNOOP DOGG, DROP IT LIKE IT'S HOT 22 ALEXISONFIRE, ACCIDENTS 23 VELVET REVOLVER, FALL TO PIECES 24 SLIPKNOT, VERMILION 25 BOY, SAME OLD SONG 26 GWEN STEFANI, WHAT YOU WAITING FOR? 27 DANZEL, PUMP IT UP 28 SARAH CONNOR, LIVING TO LOVE YOU 29 JEANETTE, RUN WITH ME 30 DIE ARZTE, DIE KLUGSTEN MANNER DER WELT
<b>NEW ONS</b> LINDSAY LOHAN, RUMORS SLIPKNOT, VERMILION NORTHSTAR, POLYANNA SUN, VALENTINE HILARY DUFF, FLY TALIB KWELL, I TRY UNEARHT, THE GREAT DIVIDERS ASHLEE SIMPSON, SHADOW	<b>NEW ONS</b> MIRANDA LAMBERT, ME AND CHARLIE TALKING GLENN CUMMINGS, BIG PAUL BRANDT, CONVOY	<b>NEW ONS</b> LIL COOL, J. HUSH LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO TRICK DADDY, LET'S GO BUSTED, WHAT I GO TO SCHOOL FOR TWISTA, SO SEXY CHAPTER II (LIKE THIS) XZIBIT, HEY NOW (MEAN MUGGIN)	<b>NEW ONS</b> AVIRIL LAVIGNE, NOBODY'S HOME SNOOP DOGG, DROP IT LIKE IT'S HOT SLIPKNOT, VERMILION GWEN STEFANI, WHAT YOU WAITING FOR? RISE AGAINST, GIVE IT ALL TALIB KWELL, I TRY MOTION SOUNDTRACK, KNOCKIN' A PERFECT CIRCLE, IMAGINE

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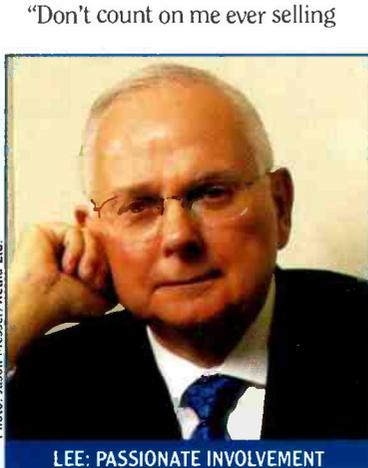
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# Thriving Indie: B101's Jerry Lee

Radio was once an industry run by "mom and pop" owners of individual outlets or station clusters. So in the post-consolidation world ruled by such broadcast mega-companies as Clear Channel and Infinity, the success of AC WBEB (B101) Philadelphia as an independently run station is notable.

Jerry Lee has been president/co-owner of the station since 1963. Earlier this month, the National Assn. of Broadcasters named B101 its major-market station of the year, representing overall excellence in radio.

In the summer 2004 Arbitron ratings, the station finished No. 3 12-plus in Philly, up from a 5.7 to a 6.0 share. That is just behind Infinity news outlet KYW-AM and Clear Channel adult R&B powerhouse WDAS. Billboard Radio Monitor top 40 managing editor Chuck Taylor spoke with Lee, who "intend[s] to be the last man standing," he says of his station's independent ownership.



LEE: PASSIONATE INVOLVEMENT

"Don't count on me ever selling this radio station," Lee says. "It affords me too many opportunities and gives me too much access to people to ever walk away."

A passionate broadcaster, Lee relies on his prominence in the community to further his civic and philanthropic causes. Among them is the Jerry Lee Center of Criminology at the University of Pennsylvania in Philadelphia. Since its dedication in 2001, it has raised more than \$12 million for research, according to the department's Web site.

While other independent owners and outside observers may decry radio's consolidation since 1996, Lee is "a big supporter of consolidation," he says. "There are more formats out

there, and by and large, it has worked, with a little hiccup here and there."

The downside has been the pressure from Wall Street on public companies owning stations. "If you couldn't make your budget, you would lose your job. So of course that meant that stations put on more and more commercials," Lee says.

That, in turn, destroyed radio's

most valuable asset: "We lost respect for the natural laws of supply and demand." In other words, too many commercials for too little money. "When you go from 12 units an hour to 20 units and you're never sold out, then you've destroyed the power of radio as a good business," Lee says. WBEB has never aired more than eight minutes of commercials per hour, nor does it run breaks longer than two minutes. It touts that on its Web site.

Lee supports Clear Channel's recent promise to cut spotloads and is convinced that other radio groups will follow. Looking to the future, Lee fears that the transition of terrestrial broadcasters to digital via high-definition radio "is a defensive move at this point... It's not going to get us more audience, but it's going to protect the audience we have for the long term."

But he is not throwing in the towel to satellite radio. "[It] is definitely a foe, but I don't see it having a significant impact on radio over the long term," he says. While you're not likely to hear a Howard Stern-like talent on B101's AC format, Lee is a staunch supporter of the First Amendment. "We are on very dangerous ground in this country when we are starting to censor," he says. "It's very dangerous. There is tremendous pressure from Congress, and now they're trying to wrap in violence along with indecency."

He continues, "There is no evidence whatsoever that violence on radio or television has any effect on people's behavior—none."

For Chuck Taylor's profile of Lee, log on to [billboardradiomonitor.com](http://billboardradiomonitor.com).

Tuned In:  
**Radio**  
By Marc Schiffman  
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Posthumous Elliott Smith album bows at No. 1 on indie list



# Charts

Phil Vassar finds 'Real Love' above country singles chart

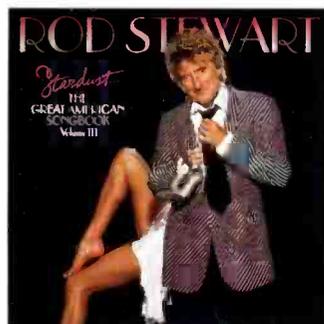


SALES / AIRPLAY / TRENDS / ANALYSIS

## Stewart Dusts Top Of Chart

As expected, **Rod Stewart's** latest becomes his first No. 1 album in more than 25 years, but the seasoned British singer also accomplishes a rare trifecta: three simultaneous slots in the top half of The Billboard 200.

The new title, "Stardust... The Great American Songbook Vol. III" (J) moves 240,000 copies, his largest sales week in the time since Nielsen SoundScan set up shop in 1991. His prior best was earned by the album that bowed exactly one year ago: The second opus from his standards series, "As Time Goes By... The Great American Songbook Vol. II." It moved 221,000 copies during Christmas week, 212,000 during the opening frame when it bowed at No. 2.



More important for Stewart's trophy case, this is his first No. 1 album since 1979 (see Chart Beat, this page).

**Cher** was the last artist to earn three simultaneous slots inside the big chart's top 100 ranks. In the *Billboard* dated Sept. 13, 2003, she had titles ranked at Nos. 34, 40 and 83, two of them new entries that week. The last artist to stand at No. 1 while holding two other placements in the top half of the chart was **LeAnn Rimes**, who did so during two different weeks in fall 1997 when "You Light My Life—Inspirational Songs" led the list.

## Over the Counter

By Geoff Mayfield  
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It has been 105 weeks since Stewart's first "Songbook" title, "It Had to Be You... The Great American Songbook Vol. I," entered The Billboard 200 at No. 4. That title would have moved to the Top Pop Catalog list this week were it not for the 57% gain that pushes it back into the top half of the big chart (133-96). Last year's album, "Vol. II," is also invigorated, leaping 108-66 on a 55% gain.

All together, his three "American Songbook" sets account for a grand total of 270,000 copies. And throw in another 7,000 for "The Very Best of Rod Stewart," which charges 22-8 on Top Pop Catalog with a 32% increase.

Contributing to this sales activity was a handsome romp of TV exposure, which included release-week appearances on "The Ellen DeGeneres Show," "The View," "Access Hollywood," "Extra" and CNN. The weekend before the album's Oct. 19 release date, Stewart was seen on "Today," "Weekend Today" and "Dateline" on consecutive days, Oct. 15-17.

"Stardust" was also promoted on multiple AOL platforms.

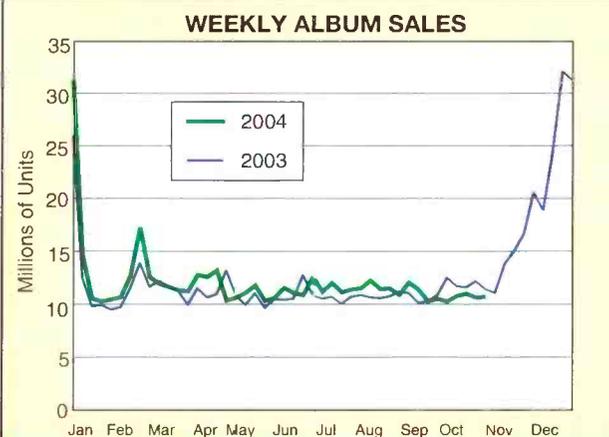
**GRABBING FOR A REBOUND:** Next week might be when album sales steer back to a winning track, recalling the gains that were posted during the first eight months of 2004.

This issue's charts mark the sixth consecutive week that album volume lags behind that of the comparable 2003 frame, but next issue's charts will compete with a week when not one title stood

(Continued on page 64)

## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
<b>This Week</b>	10,703,000	89,000	3,112,000
<b>Last Week</b>	10,604,000	86,000	3,017,000
<b>Change</b>	↗1.0%	↗3.5%	↗3.1%
<b>This Week 2003</b>	11,387,000	170,000	857,000
<b>Change</b>	↘6.0%	↘47.6%	↗263.13%



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
<b>Total</b>	489,791,000	604,338,000	↗23.4%
<b>Albums</b>	472,565,000	495,311,000	↗4.8%
<b>Store Singles</b>	9,830,000	6,367,000	↘35.2%
<b>Digital Tracks</b>	7,395,000	102,660,000	↗1288.2%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
<b>CD</b>	456,569,000	486,246,000	↗6.5%
<b>Cassette</b>	14,549,000	7,750,000	↘46.7%
<b>Other</b>	1,448,000	1,315,000	↘9.2%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
<b>Current</b>	300,183,000	312,608,000	↗4.1%
<b>Catalog</b>	172,383,000	182,829,000	↗6.1%
<b>Deep Catalog</b>	122,379,000	125,908,000	↗2.9%

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 half 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 10/24/04. Rounded figures.

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

Nielsen SoundScan

## U2's Dizzying Heights

A 2-1 move places **U2's** "Vertigo" (Interscope) at the pinnacle of Modern Rock Tracks. It is the group's first song to go all the way since "Staring at the Sun" ruled for three weeks in April 1997.

"Vertigo" is the eighth U2 song to be a Modern Rock No. 1. That ties the Irish rockers with **Red Hot Chili Peppers** for the most chart-toppers in the history of this survey.

There is one record U2 has all to itself: It is the act with the longest span of No. 1s on Modern Rock Tracks, stretching over 16 years and two weeks, counting back to Oct. 22, 1988, the week "Desire" marched into pole position.

Previously, the longest Modern Rock span of No. 1 songs belonged to **Jane's Addiction**, with 12 years and 11 months between "Stop!" in December 1990 and "Just Because" in August 2003.

**'BOOK' BINDS NO. 1 GAP:** The debut of "Stardust... The Great American Songbook Vol. III" (J) at No. 1 on The Billboard 200 gives **Rod Stewart** his first chart-topping title since "Blondes Have More Fun" spent three weeks in pole position in 1979.

That gap of 25 years, eight months and two weeks between No. 1 albums is the longest break between chart-topping sets since the week of Oct. 12, 2002, when **Elvis Presley's** "Elvis: 30 #1 Hits" became the King's first No. 1 album 29 years, five months and one week after "Aloha From Hawaii Via Satellite" led the list.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



"Stardust" is Stewart's 33rd chart entry and his third No. 1. Before "Blondes," his 1971 release "Every Picture Tells a Story" had a four-week reign.

"Stardust" is the third in a series of "American Songbook" albums by Stewart. Each has peaked higher than its predecessor. One year ago this issue, "As Time Goes By" debuted and peaked at No. 2. Two years ago this issue, "It Had to Be You" debuted and peaked at No. 4.

**'OVER' AND 'OVER':** **Tim McGraw** makes chart news on more than one front. "Over and Over" (Curb/Derry), the song he recorded with **Nelly**, debuts at No. 67 on Hot R&B/Hip-Hop Singles & Tracks. That makes McGraw the only country artist to appear on the Hot R&B/Hip-Hop list in modern times. **Conway Twitty** placed three songs on the survey between 1958 and 1960, though he was still considered a pop artist at the time.

On The Billboard Hot 100, "Over and Over" advances 8-5, giving McGraw the highest-ranking title of his career. His previous best on this chart was the No. 7 posting of "It's Your Love," recorded with wife **Faith Hill**, in July 1997.

"Over and Over" jumps 7-1 on the Mainstream Top 40 chart (see Singles Minded, page 68), making McGraw the first country performer to top this list. "Over" is the fourth Mainstream Top 40 No. 1 for Nelly, making him the male artist with the most chart-toppers and tying him with **Christina Aguilera**, **Mariah Carey**, **Avril Lavigne**, **Jennifer Lopez** and **Alanis Morissette** for having the most No. 1s at this format.

# 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	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
					<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1																																												
1				<b>ROD STEWART</b> J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	50	43	35	5	<b>CHEVELLE</b> EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8																																				
2	3	5	6	<b>NELLY</b> DERITY/FD REEL 003316*/UMRG (18.98/13.98)	Suit	1	51	36	33	9	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2																																				
3	1	1	3	<b>GEORGE STRAIT</b> MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	52	46	56	38	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1																																				
4	2	2	31	<b>USHER</b> ▲ <sup>7</sup> LAFACE 63882/ZOMBA (12.98/18.98)	Confessions	1	53	30	13	3	<b>R.E.M.</b> WARNER BROS. 48894* (18.98 CD)	Around The Sun	13																																				
					<b>GREATEST GAINER</b>		54	NEW	1		<b>JIN</b> RUFF RYDERS 84087*/VIRGIN (12.98 CD)	The Rest Is History	54																																				
5	13	11	6	<b>RAY CHARLES</b> ▲ HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	2	55	53	48	11	<b>SOUNDTRACK</b> ● FOX/EPIC 92843/SDNY MUSIC (12.98 EQ CD)	Garden State	20																																				
6	NEW	1		<b>JIMMY EAT WORLD</b> INTERSCOPE 003416* (13.98 CD)	Futures	6	56	57	59	37	<b>NORAH JONES</b> ▲ <sup>4</sup> BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1																																				
7	NEW	1		<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7	57	59	62	17	<b>BREAKING BENJAMIN</b> ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20																																				
8	4	—	2	<b>CELINE DION</b> EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4	58	34	27	4	<b>BRIAN WILSON</b> BRIMEL/NONESUCH 79846/WARNER BROS. (19.98 CD)	Smile	13																																				
9	6	6	4	<b>HILARY DUFF</b> HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	59	41	32	1	<b>TALIB KWELI</b> RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	14																																				
10	9	9	9	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78858 (18.98 CD)	Live Like You Were Dying	1	60	56	51	47	<b>ALICIA KEYS</b> ▲ <sup>3</sup> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1																																				
11	7	7	3	<b>GREEN DAY</b> REPRISE 48777/WARNER BROS. (18.98 CD)	American Idiot	1	61	50	39	8	<b>JILL SCOTT</b> ● HIDDEN BEACH/EPIC 92773*/SDNY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3																																				
12	5	—	2	<b>MOS DEF</b> RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	62	45	26	4	<b>THE USED</b> REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6																																				
13	NEW	1		<b>JOHN MELLENCAMP</b> ISLAND/UTV 003311*/UME (19.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13	63	65	60	17	<b>LIL WAYNE</b> ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5																																				
14	15	14	13	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	64	NEW	1		<b>LIL WYTE</b> HYPNOTIZE MINDS 68500/ASYLUM (17.98 CD/DVD)	Phinally Phamous	64																																				
15	14	8	4	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	65	70	66	36	<b>ANTHONY HAMILTON</b> ● SO SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33																																				
16	8	3	3	<b>GOOD CHARLOTTE</b> DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	66	108	—	40	<b>ROD STEWART</b> ▲ <sup>2</sup> J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2																																				
17	12	12	6	<b>NELLY</b> DERITY/FD REEL 003314*/UMRG (18.98/13.98)	Sweat	2	67	47	31	5	<b>SOUNDTRACK</b> DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31																																				
18	11	4	3	<b>KORN</b> IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	68	63	65	63	<b>YELLOWCARD</b> ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23																																				
19	NEW	1		<b>ELLIOTT SMITH</b> ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill	19	69	71	67	83	<b>LINKIN PARK</b> ▲ <sup>4</sup> WARNER BROS. 48186* (18.98 CD)	Meteora	1																																				
20	16	10	4	<b>CIARA</b> SHO NUFF-MUSICLINE/LAFACE 62819/ZOMBA (12.98/18.98)	Goodies	3	70	62	50	4	<b>GUERRILLA BLACK</b> CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	20																																				
21	18	15	7	<b>MAROONS</b> ▲ <sup>3</sup> OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	71	72	70	86	<b>EVANESCENCE</b> ▲ <sup>5</sup> WIND-UP 13063 (18.98 CD)	Fallen	3																																				
22	19	16	14	<b>ASHLEE SIMPSON</b> ▲ <sup>3</sup> GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	72	76	73	139	<b>NORAH JONES</b> ▲ <sup>9</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1																																				
23	NEW	1		<b>RAY CHARLES</b> WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	23	73	60	41	4	<b>INTERPOL</b> MATAOOR 616* (16.98 CD)	Antics	15																																				
24	20	20	4	<b>QUEEN LATIFAH</b> VECTOR/A&M 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	74	68	61	10	<b>RYAN CABRERA</b> ● E.V.L./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8																																				
25	23	23	24	<b>GRETCHEN WILSON</b> ▲ <sup>2</sup> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	75	NEW	1		<b>O'RYAN</b> T.U.G./UNIVERSAL 003153/UMRG (9.98 CD)	O'Ryan	75																																				
26	10	—	2	<b>SUM 41</b> ISLAND 003492*/JIOJMG (13.98 CD)	Chuck	10	76	61	154	56	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7																																				
27	22	25	22	<b>AVRIL LAVIGNE</b> ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	77	73	71	17	<b>AKON</b> SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38																																				
28	NEW	1		<b>PAT GREEN</b> REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	28	78	83	84	33	<b>SARA EVANS</b> ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20																																				
29	21	24	9	<b>YOUNG BUCK</b> G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	79	55	17	3	<b>CAKE</b> COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Pressure Chief	17																																				
30	25	29	25	<b>BIG &amp; RICH</b> ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	80	77	76	60	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1																																				
31	NEW	1		<b>JUVENILE</b> CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	31	81	74	64	4	<b>JUANES</b> SURCO 003475/UNIVERSAL LATIN O (17.98 CD)	Mi Sangre	33																																				
32	29	21	4	<b>JOSS STONE</b> S-CURVE 94897 (18.98 CD)	Mind Body & Soul	11	82	69	68	29	<b>MODEST MOUSE</b> ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18																																				
33	33	36	8	<b>SWITCHFOOT</b> ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	83	133	—	85	<b>ROD STEWART</b> ▲ <sup>2</sup> J 20039/RMG (12.98/18.98)	It Had To Be You... The Great American Songbook	4																																				
34	24	30	8	<b>LL COOL J</b> ● DEF JAM 002939*/JIOJMG (13.98 CD)	The DEFinition	4	84	81	77	8	<b>PAPA ROACH</b> EL TONAU/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17																																				
35	31	43	20	<b>VELVET REVOLVER</b> ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	85	66	63	9	<b>MASE</b> BAD BOY/FD REEL 003063*/UMRG (13.98 CD)	Welcome Back	4																																				
36	49	37	7	<b>ALAN JACKSON</b> ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	86	78	80	15	<b>KEANE</b> INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53																																				
37	37	38	70	<b>BLACK EYED PEAS</b> ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	87	64	28	3	<b>TOM WAITS</b> ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone	28																																				
38	17	—	2	<b>DURAN DURAN</b> EPIC 92900/SONY MUSIC (18.98 CD)	Astronaut	17	88	82	69	17	<b>LOYD BANKS</b> ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1																																				
39	40	40	35	<b>LOS LONELY BOYS</b> ▲ DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	89	80	75	37	<b>KANYE WEST</b> ▲ <sup>2</sup> RDC-A-FELLA/DEF JAM 002030*/JIOJMG (8.98/12.98)	The College Dropout	2																																				
40	27	18	4	<b>MARILYN MANSON</b> INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	90	80	75	37	<b>RENEE OLSTEAD</b> 143/REPRISE 48704/WARNER BROS. (18.98 CD)	Renee Olstead	90																																				
41	35	45	15	<b>THE KILLERS</b> ● ISLAND 002468/IDJMG (13.98 CD)	Hot Fuss	26	91	84	90	19	<b>SEETHER</b> WIND-UP 13100 (18.98 CD)	Disclaimer II	53																																				
42	32	19	3	<b>VARIOUS ARTISTS</b> BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19	92	83	—	07	<b>KEITH URBAN</b> ▲ <sup>2</sup> CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11																																				
43	44	47	31	<b>GUNS N' ROSES</b> ▲ GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	93	89	82	12	<b>SOUNDTRACK</b> ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15																																				
44	42	49	18	<b>JOJO</b> ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	94	48	—	2	<b>AMY GRANT</b> A&M 003415/UME (13.98 CD)	Greatest Hits: 1986-2004	48																																				
45	28	22	5	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3	95	90	95	31	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1																																				
46	51	46	15	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	96	113	110	11	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	79																																				
47	58	55	64	<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	97	92	97	6	<b>BOWLING FOR SOUP</b> SILVERTONE/JIVE 61294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37																																				
48	39	44	3	<b>VARIOUS ARTISTS</b> WDRD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	39	98	26	—	2	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA 93146/AG (18.98 CD)	The Lost Christmas Eve	26																																				
49	38	34	7	<b>ANITA BAKER</b> BLUE NOTE 77102 (12.98/18.98)	My Everything	4	99	NEW	1		<b>VARIOUS ARTISTS</b> ARTEMIS 51581 (18.98 CD)	Enjoy Every Sandwich: The Songs Of Warren Zevon	99																																				
							100	102	91	9	<b>PITBULL</b> DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14																																				

