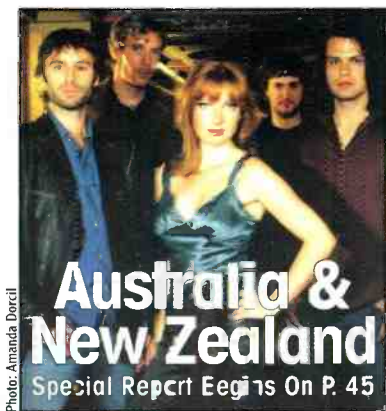


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## HOT SPOTS



Photo: Kevin Mazur/WireImage.com

### 5 Jagger's Edge

Mick Jagger works on his first movie score, teaming with Dave Stewart on the music for 'Alfie.'



Photo: Kevin Mazur/WireImage.com

### 18 Luckiest Star

Madonna leads finalists for *Billboard's* inaugural Backstage Pass Awards for tops in touring.



Photo: Chris Walsh

### 35 Hawkers Nest In NYC

A piracy crackdown has done little to reduce the open sale of pirated CDs and DVDs on the streets of New York.

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# 3-2-1 Relaunch!

## Biz Debates Effectiveness Of High-Profile Reissues

BY ED CHRISTMAN

NEW YORK—The Oct. 5 reissue of Usher's 6-month-old album "Confessions" with a bonus DVD, new tracks and artwork is one of the most closely watched marketing stories of the season.

The project represents perhaps the most ambitious relaunch of an album since the practice came into vogue several years ago.

Once seen as a mechanism to reinvigorate albums that did not meet sales expectations, relaunched are now being used to buttress sales of

(Continued on page 72)



From top: Usher, Switchfoot, Gretchen Wilson

# Stern's Sirius Shocker

## Jock Jumps To Satellite, Says Music's In The Mix

BY TAMARA CONNIFF

Music radio programming has a new champion: Howard Stern.

Not only will Stern take his infamous talk show to Sirius Satellite Radio beginning in 2006, the "shock jock" plans to launch three Stern-branded channels to showcase music, comedy and new talent.

"Music is so much a part of what I do. I'm about rock'n'roll," Stern tells *Billboard*. "With what's going on in this country and the war in Iraq, music is more

(Continued on page 73)

# AT&T's Twist On 99 Cents

BY SCOTT BANERJEE

SAN FRANCISCO—AT&T Wireless has given U.S. music fans the ability to purchase 99 cent songs using a mobile phone.

But don't hang up yet.

While purchases can be made by phone, the tracks cannot be downloaded to the handset itself.

Still, the mMode Music Store, launched Oct. 4, is an important step toward creating an iTunes-like user experience on mobile phones.

"The immediacy of the mobile music

(Continued on page 73)



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ROD STEWART MICHAEL McDONALD

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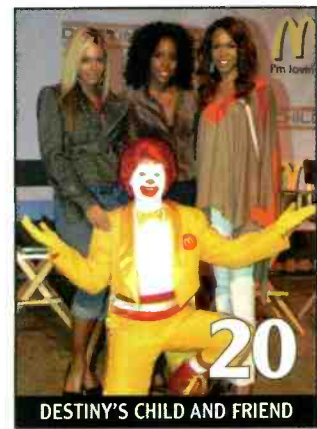


HILARY DUFF

**QUOTE OF THE WEEK**

**6** Videogames have become the radio of the 21st century.

TOMMY TALLARICO  
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DESTINY'S CHILD AND FRIEND

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**What Teens Want: Marketing to Teens Using Music, Movies & the Media.** Oct. 26-27 at the Regent Beverly Wilshire, Beverly Hills, Calif.  
Information: 888-536-8536

**Billboard Digital Entertainment Conference & Awards.** Nov. 4-5 at the Tom Bradley International Center, UCLA, Los Angeles.  
Information: 646-654-4634

**Billboard Backstage Pass Touring Conference & Awards.** Nov. 8-9 at the Roosevelt Hotel, New York.  
Information: 646-654-4660

**The Hollywood Reporter/Billboard Film & TV Music Conference.** Nov. 16-17 at the Renaissance Hollywood Hotel, Los Angeles.  
Information: 646-654-4660

**Billboard Music Awards.** Dec. 8 at the MGM Grand Arena, Las Vegas.  
Information: 646-654-4600  
billboardevents.com

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Paul Wiser  
Sony America



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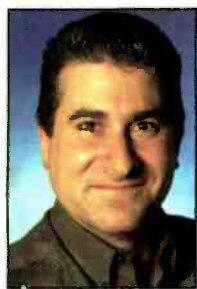
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Vinnie Freda describes UMG's deal with Promo Only to service radio singles digitally



# Upfront

TOP OF THE NEWS

Eric Doctorow named COO of home video company Ventura Entertainment



## Europe Upload Attack

6 Nations Sue P2P Site Users

BY JULIANA KORANTENG and EMMANUEL LEGRAND

LONDON—In a one-day transcontinental blitz, the International Federation of the Phonographic Industry initiated 459 legal actions Oct. 7 against music uploaders.

The IFPI says it is "the largest single wave of lawsuits to be announced outside the U.S." regarding illegal peer-to-peer site activity. The lawsuits cut across Europe: 100 cases have been launched in Austria, 174 in Denmark, 50 in France, 100 in Germany, seven in Italy and 28 in the United Kingdom.

It is the first time that the music industry in the United Kingdom, France and Austria has instigated such procedures. Cases have already been brought up in Italy, Denmark and Germany.

According to the IFPI, the number of cases launched so far in Europe now exceeds 650 in six countries.

The IFPI says the cases are aimed at uploaders who put hundreds of copyrighted songs on file-sharing networks and offer them to P2P users without authorization from the copyright owners. Kazaa, Imesh, Grokster, Bearshare and WinMX are among the services used by the uploaders targeted by the lawsuits.

The IFPI adds that the defendants, who face either criminal or civil suits, are "likely to face compensation payments averaging several thousand euros."

Legal action was instigated in the United Kingdom by the British Phonographic Industry trade association and in France by trade body SNEP with collecting society SCPP. In both countries, awareness campaigns earlier this year warned P2P users of the consequences of illegal downloading.

(Continued on page 72)



MICK JAGGER, LEFT, AND DAVE STEWART: THE TWO ARTISTS AT WORK ON THE MUSIC FOR THE 'ALFIE' SOUNDTRACK

## Jagger Scores

Mick Joins Dave Stewart On 'Alfie' Soundtrack

BY CARLA HAY

NEW YORK—Mick Jagger is boldly going where he has not gone before: as one of the chief creators of a film score and soundtrack album.

In a rare interview, the Rolling Stones frontman tells *Billboard* that his work on the "Alfie" soundtrack, due Oct. 19 on Virgin Records, represents an exciting new facet to his career.

Although numerous Rolling Stones have appeared in movies and Jagger co-wrote and performed the original song "Ruthless People" for the 1986 movie of the same name, "Alfie" marks the first soundtrack for which Jagger co-wrote, produced and performed a set of songs specifically for the movie.

Jagger and Eurythmics co-founder Dave Stewart wrote and produced most of the soundtrack's original songs in addition to composing the film's score with John Powell. Stewart and Jagger previously worked together on "Ruthless People" and on Jagger's 1987 solo album, "Primitive Cool."

Paramount Pictures' "Alfie," which opens Oct. 22 in U.S. theaters, is a remake of the 1966 British film of the same name. The new version stars Jude Law in the title role (previously played by Michael Caine) as a womanizer who must come to terms with the consequences of his actions.

Jagger says that a myriad of life experiences helped him write songs from the perspective of a film character

(Continued on page 71)

## Azoff's Latin Link

Manager Forms JV With Asensi

BY LEILA COBO

In an effort to help Latin acts "realize their full potential," veteran managers Alejandro Asensi and Irving Azoff have linked to create a new management company.

AA Music Management, based in Los Angeles, is a joint venture between Asensi, who handles Mexican superstar Luis Miguel, and Azoff, who represents Christina Aguilera, the Eagles, Jewel, Seal, Van Halen and Babyface through his company, azoffmusic management.

"Every other part of the business is consolidated, and if the consolidation of management will help artists get more



AZOFF, LEFT, AND ASENSI: LOOKING FOR 'REAL ARTISTS'

of their fair share, then I'm all for it," Azoff says.

The first artist under AA will be Luis Miguel, who is slated to release his next album Nov. 9 on Warner Music. In addition, although azoffmusic will continue to handle Aguilera, AA will represent her in the Latin market, coinciding with the release of her Spanish-language album next spring.

But major stardom is not a requisite for the AA roster, Asensi says.

"We're looking for real artists," he says. "That's the criteria. Not that you've sold so many albums or you've reached No. 1 in so many markets. The idea is to have a well-consolidated management company that helps the artist in his career and in gaining exposure."

Azoff adds, "Our dream is to find somebody and break them."

The creation of a new management (Continued on page 15)

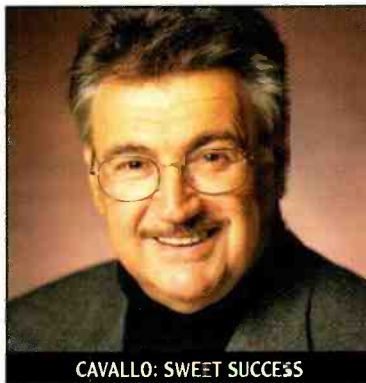
## Fairy Tale Week For BVMG

BY MELINDA NEWMAN

LOS ANGELES—Heigh ho, heigh ho, it's off to the bank Buena Vista Music Group goes.

When chairman Bob Cavallo took over Walt Disney Co.'s BVMG six years ago, all divisions now under him—except music publishing—were losing money.

This year, for the first time, all four labels and music publishing operate in the black, Cavallo says. Nowhere is the turnaround more clear than on



CAVALLO: SWEET SUCCESS

The *Billboard* 200 this issue: BVMG snags the top two spots, as well as 11 other positions.

Rascal Flatts, which is signed to BVMG's Nashville-based Lyric Street, is only the second country group (following the Dixie Chicks) to reach No. 1 on The *Billboard* 200.

The trio's "Feels Like Today" sold 201,000 copies, according to Nielsen SoundScan. It is the first No. 1 on the chart for 7-year-old Lyric Street.

"It's a wonderful thing to make a (Continued on page 73)

## New Era For MTV Networks

Toffler, Graden Get Expanded Roles Under Chairman/CEO McGrath

BY CARLA HAY

NEW YORK—With several changes in its New York-based management, MTV Networks looks poised for a new era of leadership.

Chief among those changes is the promotion of Van Toffler from MTV/MTV2/MTV Films president to MTV Networks Group president. He fills the position previously held by Judy McGrath, who was promoted to chairman/CEO of MTV Networks earlier this year (*Billboard*, July 31). In his new position, Toffler will oversee MTV, VH1, MTV2, CMT and Logo. He continues to report to McGrath.

In addition, Brian Graden has been promoted to MTV Networks Music Group president of entertain-



TOFFLER: EXCITED ABOUT 'MASH-UPS'

ment/Logo president. Graden was MTV/VH1 president of entertainment, and in his new position he reports to Toffler.

Graden will be responsible for MTV

Networks' music channels, including MTV, MTV2, VH1, CMT and their respective spinoffs. Under the new management structure, VH1 president Christina Norman and CMT executive VP/GM Brian Philips will also report to Toffler.

Toffler tells *Billboard* that he would like to see more performance shows on the company's music channels. "I'm really excited about 'Mash-Ups.' We've been looking for a show that could reach the level of 'Unplugged.'"

"Ultimate Mash-Ups," a series that Toffler says will debut on MTV later this year, will feature acts from different genres performing together to create new versions of their songs (*Billboard*, June 26).