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	112	106	21	<b>DEAN MARTIN</b> ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	151	RE-ENTRY	20		<b>SELAH</b> CURB 78634 (18.98 CD)	Hiding Place	61
102	67	42	3	<b>I-20</b> CAPITOL 82114 (17.98 CD)	Self Explanatory	42	152	NEW	1		<b>BIZZY BONE</b> 7TH SIGN 970336/BUNGALD (18.98 CD/DVD)	Alpha And Omega	152
103	105	103	9	<b>THE ROLLING STONES</b> VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	153	NEW	1		<b>PINK MARTINI</b> HEINZ 2 (17.98 CD) [M]	Hang On Little Tomato	153
104	95	92	35	<b>LIL SCRAPPY/TRILLVILLE</b> ● BME/REPRISE 48558*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	154	155	—	2	<b>VARIOUS ARTISTS</b> INTEGRITY/MARANATHA/INO/EPIC 92638/SONY MUSIC (22.98 EQ CD/DVD)	Integrity's iWorsh'p Next: A Total Worship Experience	154
105	97	102	29	<b>SHINEDOWN</b> ● DRIVE THRU/ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53	155	124	109	11	<b>ALTER BRIDGE</b> WIND-UP 13097 (18.98 CD)	One Day Remains	5
106	91	54	3	<b>TOBYMAC</b> FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54	156	140	135	51	<b>SHERYL CROW</b> ▲ 2 A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
107	75	81	31	<b>FRANZ FERDINAND</b> ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	157	127	107	5	<b>SHADOWS FALL</b> CENTURY MEDIA 8228 (12.98 CD)	The War Within	20
108	54	—	2	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 2020 (17.98 CD)	Christmas Celebration	54	158	120	117	3	<b>LOS TIGRES DEL NORTE</b> FONDVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	117
109	107	108	57	<b>NICKELBACK</b> ▲ 2 ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6	159	137	104	5	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 76897 (17.98 CD)	All Things New	22
110	88	52	3	<b>JOHN DENVER</b> RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	52	160	148	138	4	<b>SOUNDTRACK</b> NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
111	94	93	46	<b>HOOBASTANK</b> ▲ 2 ISLAND 001488 1D/JMG (12.98 CD)	The Reason	3	161	156	152	55	<b>THREE DAYS GRACE</b> ● JIVE 53479/20/BA (12.98 CD) [M]	Three Days Grace	69
112	195	184	15	<b>SOUNDTRACK</b> ● HOLLYWOOD 182453 (18.98 CD)	A Cinderella Story	9	162	138	123	5	<b>LIL' ROMEO</b> NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland	70
113	79	58	4	<b>BARRY MANILOW</b> DOLBY DIGITAL 2251 (18.98 CD)	ManiLOW Scores: Songs From Copacabana And Harmony	47	163	143	125	4	<b>D12</b> ▲ 2 SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1
114	104	98	70	<b>BEYONCÉ</b> ▲ 4 COLUMBIA 86386*/SONY MUSIC (12.98 EQ/DVD)	Dangerously In Love	1	164	144	139	4	<b>CRIME MOB</b> BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	90
115	52	—	2	<b>ALABAMA</b> RCA NASHVILLE 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	52	165	154	143	—	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23
116	93	96	5	<b>RAVEN-SYMONÉ</b> HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51	166	106	78	4	<b>REGIS PHILBIN</b> HOLLYWOOD 162476 (18.98 CD)	When You're Smiling	54
117	122	127	15	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	111	167	NEW	1		<b>BLAZE YA DEAD HOMIE</b> PSYCHOPATHIC 40432 (15.98 CD) [M]	Colton Grundy	167
118	96	74	4	<b>MARK KNOPFLER</b> WARNER BROS. 48858 (18.98 CD)	Shangri-La	66	168	160	151	104	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ 2 BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
119	NEW	—	1	<b>K-PAZ DE LA SIERRA</b> UNIVISION 310291/UG (14.98 CD) [M]	Pensando En Ti	119	169	152	133	30	<b>LIL' FLIP</b> ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4
120	109	99	62	<b>JESSICA SIMPSON</b> ▲ 2 COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	170	162	156	55	<b>JET</b> ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
121	184	—	2	<b>SOUNDTRACK</b> CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CD)	Shall We Dance?	121	171	176	150	13	<b>K.D. LANG</b> NONESUCH 79847/WARNER BROS. (18.98 CD)	Hymns Of The 49th Parallel	55
122	121	120	47	<b>TRACE ADKINS</b> ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	172	145	140	3	<b>JON B</b> E2 87520/SANCTUARY URBAN (18.98 CD)	Stronger Everyday	140
123	NEW	—	1	<b>SHANE &amp; SHANE</b> INPOP 71290 (17.98 CD) [M]	Clean	123	173	151	128	13	<b>TERROR SQUAD</b> SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7
124	86	53	4	<b>SHAWNNA</b> DISTURBIN' THA PEACE/DEF JAM 002950*/DJMG (13.98 CD)	Worth Tha Weight	22	174	139	113	5	<b>BEN HARPER AND THE BLIND BOYS OF ALABAMA</b> VIRGIN 71206 (18.98 CD)	There Will Be A Light	81
125	117	119	17	<b>MARON5</b> DCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	175	180	193	6	<b>LOS TEMERARIOS</b> DISA 720392 (11.98 CD)	La Mejor...Coleccion	121
126	132	130	44	<b>CASTING CROWNS</b> ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	176	130	136	19	<b>BEASTIE BOYS</b> ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1
127	128	129	7	<b>MY CHEMICAL ROMANCE</b> REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	103	177	163	163	51	<b>LIONEL RICHIE</b> ● MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
128	134	131	72	<b>THE BEACH BOYS</b> ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	178	RE-ENTRY	2		<b>GAITHER VOCAL BAND</b> GAITHER MUSIC GROUP 42569 (19.98 CD)	Best Of The Gaither Vocal Band	177
129	126	122	22	<b>SLIPKNOT</b> ● ROADRUNNER 618398/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	179	159	146	22	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51
130	NEW	—	1	<b>LE TIGRE</b> LE TIGRE/STRUMMER 003385/UMRG (9.98 CD) [M]	This Island	130	180	183	157	7	<b>JANE MONHEIT</b> SONY CLASSICAL 92495/SONY MUSIC (18.98 EQ CD)	Taking A Chance On Love	94
131	103	57	3	<b>SMOKIE NORFUL</b> EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	57	181	179	186	13	<b>GAVIN DEGRAW</b> J 63461/RMG (11.98 CD)	Chariot - Stripped	56
132	101	72	4	<b>VARIOUS ARTISTS</b> ROADRUNNER 618256/DJMG (18.98 CD)	MTV2 Headbangers Ball Volume 2	43	182	153	142	14	<b>LLOYD</b> THE INC./DEF JAM 002409*/DJMG (13.98 CD)	Southside	11
133	114	100	10	<b>213</b> DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	4	183	147	118	11	<b>SHYNE</b> GANGLAND/DEF JAM 002962*/DJMG (8.98/13.98)	Godfather Buried Alive	3
134	123	116	13	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	184	125	94	5	<b>JOHN FOGERTY</b> Geffen 003257/INTERSCOPE (13.98 CD)	Deja Vu All Over Again	23
135	98	89	3	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 90595 (15.98 CD)	Fuego	89	185	171	161	24	<b>SOUNDTRACK</b> ● Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
136	110	88	4	<b>JESSE MCCARTNEY</b> HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50	186	RE-ENTRY	24		<b>MERCYME</b> INO 82347/CURB (18.98 CD)	Undone	12
137	99	87	3	<b>DE LA SOUL</b> ADI 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	87	187	170	167	4	<b>CHRIS BOTTI</b> COLUMBIA 82872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	124
138	129	112	104	<b>RASCAL FLATTS</b> ▲ 2 LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	188	172	164	22	<b>COHEED AND CAMBRIA</b> EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52
139	115	105	6	<b>FLOGGING MOLLY</b> SIDEONEUS/UMY 71251* (16.98 CD)	Within A Mile Of Home	20	189	200	—	2	<b>SKINDRED</b> BIELER BROS./LAVA 93304/AG (11.98 CD) [M]	Babylon	189
140	131	158	57	<b>JOHN MAYER</b> ▲ 2 AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	190	165	115	4	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR</b> CAPITOL 70890 (18.98 CD)	The Rat Pack: Boys Night Out	49
141	142	145	22	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	191	181	190	49	<b>STEVIE WONDER</b> MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
142	149	126	18	<b>JADAKISS</b> RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1	192	166	168	61	<b>HILARY DUFF</b> ▲ 3 BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
143	119	114	45	<b>ALAN JACKSON</b> ▲ 3 ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	193	NEW	1		<b>MONCHY &amp; ALEXANDRA</b> FANIA/J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	193
144	NEW	—	1	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1032 (12.98 CD)	Halloween: Monster Mix	144	194	177	176	51	<b>SARAH MCLACHLAN</b> ▲ 2 ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
145	118	111	13	<b>TAKING BACK SUNDAY</b> VICTORY 228 (15.98 CD)	Where You Want To Be	3	195	RE-ENTRY	36		<b>GARY ALLAN</b> ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
146	NEW	—	1	<b>THE GAME</b> GET LOW 7 (17.98 CD) [M]	Untold Story	146	196	168	144	14	<b>VAN HALEN</b> ▲ WARNER BROS. 78961 (25.98 CD)	The Best Of Both Worlds	3
147	111	79	4	<b>SOCIAL DISTORTION</b> TIME BOMB 43547* (15.98 CD)	Sex, Love And Rock 'N' Roll	31	197	NEW	1		<b>ME FIRST AND THE GIMME GIMMES</b> FAT WRECK CHORDS 674* (13.98 CD) [M]	Ruin Jonny's Bar Mitzvah	197
148	135	134	41	<b>FINGER ELEVEN</b> WIND-UP 13058 (18.98 CD) [M]	Finger Eleven	96	198	178	166	23	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
149	141	141	11	<b>SNOW PATROL</b> POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114	199	161	132	4	<b>WU-TANG CLAN</b> WU-TANG 84727/SANCTUARY URBAN (18.98 CD)	Disciples Of The 36 Chambers: Chapter 1	82
150	116	85	4	<b>PHIL COLLINS</b> FACE VALUE/ATLANTIC 78058/RHINO (22.98 CD)	Love Songs: A Compilation... Old And New	51	200	158	101	3	<b>KENNY WAYNE SHEPHERD</b> REPRISE 48866/WARNER BROS. (18.98 CD)	The Place You're In	101

● 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). △<sup>2</sup> 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.

# NOVEMBER 6 2004 Billboard® TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		<b>ROD STEWART</b> J 62182*/RMG	<b>Stardust... The Great American Songbook Vol. III</b>	1
2		<b>JOHN MAYER</b> AWARE/COLUMBIA 93507/SONY MUSIC	<b>As/Is</b>	-
3	9	<b>CELINE DION</b> EPIC 93453/SONY MUSIC	<b>Miracle</b>	8
4		<b>PAT GREEN</b> REPUBLIC/MERCURY 003522/UMGN	<b>Lucky Ones</b>	28
5		<b>RAY CHARLES</b> ▲ HEAR 2248/CONCORD	<b>Genius Loves Company</b>	5
6		<b>ELLIOTT SMITH</b> ANTI- 86741*/EPITAPH	<b>From A Basement On The Hill</b>	19
7	3	<b>BRIAN WILSON</b> BRIMEL/SONESUCH 79846/WARNER BROS.	<b>Smile</b>	58
8		<b>DROPKICK MURPHYS</b> HELLCAT 80470*/EPITAPH	<b>Tessie (EP)</b>	-
9	4	<b>GEORGE STRAIT</b> MCA NASHVILLE 000459/UMGN	<b>50 Number Ones</b>	3
10	14	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78858	<b>Live Like You Were Dying</b>	10
11	1	<b>DURAN DURAN</b> EPIC 92900/SONY MUSIC	<b>Astronaut</b>	38
12	6	<b>QUEEN LATIFAH</b> VECTOR/A&M 003435/INTERSCOPE	<b>The Dana Owens Album</b>	24
13	11	<b>USHER</b> ▲ <sup>7</sup> LAFACE 63982/ZOMBA	<b>Confessions</b>	4
14	12	<b>GREEN DAY</b> REPRISE 48777/WARNER BROS.	<b>American Idiot</b>	11
15	2	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA 93148/AG	<b>The Lost Christmas Eve</b>	98
16		<b>JIMMY EAT WORLD</b> INTERSCOPE 003416*	<b>Futures</b>	6
17	7	<b>R.E.M.</b> WARNER BROS. 48894*	<b>Around The Sun</b>	53
18	10	<b>SOUNDTRACK</b> ● FOX/EPIC 92843/SONY MUSIC	<b>Garden State</b>	55
19	8	<b>TOM WAITS</b> ANTI- 86678*/EPITAPH	<b>Real Gone</b>	87
20		<b>JOHN MELLENCAMP</b> ISLAND/UTV 003311/UMG	<b>Words &amp; Music: John Mellencamp's Greatest Hits</b>	13
21	17	<b>NORAH JONES</b> ▲ <sup>4</sup> BLUE NOTE 84800*	<b>Feels Like Home</b>	56
22		<b>ROD STEWART</b> ▲ <sup>2</sup> J 55710*/RMG	<b>As Time Goes By... The Great American Songbook Vol. II</b>	66
23	15	<b>MARK KNOPFLER</b> WARNER BROS. 48858	<b>Shangri-La</b>	118
24		<b>BLAZE YA DEAD HOMIE</b> PSYCHOPATHIC 40432 [M]	<b>Colton Grundy</b>	167
25		<b>MOS DEF</b> RAWKUS/GEFFEN 003558*/INTERSCOPE	<b>The New Danger</b>	12