MTV Networks' other management  
(Continued on page 59)



FREDA: DIGITAL SINGLES ARE THE FUTURE



ERNST: CLEAR CHANNEL IS ON BOARD

## You've Got Tracks

UMG Sends Radio Digital Singles

BY PHYLLIS STARK

The record industry's eventual conversion from shipping physical singles to radio to providing them digitally takes a leap forward this month with the debut of Promo Only MPE (music protected by encryption). Along with it comes the potential for a whole new set of rules in the sometimes prickly radio/label relationship.

Orlando, Fla.-based Promo Only announced in July that it had signed a deal with Universal Music Group to securely deliver digital singles to U.S. radio stations for all of UMG's imprints. The planned August launch was delayed two months as the companies ironed out the details and fine-tuned the technology.

The Promo Only MPE system was rolled out during the National Assn. of Broadcasters Radio Show Oct. 6-8 in San Diego. The companies have begun a soft launch, cyber-shipping singles from such UMG acts as Eminem, Hoobastank, Lionel Richie, Saliva, Gwen Stefani and U2 to radio stations.

"We clearly see this as the future," says Vinnie Freda, UMG executive VP of digital logistics and business services. "We see this as a paradigm shift in how we deliver music, initially

to radio and ultimately to other tastemakers such as publicists, journalists and retailers."

"We know the industry is moving forward to digital delivery," says Dean Ernst, president of Promo Only's Canadian operations and director of the MPE project. "Look at an online store like iTunes. It has been successful

because people are able to get the songs they want, when they want

them. The same thing applies here."

Since Promo Only announced the UMG deal, Clear Channel Radio, owner of more than 1,200 stations, has come on board.

"Clear Channel is making the Promo Only MPE software available to all of its [music] stations and will support this endeavor," Ernst says. "They have been working with us and testing this."

(Continued on page 71)

## CCE Gets Central Europe Foothold

BY RAY WADDELL

In an effort to strengthen its network across the continent, Clear Channel Entertainment Europe has embarked on a major buying spree, acquiring five concert promotion companies in Central and Eastern Europe the week of Sept. 27.

The acquired businesses include Laszlo Hegedus' Multimedia Concerts in Hungary; Serge Grimaux and Robert Porkert's Interconcerts in the Czech Republic; and Steven Todd and Hubert Stajniak's Odyssey in Poland (*billboard.biz*, Sept. 30).

(Continued on page 59)

## Reba Fashions Emphasize 'Comfort, Confidence'

BY JILL KIPNIS

LOS ANGELES—Reba McEntire has always felt that if you look good, you feel good and you act with confidence.

That mantra led her to team with the Dillard's department store chain to launch a clothing line for women. The brand, called Reba, debuts in March 2005 at 147 top-performing Dillard's locations.

The partnership is a first for McEntire and Little Rock, Ark.-based Dillard's. McEntire never considered getting involved in the fashion world until Dillard's approached her, and the company has never carried a celebrity line.

"The more I got to thinking about it, I felt that I could contribute to a clothing line," McEntire says. "I went to the designer school of hard knocks. When I started making my own money, I started buying expensive clothes that should've been



more comfortable and given me a confident air. They wound up sitting in my closet, or I wound up giving them away."

James Stockman, VP/general merchandise manager for Dillard's, says the chain wanted to launch its first celebrity line with McEntire because of her widespread appeal.

"She's a humanitarian, a movie star, a music star, a TV star, a Broadway star," Stockman says. "That's a tremendous asset for us. Like her, we have a very diverse customer base."

McEntire collaborated with Dillard's and New York fashion design firm Icon Creations to create a line of mix-and-match pieces that she herself would wear.

Reba apparel will be available in sizes four to 14 and will range in price from \$48 to \$289.

"The line is being positioned as affordable luxury,"  
(Continued on page 59)

## Euro Indies Lower The Gold Bar

BY EMMANUEL LEGRAND

LONDON—European record companies now have two album sales certification systems—the existing IFPI Platinum and the new Impala Silver, Gold and Platinum awards.

The latter have been created by European independent labels' organization Impala. The former was launched by international trade body the International Federation of the Phonographic Industry in 1996 and recognizes shipments in excess of 1 million units in Europe.

Impala's awards are based on lower sales levels than IFPI's: Impala silver will be given for shipments of 30,000 units, gold for 250,000 and platinum for

500,000. Shipments of 1 million will be awarded double-platinum certifications.

By launching its own pan-European sales certifications, Impala expects to build greater awareness for indie releases and celebrate the success of indie labels.

London-based Beggars Group chairman Martin Mills says the IFPI platinum certifications "are restricted to IFPI members and most indies are not part of it. Indies have different sales targets than majors. For majors, 30,000 units might not be much but for many indies, this is a success and they can even make money out of it. The jump to 250,000 is very significant and it is an achievement that should be recognized."

Mills says it is "not an anti-IFPI award, it is just a process that is better suited for indies."

IFPI outgoing chairman/CEO Jay Berman says: "I wish them luck. What we were trying to do [in creating the IFPI Platinum] was give a sense of albums selling over a million, which is quite unique. And we don't intend to change that."

The decision to create the certifications was made at an Impala board meeting Sept. 30 during the Popkomm trade show in Berlin. The certifications committee was led by Alison Wenham (Impala VP and chairman/CEO of British indie association AIM), Patrick Zelnik (Impala VP and president of French indie company Naïve) and  
(Continued on page 59)

# Laura Pausini

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



PH. DANIEL FERRERO

# New Label Is Strictly Digital

## DMI Will Distribute Product Exclusively Online

BY SCOTT BANERJEE

SAN FRANCISCO—Digital Musicworks International is looking to establish itself in the independent music sector with a new label that is using digital distribution exclusively.

Releases from the Sacramento, Calif.-based label can't be found at the local record store. Instead, DMI has distribution deals with iTunes, Napster, Real Music Store, Sony Connect, MusicMatch, towerrecords.com and MSN Music Store.

DMI has a roster of more than a dozen acts, including rock/pop veteran Dwight Twilley and new band Red Light Music, which includes ex-Candlebox singer/songwriter/guitarist Peter Klett.

DMI CEO Mitchell Koulouris says the label's online-only distribution model gives artists "freedom to release more music with improved creative license and flexibility, as well as optimized distribution and transparent royalty reporting."

Koulouris notes that the low cost of online distribution reduces risks when bringing artists to market. By forgoing physical retail, he says, the label can better spend its resources on marketing, promoting and developing artists.

"The fact that they are an all-digital recording company gives them a great ability to move quickly in this ever-changing market," says Christina Calio, senior business development director for MSN Entertainment.

Koulouris says DMI artists can structure their contracts to be fulfilled on a per-album or per-track basis. DMI plans to issue quarterly reports and payouts; the label is also creating a

**EXCLUSIVE**



Web site that allows artists to "self-track" their sales.

"Our boilerplate contract is based on track delivery—so many tracks with so much frequency," Koulouris says.

DMI, he adds, will ultimately include a "diverse mix" of established artists and previously unsigned talent.

GartnerG2 analyst Mike McGuire says, "If you look at [the] tumult in the conventional music industry, [DMI is] an interesting proposition for artists.

Quarterly updates and transparency will be powerful and attractive to a number of artists."

The label's marketing efforts will include radio, Web, print and e-mail advertising, as well as "blogging" partnerships with media companies and "strategic relationships with technology companies," according to Koulouris.

DMI's lead investor is real estate magnate Alex Spanos, owner of the San Diego Chargers football team, who has put \$1 million behind the label. That represents about half of DMI's seed funding. The label hopes to raise an additional \$15 million through a second round of financing to close in June 2005.

The label's executive staff includes former Capricorn Records GM Roger Mayer, who serves as senior VP of marketing and promotion, and guitarist Ronnie Montrose, who is VP of A&R. Koulouris says the staff should reach 45 people by spring 2005.

McGuire cautions that the label will face a challenge in rising above the competitive "noise" of Internet marketing; for this reason, he says, DMI "may be better served to hit an audience that's in the hundred of thousands or even the tens of thousands or less."

# NEWSLINE

THE WEEK IN BRIEF

Industry veteran **Eric Doctorow** has been named COO of independent home video company Ventura Entertainment Enterprises.



DOCTOROW

Doctorow will oversee the entertainment and distribution divisions and will manage Ventura's numerous distribution deals with companies including BET Home Video, Fox Television, Razor & Tie, Showtime and Tokyopop.

Previously, Doctorow spent nearly 30 years at Paramount Pictures' Motion Picture Group; he was president of worldwide home entertainment when his tenure ended. Most recently, he served as COO of videogame publisher THQ.

JILL KIPNIS

**After nine years together.** Britney Spears and her manager, Larry Rudolph, have terminated their business relationship by mutual consent. Spears' representatives did not return calls about new management for the artist, whose greatest-hits set comes out Nov. 16 on Jive.

MELINDA NEWMAN

**For the second week in a row.** "Induce" legislation co-sponsor and Judiciary Committee chairman Orrin G. Hatch, R-Utah, pulled the bill, S. 2560, from the list of items to be marked up by the committee Oct. 7. Hatch's decision further shrinks chances that the contested bill will make it to the Senate floor for a vote before Congress adjourns after an extended session Oct. 9.

BILL HOLLAND

**Warner Music Group** says it wants to return \$350 million to its investors.

The money—which is earmarked for the equity shareholders that led the acquisition of the company from Time Warner—will be funded out of excess cash in a one-time payment. WMG will not incur additional debt to make the payment. WMG is in the process of seeking an amendment to its credit agreement with its bondholders to allow for the return of capital.

WMG says its cash balance grew from \$421 million to \$519 million between May 31 and Aug. 31. The company is projecting \$300 million in cash on hand as of Nov. 30—assuming it completes the payout.

BRIAN GARRITY

**Loretta Lynn** has filed a lawsuit to regain the copyrights to some of her biggest hits, including "You Ain't Woman Enough," "You're Looking at Country" and signature song "Coal Miner's Daughter." The suit, filed in Davidson County Chancery Court in Tennessee, seeks to void a 1966 contract that Lynn signed with Nashville-based Sure-Fire Music.

When Lynn signed her writer's deal, the publishing company was owned by Grand Ole Opry stars the Wilburn Brothers. Doyle Wilburn died in 1982 and Teddy Wilburn died last November.

"In the 1966 agreement, it was agreed upon by Sure-Fire and Loretta that, were there to be a change in ownership, the contract would become null and void," Lynn's manager Nancy Russell says. "We're looking to enforce what the agreement said." Sure-Fire had no comment.

DEBORAH EVANS PRICE

**The Country Music Assn.** is moving its annual CMA Awards show to New York's Madison Square Garden in 2005. It marks the first time the event will be held outside Nashville. The 39th annual CMA Awards will be telecast Nov. 15 on CBS. The CMA Awards will return to Nashville in 2006 for their 40th anniversary.

DEBORAH EVANS PRICE

**Twentieth Century Fox** has joined the Blu-ray Disc Founders Group. Fox is the first major studio to collaborate on Blu-ray's high-definition DVD format outside of Sony Pictures, whose parent company Sony Corp. is one of Blu-ray's developers.

The Blu-ray format is competing with Toshiba/NEC to become the HD format of choice and to be endorsed by all of the major studios. Both HD groups have announced product launches, with Toshiba/NEC hardware expected in the United States by early 2005 and Blu-ray machines anticipated at the end of next year.

JILL KIPNIS

**Warner Bros. Records Nashville** is launching a comedy imprint, WBR/Jack Records. Los Angeles-based manager J.P. Williams will be CEO.

Warner Bros. comedians Jeff Foxworthy and Bill Engvall will join the WBR/Jack roster, as will new signees Larry the Cable Guy and Ron White. The four are well-known from the Blue Collar Comedy tour, which has spawned a movie and a TV show that airs on the WB and Comedy Central.

The new label's first release will be Engvall's "A Decade of Laughs," due Oct. 26.

DEBORAH EVANS PRICE

# Top Tech Execs To Gather At Digital Entertainment Confab

Top executives from industry-leading companies such as Sony, AOL, Napster, MusicMatch and others will debate the future of digital entertainment and its impact on content creation and distribution next month at *Billboard's* inaugural Digital Entertainment Conference & Awards.

Presented in association with Digital Media Wire, DECA will bring together industry thought leaders from more than 70 companies connected to music, electronic gaming and film. It will take place Nov. 4-5 at the Tom Bradley International Center on the UCLA campus in Los Angeles.

Highlighting DECA will be "A View From the Top," a session focusing on corporate strategy, moderated by *Billboard* co-executive editor Tamara Conniff.

The panel will feature Phil Wiser, the Sony Music-veteran recently named chief technology officer for Sony Corp. of America; Bill Wilson, senior VP/GM of AOL Entertainment and one of the architects of the Internet giant's entertainment strategy; Dennis Mudd, chairman/CEO of MusicMatch, the music services and jukebox software company set to be sold to Yahoo; and Napster chairman/CEO Chris Gorog. A leading proponent of portable subscription technology, Gorog in the last year has boldly transformed a CD-burning software company into a pure-play digital music services operation.

Innovation, entrepreneurship and brand development

in digital entertainment will be a recurring theme at DECA.

Digital entrepreneur Seamus Blackley will be the first-day keynote speaker. Blackley, co-creator of Microsoft's Xbox game platform, is an agent with Creative Artists Agency, where he helps guide and execute CAA's strategy for representing videogame developers.

Other industry leaders will take part in sessions covering digital music, the mobile market, videogames, next-generation radio, new film/TV technologies, digital-rights management and the politics of digital entertainment.

Participants will include Shahid Khan (Bearing Point), Jim Griffin (Cherry Lane Digital), David Leibowitz (CH Potomac), John Hogan (Clear Channel Radio), Steve Schnur (Electronic Arts), David Del Beccaro (Music Choice), Jeffrey Pollack (NASCAR), Sean Ryan (Real Networks), Jay Cohen (Ubisoft), Lee Abrams (XM Satellite Radio), David Goldberg (Yahoo) and Andy Volanakis (Zingy).

The event will close Nov. 5 with the first DECA awards show and dinner in the Grand Horizon Ballroom at Covel Commons in Sunset Village, on the UCLA campus. Awards will be given in 30 categories. A panel of judges will choose the winners.

To register for the conference, call 323-822-0936 or visit [digitalentertainmentawards.com](http://digitalentertainmentawards.com) for more information.



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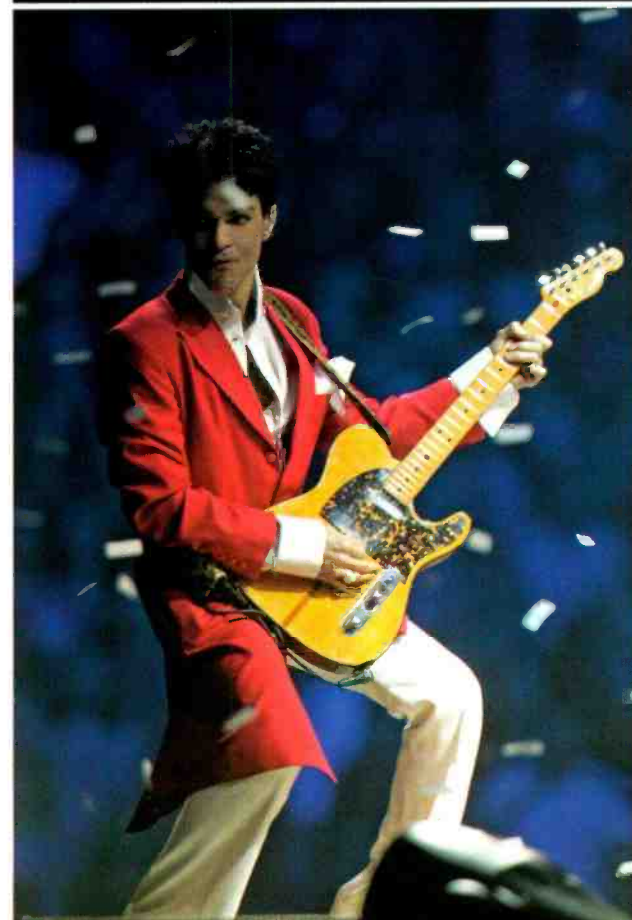
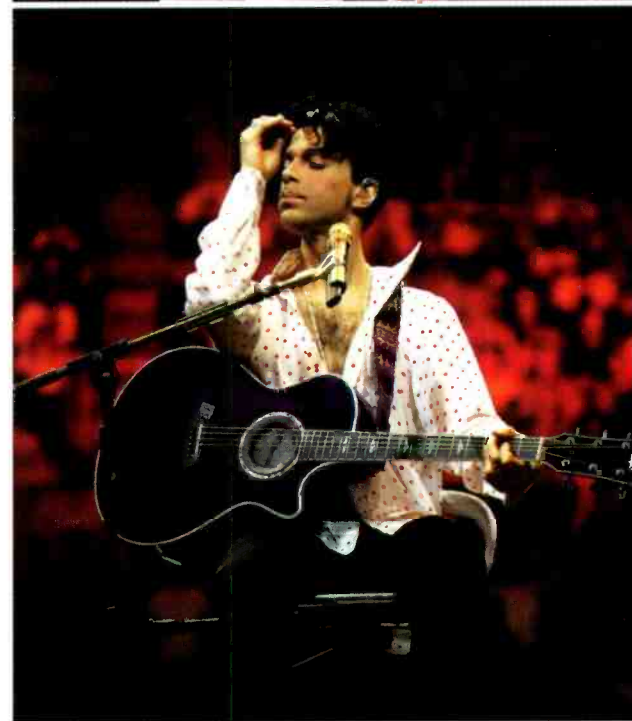
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## Stumping For Youth Vote

Let me admit upfront, I'm not a voter. I'm not proud of this—and my regret is not assuaged by the fact that I have managed to vote in a few local elections. I could have and should have voted in presidential elections, but I have not.

What changed my view—and my behavior—is the realization that every vote does indeed count. Another factor is my dismay that fewer and fewer young people (a group to which I no longer belong) are participating in presidential elections—about 36% of eligible voters between 18 and 24 actually voted in the 2000 election.

There's a reason for this—or at least an explanation. The fact is, because young voters traditionally turn out in much lower numbers than older ones, politicians don't spend much time talking to young people.

It's a vicious cycle. Because politicians pay little attention to them, young people become further disengaged.

That's why Warner Music Group recently launched a nonpartisan voter-awareness initiative. Because we make myriad connections with young music consumers every minute of the day, we believe WMG's new initiative can make a difference. It's an effort to encourage music consumers to get involved in the political process and to vote on Nov. 2.

I am asking young people to join me in

setting aside apathy, embarrassment about not being a voter or not knowing what the issues are—whatever it is that holds them back—and make their voices heard.

We're not so naive as to believe that putting voting-awareness stickers on millions of CDs is going to change things overnight. But the sticker is just one element in an

**Count Me In**  
By Lyor Cohen



array of initiatives that we believe can help stimulate voter turnout among young people. Following the logic that a single advertisement does not necessarily translate into a CD sale, we hope to have a cumulative impact on voter involvement by taking advantage of multiple daily touch points with music consumers.

The sticker encourages music consumers to visit a Web site we've created—

vote.wmg.com—that has links to a variety of political and voter-information sites. We've put hyperlinks to the site on the vast number of WMG's wholly owned and affiliated label Web sites. And we are gratified by the number of artists on our rosters who have embraced the idea and put links to the site on their Web pages.

We've added "Vote" message tags to our TV and radio advertising and on the promotional and marketing material used by our grassroots and street-marketing teams. We've also encouraged our U.S. employees to participate by adding a "Vote" tag to all of their e-mails. We are pleased that the vast majority have joined in this nonpartisan effort.

Politicians track the ages of registered voters and the ages of actual voters and tailor their message to appeal to demographic groups that participate. If more young people vote, there's no question they will become empowered, because politicians will take note of their concerns and address those concerns in their platforms.

Only if young people get engaged will politicians begin paying attention to one of the most under-represented but potentially most powerful forces in American politics.

*Lyor Cohen is chairman/CEO of U.S. Recorded Music at Warner Music Group.*

## Remembering 'That Voice'

BY JAY JAY FRENCH

I first heard "that voice" while scrolling through the AM stations on my mother's big tabletop radio during the last week of January, 1963. I was sick, had stayed home from school and was bored out of my mind with watching TV. That evening, I asked my mom what station was good to listen to, but she had no suggestions.

It was then that I heard the song and voice that changed my life. The song was "Hey Paula" by Paul & Paula, and the voice was Scott Muni telling me that it was "the new No. 1 on 77 WABC." What did that mean? Who selected it? What other numbers were there? I just had to know. I spent every waking hour for the next week listening to WABC. Each night, "Scottso" told me that the new survey was coming the following Tuesday.

When Tuesday arrived, I took the cardboard backing from my dad's laundered shirt and copied the title of every song from 20 down to No. 2. Scottso's voice boomed that the No. 1 song was again "Hey Paula." I suspected that this was a world vote, but I wasn't sure.

This scenario played out every Tuesday for six successive weeks. Each week I waited to hear "that voice" tell me that the world proclaimed "Hey Paula" its No. 1. And then, on the seventh Tuesday, "that voice" told me that something had changed. "Hey Paula" wasn't No. 1 anymore. It had been replaced by "He's So Fine" by the Chiffons. My theory of a permanent "world No. 1 song" was destroyed.

I was devastated. I told my mom that I had to get the song back to No. 1. She suggested we go to a record store. The closest one was on 107th Street and Broadway. I walked in and asked the little old lady behind the counter if I could buy the record "Hey Paula." When she said yes, I asked, "If I buy the record, will it go back to No. 1?" She gave me a look of hope and replied, "Maybe, son."

That was enough for me. I was hooked on radio and rock'n'roll. Listening to Scottso do the countdown was a ritual for the next nine months. And then the mother of all sociological phenomena occurred: the Beatles.

I knew about rival AM stations WMCA and WINS, which had Murray the K, the fifth Beatle, but I didn't care. I got all my Beatles news from Scottso.

I smuggled a transistor radio into Boy Scout camp (yes, the Boy Scout experience leads to a desire to be a cross-dressing rock musician) in the summer of 1964 so I could hear the Beatles, Beach Boys and all the new Motown music and listen to "that voice" deliver the survey every week.

This went on until 1966, when it was announced that Scottso was leaving. Before I had time to grieve, I heard that he was going to a new station on the FM dial that would play free-form radio. That was my time to leave AM top 40 as well. I went over to WOR-FM and shortly thereafter switched again to the new WNEW.

I can't begin to imagine how much Scott Muni influenced my record purchases. His afternoon show was a ritual during my high school years.

Through the years, I have often been asked, "What was it in your career that gave you the feeling that you 'made it'?" The answer is simple. Twenty-one years after I first heard "that voice" talk to me, I heard "that voice" talk about me. It announced, "Here's something new from Twisted Sister. It's called 'We're Not Gonna Take It.'"

AC/DC said it best: "It's a Long Way to the Top (If You Wanna Rock 'n'Roll)." Scott Muni started my journey.

Thanks, Scottso.