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# NOVEMBER 6 2004 Billboard® TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1		<b>RAY (RAY CHARLES)</b>	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	<b>GARDEN STATE</b> ●	FOX/EPIC 92843/SONY MUSIC
3	1	<b>SHARK TALE</b>	DREAMWORKS/GEFFEN 003468/INTERSCOPE
4	3	<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b> ●	WALT DISNEY 861099
5	7	<b>A CINDERELLA STORY</b> ●	HOLLYWOOD 162453
6	6	<b>SHALL WE DANCE?</b>	CASABLANCA/UNIVERSAL 003494/UMRG
7	4	<b>DORA THE EXPLORER</b>	NICK 64435/BMG STRATEGIC MARKETING GROUP
8	5	<b>SHREK 2</b> ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
9	8	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
10	9	<b>SPIDER-MAN 2</b> ●	COLUMBIA 92828/SONY MUSIC
11	10	<b>THE PUNISHER: THE ALBUM</b>	WIND-UP 13093
12	11	<b>THE CHEETAH GIRLS (EP)</b> ▲	WALT DISNEY 860126
13	13	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
14	12	<b>DE-LOVELY</b>	COLUMBIA 90640/SONY MUSIC
15	14	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b> ●	WARNER BROS. (NASHVILLE) 48424/WRN
16	15	<b>THAT'S SO RAVEN</b>	WALT DISNEY 860115
17	16	<b>RESIDENT EVIL: APOCALYPSE</b>	ROADRUNNER 618242/IDJMG
18	20	<b>LIZZIE MCGUIRE: TOTALLY PARTY!</b>	WALT DISNEY 861095
19	17	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BROS.
20		<b>ALFIE</b>	VIRGIN 63934
21	24	<b>KILL BILL VOL. 1</b>	A BAND APART/MAVERICK 48570/WARNER BROS.
22	21	<b>DIRTY DANCING</b> ◆ <sup>11</sup>	RCA 6408/RMG
23	18	<b>MEAN GIRLS</b>	SUPERFECTA 10699/RYKODISC
24	23	<b>ELLA ENCHANTED</b>	HOLLYWOOD 162411
25	22	<b>DIRTY DANCING: HAVANA NIGHTS</b>	J 57758/RMG

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

213 133	Kenny Chesney 52	Good Charlotte 16	R. Kelly 51	Mase 85	Pitbull 100	Snow Patrol 149	Keith Urban 45, 92
Trace Adkins 122	Chevelle 50	Amy Grant 94	Alicia Keys 60	John Mayer 140	Queen Latifah 24	Social Distortion 147	The Used 62
Akon 77	Ciara 20	Green Day 11	Kidz Bop Kids 165	Martina McBride 76	A.B. Quintanilla III Presents Kumbia Kings 135	Usher 4	
Alabama 115	Terri Clark 134	Pat Green 28	The Killers 41	Jesse McCartney 136	R.E.M. 53	SOUNDTRACK	Van Halen 196
Gary Allan 195	Grupo Climax 96	Josh Groban 80	Mark Knopfler 118	Tim McGraw 10	Rascal Flatts 15, 138	A Cinderella Story 112	Enjoy Every Sandwich: The Songs Of Warren Zevon 99
Alter Bridge 155	Coheed And Cambria 188	Guerilla Black 70	Korn 18	Sarah McLachlan 194	Julie Roberts 177	Dora The Explorer 160	Integrity's I Worship Next: A Total Worship Experience 154
Anita Baker 49	Phil Collins 150	Guns N' Roses 43	K-Paz De La Sierra 119	Me First And The Gimme Gimmes 197	The Rolling Stones 103	Garden State 55	MTV2 Headbangers Ball Volume 2 132
Lloyd Banks 88	Crime Mob 164	Anthony Hamilton 65	k.d. lang 171	John Mellencamp 13	Jill Scott 61	The Princess Diaries 2: Royal Engagement 93	Now 16 14
The Beach Boys 128	Crossfade 117	Ben Harper And The Blind Boys Of Alabama 174	Avril Lavigne 27	MercyMe 186	Seether 91	Shark Tale 67	Totally Hits 2004 Vol. 2 42
Beastie Boys 176	Sheryl Crow 156	Hoobastank 111	Le Tigre 130	Modest Mouse 82	Selah 151	Shrek 2 185	WOW Hits 2005: 31 Of The Years
Beyonce 114	D12 163	I-20 102	Lil' Flip 169	Monchy & Alexandra 193	Shadows Fall 157	Shrek 2 185	Velvet Revolver 35
Big & Rich 30	De La Soul 137	Interpol 73	Lil' Jon & The East Side Boyz 168	Jane Monheit 180	Shane & Shane 123	Rod Stewart 1, 66, 83	
Black Eyed Peas 37	Gavin DeGraw 181	Alan Jackson 36, 143	Lil' Romeo 162	Montgomery Gentry 198	Shawna 124	Joss Stone 32	
Blaze Ya Dead Homie 167	John Denver 110	Jadakiss 142	Lil' Scrappy/Trillville 104	Mos Def 12	Shawna 124	George Strait 3	
Bizzy Bone 152	Celine Dion 8	Jet 170	Lil' Wayne 63	My Chemical Romance 127	Sum 41 26	Sum 41 26	
Chris Botti 187	Hilary Duff 9, 192	Jimmy Eat World 6	Lil' Wycle 64	Nelly 2, 17	Switchfoot 33	Switchfoot 33	
Bowling For Soup 97	Duran Duran 38	Jon B 172	Linkin Park 69	Nickelback 109	Raven-Symone 116	Raven-Symone 116	
Breaking Benjamin 57	Evanesence 71	Jojo 44	LL Cool J 34	Smokie Norful 131	Taking Back Sunday 145	Taking Back Sunday 145	
Brooks & Dunn 7	Sara Evans 78	Los Lonely Boys 39	Lloyd 182	Reenee Olstead 90	Talib Kweli 59	Talib Kweli 59	
Jimmy Buffett 46	Finger Eleven 148	Lonestar 141	Los Lonely Boys 39	O'Ryan 75	Los Temerarios 175	Los Temerarios 175	
Ryan Cabrera 74	Flogging Molly 139	Barry Manilow 113	Lonestar 141	Papa Roach 84	Terror Squad 173	Terror Squad 173	
Cake 79	John Fogerty 184	Mannheim Steamroller 108, 144	Maroon 5 21, 125	Regis Philbin 166	Three Days Grace 161	Three Days Grace 161	
Casting Crowns 126	Franz Ferdinand 107	Marilyn Manson 40	Dean Martin 101	Regis Philbin 166	Trans-Siberian Orchestra 98	Trans-Siberian Orchestra 98	
Steven Curtis Chapman 159	Gaither Vocal Band 178	Maroon 5 21, 125		Renee Olstead 90			
Ray Charles 5, 23	The Game 146	Dean Martin 101		O'Ryan 75			

## Over The Counter

Continued from page 61

above 200,000. During one of the few soft weeks in fourth-quarter 2003, **OutKast's "Speakerboxxx/The Love Below"** returned to No. 1 with 142,000 in the stanza that ended Nov. 2.

Coming to the rescue is "Unfinished Business," a new collaboration from **Jay-Z** and **R. Kelly**, plus new goods from **Trick Daddy** and **Simple Plan**, which hit stores Oct. 26. The first mentioned is a sequel from the pairing's 2002 collaboration, "The Best of Both Worlds."

"Both Worlds" bowed at No. 2 with 224,000 sold. This new one, tied in with a tour, looks good for a start of 250,000 copies, based on first-day sales cited by retailers.

Chart watchers also expect new albums by **Trick Daddy** and **Simple Plan** to surpass 100,000. **Trick's "Thug Matrimony: Married to the Streets"** is projected at 125,000, while the new Plan could pop 110,000.

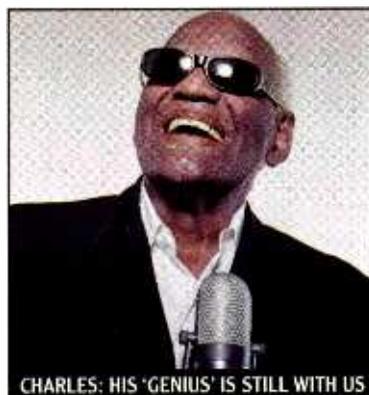
The tracking week that ends Oct. 31 competes with the 2003 frame when five titles sold 100,000 or more. Only the top four on this issue's Billboard 200 do so.

**ECHOES OF A MASTER:** The day after **Ray Charles** died, **Zebra Records** president **Ricky Schultz** eulogized him as "one of the greatest crossover artists ever." In an e-mail that Schultz shared with friends, he asked, "Who else but Ray Charles can count wholly transcendent recordings in rhythm and blues, country, pop and (too rarely) jazz among his body of work?"

Music consumers' adulation for Charles' music is renewed as "Ray," the film based on his life, comes to theaters.

The film opens in wide distribution

on the weekend that starts Oct. 29, but TV ads for the movie were already in brisk rotation during the tracking week that ended Oct. 24. Charles was profiled Oct. 17 by "60 Minutes," a segment that mentioned his posthumous "Genius Loves Company." Two



days later, **Jamie Foxx**, who plays Charles in "Ray," appeared on "The Oprah Winfrey Show."

Consequently, "Genius" returns to

the top 10 on The Billboard 200 for the first time in three weeks, winning the Greatest Gainer on that chart (13-5, 99,000 copies, up 61%) and on Top R&B/Hip-Hop Albums (23-8, up 88%). The soundtrack to the movie checks in at No. 23 on the big chart (36,500) and No. 33 on the R&B/hip-hop list.

Charles also takes the Greatest Gainer cup on Top Pop Catalog, where "The Very Best of Ray Charles" leaps 35-2 (up 116%, 9,000 copies) while "Anthology" re-enters at No. 7 (up 111%). A couple of his lesser-known albums also ride the wave, as the independently distributed "Ray's Blues" re-enters Top Blues Albums (No. 6, up 87%) and "Ray Charles Celebrates a Gospel Christmas" bows on Top Gospel Albums (No. 32, up 122%).

The latter may be Charles' first appearance on the gospel list. The *Billboard* automated chart archives date back to 1984, and Charles did not place any titles on the gospel chart during that span.

Look for most of the above-mentioned albums to sell more once audiences see "Ray."

**COCKTAIL PARTY CHATTER:** As projected, **Jimmy Eat World** logs its first top 10 album and its biggest **Nielsen SoundScan** week. "Futures" enters The Billboard 200 at No. 6 with first-week sales of 97,000. Driving Jimmy Eat's bus is lead track "Pain," which bullets at No. 3 on the Modern Rock chart... A second hits set from **Brooks & Dunn** opens at No. 2 on Hot Country Albums and becomes the duo's seventh top 10 on The Billboard 200 (No. 7, 83,000). New radio hit "That's What It's All About" bullets at No. 4 on Hot Country Singles & Tracks... A hits collection by **John Mellencamp** enters the big chart at No. 13, his best Billboard 200 rank in eight years. The package includes a five-track DVD, which plants Mellencamp at No. 1 on Top Music Videos, his first appearance on that chart since 1985.

NOVEMBER 6 2004  
**Billboard® TOP POP CATALOG™**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	<b>NUMBER 1</b>	106 Weeks At Number 1	
			BOB MARLEY & THE WAILERS	Legend: The Best Of Bob Marley And The Wailers TUFF GONGS/ISLAND 548904/UME (18.98/12.98)	
2	35	—	<b>GREATEST GAINER</b>		
			RAY CHARLES	The Very Best Of Ray Charles RHINO 79822 (11.98 CD)	
3	5	7	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
4	2	5	QUEEN	Greatest Hits HOLLYWOOD 161265 (11.98/17.98)	
5	3	2	THE BEATLES	1 APPLE 29325/CAPITOL (12.98/18.98)	
6	4	3	PINK FLOYD	Dark Side Of The Moon CAPITOL 46001* (10.98/18.98)	
7	RE-ENTRY	15	RAY CHARLES	Anthology RHINO 79759 (18.98 CD)	
8	22	40	ROD STEWART	The Very Best Of Rod Stewart WARNER BROS. 78328 (12.98/18.98)	
9	6	6	TIM MCGRAW	Greatest Hits CURB 77978 (12.98/18.98)	
10	9	12	LARRY THE CABLE GUY	Lord, I Apologize PARALLEL/HIP-O 001423/UME (18.98 CD)	
11	10	11	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits CAPITOL 30334 (10.98/15.98)	
12	16	19	SOUNDTRACK	O Brother, Where Art Thou? LOST HIGHWAY/MERCURY 170069/DJMG (8.98/12.98)	
13	8	8	METALLICA	Metallica ELEKTRA 61131/AG (11.98/17.98)	
14	14	13	BARRY MANILOW	Ultimate Manilow BMG HERITAGE 10600 (12.98/18.98)	
15	12	10	AC/DC	Back In Black LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	
16	7	4	COLDPLAY	A Rush Of Blood To The Head CAPITOL 40504* (12.98/18.98)	
17	23	25	SHANIA TWAIN	Come On Over MERCURY 536003/UMGN (8.98/12.98)	
18	11	9	GOOD CHARLOTTE	The Young And The Hopeless DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	
19	17	14	AVRIL LAVIGNE	Let Go ARISTA 14740/RMG (11.98 CD)	
20	26	24	TIM MCGRAW	Set This Circus Down CURB 78711 (12.98/18.98)	
21	20	17	MERCYME	Almost There IND 86133/CURB (11.98 CD) [M]	
22	15	20	BEASTIE BOYS	Licensed To Ill DEF JAM 527351/UME (6.98/11.98)	
23	21	16	LINKIN PARK	[Hybrid Theory] WARNER BROS. 47755 (12.98/18.98)	
24	19	33	U2	The Best Of 1980-1990 ISLAND 524613/DJMG (12.98/18.98)	
25	24	21	EMINEM	The Eminem Show WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	
26	28	23	ELVIS PRESLEY	Elv1s: 30 #1 Hits RCA 68079*/RMG (12.98/19.98)	
27	18	18	JOHN MAYER	Room For Squares AWARE/COLUMBIA 852937/SONY MUSIC (7.98 EQ/D/18.98) [M]	
28	25	26	JOSH GROBAN	Josh Groban 143/REPRISE 48154/WARNER BROS. (11.98 CD) [M]	
29	13	15	THE NOTORIOUS B.I.G.	Ready To Die BAD BOY 002852*/UMRG (13.98 CD/DVD)	
30	29	22	LENNY KRAVITZ	Greatest Hits VIRGIN 58316 (12.98/18.98)	
31	32	32	ABBA	Gold - Greatest Hits POLYDOR/A&M 517007/UME (12.98/18.98)	
32	31	27	TOBY KEITH	Unleashed DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	
33	43	37	SIMPLE PLAN	No Pads, No Helmets...Just Balls LAVA 83534/AG (7.98/12.98) [M]	
34	34	35	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits MCA 110813/UME (12.98/18.98)	
35	37	28	KID ROCK	Cocky LAVA 83482*/AG (12.98/18.98)	
36	33	31	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UME (12.98/18.98)	
37	36	29	JOURNEY	Journey's Greatest Hits COLUMBIA 44483/SONY MUSIC (12.98 EQ/D/18.98)	
38	50	45	JACK JOHNSON	Brushfire Fairytales ENJOY 860994*/UMRG (11.98 CD) [M]	
39	30	—	DURAN DURAN	Greatest CAPITOL 96239 (11.98/17.98)	
40	40	44	MARTINA MCBRIDE	Greatest Hits RCA NASHVILLE 67012/RMG (12.98/18.98)	
41	47	—	EMINEM	The Marshall Mathers LP WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	
42	38	34	KENNY CHESNEY	Greatest Hits BNA 67976/RMG (12.98/18.98)	
43	NEW	19	<b>HOT SHOT DEBUT</b>		
			DAVID BOWIE	Best Of Bowie EMI 41529/VIRGIN (18.98 CD)	
44	42	—	CELINE DION	All The Way...A Decade Of Song 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/D/18.98)	
45	49	—	THE ROLLING STONES	Forty Licks ABKCO 13378/VIRGIN (29.98 CD)	
46	41	36	GREEN DAY	International Superhits! REPRISE 48145/WARNER BROS. (18.98 CD)	
47	RE-ENTRY	33	JOHN LENNON	Lennon Legend - The Very Best Of John Lennon PARLOPHONE 21954*/CAPITOL (10.98/16.98)	
48	RE-ENTRY	4	THE SHINS	Oh, Inverted World SUB POP 70550* (15.98 CD)	
49	RE-ENTRY	177	EMINEM	The Slim Shady LP WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	
50	39	38	BILLY JOEL	The Essential Billy Joel COLUMBIA 86005/SONY MUSIC (17.98 EQ/D/24.98)	

NOVEMBER 6 2004  
**Billboard® TOP HEATSEEKERS™**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	<b>NUMBER 1</b>	3 Weeks At Number 1	
			CROSSFADE	FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	
2	NEW	1	<b>HOT SHOT DEBUT</b>		
			K-PAZ DE LA SIERRA	Pensando En Ti UNIVISION 310291/UG (14.98 CD)	
3	NEW	1	SHANE & SHANE	Clean INPOP 71290 (17.98 CD)	
4	2	2	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge REPRISE 48615/WARNER BROS. (13.98 CD)	
5	NEW	1	LE TIGRE	This Island LE TIGRE/STRUMMER 003385/UMRG (9.98 CD)	
6	NEW	1	THE GAME	Untold Story GET LOW 7 (17.98 CD)	
7	4	3	SNOW PATROL	Final Straw POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	
8	NEW	1	PINK MARTINI	Hang On Little Tomato HEINZ 2 (17.98 CD)	
9	NEW	1	BLAZE YA DEAD HOMIE	Colton Grundy PSYCHOPATHIC 40432 (15.98 CD)	
10	7	6	CHRIS BOTTI	When I Fall In Love COLUMBIA 92872/SONY MUSIC (18.98 EQ CD)	
11	11	24	<b>GREATEST GAINER</b>		
			SKINDRED	Babylon BIELER BROS./LAVA 93304/AG (11.98 CD)	
12	NEW	1	MONCHY & ALEXANDRA	Hasta El Fin FANIA/J&N 95422/SONY DISCOS (15.98 EQ CD)	
13	NEW	1	ME FIRST AND THE GIMME GIMMES	Ruin Jonny's Bar Mitzvah FAT WRECK CHORDS 674* (13.98 CD)	
14	NEW	1	DUELO	Mi Historia Musical UNIVISION 310280/UG (13.98 CD)	
15	15	15	THE ALCHEMIST	1st Infantry ALC 9548*/KOCCH (15.98 CD)	
16	3	—	DONALD LAWRENCE & CO.	I Speak Life VERITY 82228/ZOMBA (11.98/17.98)	
17	9	10	LYFE JENNINGS	Lyfe 268-192 COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	
18	12	11	DEM FRANCHIZE BOYZ	Dem Franchise Boyz TIGHT 2 DEF/UNIVERSAL 063274*/UMRG (13.98 CD)	
19	13	12	THE POSTAL SERVICE	Give Up SUB POP 595 (14.98 CD)	
20	18	4	FUTURE LEADERS OF THE WORLD	LVL IV EPIC 89192/SONY MUSIC (12.98 EQ CD)	
21	8	7	JUAN LUIS GUERRA	Para Ti VENE 651000/UNIVERSAL LATINO (15.98 CD)	
22	5	—	TRENT WILLMON	Trent Willmon COLUMBIA (NASHVILLE) 91257/SONY MUSIC (12.98 EQ CD)	
23	17	—	J MOSS	The J Moss Project GOSPO CENTRIC 70068/ZOMBA (17.98 CD)	
24	20	8	LOS BUKIS	Lo Mejor De Nosotros 1972 - 1986 FONOVISA 351475/UG (13.98 CD)	
25	23	21	MINDY SMITH	One Moment More VANGUARD 79736 (16.98 CD)	
26	24	18	MADELEINE PEYROUX	Careless Love ROUNDER 613192 (17.98 CD)	
27	16	13	ALEJANDRO FERNANDEZ	A Corazon Abierto SONY DISCOS 95323 (16.98 EQ CD)	
28	25	16	SCISSOR SISTERS	Scissor Sisters UNIVERSAL 002772*/UMRG (13.98 CD)	
29	NEW	1	TED LEO + THE PHARMACISTS	Shake The Sheets LOOKOUT! 310 (13.98 CD)	
30	9	—	PINBACK	Summer In Abaddon TOUCH AND GO 20937* (15.98 CD)	
31	14	17	HAWTHORNE HEIGHTS	The Silence In Black And White VICTORY 220 (13.98 CD)	
32	21	5	UTADA	Exodus ISLAND 003185/DJMG (13.98 CD)	
33	27	25	JEREMY CAMP	Carried Me: The Worship Project BEC 39613 (18.98 CD)	
34	28	30	MUSE	Absolution TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	
35	22	19	PHILLIPS, CRAIG AND DEAN	Let The Worshippers Arise INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	
36	31	27	VICENTE FERNANDEZ	Tesoros De Coleccion SONY DISCOS 95241 (9.98 EQ CD)	
37	30	—	DJ NELSON	Flow La Discoteca FLOW 180002/UNIVERSAL LATINO (15.98 CD)	
38	10	—	BRAZOS MUSICAL	El Grupo Joven Duranguense DISA 720439 (11.98 CD)	
39	6	—	BLOOD BROTHERS	Crimes RADAR 27214/V2 (11.98 CD)	
40	32	23	KIERRA KIKI SHEARD	I Owe You EMI GOSPEL 97304 (17.98 CD)	
41	NEW	1	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD)	
42	36	35	LOS CAMINANTES	Tesoros De Coleccion: Puras Rancheras SONY DISCOS 95300 (9.98 EQ CD)	
43	NEW	1	THE MUSIC	Welcome To The North CAPITOL 78516 (12.98 CD)	
44	35	38	LUNYTUNES	La Trayectoria MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)	
45	40	41	BANDA ARKANGEL R-15	Tesoros De Coleccion SONY DISCOS 95247 (12.98 EQ CD)	
46	NEW	1	ROPER	Brace Yourself For The Mediocre 5 MINUTE WALK 22414 (12.98 CD)	
47	33	34	BISHOP PAUL S. MORTON	Seasons Change TEHILLAR/LIGHT 5907/COMPENIA (17.98 CD)	
48	29	10	MARTHA MUNIZZI	The Best Is Yet To Come MARTHA MUNIZZI 0001 (16.98 CD)	
49	34	28	JAE-P	Esperanza UNIVISION 310278/UG (13.98 CD)	
50	NEW	1	THE HAUNTED	Revolver CENTURY MEDIA 8188 (15.98 CD)	

NOVEMBER 6 2004  
**Billboard® TOP INDEPENDENT ALBUMS™**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	39	—	<b>NUMBER 1 / GREATEST GAINER</b>	1 Week At Number 1	
			ELLIOTT SMITH	From A Basement On The Hill ANTI- 86741*/EPITAPH (17.98 CD)	
2	2	2	INTERPOL	Antics MATADOR 616* (16.98 CD)	
3	3	1	TOM WAITS	Real Gone ANTI- 86678*/EPITAPH (17.98 CD)	
4	6	8	GRUPO CLIMAX	Za Za Za MUSART 20539/BALBOA (5.98 CD) [M]	
5	NEW	1	<b>HOT SHOT DEBUT</b>		
			VARIOUS ARTISTS	Enjoy Every Sandwich: The Songs Of Warren Zevon ARTEMIS 51581 (18.98 CD)	
6	5	4	PITBULL	M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/17.98)	
7	1	—	MANNHEIM STEAMROLLER	Christmas Celebration AMERICAN GRAMAPHONE 2020 (17.98 CD)	
8	7	5	213	The Hard Way DDDG/STYLE 2670*/TVT (11.98/17.98)	
9	8	6	FLOGGING MOLLY	Within A Mile Of Home SIDEDNEUMMY 71251* (16.98 CD)	
10	20	28	MANNHEIM STEAMROLLER	Halloween: Monster Mix AMERICAN GRAMAPHONE 1032 (12.98 CD)	
11	9	9	TAKING BACK SUNDAY	Where You Want To Be VICTORY 228 (15.98 CD)	
12	NEW	1	THE GAME	Untold Story GET LOW 7 (17.98 CD) [M]	
13	NEW	1	PINK MARTINI	Hang On Little Tomato HEINZ 2 (17.98 CD) [M]	
14	10	7	SHADOWS FALL	The War Within CENTURY MEDIA 8228 (12.98 CD)	
15	11	10	LIL' ROMEO	Romeoland NEW NO LIMIT 5753*/KDCCH (12.98/17.98)	
16	NEW	1	BLAZE YA DEAD HOMIE	Colton Grundy PSYCHOPATHIC 40432 (15.98 CD) [M]	
17	NEW	1	ME FIRST AND THE GIMME GIMMES	Ruin Jonny's Bar Mitzvah FAT WRECK CHORDS 674* (13.98 CD) [M]	
18	4	—	STRAYLIGHT RUN	Straylight Run VICTORY 229 (13.98 CD)	
19	17	16	THE ALCHEMIST	1st Infantry ALC 9548*/KOCCH (15.98 CD) [M]	
20	15	14	THE POSTAL SERVICE	Give Up SUB POP 595 (14.98 CD) [M]	
21	24	—	MANNHEIM STEAMROLLER	Halloween AMERICAN GRAMAPHONE 1031 (11.98 CD)	
22	NEW	1	DROPKICK MURPHYS	Tessie (EP) HELLCAT 80470*/EPITAPH (5.98 CD)	
23	21	20	MINDY SMITH	One Moment More VANGUARD 79736 (16.98 CD) [M]	
24	18	12	THE DIPLOMATS PRESENT JIM JONES	On My Way To Church DIPLOMATS 5770*/KOCCH (17.98 CD)	
25	19	15	SENSES FAIL	Let It Enfold You DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	
26	NEW	1	TED LEO + THE PHARMACISTS	Shake The Sheets LOOKOUT! 310 (13.98 CD) [M]	
27	13	—	PINBACK	Summer In Abaddon TOUCH AND GO 20937* (15.98 CD) [M]	
28	16	17	HAWTHORNE HEIGHTS	The Silence In Black And White VICTORY 220 (13.98 CD) [M]	
29	22	19	YING YANG TWINS	Me & My Brother COLLIPARK 2480*/TVT (17.98 CD)	
30	14	3	RAPHAEL SAADIQ	Ray Ray POKIE 1004 (17.98 CD)	
31	25	21	CLEDUS T. JUDD	Bipolar And Proud KDCCH 3809 (17.98 CD)	
32	23	18	INSANE CLOWN POSSE	Hell's Pit PSYCHOPATHIC 4031 (17.98 CD/DVD)	
33	27	25	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits 8 SOURCE 2522/IMAGE (15.98 CD)	
34	29	23	THE FAINT	Wet From Birth SADDLE CREEK 10067* (13.98 CD)	
35	NEW	1	WYCLEF JEAN	Welcome To Haiti Creole 101 SAK PASE 5783/KOCCH (17.98 CD)	
36	30	29	BISHOP PAUL S. MORTON	Seasons Change TEHILLAR/LIGHT 5907/COMPENIA (17.98 CD) [M]	
37	28	22	B.G.	Life After Cash Money CHOPPA CITY 5708*/KOCCH (12.98/17.98)	
38	26	13	MARTHA MUNIZZI	The Best Is Yet To Come MARTHA MUNIZZI 0001 (16.98 CD) [M]	
39	33	31	DOLLY PARTON	Live And Well BLUE EYE 3998/SUGAR HILL (18.98 CD)	
40	NEW	1	THE HAUNTED	Revolver CENTURY MEDIA 8188 (15.98 CD) [M]	
41	NEW	1	THE ARCADE FIRE	Funeral MERGE 29555 (15.98 CD)	
42	31	26	BOYZ II MEN	Throwback MSM 5735/KOCCH (17.98 CD)	
43	36	36	THE SHINS	Chutes Too Narrow SUB POP 70625* (15.98 CD)	
44	35	33	2PAC	Live DEATH ROW 5745*/KOCCH (12.98/17.98)	
45	32	24	SOUNDTRACK	Mean Girls SUPERFECTA 10699/RKODISC (17.98 CD)	
46	34	30	VARIOUS ARTISTS	Vans Warped Tour 2004 Compilation SIDEDNEUMMY 71248 (7.98 CD)	
47	NEW	1	ISIS	Panopticon IPECAC 57 (16.98 CD)	
48	47	47	MATCHBOOK ROMANCE	Stories And Alibis EPITAPH 86660* (12.98 CD) [M]	
49	41				

NOVEMBER 6 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	13	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b>	CAPITOL 98430	Greatest Hits: 30 Years Of Rock
2	4	1	<b>AEROSMITH</b>	COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo
3	3	1	<b>KEB' MO'</b>	OKEH/EPIC 92887/SONY MUSIC [M]	Peace: Back By Popular Demand
4	2	2	<b>NORTH MISSISSIPPI ALLSTARS</b>	ATO 21529	Hill Country Revue
5	5	1	<b>ERIC CLAPTON</b>	DUCK/REPRISE 49423/WARNER BROS.	Me And Mr Johnson
6	6	1	<b>RAY CHARLES</b>	BCL 40672	Music Legends: Ray's Blues
7	7	1	<b>ETTA JAMES</b>	RCA VICTOR 60644	Blues To The Bone
8	8	1	<b>THEODIS EALEY</b>	IFGAM 74023	Stand Up In It
9	9	1	<b>KEB' MO'</b>	OKEH/EPIC 86408/SONY MUSIC [M]	Keep It Simple
10	8	1	<b>MAVIS STAPLES</b>	ALLIGATOR 4999	Have A Little Faith
11	15	1	<b>VARIOUS ARTISTS</b>	HEP ME 1119	Sir Charles Jones And Friends: A Southern Soul Party
12	14	1	<b>JOHNNY WINTER</b>	VIRGIN 90081	I'm A Bluesman
13	12	1	<b>CHARLES WRIGHT</b>	ASVM 2003	High Maintenance Woman
14	6	1	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b>	LEGACY/EPIC 61538/SONY MUSIC	Stevie Ray Vaughan And Double Trouble The Collection
15	13	1	<b>R.L. BURNSIDE</b>	FAT POSSUM 1013	A Bothered Mind

NOVEMBER 6 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	2	1	<b>SKINDRED</b>	BIELER BROS./LAVA 93304/AG [M]	Babylon
2	1	1	<b>KEVIN LYTTLE</b>	ATLANTIC 83730/AG	Kevin Lyttle
3	3	1	<b>DJ NELSON</b>	FLOW 180002/UNIVERSAL LATIN [M]	Flow La Discoteka
4	4	1	<b>SOUNDTRACK</b>	MAVERICK 48675/WARNER BROS.	50 First Dates
5	5	1	<b>BEENIE MAN</b>	SHOCKING VIBES 95173/VIRGIN	Back To Basics
6	6	1	<b>DON OMAR</b>	VI 450618 [M]	The Last Don: Live, Vol. 1
7	8	1	<b>SEAN PAUL</b>	VP/ATLANTIC 83620/AG	Dutty Rock
8	10	1	<b>VARIOUS ARTISTS</b>	VP 93302/AG	Reggae Gold 2004
9	9	1	<b>DON OMAR</b>	VI 450618 [M]	The Last Don
10	7	1	<b>NORIEGA</b>	FLOW 180001/UNIVERSAL LATIN	Contra La Corriente
11	12	1	<b>MOSA</b>	LATINFLAVA 1014	Damelo
12	11	1	<b>BOB MARLEY</b>	MADACY 0134	The Best Of Bob Marley
13	14	1	<b>DADDY YANKEE</b>	EMI LATIN 66787	The King Of New York
14	15	1	<b>VARIOUS ARTISTS</b>	REAL 570144/UNIVERSAL LATIN	Jamz TV Hits Vol. 2
15	15	1	<b>LADY SAW</b>	VP 1683	Strip Tease

NOVEMBER 6 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	10	<b>TWELVE GIRLS BAND</b>	PLATIA ENTERTAINMENT USA 64513/NEW RIVER	Eastern Energy
2	2	1	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 45902/BMG STRATEGIC MARKETING GROUP	The Celtic Circle 2
3	3	1	<b>ZAP MAMA</b>	LUAKA BOP 90056/WARNER BROS.	Ancestry In Progress
4	6	1	<b>SOUNDTRACK</b>	EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	The Motorcycle Diaries
5	4	1	<b>CIRQUE DU SOLEIL</b>	CIRQUE DU SOLEIL 20022	Le Best Of Cirque Du Soleil
6	5	1	<b>DANIEL O'DONNELL</b>	DPTV MEDIA 225	Songs Of Faith
7	7	1	<b>BEBO &amp; CIGALA</b>	CALLE 54/BLUEBIRD 55910/RCA VICTOR	Lagrimas Negras
8	9	1	<b>12 GIRLS BAND</b>	NEXSTAR 27224/V2	Freedom
9	8	1	<b>BEBEL GILBERTO</b>	ZIRIGUIBOOM 11015/SIX DEGREES [M]	Bebel Gilberto
10	11	1	<b>GIPSY KINGS</b>	NONESUCH 79841/WARNER BROS.	Roots
11	10	1	<b>LILA DOWNS</b>	NARADA 76757	Una Sangre: One Blood
12	12	1	<b>VARIOUS ARTISTS</b>	MOUNTAIN APPLE 2105	The 50 Greatest Hawai'i Music Albums Ever
13	13	1	<b>VARIOUS ARTISTS</b>	PUTUMAYO 228	Putumayo Presents: Women Of Latin America
14	14	1	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 54888/BMG STRATEGIC MARKETING GROUP	Celtic Circle
15	15	1	<b>DANIEL O'DONNELL</b>	DPTV MEDIA 0017 [M]	Faith & Inspiration

NOVEMBER 6 2004 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	29	<b>SWITCHFOOT</b>	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
2	2	3	1	<b>VARIOUS ARTISTS</b>	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits
3	3	4	1	<b>AMY GRANT</b>	WORD-CURB 86356	Greatest Hits: 1986-2004
4	5	3	1	<b>TOBYMAC</b>	FOREFRONT 6417/EMICMG	Welcome To Diverse City
5	6	7	1	<b>SHANE &amp; SHANE</b>	INPOP 1290/EMICMG [M]	Clean
6	7	6	1	<b>CASTING CROWNS</b>	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
7	8	4	1	<b>SMOKIE NORFUL</b>	EMI GOSPEL 7795/EMICMG	Nothing Without You
8	13	10	1	<b>SELAH</b>	CURB 78834/WORD-CURB	Hiding Place
9	10	11	1	<b>VARIOUS ARTISTS</b>	INTEGRITY/MARANATHA/INO 83197/WORD-CURB	Integrity's iWorship Next: A Total Worship Experience
10	9	5	1	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 6897/EMICMG	All Things New
11	16	7	1	<b>GAITHER VOCAL BAND</b>	GAITHER MUSIC GROUP 2569/EMICMG	Best Of The Gaither Vocal Band
12	17	14	1	<b>MERCYME</b>	INO 82947/WORD-CURB	Undone
13	18	15	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	GAITHER MUSIC GROUP 2372/EMICMG	Journey To The Sky
14	19	16	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	GAITHER MUSIC GROUP 2561/EMICMG	Passin' The Faith Along
15	8	—	1	<b>DONALD LAWRENCE &amp; CO.</b>	VERITY 62228/PROVIDENT [M]	I Speak Life
16	4	—	1	<b>POINT OF GRACE</b>	WORD-CURB/WARNER BROS. 86324/WORD-CURB	I Choose You
17	14	8	1	<b>CHRIS TOMLIN</b>	SIXSTEPS/SPARROW 4243/EMICMG	Arriving
18	12	—	1	<b>J MOSS</b>	GOSPO CENTRIC 70068/PROVIDENT [M]	The J Moss Project
19	21	17	1	<b>JEREMY CAMP</b>	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
20	15	11	1	<b>PHILLIPS, CRAIG AND DEAN</b>	INO 83071/WORD-CURB [M]	Let The Worshippers Arise
21	19	16	1	<b>THIRD DAY</b>	ESSENTIAL 10728/PROVIDENT	Wire
22	20	12	1	<b>12 STONES</b>	WIND-UP 13082/PROVIDENT	Potter's Field
23	23	15	1	<b>KIERRA KIKI SHEARD</b>	EMI GOSPEL 7304/EMICMG [M]	I Owe You
24	27	20	1	<b>FRED HAMMOND</b>	VERITY/JIVE 56744/PROVIDENT	Somethin' 'Bout Love
25	28	24	1	<b>JOHN TESH</b>	GARDEN CITY 34608/WORD-CURB	Worship At Red Rocks
26	26	22	1	<b>CASTING CROWNS</b>	BEACH STREET/REUNION 10092/PROVIDENT	Live From Atlanta
27	33	27	1	<b>ROPER</b>	5 MINUTE WALK 2414/EMICMG [M]	Brace Yourself For The Mediocre
28	33	27	1	<b>PILLAR</b>	FLICKER 2631/EMICMG	Where Do We Go From Here
29	22	9	1	<b>MARTHA MUNIZZI</b>	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
30	28	24	1	<b>DETRICK HADDON</b>	TYSLOT/VERITY 59482/PROVIDENT [M]	Crossroads
31	31	27	1	<b>SHAWN MCDONALD</b>	SPARROW 6889/EMICMG	Simply Nothing
32	11	—	1	<b>CAEDMON'S CALL</b>	ESSENTIAL 10739/PROVIDENT	Share The Well
33	32	26	1	<b>JUMP5</b>	SPARROW 7450/EMICMG	Dreaming In Color
34	24	19	1	<b>VARIOUS ARTISTS</b>	EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
35	30	23	1	<b>HILLSONG</b>	INTEGRITY 83064/WORD-CURB [M]	For All You've Done
36	29	29	1	<b>BARLOWGIRL</b>	FERVENT 30046/PROVIDENT [M]	Barlowgirl
37	35	38	1	<b>UNDEROATH</b>	SOLID STATE/TOOTH & NAIL 3184/EMICMG [M]	They're Only Chasing Safety
38	25	21	1	<b>FFH</b>	ESSENTIAL 10732/PROVIDENT	Still The Cross
39	18	18	1	<b>ISRAEL AND NEW BREED</b>	INTEGRITY GOSPEL 82975/WORD-CURB [M]	Live From Another Level
40	34	30	1	<b>CHRIS RICE</b>	ROCKETOWN 28011/PROVIDENT [M]	Short Term Memories