*Jay Jay French is founding guitarist of Twisted Sister.*



SCOTT MUNI

# Billboard

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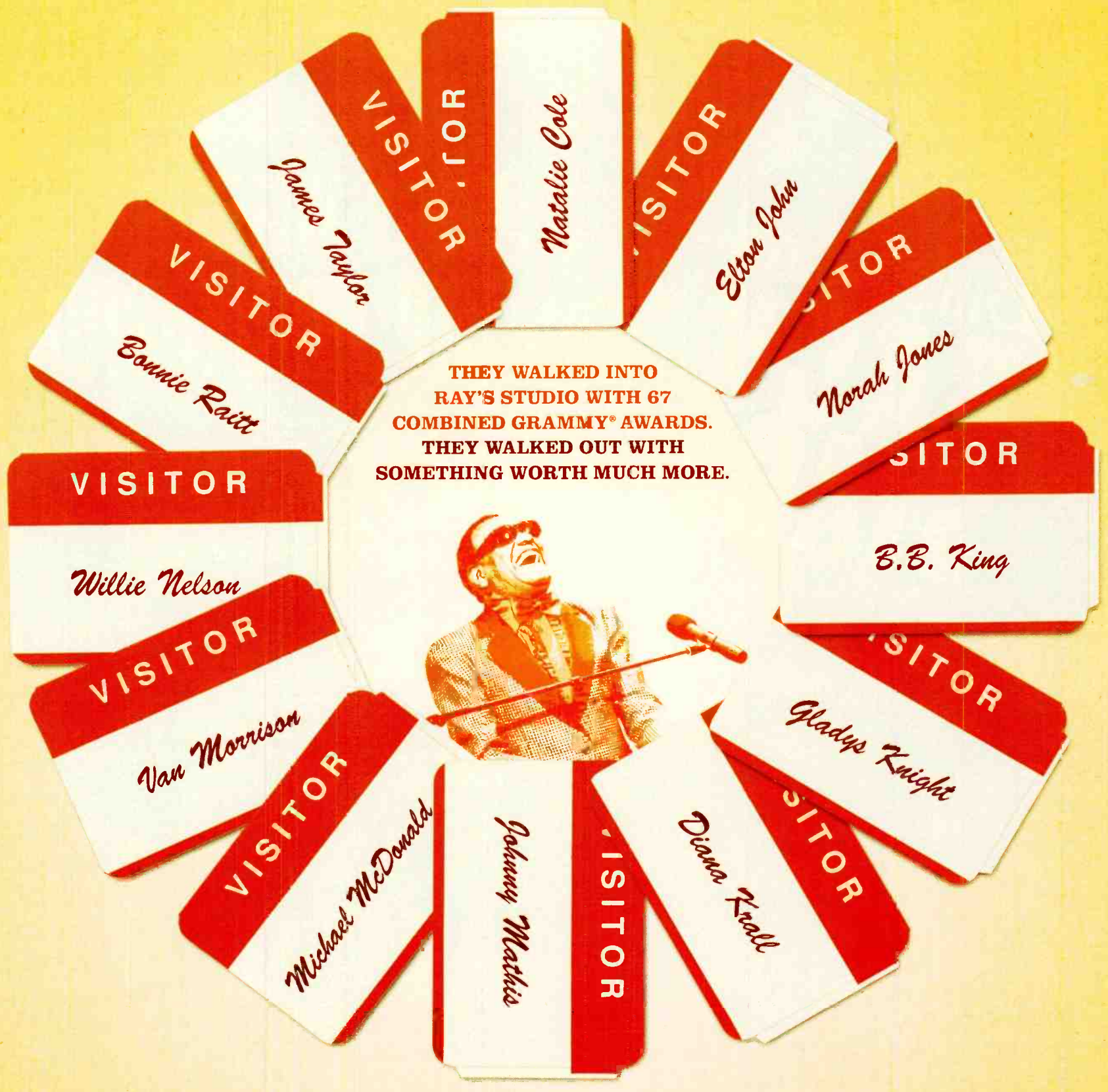
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Del McCoury wins his ninth IBMA entertainer of the year award

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## Stewart And McDonald Raise Their Standards

Artists Record New Volumes Of Classic Tunes

BY MELINDA NEWMAN

LOS ANGELES—During the past two years, old tunes have breathed new life into the careers of Rod Stewart and Michael McDonald. Now, both artists return to the musical well this month for a new round of classics.

Stewart releases his third volume of standards Oct. 19 with "Stardust . . . The Great American Songbook, Vol. III" (J Records), while McDonald releases "Motown 2" (Motown) Oct. 26 in the United States.

"It Had to Be You . . . The Great American Songbook," released in 2002, has sold 2.6 million copies, while "As Time Goes By . . . The Great American Songbook, Vol. II," which was released last year, has moved 2.1 million units.

These are Stewart's top sellers since 1993's "Unplugged . . . And Unseated," which has sold 3.4 million copies.

McDonald's "Motown," released in 2002, has sold 1.3 million units, making it the biggest album of his solo career.

All figures are according to Nielsen SoundScan and are for the United States only.

Earlier this year, Stewart told *Billboard* that "As Time Goes By" would definitely be the last in the series. But he now jokingly says "I'm a lying bastard" when asked why he said there wouldn't be another standards collection.

"Sales were so compelling," says Tom Corsen, executive VP/GM for J/Arista Records, adding that the two albums have sold 10 million copies worldwide. "Also, Rod has been on tour, and he's

(Continued on page 14)



Rod Stewart is releasing his third album of standards, 'Stardust . . . The Great American Songbook, Vol. III.'

## Shepherd Finds A Better 'Place'

Kenny Wayne Shepherd always planned on singing his own songs, it's just that his voice had to grow into the blues-influenced material he plays.

And that has happened with "The Place You're In," which came out Oct. 5 on Reprise/Warner. He sings lead on all but two of the tunes.

"The voice coming out of me at 17 years old wasn't the voice I was interested in having," the 27-year-old says. "I just didn't sound old enough. I knew I'd eventually step up to the plate."

Ten years later, the time is right and, apparently, the move is none too soon for his audience. First single "Alive" climbs to No. 6 this issue on the Active Rock chart.

The five years since Shepherd's last studio album have been pivotal for the Shreveport, La., native. He

battled a number of demons, including substance abuse. "I have now taken control of my own life. I'm physically, mentally, musically and spiritually in a much better place," he says.

As the often-uplifting lyrics on the album reflect, "I've learned there's always a way out and that there's always a light at the end of the tunnel, and it's not always an oncoming train," Shepherd says. "It has given me wonderful perspective."

Shepherd hits the road Oct. 15; he admits stepping out as the lead vocalist live is "still going to be a little nerve-racking for me. But God is not going to throw anything at me I can't handle. I won't make an ass of myself."

He'll also have Noah Hunt, who sang lead on Shepherd's previous albums, by his side.

Shepherd knows that some of his fans may feel he is selling out with these shorter, rockier songs, but he feels he is just being true to his art.

"Look at Clapton or Santana. They made all kinds of music, and their fans supported them. I just want to be seen as an artist, not as a blues artist or some pop prince."

He adds that his music will always include blues elements. "It's evident no matter what I play

or how I play it. You're going to hear that influence."

**UPDATE:** Former Elektra Entertainment artist Alana Davis, who launched her label Tigress Records earlier this year (*Billboard*, May 29), has formed a joint venture with Cleveland-based Telarc International. Her next release, "Surrender Dorothy," is due Feb. 22, 2005.

**SHORT TAKES:** Jimmy Buffett, Willie Nelson and Van Dyke Parks will guest on the next Dan Hicks & the Hot Licks album, which Surf-dog Records will release Oct. 26 . . . Former Nine Inch Nails drummer Chris Vrenna will tour with Marilyn Manson for the band's Against All Gods fall outing. Vrenna, who played on three previous Manson records, will then tour with his own band,

The Beat



By Melinda Newman  
mnewman@billboard.com



**Tweaker . . .** Veteran publicists Ellyn Solis and Ariel Hyatt have formed New York-based Vermillion Media. Clients include the Nitty Gritty Dirt Band, Jen Chapin and Sally Taylor.

**WORLD SERIES:** *Billboard* has selected the six finalists for the Independent Music World Series Northeast Showcase, a national unsigned-artist competition. CD/DVD manufacturer Disc Makers presents IMWS in association with "The Billboard Musician's Guide to Touring & Promotion" and other sponsors.

A&R company TAXI selected 100 semifinalists from more than 1,000 submissions. *Billboard* editors then chose six finalists.

Chinua Hawk, Mark Geary, Melissa Bathory, the Defog, the Last Hotel and the Oggs will compete for more than \$35,000 in music gear and prizes Oct. 21 at the Lion's Den in New York.

## Who Owns Rights To Artist's Speaking Voice?

Don't expect to see **Ludacris** on the street when you hear him shout, "Answer your phone right now!" It's just a voicetone, the subject of a brewing industry debate.

As popular music becomes a favorite cell phone add-on, aggregators are reaching out to the industry, negotiating rights and royalty rates.

To license compositions for monophonic and polyphonic ringtones, they go to music publishers. For master ringtones, they deal with publishers and sound-recording owners, normally labels.

But who grants permission to use an artist's speaking voice? Do labels hold rights to the rap?

A search for answers to these questions begins with contracts, copyrights and publicity rights.

Technology has frequently forced rights holders and licensees to re-examine their dealings. For example, shortly after videocassettes were developed, **Paramount Pictures** was sued for releasing the movie "Medium Cool" on home video. The license for a piece of music in that film did not address distribution by means of a new technology.

When the court held that video distribution infringed the music publisher's copyright, companies quickly updated contracts to include the right to distribute through all media "now or hereafter known or developed," or similar language.

In the case of mobile technology, labels and artists' representatives are re-examining contract provisions pertaining to a single attribute—an

artist's speaking voice.

Some labels are claiming they hold rights to artists' voices—even when artists are not performing songs.

A couple of contract clauses may include these rights: one defining recording rights and another granting promotional rights.

Labels often hold exclusive rights to artists' services to record their performances of musical compositions. But when is an artist rapping a lyric or simply making a statement? When does a recitation become a composition?

Some artists also hold special rights to their voices. Under "right of publicity" laws, anyone with a recognizable voice may prevent others from using his or her voice for commercial reasons.

Labels recognize this right in their recording contracts. After investing money to build an artist's stature, labels do not want others to benefit by using the artist's name or other attributes to promote products. Therefore, the deals typically include the label's exclusive right to use the artist's name and likeness—and sometimes his or her voice—to promote the recordings.

Are voicetones promotional uses of the artists' voices? Further, if

record deals include rights to speaking voices, could they also cover an artist's voice-over work for

discussions between artists and labels, ultimate decisions will most likely be based on the parties' negotiation skills and bargaining power. The earlier these issues are resolved, however, the sooner all parties can embrace a technology that consumers seem to want.

**LITIGATION UPDATE:** The music publishers represented by the **National Music Publishers' Assn.** plan to continue their fight against peer-to-peer distributors **Grokster** and **StreamCast** by seeking review from the Supreme Court, *Billboard* has learned.

On Aug. 19, a federal appellate court in San Francisco held that the

companies were not liable for contributory copyright infringement by their users (*Billboard*, Aug. 28). The publishers plan to file the petition in October.

Elsewhere, the controversial federal court decision over the right to sample a couple of seconds from a sound recording (*Billboard*, Sept. 18) is under challenge by **No Limit Films**. The company filed a petition Sept. 21 with the Sixth Circuit Court of Appeals, requesting that either the three-judge panel in Nashville or the 13 appellate judges in the Circuit reconsider the case. The **Recording Industry Assn. of America** filed an amicus brief supporting the petition, *Billboard* has learned.

**Legal Matters**  
By Susan Butler  
sbutler@billboard.com



movies and commercials? While laws and contracts can guide

## Standards

Continued from page 13

hearing from his fans that they love the material... Vol. III is by popular demand."

McDonald was eager to record another edition after leaving so many songs undone. "We skipped a lot of songs the first time around, and I felt bad about it," he says, and jokes, "And I'm too senile to write my own music now."

Stewart's new set features Dolly Parton, Bette Midler and Stevie Wonder, who plays harmonica on first single "What a Wonderful World."