NOVEMBER 6 2004 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	3	<b>SMOKIE NORFUL</b>	EMI GOSPEL 77795	Nothing Without You
2	3	2	1	<b>BEN HARPER AND THE BLIND BOYS OF ALABAMA</b>	VIRGIN 71206	There Will Be A Light
3	2	—	1	<b>DONALD LAWRENCE &amp; CO.</b>	VERITY 62228/ZOMBA [M]	I Speak Life
4	4	—	1	<b>J MOSS</b>	GOSPO CENTRIC 70068/ZOMBA [M]	The J Moss Project
5	7	4	1	<b>KIERRA KIKI SHEARD</b>	EMI GOSPEL 97304 [M]	I Owe You
6	9	6	1	<b>FRED HAMMOND</b>	VERITY/JIVE 56744/ZOMBA	Somethin' 'Bout Love
7	8	7	1	<b>BISHOP PAUL S. MORTON</b>	TEHILLAH/LIGHT 5807/COMPENIA [M]	Seasons Change
8	6	3	1	<b>MARTHA MUNIZZI</b>	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
9	10	8	1	<b>DETRICK HADDON</b>	TYSLOT/VERITY 59482/ZOMBA [M]	Crossroads
10	5	5	1	<b>ISRAEL AND NEW BREED</b>	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
11	11	10	1	<b>VARIOUS ARTISTS</b>	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
12	13	12	1	<b>CECE WINANS</b>	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
13	14	11	1	<b>NICOLE C. MULLEN</b>	WORD-CURB 86317/WARNER BROS. [M]	Everyday People
14	12	9	1	<b>SHARROND KING</b>	TRU-VINE 4089/OPHIR	Dedicated
15	17	13	1	<b>VARIOUS ARTISTS</b>	DEXTERITY SOUNDS 77796/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions
16	15	15	1	<b>VICKIE WINANS</b>	VERITY 43214/ZOMBA [M]	Bringing It All Together
17	22	23	1	<b>POOH AND THE YOUNG INSPIRATIONS</b>	OPHIR 10319	Say The Word
18	28	18	1	<b>DOROTHY NORWOOD</b>	MALACO 4533	Stand On The Word
19	20	17	1	<b>THE WILLIAMS BROTHERS &amp; THEIR SUPERSTAR FRIENDS</b>	BLACKBERRY 1649/MALACO	SoulLink Live
20	19	27	1	<b>YOUTHFUL PRAISE</b>	EVIDENCE/LIGHT 5761/COMPENIA	Thank You For The Change
21	21	25	1	<b>THE STRAIGHT GATE MASS CHOIR</b>	BAJADA 7701	Expectations: I'll Praise
22	25	28	1	<b>BENITA WASHINGTON</b>	TEHILLAH/LIGHT 5758/COMPENIA	Hold On
23	26	22	1	<b>MEN OF STANDARD</b>	MUSCLE SHOALS SOUND GOSPEL 8019/MALACO	It's A New Day
24	16	16	1	<b>TONEX &amp; THE PECULIAR PEOPLE</b>	VERITY/JIVE 53713/ZOMBA	Dut The Box
25	27	20	1	<b>SOUNDTRACK</b>	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
26	18	30	1	<b>BYRON CAGE</b>	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
27	35	37	1	<b>TURKS &amp; CAICOS MASS CHOIR</b>	MEEK 4021	Behold! Live In Chicago
28	24	29	1	<b>VICKI YOHE</b>	PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
29	31	24	1	<b>JONATHAN BUTLER</b>	MARANATHA/CORINTHIAN 71770/PROVIDENT	The Worship Project
30	23	21	1	<b>JOE PACE</b>	INTEGRITY GOSPEL/EPIC 92630/SONY MUSIC	Joe Pace Presents Sunday Moring Service
31	30	38	1	<b>BISHOP PAUL S. MORTON &amp; THE FGBCF MASS CHOIR</b>	TEHILLAH/LIGHT 5497/COMPENIA [M]	Let It Rain
32	32	32	1	<b>RAY CHARLES WITH THE VOICES OF JUBILATION!</b>	URBAN WORKS 50827/MADACY	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
33	29	19	1	<b>JOHN P. KEE</b>	TYSLOT/VERITY 58249/ZOMBA [M]	The Color Of Music
34	34	39	1	<b>THE WILLIAMS BROTHERS</b>	BLACKBERRY 1643/MALACO	Still Here
35	35	35	1	<b>VARIOUS ARTISTS</b>	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
36	32	34	1	<b>BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR</b>	EMI GOSPEL 76846 [M]	Spirit & Truth
37	33	31	1	<b>VARIOUS ARTISTS</b>	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
38	36	36	1	<b>DONNIE MCCLURKIN</b>	VERITY 43199/ZOMBA	Donnie McClurkin... Again
39	39	33	1	<b>THE CANTON SPIRITUALS</b>	VERITY 62945/ZOMBA	New Life: Live In Harvey, IL
40	37	14	1	<b>SMOKIE NORFUL</b>	EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)

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/Nootime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 42; RBH 34 1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoo Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 25 3 KINGS (LW3, ASCAP) RBH 92

-A-

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 82 AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 25 AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 60 AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 75 ALL I EVER NEEDED (Bret Michaels Songs, BMI) CS 55 AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 65 ANDAR CONMIGO (Loiein, ASCAP/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 35 AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 16

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 30 BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 43 BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 10; H100 58 BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Elvys House, ASCAP/EMI April, ASCAP), HL, H100 23; RBH 17 BASTA (Seg Sun, BMI) LT 27 BETTER WITH TIME (Songs Of Universal, BMI/Hey You're Hey Music, BMI/Unclé Buddies, SESAC/PJ Jackson Music, ASCAP), HL, RBH 96 BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 52; RBH 19 BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 50 BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Diehamar Music, ASCAP) RBH 100 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 9 BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2X10 Music, ASCAP), HL, RBH 89 BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancake Cakes, BMI/Zomba Songs, BMI), WBM, H100 56 BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 18; RBH 7 BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 41 BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 21 THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 43 BRIDGING THE GAP (Lil Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL, RBH 68 BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP), HL/WBM, RBH 69 BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 29

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 92; RBH 42 CAUGHT UP (Dirty Dred, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PooHBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 29 THE CHANCE (WB, ASCAP/Cal IV, ASCAP), WBM, CS 58 CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 19; RBH 5 THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 85 COLD (Sugarstar, BMI) H100 89 COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 17 COMPTON (Gaira Bay, BMI) LT 7 COMPTON (Six July, BMI/Dolla Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 79 CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, RBH 49 CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/SGAE, ASCAP) LT 31 COSA DEL DESTINO (BMG Songs, ASCAP) LT 34 COWGIRLS (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 51

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 43 DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 64 DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 72; RBH 25 DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 33 DAGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 68 DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 9; H100 61 DEJAME ESTAR (BMG Songs, ASCAP) LT 22

DELANTE DE MI (EMI Blackwood, BMI) LT 18 DESDE QUE LLEGASTE (SACM Latin, ASCAP) LT 30 DE VIAJE (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 23 DEVIL IN THE BOTTLE (Chappell & Co., ASCAP), WBM, CS 59 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 14; RBH 3 DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 12 DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 47 DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 46 DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stoien Taylor, ASCAP), HL, CS 29 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 58 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, H100 4; RBH 2 DUELE EL AMOR (Gente Normal, ASCAP) LT 13

-E-

ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP) LT 40 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 4

-F-

FABRICANDO FANTASIAS (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 42 FALL TO PIECES (Velvet Revolver, ASCAP/Slash & Cash, ASCAP), WBM, H100 69 FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 49 FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 18; H100 84 FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 87; RBH 47 FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP) RBH 70 FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 14

-G-

GET BACK (Ludacris, ASCAP/Elizab Music, ASCAP) RBH 65 GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 71 GO D.J. (Money Mack, BMI) H100 16; RBH 6 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), HL, H100 2; RBH 4 GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharotf, ASCAP/Pattonium, BMI) RBH 51 GOTTA HAVE IT (Shakar Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 91 GROUPIE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 76

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 24 HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 36; RBH 23 HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 57; H100 26 HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL, CS 21 HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Bigl Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, H100 88 HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/EMI April, ASCAP), HL, RBH 72 HEY YOUNG GIRL (Young Goldie, BMI/Hoily Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 77 HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 97 HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskins Music, ASCAP/Melodic Thought, ASCAP/EMI-Unart Catalog, BMI), HL, RBH 88 HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 24 HOOD HOP (Ierrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 87 HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 90; RBH 35 HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 11; H100 67 HOW DOES IT FEEL (Anita Baker Music, ASCAP/Barry's Melodie Music, ASCAP) RBH 62 HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/). Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, RBH 55 HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 27; RBH 15 I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 44 I AM THE WORKING MAN (Zomba, ASCAP/Shane Teelers, 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 39 I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 51 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 42

-I-

IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 22; RBH 28 IF I WAS YOUR GIRLFRIEND (Copyright Control/Alread Lewis, ASCAP) RBH 71 IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 14; H100 80 I HATE EVERYTHING (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 2; H100 54 I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 56 I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 40 I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 78 IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 1; H100 38 INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) CS 53 INVISIBLE (Ser-Ca, BMI) LT 26 I SMOKE, I DRANK (9W4L, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 83; RBH 37 I TRY (Pen Skills, BMI/EMI Blackwood, BMI/John Legend, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI), HL, RBH 84 I'VE GOT YOUR MAN (STB, ASCAP) RBH 83

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 27 JUST LIKE YOU (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 76 JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/BMG Songs, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 8; RBH 45

-K-

KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP), HL/WBM, RBH 52 KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 85; RBH 36 KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 81; RBH 30

-L-

LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 39 LAS AVISPAS (Elyon, BMI) LT 5 LASTIMA ESI MI MUJER (Not Listed) LT 6 LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 7; RBH 11 LENTO (Loiein, ASCAP/EMI April, ASCAP/Doble Acurela Songs, ASCAP) LT 49 LET ME BE YOUR ANGEL (Cotillon, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 93 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peop-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 45; RBH 22 LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 99 LET'S GET IT STARTED (will.i.am, BMI/Jeepee, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/EI Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 39 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/Almo, ASCAP), HL/WBM, H100 10; RBH 16 LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 31 LORRA CORAZON (Not Listed) LT 37 LOCKED UP (Byefal Music, ASCAP/Famous, ASCAP), HL, H100 11; RBH 10 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 45 LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 3; RBH 14

-M-

A MANOS LLENAS (TN Ediciones, BMI) LT 47 MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 50 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Revelle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 36 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 2 MIEDO (Vander America, BMI/Fato, ASCAP) LT 3 MIEDO (Vander, ASCAP) LT 46 MI MAYOR SACRIFICIO (Crisma, SESAC) LT 48 MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 25 MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 5; H100 35 MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 20 MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Harmony Smurf, BMI/Lel-low, ASCAP/U.R. IV, ASCAP), HL, H100 1; RBH 11 MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 12 MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 15; RBH 9

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 1 NASTY GIRL (Timepeace Music, BMI/Sony/ATV

Songs, BMI), HL, H100 93 THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 59 NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI), HL/WBM, RBH 54 NO CREGO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 38 NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 32 NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 37; RBH 13 NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 15 NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 53; RBH 18 NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 19 NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 7; H100 48 NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 28

-O-

OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 8 ONE THING (Finger Eleven, SOCAN/Reinfeld, ASCAP), WBM, H100 20 ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, RBH 56 ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP), HL, H100 17 OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 52 OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 13; RBH 26

-P-

PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 15; H100 73 PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 33 PERDIDOS (J&N, ASCAP) LT 20 PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/Arthouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 24 PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 80

-Q-

QUE DE RARO TIENE (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 16 QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 17 QUE SEAS FELIZ (PHAM, BMI) LT 9

-R-

(REACH UP FOR THE) SUNRISE (Copyright Control) H100 95 REAL BIG (Money Mack, BMI) H100 79; RBH 33 REAL GANGSTAZ (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI/Lil Jon 00017 Music, BMI/TVT, BMI), WBM, RBH 94 THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 28 RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41 REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 38 A ROSE BY ANY OTHER NAME (Alarose Music, BMI) RBH 61 ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC), HL, CS 13; H100 75

-S-

SAWDUST ON HER HALO (Songs Of Mosaic, ASCAP/Mosaic Music, BMI) CS 48 SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 41 SHADOW (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/Arthouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 60 SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/APH 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 94 SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 6 SHORTHY WANNNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 34; RBH 12 SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 21 SLOW MOTION (Money Mack, BMI) H100 44; RBH 50 SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 77 SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 86 SOMBRA LOCA (Lusafrika, BMI/SGAE, BMI) LT 45 SOME BEACH (Scarlett Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 12; H100 62 SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 66 SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) RBH 63 SON DE AMORES (WB, ASCAP) LT 11 SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 57 SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 36 STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 6; H100 55 STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 90 SUBS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine Music, ASCAP), WBM, CS 3; H100 46 SUNSHINE (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. LaL, BMI/L. Quezada, BMI) H100 30; RBH 46

-T-

CAN'T WAIT (Demi's Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik,

ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 66 TAKE ME HOME (Remynisce 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 70; RBH 24 TAKE ME OUT (Universal-Island, PRS), HL, H100 96 TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 64; RBH 38 TE PERDONE UNA VEZ (Garmex, BMI) LT 44 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 56 THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 52 THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 4; H100 50 THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 31 TOO MUCH OF A GOOD THING (EMI April, ASCAP/Trinifold, ASCAP), HL, CS 27 TRIP AROUND THE SUN (Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharondipley, ASCAP), WBM, CS 23 TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 34 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 Little, ASCAP), HL, H100 40

-U-

U-HAUL (Mass Confusion, ASCAP/WB, ASCAP/Nisan's Music, ASCAP/Universal, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 81 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 40 UN AMOR ENTRE DOS (Pastor Musical, SESAC/BMG Songs, SESAC) LT 29 THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 37 U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 100 USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 78; RBH 43 U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Unclé Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 48

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 10 VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 32 VOLVERE (TRO-Essex, ASCAP) LT 32 VUELVE CONMIGO (EMI April, ASCAP) LT 19

-W-

WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 95 WESTSIDE STORY (J. Taylor For BlackWallStreet, 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 98; RBH 60 WHATSOEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Universal, ASCAP/EMI April, ASCAP/Touch'd By Jazz, ASCAP/Kylah Porald Musicworks, ASCAP) RBH 74 WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chucky Style, ASCAP) CS 26 WHAT U GON' DO (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI) H100 74; RBH 31 WHAT WE DO HERE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 44 WHAT YOU WAITING FOR? (Harajuku Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 63 WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindsayyanne, BMI/The Music Force, BMI) RBH 73 WHEN I THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 35 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 39 WHITE HOUSES (Songs Of Universal, BMI/Rosasharn, BMI/3EB, BMI), HL, H100 91 WHITE TEE'S (Tight 2 Def, ASCAP) H100 86; RBH 32 WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Virgin, ASCAP), HL, H100 59; RBH 20 THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI), HL, CS 8; H100 57 WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, H100 21; RBH 8

-Y-

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 49 YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins II, BMI/EMI April, ASCAP/Chrysalis, ASCAP/Jazz Nixon, ASCAP/Famous, ASCAP/LaShawn Daniels, ASCAP) RBH 98 YOU DON'T LIE HERE ANYMORE (Slavery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of DreamWorks, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP), HL, CS 41 YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabex Songs, BMI), HL, CS 22 YOU & ME (Hood Hop Music, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 99 YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jackson, ASCAP/Guitar Monkey, BMI/Coburn, BMI) CS 33 YOU'RE MY EVERYTHING (Anita Baker Music, ASCAP/Scottie Music, ASCAP/Rideway Sisters, ASCAP) H100 97; RBH 53 YOU'RE THE ONE (Dolla Figga, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI), HL, RBH 82

## Nelly, McGraw Set Records 'Over And Over'

Nelly and Tim McGraw take over the No. 1 slot on the Mainstream Top 40 chart with "Over and Over," setting multiple records in the process.

With a jump of 7-1, the track makes the biggest leap to the top in the history of the chart, surpassing the 6-1 jumps "I Swear" by All-4-One made in May 1994 and "I'll Be There for You" by the Rembrandts made in June 1995.

"Over" also collects the largest spin increase at the format for a song at No. 1 with a gain of 1,783 detections. That shatters the record Alicia Keys' "Fallin'" set in September 2001 when it improved by 1,236 spins and moved 2-1.

In its fourth week on the chart, the track's ascent matches the quickest climb to No. 1 at Mainstream Top 40 that Mariah Carey's "Dreamlover" set in September 1993 and equaled by "I'll Be There for You."

Nelly now ups his career No. 1 total at Mainstream Top 40 to four (see Chart Beat, page 61) while McGraw scores with his first

appearance on the chart.

"Over" also moves 8-5 on The Billboard Hot 100 with the second-largest gain

on the chart (up 18.3 million listener impressions) while debuting on Hot R&B/Hip-Hop Singles & Tracks at No. 67. McGraw now joins a very short list of artists who have placed songs on the country and R&B/hip-hop charts.

**A 'REAL' HIT:** Singer/songwriter Phil Vassar leads Hot Country Singles & Tracks with "In a Real Love," his second chart-topper and his first in four years. With the chart's fifth-largest increase (up 335 detections), the song rises 3-1 with 4,403 plays during the tracking week.

"Real Love" garners 31.8 million audience impressions and hops 4-3 on Nielsen Broadcast Data Systems' country audience tally. That list is crowned by Lonestar's "Mr. Mom," which collects 32.7 million listener impressions and jumps 3-1.

Vassar previously topped Hot Country Singles & Tracks with "Just Another Day in Paradise" in the Nov. 25, 2000, issue.

**HOT DOGG:** Snoop Dogg earns the double-dip Greatest Gainer/Airplay & Sales award on The Billboard Hot 100 (No. 4) and Hot R&B/Hip-Hop Singles & Tracks (No. 2) with "Drop It Like It's Hot." The song, which features Pharrell,

previously earned the honor three weeks ago on the R&B/hip-hop list when it hit the top 10.

The last time a title won the dual-gainer distinction on the Hot 100 in the same week was "Crazy in Love" by Beyoncé featuring Jay-Z in the issue dated July 26, 2003. 50 Cent's "In Da Club" was the last title to earn the dual award on both charts in February 2003.

**STILL WORKS:** In a variance from Billboard chart policy, Kanye West's "The New Workout Plan" is granted a stay from recurrent status

on Hot R&B/Hip-Hop Singles & Tracks as it reaches a new peak at No. 59 in its 21st week on the chart.

Usually, a title would move to recurrent status if it ranks below No. 50 and has amassed more than 20 weeks on the chart.

"Workout," however, remains on the list, as its airplay has improved during the past few weeks. Island Def Jam's recent servicing of the track to radio, in addition to the debut of its video at BET and MTV, have fueled the audience increase.

Initially bowing at No. 65 on the list in the May 22 issue as a result of unsolicited airplay, "Workout" has lingered in the bottom half of the chart, even falling off and re-entering the list twice. If "Workout" does not crack the top 50, it will be allowed to remain on the chart as long as it continues to post point gains.

429's "Glory Defined" has shot into the top 10 as quickly, in the chart dated March 13. "Glory" went on to dominate both charts for four weeks in late spring. It is also the

oldest title on the chart, dipping to No. 15 in its 36th week.

Additional reporting by Patrick McGowan in Los Angeles.

### SinglesMinded™

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**TRUTH ON THE FLY:** With Greatest Gainer honors on both charts, rookie Christian group Casting Crowns lunges into the top 10 with "Voice of Truth" on billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks lists in only its second week on each chart.

At AC, "Truth" vaults 18-8 with 2.8 million audience impressions during the tracking week and jumps 19-7 on the multiforum Singles & Tracks list. Since the charts' launch last summer, only Building

DATA PROVIDED BY **promosquad**

### HitPredictor™ RadioMonitor

MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>★ HOOBASTANK Disappear IDJMG</li> <li>★ LAZY BOY Underpants Goes Inside The Pants UMRG</li> <li>★ AVRIL LAVIGNE Nobody's Home RMG</li> </ul> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>SIMPLE PLAN Welcome To My Life LAVA</li> <li>THE KILLERS Somebody Told Me IDJMG</li> <li>SKYE SWEETNAM Tangled Up In Me CAPITOL</li> <li>YELLOWCARD Only One CAPITOL</li> <li>RYAN CABRERA TRUE ATLANTIC</li> <li>CROSSFADE Cold COLUMBIA</li> <li>JOHN MAYER Daughters COLUMBIA</li> <li>RYAN CABRERA TRUE ATLANTIC</li> <li>LENNY KRAVITZ Lady VIRGIN</li> </ul>	<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>★ LIONEL RICHIE Long Way To Go IDJMG</li> </ul> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>MAROONS She Will Be Loved RMG</li> <li>TIM MCGRAW Live Like You Were Dying CURB</li> <li>KELLY CLARKSON Breakaway HOLLYWOOD</li> <li>MICHAEL MCDONALD Reach Out, I'll Be There UMRG</li> <li>JOHN MAYER Daughters COLUMBIA</li> <li>ASHLEE SIMPSON Pieces Of Me GEFENN</li> <li>JOHN MELLENCAMP Walk Tall COLUMBIA</li> <li>LIONEL RICHIE Long Long Way To Go IDJMG</li> </ul>
<p><b>ADULT TOP 40</b></p> <p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p style="text-align: center;">NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>SEETHER Broken WIND-UP</li> <li>LENNY KRAVITZ Lady VIRGIN</li> <li>SWITCHFOOT Dare You To Move COLUMBIA</li> <li>DIDO Sand In My Shoes RMG</li> </ul>	<p><b>MODERN ROCK</b></p> <p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p style="text-align: center;">NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>MODEST MOUSE Ocean Breathes Salty EPIC</li> <li>CAKE No Phone COLUMBIA</li> <li>GREEN DAY Boulevard Of Broken Dreams REPRISE</li> <li>THE KILLERS Mr. Brightside IDJMG</li> <li>THE EXPLOSION Here I Am VIRGIN</li> <li>STORY OF THE YEAR Sidewalks REPRISE</li> </ul>

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 5 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com). © 2004. Promosquad and HitPredictor are trademarks of Think Fast LLC.

NOVEMBER 6 2004				MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON
1	7	4	<b>Over And Over</b>	NELLY FEAT. TIM MCGRAW (CURB/DESSERTY/FO/REELUMRG)	1	1	18
2	1	18	<b>She Will Be Loved</b>	MAROONS (DCTONE/JRMG)	2	2	26
3	4	12	<b>Breakaway</b>	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	3	3	14
4	3	11	<b>Goodies</b>	CARAE FEAT. PETE PABLO (ISHD/NUFF-MUSIC/LINE/LAFACE/ZOMBA)	4	4	13
5	5	7	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA)	5	6	37
6	2	18	<b>My Happy Ending</b>	AVRIL LAVIGNE (RCA/RMG)	6	5	32
7	9	8	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	7	7	10
8	6	17	<b>On The Way Down</b>	RYAN CABRERA (E.V.L./A./ATLANTIC)	8	9	14
9	8	8	<b>Just Lose It</b>	EMINEM (SHAOY/AFTERMATH/INTERSCOPE)	9	11	12
10	10	18	<b>Let's Get It Started</b>	BLACK EYED PEAS (A&M/INTERSCOPE)	10	10	41
11	13	12	<b>1995</b>	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	11	8	25
12	11	19	<b>One Thing</b>	FINGER ELEVEN (WIND-UP)	12	13	12
13	12	10	<b>Broken</b>	SEETHER FEAT. AMY LEE (WIND-UP)	13	20	3
14	15	8	<b>Shadow</b>	ASHLEE SIMPSON (GEFFEN)	14	15	14
15	16	10	<b>Dare You To Move</b>	SWITCHFOOT (COLUMBIA)	15	14	18
16	21	6	<b>Baby It's You</b>	JOJO (DA FAMILY/BLACKGROUND/UMRG)	16	16	9
17	14	22	<b>Pieces Of Me</b>	ASHLEE SIMPSON (GEFFEN)	17	17	7
18	19	11	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	18	18	5
19	18	27	<b>Leave (Get Out)</b>	JOJO (DA FAMILY/BLACKGROUND/UMRG)	19	19	6
20	24	5	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	20	22	13

NOVEMBER 6 2004				ADULT TOP 40™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON
1	1	18	<b>She Will Be Loved</b>	MAROONS (DCTONE/JRMG)	1	1	18
2	2	26	<b>One Thing</b>	FINGER ELEVEN (WIND-UP)	2	2	26
3	3	14	<b>My Happy Ending</b>	AVRIL LAVIGNE (RCA/RMG)	3	3	14
4	4	13	<b>Pieces Of Me</b>	ASHLEE SIMPSON (GEFFEN)	4	4	13
5	6	37	<b>The Reason</b>	HOOBASTANK (ISLAND/UMRG)	5	6	37
6	5	32	<b>Heaven</b>	LOS LONELY BOYS (DR/EPIC)	6	5	32
7	7	10	<b>Daughters</b>	JOHN MAYER (AWARE/COLUMBIA)	7	7	10
8	9	14	<b>1995</b>	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	8	9	14
9	11	12	<b>On The Way Down</b>	RYAN CABRERA (E.V.L./A./ATLANTIC)	9	11	12
10	10	41	<b>This Love</b>	MAROONS (DCTONE/JRMG)	10	10	41
11	8	25	<b>Accidentally In Love</b>	COUNTING CROWS (DREAMWORKS/GEFFEN)	11	8	25
12	13	12	<b>Breakaway</b>	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	12	13	12
13	20	3	<b>Give A Little Bit</b>	GOO GOO DOLLS (WARNER BROS.)	13	20	3
14	15	14	<b>World On Fire</b>	SARAH MCCLACHLAN (ARISTA/RMG)	14	15	14
15	14	18	<b>Broken</b>	SEETHER FEAT. AMY LEE (WIND-UP)	15	14	18
16	16	9	<b>(Reach Up For The) Sunrise</b>	DURAN DURAN (EPIC)	16	16	9
17	17	7	<b>Lady</b>	LENNY KRAVITZ (VIRGIN)	17	17	7
18	18	5	<b>Vertigo</b>	U2 (INTERSCOPE)	18	18	5
19	19	6	<b>Dare You To Move</b>	SWITCHFOOT (COLUMBIA)	19	19	6
20	22	13	<b>Collide</b>	HOWIE DAY (EPIC)	20	22	13

NOVEMBER 6 2004				ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON
1	1	20	<b>Heaven</b>	LOS LONELY BOYS (DR/EPIC)	1	1	20
2	6	23	<b>You'll Think Of Me</b>	KEITH URBAN (CAPITOL)	2	6	23
3	4	45	<b>100 Years</b>	FIVE FOR FIGHTING (AWARE/COLUMBIA)	3	4	45
4	3	29	<b>This Love</b>	MAROONS (DCTONE/JRMG)	4	3	29
5	2	41	<b>This One's For The Girls</b>	MARTINA MCBRIDE (RCA NASHVILLE)	5	2	41
6	5	61	<b>White Flag</b>	DIDO (ARISTA/RMG)	6	5	61
7	7	53	<b>Ain't No Mountain High Enough</b>	MICHAEL MCDONALD (MOTOWN/UMRG)	7	7	53
8	8	30	<b>8th World Wonder</b>	KIMBERLEY LOCKE (CURB)	8	8	30
9	9	36	<b>The First Cut Is The Deepest</b>	SHERYL CROW (A&M/INTERSCOPE)	9	9	36
10	10	39	<b>Love's Divine</b>	SEAL (WARNER BROS.)	10	10	39
11	16	8	<b>In My Daughter's Eyes</b>	MARLYN MCBRIDE (RCA NASHVILLE)	11	16	8
12	11	86	<b>Drift Away</b>	UNCLE KRACER FEAT. DOBBIE GRAY (LAVA)	12	11	86
13	13	7	<b>Answer In The Sky</b>	ELTON JOHN (ROCKET/UNIVERSAL/UMRG)	13	13	7
14	14	77	<b>Unwell</b>	MATCHBOX TWENTY (ATLANTIC)	14	14	77
15	15	5	<b>Don't Let Him Steal Your Heart Away</b>	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	15	15	5
16	12	26	<b>Here With Me</b>	MERCYME (INDIGITAL)	16	12	26
17	17	13	<b>Remember When It Rained</b>	JENNY GROGAN (143/REPRISE)	17	17	13
18	19	18	<b>The Reason</b>	HOOBASTANK (ISLAND/UMRG)	18	19	18
19	18	8	<b>I'll Be Around</b>	DARYL HALL JOHN DATES (U-WATCH)	19	18	8
20	20	11	<b>If I Ain't Got You</b>	ALICIA KEYS (JRMG)	20	20	11

NOVEMBER 6 2004				MODERN ROCK™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON
1	2	5	<b>Vertigo</b>	U2 (INTERSCOPE)	1	2	5
2	1	12	<b>American Idiot</b>	GREEN DAY (REPRISE)	2	1	12
3	3	9	<b>Pain</b>	JIMMY EAT WORLD (INTERSCOPE)	3	3	9
4	8	15	<b>Getting Away With Murder</b>	PAPA ROACH (EL TONAL/GEFFEN)	4	8	15
5	6	12	<b>Vitamin R (Leading Us Along)</b>	CHEVELLE (EPIC)	5	6	12
6	4	14	<b>Fall To Pieces</b>	VELVET REVOLVER (RCA/RMG)	6	4	14
7	7	24	<b>So Cold</b>	BREAKING BENJAMIN (HOLLYWOOD)	7	7	24
8	5	20	<b>Breaking The Habit</b>	LINKIN PARK (WARNER BROS.)	8	5	20
9	9	18	<b>Cold</b>	CROSSFADE (E/COLUMBIA)	9	9	18
10	11	24	<b>Somebody Told Me</b>	THE KILLERS (ISLAND/UMRG)	10	11	24
11	12	8	<b>We're All To Blame</b>	SUM 41 (ISLAND/UMRG)	11	12	8
12	10	29	<b>Just Like You</b>	THREE DAYS GRACE (JIVE/ZOMBA)	12	10	29
13	14	9	<b>Ocean Breathes Salty</b>	MODEST MOUSE (EPIC)	13	14	9
14	13	8	<b>Take It Away</b>	THE USED (REPRISE)	14	13	8
15	16	9	<b>No Phone</b>	CAKE (COLUMBIA)	15	16	9
16	21	6	<b>Boulevard Of Broken Dreams</b>	GREEN DAY (REPRISE)	16	21	6
17	15	12	<b>Run</b>	SNOW PATROL (FICTION/A&M/INTERSCOPE)	17	15	12
18	17	17	<b>Word Up</b>	KORN (IMMORTAL/EPIC)	18	17	17
19	28	4	<b>Mr. Brightside</b>	THE KILLERS (ISLAND/UMRG)	19	28	4
20	20	27	<b>Duality</b>	SLIPKNOT (ROADRUNNER/UMRG)	20	20	27

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.

# ADE

Continued from page 8

on Me" (Data/Ministry of Sound). Both tracks reached the peak of the British singles chart and cracked the top 10 of the Eurochart Hot 100 Singles.

"This sort of scene can always exist, but it is difficult to predict whether it will have enough people to warrant it being any more significant than it is," says Philip Sagar, A&R manager at Ministry of Sound, the leading British indie dance music franchise.

But progress cannot come without change, label executives noted. "We have to [make sure] that dance doesn't become obscure," Thele said. "It used to be a leader. The audience is still there. But unfortunately, there's little support for dance from the media."

While the nighttime programs were loaded with lively performances by DJs and artists, discussions at the daily panels generally reflected the dance sector's current morass.

Thele views the major labels' disinterest as an opportunity for indies to regain leadership. "All the majors in Germany, with the exception of Universal, have shed their dance departments," he explained.

Scott Cohen, London-based founder and VP of international for U.S. distributor the Orchard, agrees. "I think that with the major labels focusing less

and less on dance music, the indies will begin to dominate this genre for the next several years," Cohen says. "People won't stop dancing if the majors don't release dance records."

In the absence of clear-cut solutions, panelists called on the industry to embrace legitimate downloads and the plethora of cell-phone-enabled music services.

"I met dozens of labels prepared to embrace the new digital download marketplace," Cohen says. "I felt a real undercurrent of optimism, especially with regards to new media."

During a discussion on alternative marketing, Seth Jackson, marketing director for Bristol, England-based mobile marketing and distribution firm YR Media, declared master ring-

tones to be "the new 7-inch. If labels aren't building their databases for mobile music, they're missing out."

Thele supported this view. "Music is still cool, but the format isn't. That's why people have no problem paying 2.99 euros [\$3.80] for a ringtone but complain about paying 0.99 euros [\$1.25] for the download of a complete track," he said.

Attendance at the ADE remained stable from last year, with about 1,300 participants from 27 countries, according to organizers. The United Kingdom and Germany each had about 200 attendees, while 80-100 were from the United States.

"We're still feeling the consequences of 9-11," an ADE spokesman says, "but to turn things around in

Europe is the major plus."

Worries that the proximity to German trade show Popkomm—held Sept. 29-31 in Berlin—would hurt ADE attendance proved unfounded.

"There were a lot of smaller labels at the ADE this time, and all the usual labels were there," Sagar says. "I was given a lot of CDs, so there is a lot of repertoire about. But with it being so close to Popkomm, I already knew about a lot of the high-profile records that were going around. It was better than last year's event."

A new addition to the ADE, Dutch DJ Day, brought in an additional 250 paying guests. The one-day seminar was introduced to help bridge the gap between the local grassroots dance community and the industry.

Continuing a component introduced in 2002, the Live Dance Music Conference was incorporated into the daytime discussion program to focus on the live scene.

The flourishing evening entertainment program revolved around 30 of Amsterdam's leading venues, including the Escape, Melkweg, Panama and Paradiso. These events drew an estimated 32,000 visitors—the most ever for the ADE. Among the estimated 300 DJs and artists who took part were Deep Dish, Sandy Rivera, Todd Terry and Joey Beltram.

ADE 2004 was organized by Dutch authors' rights organization Buma/Stemra and Conamus, a foundation dedicated to promoting the country's music abroad.

## Digital

Continued from page 5

Entertainment Forum.

"Although far behind the Asian and European markets, the U.S. ringtones business is growing handsomely, representing a meaningful new revenue stream for songwriters and publishers," says Geoff Mayfield, director of charts/senior analyst for *Billboard*. "In fact, at more than double the price of a complete song download, the best-selling ringtone from one service alone already exceeds the top-selling

track from all legitimate download sellers combined."

This week's No. 1, "My Boo" by Usher and Alicia Keys, posted 97,000 downloads this week. By contrast, the most downloaded song this week, U2's "Vertigo," sold slightly more than 24,000 copies.

Mark Frieser, CEO of Consect, adds, "Consect is delighted to be working with *Billboard* to create the first chart for the \$300 million U.S. ringtone market. This measurement finally gives the music industry a standard by which to accurately track top-selling ringtones."

Overseeing Hot Ringtones for *Billboard* is veteran chart manager Anthony Colombo. Based in New York,

he also manages rock charts for sister magazine *Billboard Radio Monitor* and compiles chart recaps for *Billboard* spotlights throughout the year, including the Year in Music issue.

In addition to the ringtones chart, the Digital Entertainment page will, on a rotating basis, run streaming data from AOL Music, Yahoo Launch and other popular Web networks. The Yahoo chart will rank monthly top audio and video streams as compiled by Nielsen Broadcast Data Systems. The AOL Music list, which has run in *Billboard* on a monthly basis for more than a year, ranks the service's top 10 audio and top 10 video streams.

Digital Entertainment also will

feature a weekly NewTech box, showcasing the latest in hardware and software driving the digital revolution. This week, the NewTech spotlight falls on Dell and its new Pocket DJ music device, which takes aim at Apple's mini iPod.