Wonder also appears on McDonald's album, as does Toni Braxton.

"Both of these albums are going to do well," Best Buy's Lon Lindeland predicts. "These artists are really reaching that 40-plus consumer that is looking for music that's appealing to them."

That demo also likes the collections because neither artist is trying to capture a younger audience by featuring flavors of the month.

"The people [on my album] have been around as long as me; I didn't want to do anything with anyone really young—except Gwen Stefani," Stewart says.

### NO NEED TO REINVENT THE WHEEL

For both artists, the rule of thumb has been to stay close to the originals. Stewart says the one rule he and BMG North America chairman/CEO Clive Davis—who produced the album with Steve Tyrell and Richard Perry—had was that they would do the songs "in the traditional fashion, but without quite so much instrumentation."

McDonald stayed true to the original arrangements for the first "Motown" collection. This time he and producer Simon Climie "ventured out a little, but not much," McDonald says. "We were very conscientious that we didn't do anything that smacked of us trying to reinvent Motown."

"When you're following up a success like this, you get more opportunities at retail," says Andrew Kronfeld, executive VP at Universal Motown Record Group. "We're in far, far better shape this time, because we already know the public likes it."

The expectations do ratchet up with each collection and, as Corson notes, there is the need to ensure the latest volume can be easily differentiated from the previous ones.

"That's why we have so many duets on this one," he says. "It's exciting, and it's a great hook for the consumer."

He says J hopes sales of "Stardust" will match that of the previous two albums, while Kronfeld says that if "Motown 2" does not sell at least 500,000 copies, "it will be an incredible disappointment."

In addition to the specials and appearances on morning shows, daily talk shows and late-night programs, both albums will be marketed through direct-response TV campaigns that start this month.

Even though, as Corson puts it, "television is where this audience lives," both labels are heavily targeting radio.

J is servicing "What a Wonderful World" to AC stations, and Stewart will be featured on a number of syndicated radio programs.

Additionally, AOL, Clear Channel and Infinity's AC stations are giving away trips to Stewart's Oct. 18 performance at the Apollo Theater in New York. The special will air as a 60-minute live version on AOL Music Live and as a 90-minute version on radio stations. The concert will air Oct. 29 in 2,500 Wal-Mart stores. Stewart is also AOL's artist of the month for November.

For McDonald, the second time is definitely sweeter at radio. Although cuts from "Motown" received some airplay, it wasn't until a TV commercial for MCI featuring his version of "Ain't No Mountain High Enough" began airing that AC radio got behind the album.

And now, "our biggest problem is getting 'Ain't No Mountain High Enough' off the radio so we can get the new song on," Kronfeld says.

This issue, "Ain't No Mountain High Enough" rises to No. 6 on the AC chart, marking its 50th week on the list, while "Reach Out, I'll Be There" is the chart's highest debut, at No. 34.

Both artists' managers are looking for corporate tie-ins to boost their clients.

### ON THE ROAD

McDonald is touring through October with Hall & Oates, who are also releasing an album of classic soul tunes this fall. McDonald will do solo dates through the rest of the year.

The success of "Motown" has led to playing bigger venues than he has since he was a member of the Doobie  
(Continued on page 16)



McDONALD: MORE MOTOWN SONGS

Because a large part of the audience for these collections does not listen to radio, TV has become a key driver in reaching album buyers.

On Oct. 13, Stewart is taping a show at London's Royal Albert Hall that will air Oct. 23 on the BBC and at other times in different territories. It will air in March 2005 in the United States on PBS. He will also be the subject of a new episode of A&E's "Biography" the week of Oct. 25.

McDonald has two PBS specials lined up. "Austin City Limits" will air around the time of the album's release, and "Soundstage" will debut mid-February 2005.

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# Azoff

Continued from page 5

company by industry veterans, including someone of Azoff's mainstream stature, was applauded by Latin executives, who have long cited management as a major problem in the Latin music industry. But privately, many express concern that the reality of the Latin marketplace does not conform to the expectations of mainstream managers.

"I've always said, 'You guys have champagne tastes and we have a beer budget,'" one executive says, citing the case of a major new act whose Anglo manager expected initial shipments of 1 million units, unheard-of for a Spanish-language act in the United States.

"It's apples and oranges. We just don't have that broad sales base to justify the [expenses]," the executive adds.

Azoff says the need for bigger financial commitments from labels is one of the reasons why AA was created.

"We'll make the labels make [budget commitments] comparable," he says. "That's why artists need us. When you look at the ratings of radio and TV stations in Spanish, those ratings are huge. And there's no reason why those records can't sell more. And one of the reasons they don't sell more is because they require marketing which requires more money."

This attitude encourages some observers.

"If the notion is that with their joint power they can bring to the table interesting strategies and allies, that's fantastic," one executive says. "But if it's only about putting more pressure on the label to invest more money, well, that's a tough one."

Although there are few non-Latin managers in the Latin world, they have represented some of the biggest stars in the genre, including Shakira (Freddy DeMann and now, Ceci Kurzman), Marc Anthony (Tommy Mottola) and Ricky Martin (Benny Medina). And last year, two well-regarded mainstream executives—Jerry Blair and Rich Isaacson—linked to create Fuerte, a management and marketing company that handles Roselyn Sánchez, among others.

By the same token, the blend of Latin and non-Latin is not entirely new either. Enrique Iglesias, for example, is represented by a Latin manager, Fernando Giaccardi, at the Firm, the diversified Los Angeles entertainment company.

In addition to seeking greater funding for their artists, Azoff and Asensi say they'll look to maximize their artists' opportunities at a global scale.

However, Asensi says this does not mean Luis Miguel will record in English in the near future.

"This company wasn't created so Luis Miguel could record in English," Asensi says. "He has received proposals to do so for many, many years, and he'll do it when he wants to."

Meanwhile, Azoff declines to comment on published reports that he is planning to merge his company with the Firm.

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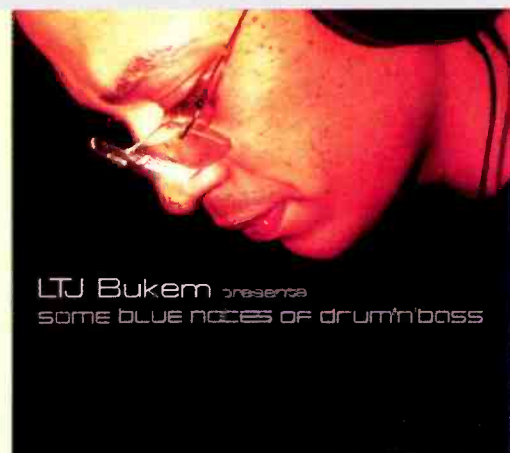
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## Gaither Wants You To Meet The Isaacs Family

Many country radio programmers are familiar with **Sonya Isaacs** from her tenure on **Lyric Street Records**, **Disney's** Nashville-based country label. These days, Isaacs is getting a chance to introduce her friends in country radio to the rest of her family band as **the Isaacs'** new album,

"Heroes," is getting a multiformat push from **Gaither Music Group**.

"I intend to call up my buddies and say, 'Give it a listen,'" Isaacs says of the single "Peace," a beautiful **Leslie Satcher**-penned ballad that is being worked to country radio. "[Producer] **Don Cook** played it for us in his office

and, when we heard that song, right away we knew Don got what the Isaacs were about."

"Heroes" is the first Isaacs release on Gaither Music Group, a new label launched last fall by Southern gospel patriarch **Bill Gaither**.

"They're fantastic singers and their harmony is unbelievable family harmony. They blend so well and work so well together," Gaither says. "Secondly, [sisters] **Sonya** and **Rebecca** are becoming fantastic writers. 'Heroes' is a great song."

The album streeted Aug. 24, debuting at No. 19 on the *Billboard* Top Christian Albums chart, No. 31 on *Heatseekers* and No. 45 on *Top Country Albums*, marking the group's first appearance on all three charts.

Sales have been buoyed by an Isaacs TV special airing multiple times on the **PAX** network and a syndicated radio special produced by **Ron Huntsman Entertainment** that featured special guests **Cook**, Gaither and **Ricky Skaggs**.

"We've been in this small little world of gospel music. Now, breaking into different genres of music is overwhelming," matriarch **Lily Isaacs** says. "Gaither Music Group is so awesome because they are giving people an opportunity to hear us in different markets."

Lily admits the Isaacs' sound is hard to classify. "We aren't the nor-

mal bluegrass band, and we're not really Southern gospel," she says, even though the band has found fans

### Higher Ground™

By Deborah Evans Price  
dprice@billboard.com



"We have produced most of our own stuff in the past, so any time you get a producer involved, I feel sorry for them automatically because families don't hold back when it comes to opinions," Sonya says with a laugh. "But he seemed very comfortable with our family ways and he was great."

Four of the album's tracks were written by Sonya and Rebecca, including "If That Don't Make You Want to Go," the title cut and "Yours and Mine," a poignant song about wanting to bear the burdens of those you love. Sonya alone penned "Great Is Thy Reward." The sisters have had their songs recorded by other acts, including **Gold City**, **Jeff & Sheri Easter** and **Trisha Yearwood**.

The family band features Lily on vocals; son **Ben** on upright bass and vocals; Sonya on vocals and mandolin; Rebecca on guitar and vocals; and Rebecca's husband, **John Bowman**, on guitar, banjo, fiddle and vocals.

Lily, the daughter of Jewish Holocaust survivors, began her career in New York doing theater and folk music, releasing a 1968 folk album on **Columbia** as part of the duo **Lily & Maria**.

In 1970, she married **Joe Isaacs**, a Kentucky-born banjo player. The two became Christians and began performing bluegrass gospel music. The children joined the family act in the mid-1980s, and the Dove Award-winning group has built a successful career in gospel and bluegrass circles.

Booked for the last decade by **Harper and Associates**, the Isaacs tour extensively, frequently performing with Gaither on his multiartist Homecoming tours.

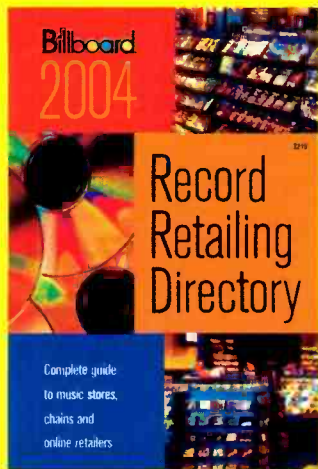
"The Best of the Isaacs," a DVD featuring performances from various Gaither events, is currently available at retail. In August, they traveled with the Gaither entourage to Israel to film an upcoming CD/DVD project

(Continued on page 17)

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THE ISAACS: GETTING A MULTIFORMAT PUSH FROM GAITHER

into one particular genre of music. It can work in the country section and the bluegrass field and definitely the Southern gospel [genre]. Parts of it even have a contemporary feel to it."

"Heroes" marks the first time the Isaacs worked with **Cook**, whose production credits include **Brooks & Dunn** and **Alabama**.

## Standards

Continued from page 14

Brothers, McDonald says, "and to a wider demographic all the way around."

Stewart, who starts a world tour in February in Australia, says he has noticed a small shift at his shows.

"It's basically the same audience, but we do have some much older people coming in, and I think they get their heads blown off for the first hour, which is very uptempo," he says. "The second [standards] hour, everyone sits down and claps politely."

Stewart's album will be released Oct. 18 outside the United States.

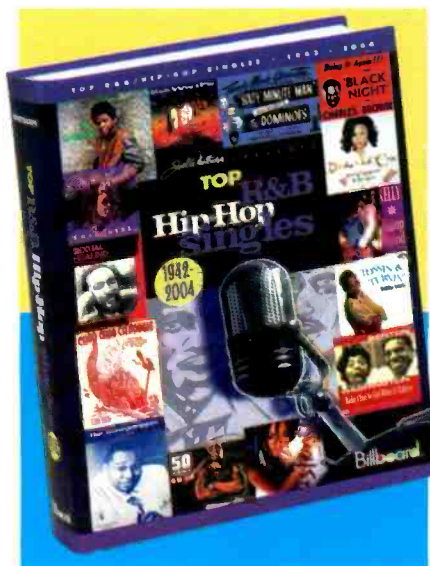
Even though McDonald is signed through **Universal Music International**

in London, his album will not come out in most territories outside the United States until first-quarter 2005.