The new Marketplace section will contain weekly coverage of the entire audio and video retail pipeline, from distributors to mass merchants, music specialists and online stores. The section will report on marketing strategies, promotional campaigns, sales trends, new products and developing formats. It will also include *Billboard* columns Retail Track and The Indies, which covers the independent music sector.

Within the Marketplace section, readers will find expanded coverage of DVD, videogames and such developing configurations as Super Audio CD, DVD-Audio and the forthcoming DualDisc, as well as alternative drivers of retail revenue like gifts and collectibles.

Marketplace also will have a weekly selection of the industry's most trusted DVD, video and videogames charts.

The introduction of the Digital Entertainment page moves the biweekly Top Music Videos chart to a new, roomier home next to the Top DVD Sales chart. To accommodate the redesign of the Nielsen SoundScan-provided music video list, the Nielsen VideoScan-powered Top VHS Sales chart will appear every other week in *Billboard*, but will continue to appear weekly online at [billboard.biz](http://billboard.biz) and [billboard.com](http://billboard.com).

Additionally, the special-interest video charts—Top Kid Video, Recreation Sports and Health & Fitness—will move exclusively to *Billboard* Information Group's Web sites.

## Peel

Continued from page 8

integrity, quality, humility, humor and inspiration against those of John Peel, the industry and the world would be a better place," Wadsworth said.

Peel's impact was felt around the world, aided by his additional shows for BBC World Service and, in recent years, in more mainstream roles. He wrote a column during the 1990s for the mass-circulation listings magazine *Radio Times* and was the presenter of popular BBC Radio 4 talk show "Home Truths."

Born John Ravenscroft in Cheshire, England, on Aug. 30, 1939, he traveled to the United States in the early 1960s and worked at WRR Dallas. He first

won broadcasting notoriety as Beatlemania swept America, allowing audiences to believe that he was a personal friend of the group.

Returning to Britain, he became a fixture on pirate station Radio London, where his show, "The Perfumed Garden," proved highly popular. The BBC hired Peel for its national pop outlet, Radio 1, which went on the air in September 1967. He was the station's only remaining original DJ until his death.

Peel gave early airtime to Pink Floyd, Tyrannosaurus Rex (later T.Rex) and, as an unwavering pioneer of the new wave, such bands as the Clash, the Cure and the Undertones.

U.S. radio personality Oedipus, Boston-based VP of alternative programming for U.S. radio group Infinity, says he first heard of Peel in the late '70s, when guests from the United

Kingdom, like the Jam or the Damned, appeared on Peel's show on alternative station WBCN. Oedipus later heard the show on a visit to London.

"First and foremost for me, John Peel represents British broadcasting," Oedipus says. "He was the consummate music DJ. There was always something new or exciting on his show. Until his death he continued to be passionate about music. He is a legend and will be sorely missed."

For Oedipus, part of Peel's appeal was his unpredictability, something of little currency in today's strictly formatted radio world.

"John Peel was an anomaly," Oedipus says. "He could play new music and have an audience. New music always plays to the cult, not to the mass audience. You can do that on public or college stations, but not on commercial radio. I don't think any-

one can fill his shoes. But he sure can be an inspiration."

Through the years, Peel became an iconic figure, constantly championing new talent. He was awarded an Order of the British Empire in 1998.

David Ferguson, chairman of the British Academy of Composers & Songwriters, asked attendees of its 30th annual Gold Badge Awards in London Oct. 27 to drink a toast to Peel.

"In 1969," Ferguson said, "Radio 1 DJs were asked to pick their record of the year, and he chose [an album by German experimental rock act] Can. As a 16-year-old, it changed my life."

Artist/producer Brian Eno, speaking about Peel on Radio 4 the same day, was asked if he was the godfather of rock. "No, he was the midwife," Eno replied, "because he delivered."

In addition to Sheila, Peel is survived by four children.

## Teens

Continued from page 6

that she does not use, Simpson added.

Panelists agreed that teens' increased connectivity requires a greater emphasis on viral and non-traditional marketing.

According to Wood, 60% of teens are online at home, 40% have high-speed Internet access and 50% own a cell phone. Additionally, 47% of teen cell phone owners have used their

phone for text-messaging or instant-messaging in the past week.

Many of the boldest marketing campaigns of late have sprung from viral marketing. This phenomenon was discussed in a presentation by futurist branding expert Jim Taylor, who has consulted for such companies as Coca-Cola and Wal-Mart, and Erika Machamer, senior VP at marketing research firm Intellisponse.

Taylor said Apple Computer launched its iPod campaign online. "Apple found kids that were leaders in technology and advertised directly to them," he said. "The shadow [artwork]

was first used because kids couldn't download the larger color photos."

Taylor pointed out that Burger King's online "subservient chicken" campaign also took off because of teens.

"That started with 20 kids in April and is now at 15 million-20 million visits," he said. "The average visit is now at six minutes."

Other forms of nontraditional marketing are also on the rise for teen-oriented campaigns, according to Samantha Skey, senior VP of convergent marketing for Alloy Media and Marketing.

"We use everything from sand art

to graffiti art to street teams to viral marketing," Skey said. "Each is different strategically. You need to tie any marketing campaign in with something emotional for teens. You also can't impose stringent rules on this kind of marketing."

Johnny Schillereff, president of Element Skateboards, noted that alternative marketing has existed for years among particular segments of the teen market, like skate culture.

"We throw stickers out into audiences and put fliers on car windshields," he said. "You should employ people out on the street and get out there in the

mix. Marketing can become transparent when you can't talk the talk."

Brands now have a great opportunity to execute marketing plans with alternatives to traditional TV, radio and print advertising, Cunningham said.

In the future, he added, marketing should allow teens to create and manipulate their own content, take on multiple identities (as they now do online) and control their media experiences.

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[www.billboard.biz](http://www.billboard.biz)

# Stefani

Continued from page 1

fers to call it, "my side project"—"Love, Angel, Music, Baby" arrives Nov. 23 in the United States (and one day earlier in Europe) from Interscope.

The disc will also be available in a deluxe limited edition. This fabric-wrapped, gold-embossed Digipak, with a case designed by Stefani/L.A.M.B., will retail for less than \$30.

"Love, Angel, Music, Baby" is a global priority for the label—encompassing TV appearances, Internet initiatives and grassroots lifestyle marketing.

"Gwen is the kind of person with the potential to move the needle of popular culture," Interscope Geffen A&M chairman Jimmy Iovine says. "She comes from a different place; she has her own lane. This is her very own concept album."

Stefani is more direct. "This is my dance record," she says of the set. "I had always wanted to do a dance record, but 'dance' is misleading [because] the definition of 'dance music' around the world is so different."

Stefani's "dance record"—not to be confused with today's four-on-the-floor underground club music—is steeped in all things '80s, from Lisa Lisa and Debbie Deb to Depeche Mode and the Cure, from Prince and Club Nouveau to Missing Persons and L'Trimm.

Stefani credits No Doubt bandmate Tony Kanal with exposing her to these sounds. "I was a strict ska girl until I met Tony," she says. "He was always listening to all this stuff that you would hear when you went dancing at Knott's Berry Farm—like I did."

She adds, "Everyone I worked with [on this album] was under strict instructions as far as inspiration goes. I wanted to recapture the feeling I had when I first heard those songs."

"Love, Angel, Music, Baby" includes the work of numerous producers, songwriters and musicians: Dr. Dre and Eve ("Rich Girl"), the Neptunes ("Hollaback Girl"), Wendy & Lisa and New Order's Peter Hook and Bernard Sumner ("Real Thing"), Dallas Austin ("Cool"), Out-Kast's Andre 3000 ("Long Way to Go"), Jimmy Jam & Terry Lewis ("Harajuku Girls") and Kanal ("Serious"). Stefani co-wrote all the tracks on the album.

Lead single "What You Waiting For?"—which ascends The Billboard Hot 100 to No. 63 this issue—was penned with Linda Perry; Nellee Hooper produced it.

"It wasn't about me having to create every part," Stefani says of the album. "It was about me driving the car, making the rules. Because I let so many other people in, this record is less of me than a No Doubt record. I see it as one big collaboration."

In the studio, Austin says, he and Stefani "carried on like eighth-grade friends discussing our favorite '80s songs. It was not a generic recording experience. It was unique for both of us."

Austin stresses that it was important for Stefani to make a record that was not too close to No Doubt's sound. "She would often say, 'I must preserve the band's integrity.' She's very sincere, very pure."

For Iovine, the set is a modern take on a pop album. "The whole thing, the whole vibe, from start to finish, explains where she is at this point in time," he adds.

That said, Stefani—who has collaborated with Eve ("Let Me Blow Ya Mind") and Moby ("South Side") in recent years—acknowledges that she had a goal: "I was not looking to make an art record. I was looking to make a specific record that would be everyone's guilty pleasure. There was no room for anything but singles on this album."

Delivered to radio in mid-September, "What You Waiting For?" has found a hungry audience at sta-

tions in several formats, including mainstream top 40 KIIS Los Angeles and WAKS Cleveland, adult top 40 KFMB San Diego and WVRV St. Louis and modern rock KROQ Los Angeles and CIMX Detroit.

"It says a lot about Gwen and her music that we're getting a great response from different formats," notes Steve Berman, Interscope Geffen A&M head of marketing and sales. "She is a prolific artist who has pushed herself creatively with this record."

KIIS added "What You Waiting For?" at the end of September. "It was one of those tracks that instantly shot to No. 1 phones," associate PD/music director



Julie Pilat says. "Weeks later, it is still huge. People cannot seem to get enough of it."

This response bodes well for "Love, Angel, Music, Baby," which, given Stefani's history, could well be a multi-format smash.

"There is definite interest surrounding this album—and it goes beyond pop consumers," notes Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village. He cites a recent in-store with Sum 41, during which "lots of people were inquiring

about Gwen's album. It's not uncool to like Gwen and No Doubt, which explains why the group's albums continue to sell."

In the United States, No Doubt has album sales of 15 million, according to Nielsen SoundScan. "Tragic Kingdom" (1996), which spent nine weeks at No. 1 on The Billboard 200, accounts for 8 million of those. "Return of Saturn" (2000), "Rock Steady" (2001) and "The Singles: 1992-2003" (2003) peaked at No. 2, No. 9 and No. 2, respectively.

The group's new Interscope collection, "Everything in Time (B-Sides, Rarities, Remixes)," entered The Billboard 200 at No. 182 last week.

No Doubt has scored six top 40 Hot 100 singles, three of which went top 10 (including "Hey Baby"). The band also notched five top 10 hits on the Mainstream Top 40 chart (including "Don't Speak," which clocked 10 weeks in the pole position) and five top 10s on Modern Rock Tracks (including "Just a Girl").

Outside the United States, "The Singles: 1992-2003" shipped 1.5 million units, according to the label. The set's single, a cover of Talk Talk's "It's My Life," is the longest-lasting track on Nielsen Music Control's European Airplay chart, having spent 52 weeks so far in the top 100.

Now, "What You Waiting For?" is being played on such top 40 outlets as BBC Radio 1 and Capital Radio in Britain. This has set the stage nicely for Stefani's album, according to Jurgen Grebner, London-based VP of marketing for Interscope Geffen A&M at Universal Music International.

"We want to establish her as an artist in her own right," Grebner says. "We will not consciously market her as 'the voice of No Doubt.' We will position her as the next pop icon."

Stefani commences a two-week TV and press promotion tour Nov. 7. She will visit Germany, France and the United Kingdom. She will also perform

at the 2004 MTV Europe Music Awards Nov. 18 in Rome.

In the States, Stefani will participate in MTV's Spanking New Music Week, which kicks off Nov. 8. She also will perform the opening number at the American Music Awards Nov. 14. She is confirmed to appear on "The Ellen DeGeneres Show" and at the Billboard Music Awards.

Internet initiatives include AOL's Sessions and First View and launch.com's artist of the month for November. "Because Gwen has such an expansive fan base," Berman says, "we are aligning her with places where she can touch as many people as possible."

Whether Stefani takes "Love, Angel, Music, Baby" on the road remains to be seen. "Touring is something I've done a lot of in my life, and right now it's about doing stuff I've never done before—like dancing to my own song in a club," Stefani says. "But I can't picture myself touring without No Doubt."

Speaking of No Doubt (as she often does), Stefani hopes hardcore and casual fans alike will welcome her album. "I have all the respect for everyone [who has] ever supported No Doubt around the world," she says. "But if I'm being honest, when I'm making songs I'm only thinking of myself. I had a specific thing I wanted to try [with this album], and now I'm ready to share it with people."

As far as the next No Doubt album, Stefani says "We've talked about it, but there are no definite plans. Tom [Dumont] has] been producing for other artists and he [recently] got married. I have this record. Tony's producing the artist Elan. And Adrian [Young], who has been touring with Bow Wow Wow, has a 2-year-old and is golfing everyday. After all the hard work, we're focusing on ourselves for the moment. We'll see what happens next."

*Additional reporting by Emmanuel Legrand in London.*

# People

Continued from page 1

stations every time Q102 played Out-Kast's "Hey Ya!" in September 2003. The station was hitting the largely unfamiliar song only about four times per week.

By early October, Q102 had upped the weekly spins to 14, and the song's tune-out factor dropped to 13.7%. One month later, "Hey Ya!" was playing 39 times a week and listeners were loving it: Only 9.4% were punching the button. By December, the switchers dropped to 5.7%.

This real-life scenario illustrates the promise and peril of what Arbitron has dubbed Music Tester, a prototype product from its PPM electronic audience-measurement system. Arbitron calls it a "minute-by-minute programming revolution"—the ability to see what listeners do when a station airs a specific programming element (a song, a spot, a bit) and to track that audience behavior over time.

"When a song airs on your station, you have two types of listeners: those

already listening and new people who tune in during the song," notes Bob Michaels, VP of programming services for Arbitron and a former PD. "Those listeners have two choices: stay with you or change the station."

That's what Music Tester would measure. When a specific song comes on, does it retain or repel listeners? Is the song "sticky," or is it like spraying Listener Be Gone?

Music Tester—which, like the PPM itself, is still in test mode—doesn't count listeners who leave the radio, just those who tune in another encoded media outlet. "The thought was that if we can take a song and look at dozens or a few hundred spins of it on a radio station, what do people do when it comes on?" Michaels explains.

Music Tester works by overlaying a station's monitored airplay information with its minute-by-minute PPM audience data. Like callout research, it requires that a song gets enough spins to be familiar to listeners before attempting to gauge its long-term appeal.

"What we've seen so far is, [at] some radio stations the audience, over time, starts to like songs more and more," Michaels says. "You can't overreact to this data too early. You can't jump the

gun and say, '26% tuned it out, we've got to dump that song.'"

The danger of overreacting could be minimized by establishing minimum spin or cume benchmarks. In this scenario, Arbitron would withhold data until a song had reached a certain audience threshold. Or it would release the data along with reach and frequency information and a warning not to react until the song achieved the audience benchmark. "Then it's up to radio and the labels to argue whether or not a song got a fair shot," Michaels says.

## ADDRESSING LABEL CONCERNS

What do record labels think of the technology that could make or break their artists? Arbitron says it has talked to label execs about their concerns, and that's why it is adding reach and frequency statistics to its data. In fact, Arbitron is considering selling Music Tester results to labels.

"We're trying to help the radio industry, which primarily is comprised of music stations," Michaels says. "With that, we feel responsible to talk to the record companies about this, too, because it affects their business, their products, their services and it affects radio stations."

Tony Novia, VP of international for Universal Motown Records Group, says Music Tester could "revolutionize radio and music research for labels and programmers." But he has concerns about the data being misused.

The relationship between callout results and actual tune-outs as measured by PPM remains unknown. Arbitron will explore that relationship when the next PPM test takes place in Houston next year.

## VASTLY DIFFERENT TOOL

One potential application is pinpointing song and artist burn sooner than callout—identifying that line in the sand when a novelty song like "Who Let the Dogs Out" crosses from love to hate.

"The question always is, When was that?" Michaels says. "And if you're on it for an extra week or two and the audience is already off it and doesn't want to hear it anymore, are you programming blind, chasing people away and not even knowing it?"

The feeling in the research community is that Music Tester won't replace callout. "But it could be an interesting complement to it," says Warren Kurtzman, VP at Coleman, a research firm

that doesn't do callout.

Kurtzman sees "a very intriguing but unproven concept." Music Tester's shortcoming, he says, is that it reports audience behavior, not what causes that behavior.

"Anybody who's good at music research has identified a half-dozen factors that contribute to why people stay with a station or leave it when a certain song comes on, and burn is only one of those factors," he says. "There's familiarity, acceptance, fit and others. It's a useful tool, but I think we're always going to need to know the why part."

Larry Rosin, president of Edison Media Research, a firm that does callout, sees Music Tester as vastly different from other research products. "If this is true—if, indeed, a quarter of our cume is going away because of any song—that's a staggering piece of knowledge this industry never had before."

However, Rosin says, "there's no way this is going to kill callout research. 'Hey Ya!' is a perfect example. Something kept that song on the air. Would you just yank it when you added it and a quarter of your cume went bye-bye?"

# Clear Channel

Continued from page 1

Also part of the revamp is a significant staff reduction, though CCE chairman/CEO Brian Becker tells *Billboard* that fewer than 100 people will lose their jobs out of a music division work force of more than 1,200. The basics of the reorganization were first tipped Oct. 25 on billboard.biz.

Going forward, CCE in the United States will be divided into 11 regional promoter bases, operating in most cases under the companies' previous names, before they were acquired in late 1990s.

The regional promoters and their respective presidents are Avalon Attractions in Southern California (Brian Murphy), Bill Graham Presents in San Francisco (Lee Smith), Electric Factory Concerts in Philadelphia (Larry Magid), Delsener Presents in New York (Jim Glancy), Evening Star Productions in Phoenix (Danny Zelisko), Pace Concerts in Houston (Bob Roux), Cellar Door Concerts in Columbia, S.C. (Wilson Howard), Cellar Door North in Detroit (Rick Franks), Tea Party in Boston (Don Law), Belkin Productions in Cleveland (Michael Belkin) and a to-be-determined division in the Midwest (Mark Campana).

Franks will also oversee Sunshine Productions in Indianapolis. The Ritual brand name will be used for club bookings in the northern United States.

Each of the local presidents will report to COO Charlie Walker, who reports to CCE global music president Michael Rapino.

"We've been discussing this internally for over a year," Becker says of the reorganization. "We have great history and great personnel, and those two factors are reflected by some of the classic names in music. We think we have some great brand equity in [the names]."