Even though McDonald tells *Billboard* there is easily enough material to fill 10 "Motown" volumes, Kronfeld says he does not expect a third installment in the series. "Michael wants to move in a different direction, but we'll sit down at the beginning of the year and figure it out."

Kronfeld hopes these projects have re-established McDonald to the degree that radio will accept new material. "We're not naive enough to believe it's a cakewalk, but we hope people will give him a shot."

And though Stewart says, "You can rest assured there won't be a fourth [volume]," he quickly adds, "but you can't guarantee it. I'm having too much fun doing these albums."



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# Coltrane Writes Herself Back Into Jazz Scene

For the past two decades, **Alice Coltrane** believed her time in the jazz spotlight was over.

"I've felt strongly for quite a long time that the guys in the next generation should be carrying on the musical legacy," says the 67-year-old Los Angeles-based keyboardist/bandleader, who has triumphantly re-emerged after a quarter-century retirement. "I didn't plan this. I've actually surprised myself."

Coltrane, widow and former bandmate of saxophone icon **John Coltrane** and mother of rising-star saxophonist **Ravi Coltrane**, broke her jazz silence with a compelling new disc, "Translinear Light," released Oct. 5 on **Verve**. Produced by Ravi, the album features Alice delivering an 11-track package of originals, "Trane gems like "Leo" and "Crescent" and spirituals from the Christian and Hindu traditions. In addition to her lyrical prowess on piano, Coltrane marvels on Wurlitzer organ with her singular bent-note, double-reed-like improvisations.

The seed of the album was planted in 1998 when Ravi convinced her to join him onstage at New York's Town Hall. "My son has been asking me to record an album since then," Coltrane says. "He kept telling me

that people everywhere were asking about me. So it was Ravi's persistence that got this done."

On board for the sessions are Ravi and his brother, alto saxophonist **Oran Coltrane**; drummers **Jack DeJohnette** and **Jeff "Tain" Watts**; bassists **Charlie Haden** and **James Genus**; and the **Sai Anantam Ashram Singers**, who are members of the Vedantic center Alice founded in 1975.

After sidelining herself from jazz in the late '70s to pursue a Hindu spiritual life, Coltrane says the time is right to be returning to her roots with new material. She says that given all the time that went into the recording, it is "appropriate" to support the CD with live shows, as yet unscheduled.

As for a studio encore, she says, "That's a possibility. I'm considering the idea. We shall see."

**MONTEREY'S MAJESTY:** In its 47th consecutive year of presenting its multivenue party at the Monterey County Fairgrounds, the Monterey Jazz Festival once again showed why it is the summer-closing jazz classic.

With open-air shows and club-like stages, the fest crammed a full package of top-drawer jazz artistry into three days, Sept. 17-19.

Friday night's shows were punctuated by superb drumming. San Francisco spark-plug vocalist **Kitty Margolis** showed off a spirited new band, fueled by **Allison Miller's** taiko-like

case artist, laid down grooves and accents alongside wonderfully unpredictable vocalist **Bobby McFerrin**.

Saturday featured standout sets by blues singer **Bettye LaVette**; drummer **Anthony Brown** with his brilliant **Asian American Orchestra**; and clarinetist **Don Byron**, who unveiled his lyrical-to-lively **Ivey-Divey Trio** comprising DeJohnette and pianist **Jason Moran**.

Sunday featured standing-O sets by vocalist **Luciana Souza** with pianist **Ed Simon** (Night Club) and violinist **Regina Carter** (Dizzy's Den). Carter is serving this year as the MJF education program's first year-round artist in residence.

The highlight of the festival was pianist **Marian McPartland**, who appeared in conversation with actor/director/MJF board member **Clint Eastwood** on Saturday afternoon at Dizzy's Den, then thoroughly engaged the arena crowd on Sunday night with her wit and pianistic expertise in a trio setting and with three duo piano partners: Moran, **Lynne Arriale** and **Bill Charlap**. Her duet with Moran proved exhilarating.

With Eastwood, McPartland told stories from her fabled history as the

Grand Dame of Jazz and joked about her career longevity. (She recalled how critic **Leonard Feather** in the early '50s wrote that she had three strikes against her: being British, white and a woman.) McPartland played a few tunes and even coaxed Eastwood to play the keys, including his romantic tune "Doe Eyes" from his film "The Bridges of Madison County."

**MONK'S BEST:** For 17 years, the Thelonious Monk Jazz Competition has showcased top-notch new talent vying for a grand prize of \$20,000 in scholarship funds as well as an opportunity to score a record deal. This year's winner, announced Sept. 13 at the Kennedy Center in Washington, D.C., is vocalist **Gretchen Parlato**, a Los Angeles native who now resides in New York. Competition judges included **Dee Dee Bridgewater**, **Kurt Elling**, **Al Jarreau**, **Quincy Jones**, **Flora Purim** and **Jimmy Scott**.

**THREE DOT LOUNGE:** On Oct. 12, legendary pianist **Joe Sample** releases his first solo disc, "Soul Shadows" (**Verve/PRA**)... The same day, Cuban pianist **Omar Sosa** delivers "Mulatos," his new sextet project on **Otá Records**.

**JAZZ Notes**  
By Dan Ouellette  
douellette@billboard.com



punch at the Night Club. Nearby, at Dizzy's Den, drummer **Dave King's** entertaining bash energized the **Bad Plus**, followed by eight-string guitarist **Charlie Hunter** in another prime outing with his trio, featuring combustible drummer **Derrek Phillips**. Meanwhile, on the main arena stage, **Jack DeJohnette**, the festival's show-

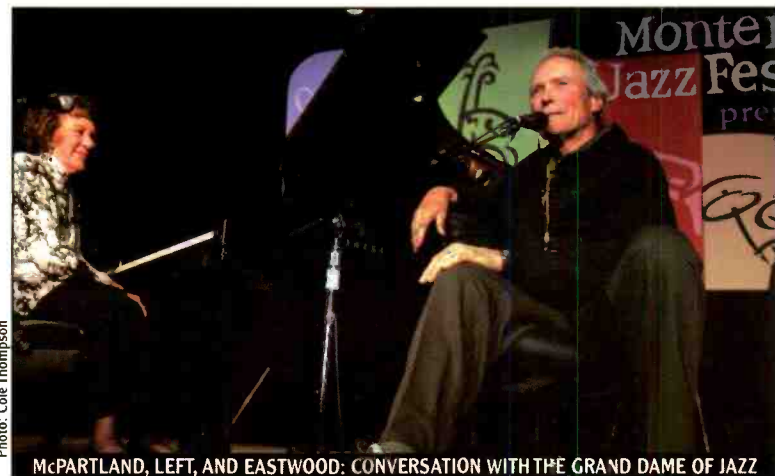


Photo: Cole Thompson

McPARTLAND, LEFT, AND EASTWOOD: CONVERSATION WITH THE GRAND DAME OF JAZZ

## Higher Ground

Continued from page 16

slated for release next Easter.

**SIGNINGS:** Southern gospel trio **Greater Vision** has re-signed with **Daywind Music Group**. The act joined the Daywind roster in 1997.

**Apostrophe Records**, launched by **Jaci Velasquez** last spring, has signed **Grand Prize**. The Boise, Idaho-based rock band includes lead singer/acoustic guitarist **Luke Caldwell**, electric guitarist **Steven Harder**, bassist

**Tony Caruso** and drummer **Nolan Mather**. The band's debut album will be released Jan. 25, 2005.

**NEW BIZ:** Industry vet **Cheryl Anteau** has launched **Southside Entertainment**, a Franklin, Tenn.-based company specializing in artist management/consulting, tour marketing and other functions.

Anteau spent the last four years at **Alabaster Arts**, where she worked with acts **Ginny Owens**, **Sarah Kelly** and the **Paul Colman Trio**. Anteau also spent five years at **True Artist Management**.

Her new venture will also offer day-to-day artist services including travel, financial, Web site/fan club administrator and show advancement on a project-by-project basis.

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# Madonna Tops Field For Billboard Honors

BY RAY WADDELL

Madonna leads the finalists for *Billboard's* inaugural Backstage Pass Awards. The veteran performer is contending in three of the six artist categories.

The finalists reflect a wide range of artists, venues and professionals who excelled despite the difficult touring year.

The awards recognize the top achievements in touring, according to box-office data gathered from *Billboard* Boxscore reports between November 2003 and September 2004.

Along with such categories as top tours, venues, promoters and events, the awards acknowledge the managers, agents and breakthrough artists who achieved top marks in this tough year.

The awards will be presented during the *Billboard* Backstage Pass touring conference, set for Nov. 8-9 at the Roosevelt Hotel in New York.

Even in what is widely recognized as a down year for touring, there were plenty of bright spots, as these contenders show.

Here is a complete list of finalists:

## TOP ARTIST AWARDS

**Top tour** (based on gross dollars)  
Madonna's Re-Invention tour (produced by Clear Channel Entertainment)

Prince's Musicology tour (produced by AEG Live)

Shania Twain's Up tour (various promoters)

**Top draw** (based on total tickets sold)

Prince's Musicology tour

Kenny Chesney's Guitars, Tiki Bars and a

Whole Lot of Love tour

Madonna's Re-Invention tour

**Top small venue tour** (based on tours primarily of venues with capacities smaller than 6,500 people)

Harry Connick Jr.

Josh Groban

David Bowie

**Top breakthrough act** (the highest-grossing act making its debut in the top 25)

Josh Groban

Linkin Park

John Mayer

**Top package** (the top-grossing tour with three or more acts on the bill; award goes to the headlining artist)

Sting with Annie Lennox and Dominic Miller  
Kenny Chesney with Rascal Flatts and Uncle Kracker

Linkin Park with Korn, Snoop Dogg and the Used

**Top boxscore event** (the top-grossing engagement)

Red Hot Chili Peppers at Hyde Park, London  
Madonna at Madison Square Garden, New York

Bonnaroo Music Festival, Manchester, Tenn.

## AGENCY/MANAGER/PROMOTER AWARDS

**Top agent/agency** (based on dollars grossed by acts in the top 25 tours)

Artists Group International

Creative Artists Agency

William Morris Agency

**Top touring manager** (the manager with the top-grossing act or combined acts among the top 25)

Caresse Henry (Madonna)

Q Prime (Shania Twain, Metallica, Red Hot Chili Peppers)

OK Management (Paul Simon) and Metropolitan Entertainment (Art Garfunkel) for the Simon & Garfunkel Old Friends tour



## Top promoters

Clear Channel Entertainment

AEG Live

House of Blues Concerts

## Top independent promoters

Jam Productions, Chicago

Gillette Entertainment, Montreal

Beaver Productions, New Orleans

## BEST BUILDINGS

In the venue categories, buildings are ranked by gross from primarily music events.

### Top-grossing arena

Madison Square Garden, New York

Wachovia Center, Philadelphia

Arrowhead Pond, Anaheim, Calif.

**Top-grossing small venue** (capacities less than 6,500 people)

The Colosseum at Caesars Palace, Las Vegas

Radio City Music Hall, New York

Temple Hoyne Buell Theatre, Denver

### Top-grossing amphitheaters

Tweeter Center for the Performing Arts, Mansfield, Mass.

Tommy Hilfiger at Jones Beach Amphitheatre, Wantagh, N.Y.

Tweeter Center at the Waterfront, Camden, N.J.

### Top-grossing club

House of Blues, Chicago

House of Blues, West Hollywood, Calif.

B.B. King Blues Club & Grill, New York

### Top festival

(based on reported gross)

Bonnaroo Music Festival, Manchester, Tenn.

Download Festival, London

Jamboree in the Hills, Morristown, Ohio

## SPECIAL HONORS

Other awards will also be presented.

The Legend of Live honor recognizes an individual who has made a significant impact on the touring industry.

The Humanitarian Award heralds an individual or company that has made a significant charitable contribution through music events.

# Security, Dough-Re-Mi Top AMC Agenda

BY RAY WADDELL

SNOWBIRD, Utah—Funding and security issues converged as hot topics at this year's Arena Management Conference.

Produced by the International Assn. of Assembly Managers, the conference was held at the Snowbird Resort near Salt Lake City, Sept. 18-22.

The funding issue was the focus of a session titled "Building Your Business Case for Facility Capital Investment," presented by Jeff Campbell Ph.D., chair of the Facilities Management program at Brigham Young University.

Campbell advises arena managers to reconcile themselves to one truth: "There will never be enough money."

## FACILITIES AND FINANCES

One of the main reasons, he says, is a disconnect between the financial and facility management professions.

"Being a CFO is not an easy job," Campbell points out. "You have to keep the business viable and do things to grow and expand."

Campbell believes facility man-

agers may need to adjust their perception of what business they are actually in. "I see us moving closer to becoming facility asset managers," he says. "We have to look at the entire life cycle of our facility to make good decisions."

In terms of capital funding, a recent BYU study indicates that for most buildings start-up costs represent only 17% of the total cost of ownership of an arena.

"More and more, our facilities are expected to be multi-functional, and because of their tremendous cost, there is a push to make them last longer," Campbell explains. "We have to become key strategic partners with CFOs and CEOs."

Both external pressures (economy, industry trends, competition, security) and internal pressures (changing strategy, technology, funding culture) affect capital funding for facilities, according to Campbell.

"The smarter companies seem to be able to identify economic trends and have a game plan in place to weather the storm," Campbell says. "You have to be nimble and flexible to adapt. In terms of internal competition, there is only so much

money in the pot, so we have to position ourselves so we're prepared to compete internally."

Campbell suggests arena managers create a capital needs analysis database that helps anticipate future funding needs.

"One of the challenges we face in capital budgeting is we generally don't have any credibility," he says. "We don't have a holistic system that gives us concrete numbers.



CAMPBELL: 'MANY FACTORS AFFECT FUNDS'

Historically we find that less than 5% of businesses can give their CEO or CFO this kind of information."

Security issues since Sept. 11, 2001, have changed the funding game. "We're seeing a large shifting of funds coming from other places and going towards security," he says.

In a session called "Security Issues After 9-11," Mark Glaser, regional VP for international security firm Contemporary Services, addressed today's intense safety and security environment for venues.

## EMPHASIS ON SECURITY

"The evolution of security has taken on a new face since 9-11," he says. "Training, implementation of plans and staffing levels have all increased."

Spending more on security is a necessity, not an option, according to Glaser. He asks, "What is the price of not doing it? You don't want to jeopardize safety to save a few bucks."

Communication between all players in an event is crucial, Glaser says, including the promoter, venue staff, security and public safety officials. "Don't hoard information," he says. "The promoter plan must fit

within the framework of the security plan and vice versa. Everything has to mesh."

Toward that end, Glaser suggests "meetings, meetings, meetings. Gather information, design plans, develop budgets, keep clients, vendors and subcontractors informed."

Even after the target is "hardened," a perimeter is in place, searches have been conducted, and entry points controlled, an emergency plan must be in place.

"How do you and your staff recognize an emergency? Who makes the decision to evacuate, if necessary? Know the plan, practice the plan," Glaser says.

Arena managers should work through all ideas and suggestions, internally and externally. "Pool your internal resources," he says. "Outside resources include FEMA, the Department of Homeland Security, and your local joint terrorism task force [FBI and local law enforcement]."

According to Glaser, the four "D's" of a safe venue are "deter, detect, defend and devalue. Take a look at your plan and poke holes in what you're doing. Don't be afraid to throw up a red flag."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 29-Oct. 3	\$2,707,556 \$225/\$175/\$127.50/\$87.50	19,911 five sellouts	Concerts West/AEG Live
METALLICA, GODSMACK	Bell Centre, Montreal Oct. 3-4	\$2,457,793 (\$3,102,726 Canadian) \$75.65/\$62.98/\$39.21	40,277 two sellouts	Gillett Entertainment Group, House of Blues Canada
PHIL COLLINS	Wachovia Center, Philadelphia Sept. 22-23	\$1,953,122 \$97/\$67/\$47	27,583 28,000 two shows one sellout	Clear Channel Entertainment
USHER, KANYE WEST	Philips Arena, Atlanta Oct. 2-3	\$1,615,507 \$69.50/\$49.50	25,270 two sellouts	Concerts West/AEG Live, Atlanta Worldwide Touring
VOTE FOR CHANGE TOUR: BRUCE SPRINGSTEEN, R.E.M., BRIGHT EYES	Wachovia Center, Philadelphia Oct. 1	\$1,552,750 \$75	19,353 sellout	MoveOn PAC
AMERICAN IDOLS LIVE	Blaisdell Arena, Honolulu Sept. 28-30	\$883,710 \$48/\$33	18,475 three sellouts	Goldenvoice/AEG Live, Tom Moffatt Productions
PHIL COLLINS	Van Andel Arena, Grand Rapids, Mich. Sept. 24	\$817,310 \$85/\$45	10,926 sellout	Clear Channel Entertainment
VAN HALEN	St. Pete Times Forum, Tampa, Fla. Sept. 9	\$777,429 \$86.75/\$66.75/\$46.75	9,571 16,130	Fantasma Productions
JOSH GROBAN, WILLIAM JOSEPH	Greek Theatre, Los Angeles Sept. 10-11	\$773,844 \$99.50/\$49.50	10,591 11,031 two shows one sellout	Clear Channel Entertainment
NORAH JONES, AMOS LEE	Red Rocks Amphitheatre, Morrison, Colo. Sept. 23-24	\$718,114 \$54.50/\$24.50	15,223 18,900 two shows one sellout	House of Blues Concerts
CHER, TOMMY DRAKE	Veterans Memorial Arena, Jacksonville, Fla. Sept. 18	\$704,756 \$74.25/\$34.25	10,846 11,663	Clear Channel Entertainment
KENNY CHESNEY, UNCLE KRACKER	New York State Fair, Syracuse, N.Y. Aug. 31	\$655,708 \$40/\$38	17,271 sellout	in-house
ROBI DRACO ROSA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Sept. 18	\$601,295 \$75/\$30	12,938 sellout	Gianfi Communications
METALLICA, GODSMACK	United Spirit Arena, Lubbock, Texas Sept. 4	\$539,515 \$75/\$55	9,593 15,453	The Messina Group/AEG Live
METALLICA, GODSMACK	Kansas Coliseum, Valley Center, Kan. Sept. 1	\$493,780 \$75.50/\$55.50	8,485 11,236	AEG Live-St. Louis
USHER, KANYE WEST	Bi-Lo Center, Greenville, S.C. Oct. 1	\$487,581 \$56/\$39.50	9,640 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	Roanoke Civic Center, Roanoke, Va. Sept. 11	\$486,289 \$59.50/\$49.50	8,282 sellout	Outback Concerts, Xentel
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	Wachovia Arena, Wilkes-Barre, Pa. Aug. 29	\$484,825 \$66.50/\$56.50	7,334 8,408	Magic City Productions
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	Allen County War Memorial Coliseum, Fort Wayne, Ind. Sept. 24	\$483,248 \$59.75/\$39.75	9,204 sellout	Clear Channel Entertainment
AMERICAN IDOLS LIVE	Continental Airlines Arena, East Rutherford, N.J. Aug. 29	\$478,853 \$47/\$37	10,479 13,740	AEG Live
AMERICAN IDOLS LIVE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Aug. 31	\$472,810 \$48/\$38	10,125 12,337	AEG Live
HILARY DUFF, HAYLIE DUFF	Pengrowth Saddledome, Calgary, Alberta Sept. 12	\$472,572 (\$614,344 Canadian) \$38.08/\$25	13,216 sellout	House of Blues Canada
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Journal Pavilion, Albuquerque, N.M. Aug. 31	\$469,375 \$49.50/\$35	12,067 sellout	Clear Channel Entertainment
JACK JOHNSON, G. LOVE & SPECIAL SAUCE, DONAVON FRANKENREITER	The Gorge, George, Wash. Sept. 25	\$463,778 \$39.50/\$20	12,321 13,500	House of Blues Concerts
CHER, TOMMY DRAKE	Erie Civic Center, Erie, Pa. Sept. 3	\$460,801 \$82.75/\$67.75	5,857 7,084	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Starwood Amphitheatre, Antioch, Tenn. Sept. 6	\$460,688 \$89/\$10	10,663 17,279	Clear Channel Entertainment
HILARY DUFF, HAYLIE DUFF	Pacific Coliseum, Vancouver Sept. 10	\$457,605 (\$589,395 Canadian) \$38.43/\$25.23	12,962 sellout	House of Blues Canada
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Coors Amphitheatre, Englewood, Colo. Aug. 30	\$451,865 \$45.50/\$31	12,907 16,710	House of Blues Concerts
VAN HALEN, LAIDLAW	The Mark of the Quad Cities, Moline, Ill. Sept. 20	\$451,619 \$79.50/\$59.50	6,440 10,818	Police Productions
ART LABOE SHOW: HEATWAVE, BLOODSTONE, THE TEMPRES, JOJO OF MARY JANE GIRLS & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. Sept. 11	\$440,294 \$105.50/\$18.50	15,550 20,758	Clear Channel Entertainment
HILARY DUFF, HAYLIE DUFF	Save Mart Center, Fresno, Calif. Sept. 1	\$439,775 \$47.50/\$35	10,255 12,426	Goldenvoice/AEG Live, SMG
THE PIXIES, THE DISTILLERS, THE THRILLS	Greek Theatre, Los Angeles Sept. 22-23	\$437,925 \$49.50/\$39.50	10,610 two sellouts	Nederlander
NORAH JONES, AMOS LEE	Tommy Hiffer at Jones Beach Theater, Wantagh, N.Y. Sept. 3	\$436,933 \$60/\$28	8,940 13,899	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Veterans Memorial Arena, Jacksonville, Fla. Sept. 16	\$435,070 \$85/\$65	6,333 6,645	Fantasma Productions
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Coors Amphitheatre, Chula Vista, Calif. Sept. 3	\$430,352 \$45/\$29.50	10,429 19,942	House of Blues Concerts

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# South Africa Shows Its Tour Potential

South Africa is coming into its own as a concert market. R.E.M. will begin its first tour of the country March 3, 2005, in Cape Town (billboard.biz, Sept. 23). The band will play the coastal city of Durban March 8 and Johannesburg March 10. The tour will be promoted locally by Big Concerts.

The region's other major promoter, Roddy Quinn at Real Concerts, says the South African market is undergoing a resurgence. The country's concert scene has been increasingly active during the past decade, since years of apartheid-induced boycotts were lifted.

Still, Quinn says, the venue situation in South Africa is not ideal. "Very few venues here were built specifically for music. We still use velodromes, sports venues and things built for other purposes."

The Dome in Johannesburg is one of those repurposed venues, though Quinn says it "does the job." In September, 50 Cent played a Dome concert with Lloyd Banks and local artists Zola and Kabelo for Johannesburg's Arts Alive festival. The concert also marked the 10th anniversary of democracy in South Africa.



50 CENT: PLAYED JOHANNESBURG FEST

Quinn says the Johannesburg city council, which organizes Arts Alive, was looking to expand the festival's scope this year.