"What's really important here," Becker continues, "is the torch is being passed. Mike Rapino is part of the new generation and is better equipped in many respects to address the opportunities that are being presented these days that our assets and organization can bring to artists and fans."

The move also reflects an increased focus on empowering these regional offices to promote locally. "We like to talk about a centralized strategy and a local execution," Rapino says. "We think our core strength is the fact that in 35 markets in the U.S. we have a staffed promoter/marketer that can make great decisions locally on what is right for that community."

CCE's broad U.S. presence is

## Timing In BGP Layoffs Lousy

BY RAY WADDELL

There's probably never a good time to be fired, but for some employees of the Bill Graham Presents office in San Francisco, the timing of their layoffs seems particularly harsh.

The bulk of Clear Channel Entertainment's downsizing of nearly 100 people companywide came down Oct. 25, which happens to be the 13th anniversary of the death of legendary BGP founder Bill Graham.

Lee Smith, president of BGP, says the timing of the staff reduction at the San Francisco office was not a local call. "We're part of a larger company, and it was a companywide decision that [Oct. 25] would be the day," he says. "We tried to be sensitive to the fact that it was the 13th anniversary of Bill Graham's death."

CCE has reactivated vintage concert promoter names in their traditional regions. Few if any names carry more clout in a given concert marketplace than does the Bill Graham Presents banner in the San Francisco Bay Area.

Named for the pioneering promoter who died in a 1991 helicopter

crash, a BGP "presents" for many represented not only who was promoting a concert, but how. That is why the timing of the layoffs seems insensitive to some observers.

"If you're going to take on the Bill Graham Presents name, there are certain responsibilities that go along with it," says Gregg Perloff, a Graham disciple and former BGP partner who now promotes independently in the Bay Area market as president of Another Planet Entertainment.

"You have to respect all of the lessons that Bill taught, like sense of community and treating people like you would like to be treated at a show," Perloff says.

"When you lay off 15% of the staff—some of them employees who worked there 15 to 25 years—you do not do it on the anniversary of Bill's death," Perloff continues. "You do not disrespect the employees and the heritage of that company by firing people that worked there 25 years. That is not just another day."

Perloff wants to be clear that his feelings regarding BGP are not strictly anti-CCE or geared toward its new music division structure.

"One of the best things [CCE chairman/CEO] Brian Becker has

done is put [CCE global music president] Michael Rapino in power," he says. "I have great respect for Michael and I think he has real vision as to how to improve the company and make it as good as it can be."

But Perloff says on the local level in San Francisco, the companywide staff reductions were very poorly timed. "It wasn't Michael Rapino's job to know that, but it was someone's job to know that," Perloff adds. "If you don't treat people or employees with respect, you don't have the right to use the Bill Graham Presents name, because that name stands for something."

Layoff gaffe notwithstanding, Perloff says he supports Rapino's efforts. "They put a person in charge who really does care and who really does want to improve the concert business," he says.

Perloff resigned from BGP in 2003 and, with BGP's Sherry Wasserman, formed Another Planet. The parting has been less than amicable. CCE filed a civil suit in August 2003 alleging misappropriation of trade secrets and unfair competition, among other actions. Perloff countersued. Both cases are pending (*Billboard*, June 19).

indeed unparalleled, even by such national competitors as AEG Live and House of Blues.

"We have an incredible national and international footprint and we have the best managers in these local markets, and the best combination of these local assets, as well," Becker says. "It's up to Michael and his team to wisely combine them for the benefit of artists and managers."

Asked if bringing back the vintage promoter names was in any way a reaction to negative perception or the ubiquity of the Clear Channel name, Rapino responds, "Not at all. We believe a portfolio approach of strong established local brands provides us with a stronger consumer connection point across the country."

The reorganization will result in layoffs for many. "It will be less than 100, but a significant amount," Becker says. "It is really aimed at harnessing the depth of expertise and having greater empowerment, expecting more from people who have proved themselves and giving them the latitude to deliver. When an organization gets too heavy you do not have accountability."

### CUTS FROM THE TOP

Among those leaving are former CFO Charlie Mierswa, former COO Dominic Roncace, VP of corporate communications Jean Gonsoulin,

former VP/special event producer Jim Lewi and former VP of artist relations Angie Diehl. Roncace may stay with the company in another role, Becker says.

Becker says cuts are "from the top down" within CCE's corporate structure. "We didn't approach it from a cost perspective, we approached it to implement the vision," he says. "But as it turns out, one of the things that this is also going to do is provide us [with] the ability to be more nimble."

The status of former CCE music division co-CEO Dave Lucas in Indianapolis is undetermined, Becker says. "We have had ongoing discussions with Dave and, in fact, we have proposed back and forth a number of scenarios," Becker says. "None of those have worked. I think we'll still have some kind of relationship with Dave, but at this point in time, it will not be an executive position with this company."

Becker adds, "A lot of people are going to be leaving our organization that we're going to be sorry to see go, but we think it's the best thing for the company."

The staff reduction comes after more than two months of internal evaluation since Rapino was named president in July (*Billboard*, July 31).

"We spent an immense amount of time talking to consumers, talking to agents and managers and internal

staff, and really stepping back and assessing our business model and determining what we need to adjust to go forward and continue to be the best and largest live entertainment company," Rapino says.

### DIVISIONS OF LABOR

CCE will also separate its concert promotion and venue operations as part of the reorganization. Rapino says the company will have two distinct business units.

"One will be the live division, made up of those 11 presidents, under Charlie Walker," he says. "Under the other business unit are our amphitheatres and theaters, and Patrick Leahy has been promoted to COO of that division." Leahy was executive VP.

Rapino says there will be 11 general managers put in place over the next two weeks who will manage the venues in each of those territories.

Some of those who deal with CCE in the United States expect little change, considering how many arenas, agents and managers deal with promoters on a local level already, even with nationally produced tours.

"My personal experience has been primarily dealing with the local promoters anyway," says agent Ken Fermaglich of the Agency Group. "On occasion the local person may need some sort of regional approval, but by and large my dealings have been at

the local level. It does seem like they're trying to figure out a way to function better, and that should be a good thing."

Others see the move as much ado about little. "I'm not sure this is anything more than a nice way to say they're downsizing," one agent says.

But others view it as positive, similar to how Rapino operated in Europe when he ran that operation for CCE. Under Rapino's direction, CCE Europe has seen growth, rather than the slump seen in the United States this year.

"I think this was the ultimate goal of bringing Michael Rapino in, wanting to build a culture of touring from the local perspective, rather than try to market an artist around the world," Kiss manager Doc McGhee says.

"This is very close to how we've always known how to build an artist," McGhee adds. "We need the local promoter talking to us, telling us 'don't play on this day, it's the opening day of deer season' or whatever. We haven't had that in a while."

Peter Grosslight, worldwide head of music for the William Morris Agency, also thinks the CCE revamp is a positive move. "The changes are healthy and will streamline doing business," he says. "Eliminating extra, unnecessary layers of management and emphasizing dealing at the local level will serve to empower everybody involved in the booking process."

CCE's touring division, headed by president Arthur Fogel, is unaffected by the reorganization, as is the Canadian operation under executive VP Shane Bourbonnais.

Touring VPs Bruce Kapp, Brad Wavra and Jane Holman in Los Angeles, Gerry Barad in Toronto and Brian O'Connell in Nashville, still report to Fogel.

With treks by Madonna, Sting, David Bowie and Toby Keith in 2004, touring has been a bright spot for CCE. The company will still be active on the national touring front in 2005, and Becker expects no confusion in the new setup.

"It's pretty simple," Becker says. "The challenge and the opportunity for us, for Michael specifically, is can he take these [CCE presidents] that are at the top of the game, and create a scenario where they communicate with each other so well and so consistently and are so philosophically on the same page that they are able to bring all of our assets to bear either nationally or locally, given the situation."

"And if we do that well," Becker concludes, "then next year when we're talking about the status of the business, you're going to see that a question as to whether we can coordinate all of that will be inappropriate."

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# 'AOL Is Increasingly Seen As A Launch Pad For Original Content'

BY BRIAN GARRITY

Jim Bankoff, AOL's programming chief, wants to replicate the phenomenon of the water-cooler conversation online.

But Bankoff does not just want to offer a forum where people can talk about a favorite song or an upcoming movie or something that happened on TV the night before. He is looking to create an environment where the users also can consume products, discover related material and virally share ideas with each other.

Inside AOL they have a name for such experiences: infonacking. And it's at the heart of the Internet giant's programming efforts—offering consumers small, quickly digestible “snacks” of entertainment and information that can be easily distributed through instant messaging, e-mail and other electronic platforms.

Under Bankoff's watch, AOL has launched and/or enhanced a range of programming franchises dedicated to doing just that. These include a host of music programming (AOL Music Sessions, First Listen, First View, AOL Music Live) and a growing slate of gaming- and TV-related programming, including First Tip and TV's Top 5.

“Jim has aggressively worked to make AOL a content-rich brand. He and his group understand that in an extremely competitive Internet space, not just price but compelling original programming can make the difference between keeping customers or losing them,” says John Sykes, chairman/CEO of Infinity Broadcasting. “From the first time we met, Jim understood how to use the massive reach of broadcast radio to build awareness for AOL's new original content.”

In anticipation of the Billboard Digital Entertainment Conference & Awards, which will be held Nov. 4-5 in Los Angeles, *Billboard* caught up with Dulles, Va.-based Bankoff to discuss the state of digital entertainment and where it's going.

**Q: The Internet and other distribution platforms are redefining the entertainment experience. What are opportunities and challenges for AOL in digital entertainment?**

**A:** Our challenge and our opportunity is really to define this medium for consumers based on what they want to do. We're already creating unique experiences that are not just about putting music online, or magazine or television or movie content, but also about merging that content with interactivity in the form of sharing, searching, communicating. And in turn, marrying those with a third element: community, or social networks, or whatever you want to call them.

Those three elements—content, software utility and a large audience—together are what make our medium unique and special.

**Q: How important is interactivity in the Internet entertainment experience?**

**A:** I think it is what defines it, really. Here at AOL we've really put a premium on interactivity. Before the Internet, people were being entertained just fine, and they are going to continue to be entertained off the Internet. So for the Internet to provide value, it has to provide a unique and different experience. Its uniqueness comes from that interactivity.

There are many ways to make programming interactive. You can make it on-demand. You can make it shareable. You can make it searchable. You can use it as a stimulus to provoke discussion—that's what blogs do so effectively and that's why they are so popular.

We want to use content as a catalyst for a richer interactive experience that gets people talking, gets them chatting, gets them sharing, gets them searching. And for this medium to be successful, we have to push and push and push on that.

**Q: So, when planning content, do you have to consider whether it is interactive enough?**



## The Last Word



### A Q&A With Jim Bankoff

#### Jim Bankoff: Career Highlights

1991: Becomes account supervisor for Ruder Finn's Global Public Affairs group  
 1996: Joins AOL as director of business development for AOL Greenhouse  
 1998: Named VP of strategy and operations for the AOL Brand  
 2000: Becomes president of Netscape  
 2001: Named president of AOL Web Properties, with responsibility for AOL's network of Internet brands, including Netscape, CompuServe, Moviefone, MapQuest, ICQ and AOL Instant Messenger  
 2002: Named executive VP of AOL Programming

**A:** For our medium, yes. They are two things that are inextricably connected. You can say the same thing about other mediums now, too—if you look at DVDs or certain television shows, it seems like interactivity is now part of the entertainment aesthetic.

It is happening today in offices, at schools, at home: People are consuming interactive digital experiences, and that's impacting how they view traditional media as well. It's a positive impact.

**Q: Does that mean digital entertainment is not well-suited for more passive entertainment consumption?**

**A:** I don't want to throw that baby out with the bath water. People are consuming entertainment online in big numbers today. But it is more than just leaning back and consuming those experiences—although that certainly does occur. The real value is going one step further and putting the consumer in control and enabling the consumer to do more via the experience. That's a different type of entertainment in and of itself—whether it's publishing something onto your blog, or sharing entertainment over Instant Messenger, or voting on entertainment through interactive polling.

**Q: Is digital entertainment inherently a short-form entertainment medium?**

**A:** We spend a lot of time thinking about that. What we're finding is, the answer is yes right now. We put a premium on finding things that are the right size for consumption in front of the PC and that can be quickly shared and made more viral in nature.

Today it's starting off with shorter-form, more quickly digestible programming—music videos, movie trailers and some original programming, which we are doing here at AOL. I think as the medium develops, and as broadband becomes more prevalent, and as consumer electronic devices are enabled more for Internet protocol delivery, the opportunities for [longer] programming will expand.

Consumer behavior will continue to grow in this type of delivery mechanism, and we're going to be on the leading edge of delivering those experiences.

**Q: Do content creators need to start thinking more about original entertainment programming for the Web and other platforms?**

**A:** As a development arm, I think we have good skills at [making] an experience interactive, but we're always looking to partner with creators to push forward. We work in a reasonably traditional Hollywood manner, in that regard. I think they are doing it more and more every day. I am very encouraged with where things are going.

**Q: Does it make sense for programming to be designed for the Web first and more traditional outlets second?**

**A:** I do see a place for originally produced material, whether it's distributed via a wireless platform, or via a PC, or via a different consumer electronics device. That should be part of the continuum of how we look at programming—certain things that can “break” online, if you will.

In the kids and teens space we are doing a lot of that. We are producing original series, and we're breaking them first. We expect that they are going to take life in other forms of media. It's not an AOL example, but look at how successful the JibJab guys were. They launched it online, and the next thing you know they are on Jay Leno, and now they're starting to build a buzz.

I view it as a continuum and a spectrum. I think that is part of the mix. It's not the only part, but it's an important part.

**Q: Do content creators see creative opportunities in new technology platforms that extend beyond promotion?**

**A:** Increasingly what we're seeing—a lot of this is still in development—is that creators are coming to us for just that reason. We are increasingly being seen as a launching pad for original content, which can ultimately have life forms in other media as well.

They know we have this audience, and they have a creative product they want to introduce and they want to use AOL as the introduction point. We love working with content creators in that way.

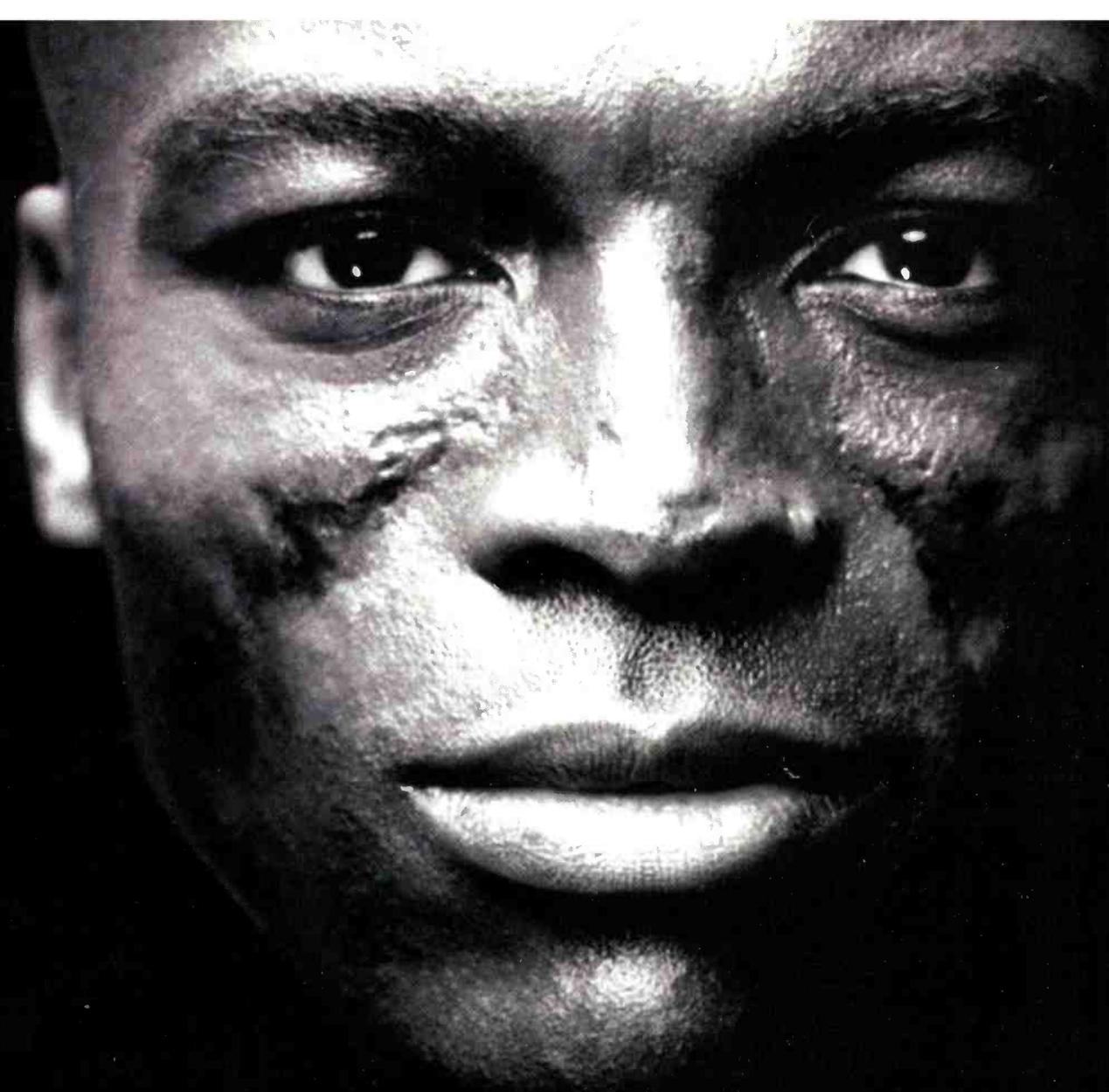
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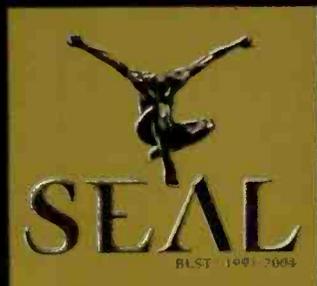
### DISC ONE • THE BEST OF SEAL

Features "KISS FROM A ROSE," "CRAZY,"  
"FLY LIKE AN EAGLE," "LOVE'S DIVINE" and more  
*plus* a brand new recording,  
"WALK ON BY"

### DISC TWO • ACOUSTIC ALBUM

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Executive Producers: Seal and Trevor Horn  
Management: azoffmusic management



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