"They wanted an artist that would appeal to all of the youth of Johannesburg," Quinn says. "We produced the event, and they gave us the go-ahead to book 50 Cent."

The rapper had been considering playing South Africa for the past six months, according to Jeremiah "Ice" Younossi, agent at Emmel Communications, the booking arm of 50 Cent's management firm, Violator Management.

"The festival was timed perfectly

at the end of his European tour, and South Africa is a pretty big market in terms of music sales," Younossi says. "Management just wanted to make sure the money was right, security was right and that 50 would be in good hands when he got down there."

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



All these concerns were dealt with, Younossi says, with a payday in the \$500,000 range. Parties on both sides of the equation were satisfied, and the concert came off incident-free, with a crowd of almost 15,000 at the 19,000-capacity venue.

"I'm confident [that] when the final numbers come in there will be a surplus of money, which will be put into next year's event," Quinn says. "But this wasn't a business venture to see how much money could be made."

The rewards exceed finances, he adds. "I've been promoting in this market for close to 20 years, and you couldn't put a value on what this concert meant to the city."

Younossi and Quinn think the concert market in South Africa is poised for growth.

"It's nice to see that, 10 years in, people now have a chance to see what they want to see," Quinn says. "This is definitely a growing market. The facilities are getting better, and the production companies are up to what can be produced anywhere in the world."

As for rap music in the region, Quinn says, "I don't think hip-hop has had a positive experience in South Africa in the past, or vice versa. 50 Cent delivering like he did gave rap back some of its credibility here."

Younossi says Violator and Emmel will continue trying to expand international markets for hip-hop acts. "We understand that you only get one chance to build a market like this," he adds.

Emmel, meanwhile, is having success with Banks and another young rapper out of the 50 Cent camp, Young Buck. Both artists are signed to 50 Cent's G-Unit label. They are on separate fall tours in support of their respective debut releases.

## Destiny's Child Latest Partner In McDonald's Brand Campaign

BY GAIL MITCHELL

BEVERLY HILLS—Destiny's Child is the newest member of the McDonald's family.

The fast-food chain has enlisted the R&B trio as a global partner in its "I'm Lovin' It" brand-marketing campaign. A principal component of the multi-dimensional deal is the company's sponsorship of the group's next world tour.

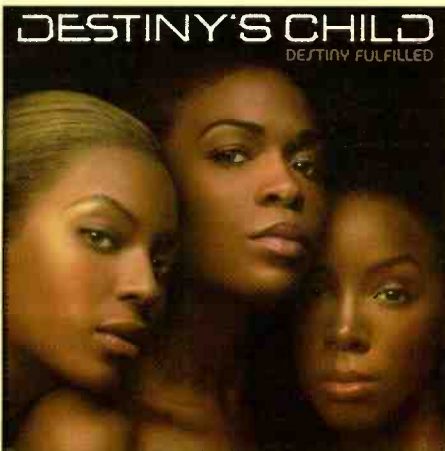
The Destiny Fulfilled and Lovin' It tour kicks off in April 2005. Encompassing at least 70 cities, it will include stops in the United Kingdom, France, Germany, Spain, Japan, Australia, Brazil, the United States and Canada.

The partners announced their plans Oct. 6 at a press conference at the Regent Beverly Wilshire Hotel. Destiny's Child members Beyoncé, Kelly Rowland and Michelle Williams were on hand, along with McDonald's executives.

The partnership launches officially next month when Destiny's Child films a commercial for annual fundraiser World Children's Day (Nov. 20). The trio will serve as global ambassadors for the event, which benefits the Ronald McDonald House

Charities and other children's causes.

"We have been a part of many charities that were so inspiring," Beyoncé said. "Now we get to do this on the road. Sometimes you can get caught up in what you're doing and lose sight. Helping to change lives is important for us."



During the next 18 months, Destiny's Child will also participate in a variety of "I'm Lovin' It" marketing tie-ins. These will encompass radio, TV, print and the Internet, as well as special restaurant merchandising and other promotions.

Larry Light, McDonald's executive VP/global chief marketing officer, said the company's slogan

"represents energy, passion and a forever-young spirit. Destiny's Child is a natural fit."

The announcement precedes Columbia's Nov. 16 release of "Destiny Fulfilled," the follow-up to the trio's 2001 set, "Survivor." That same day, the label will reissue Williams' contemporary gospel album, "Do You Know," with new tracks "Amazing Love" and "Good to Be Here."

McDonald's launched the worldwide "I'm Lovin' It" brand campaign 13 months ago with Justin Timberlake and other artists.

Destiny's Child joins a roster of McDonald's partners that includes tennis pros Venus and Serena Williams and Latin balladeer Alejandro Fernandez. The Williams sisters have served as ambassadors of the Ronald McDonald House Charities. Fernandez's McDonald's-sponsored tour kicks off Nov. 18.

Bill Lamar, McDonald's USA chief marketing officer, also announced the launch of a line of branded sportswear—including throwback jerseys—in association with the company's all-American high-school basketball team. In addition, McDonald's relaunches its Monopoly game promotion with Best Buy Oct. 12.

## VH1 Taps Rap Vets

BY CARLA HAY

NEW YORK—All-star performances and emotional tributes to hip-hop pioneers highlighted the first VH1 Hip Hop Honors, held Oct. 3 at the Hammerstein Ballroom here. The show premieres Oct. 12 on VH1.

The event, which VH1 hopes to hold annually, celebrated influential figures in hip-hop. The honorees were selected by a committee consisting of VH1 executives and such hip-hop tastemakers as writer Nelson George and hip-hop media personality Fab Five Freddy.

This year's honorees were DJ Hollywood, DJ Kool Herc, KRS-One, Public Enemy, Rock Steady Crew, Run-D.M.C., Tupac Shakur and Sugar Hill Gang. The awards show also singled out the graffiti movement for its influence on hip-hop culture.

Vivica A. Fox hosted the event with assistance from MC Lyte, the show's announcer. Mos Def, who was scheduled to co-host, did not appear. VH1 and Mos Def's representatives declined to comment on his unexplained absence.

Performers included Terror Squad featuring Fat Joe, who offered a rendition of their Billboard Hot 100 chart-topper "Lean Back"; Nas, paying tribute to Shakur with "Keep Ya Head Up"; and the Beastie Boys, who were joined by Doug E. Fresh on a version of "Sucker MCs" in honor of Run-D.M.C. Later the Beastie Boys

performed "Right Right Now Now."

Public Enemy teamed with the Beastie Boys and members of Anthrax during a medley that included "Black Steel," "Fight the Power" and "Bring the Noise."



ANTHRAX'S SCOTT IAN, LEFT, AND PUBLIC ENEMY'S CHUCK D: BRINGING THE NOISE

Other onstage collaborations included Nas and his father, Olu Dara, on a bluesy hip-hop version of "Bridging the Gap." Fat Joe and Grandmaster Flash performed "South Bronx" in tribute to KRS-One. During an homage to DJ Kool Herc and DJ Hollywood, Fresh was joined by Kid Rock, Grandmaster Flash, DJ Premier and Kid Capri.

Chic, Sugar Hill Gang and MC Hammer performed the show's closing set, a medley of "Good Times" and "Rapper's Delight."

At the ceremony, the honorees sat together in the ballroom's balcony. Shakur's sister, Sekywa (Continued on page 22)

## Garrett Takes His Songwriting Seriously

Sean Garrett, co-writer of the hot Destiny's Child single "Lose My Breath," is definitely on a roll. The 26-year-old Hitco songwriter has become quite familiar with the phrase "No. 1," thanks to co-writing chart-topping singles by Usher ("Yeah!") and newcomer Ciara ("Goodies").

Currently working with Jennifer Lopez, Garrett this year alone



GARRETT: WRITES WITH A VARIETY OF ACTS

notched collaborations with Kanye West, Bon Jovi, Ricky Martin, Janet Jackson, 112, Christina Milian and Mario Winans. Not too shabby for a former mortgage broker who initially entertained notions of being an R&B vocalist himself.

As a 17-year-old living in Europe, Garrett signed a recording contract with Ariola/BMG. A few years later, he returned stateside for a Warner Bros. deal that later fell through. That's when his mother "made me get a degree in business," he says.

Her death, however, prompted a reality check. "I asked myself, 'What am I living for if I'm not doing what I want to do?'" Garrett recalls.

That question launched weekend writing jaunts and an eventual move to Atlanta, where Garrett signed with Island Def Jam chairman Antonio "L.A." Reid's Hitco.

Garrett earned his first formal credit on a Motown single by Latif, "I Don't Want to Hurt You." Among the songs he has written recently is "Soldier," which will be the second single on Destiny's Child's forthcoming album, "Destiny Fulfilled." He is

managed by Shakir Stewart.

Garrett describes himself as a "very emotional guy" who loves to write. That emotion heats up when the songwriter—who cites Diane Warren and Babyface as influences—decries the industry's lack of respect for his craft.

"So many hustlers got into the music business and thought it was like selling drugs," Garrett says. "Yes, it is a hustle, but the product is a very sensitive one, and people lose sight of that."

"The music industry," he continues, "needs hot songs and complains about not having hot songs. And that's because people pay all this money for tracks but don't want to pay the songwriters."

That's why we have strong tracks but wack songs—because of the [weak] lyrics. The industry would have bigger, stronger hit records if it paid more attention to the songwriter. You don't sing along to the track, but to the song. The more that's ignored, the worse it will get."

MUSICAL NOTES: Red Entertainment has signed Bar-Kays for representation. The group is best-known for such hits as "Soul Finger" and "Freak Show on the Dance Floor." Bar-Kays' 23rd album, "The Real Thing," is available through Al Bell's A.R.E. (Artist Relationship

And speaking of Gap Band, a pivotal figure in the group's career is back. Lonnie Simmons, who produced the trio's "Burn Rubber" and "You Dropped a Bomb on Me," as well as Yarbrough & Peoples' "Don't Stop the Music," is resurrecting his '80s-era label, Total Experience.

Rhythm & Blues  
By Gail Mitchell  
gmitchell@billboard.com



Focusing on R&B and rap, New Total Experience Records is ramping up with three releases: "Hustlerz" by Los Angeles rap duo Killa/Cali, "Smoke 'n' Roll" by fellow Los Angeles rapper Max Julian (aka Keith Walker) and "Get Excited" by New Orleans R&B/pop singer Tori. Warner Bros. will distribute the label.

In case you haven't heard by now, R. Kelly and Jay-Z's second collaboration, "Unfinished Business," bows Oct. 26. The album will be available through Jive/Roc-a-Fella/Def Jam in North America and through Jive/BMG everywhere else. Singles "Big Chips" and "Don't Let Me Die" are being worked at radio.

Enterprises). Red Entertainment also handles R&B/funksters Gap Band and Cameo. Speaking of Cameo, rock act Korn's new single is a cover of Cameo's "Word Up." Damizza of Baby Ree Entertainment is wrapping up a remix.

# Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON CHART				LAST WEEK	2 WKS. AGO	WEEKS ON CHART		
1	NEW	1	1	<b>CIARA</b> <b>NUMBER 1/HOT SHOT DEBUT</b> SHO'NUFF/MUSICLINE/LAFACE 62819/ZOMBA (12.98/18.98)	1	51	39	10	<b>VARIOUS ARTISTS</b> GRP 002426/VG (18.98 CD)	24	Forever, For Always, For Luther
2	1	3	1	<b>NELLY</b> DERRTY/FO' REEL 003316*/UMRG (8.98/13.98)	1	52	40	15	<b>BRANDY</b> ● ATLANTIC 83633*/AG (12.98/18.98)	4	Afrosiasac
3	1	1	1	<b>TALIB KWELI</b> RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	3	53	45	5	<b>BOYZ II MEN</b> MSM 5735/KOCH (17.98 CD)	8	Throwback
4	1	1	1	<b>GUERRILLA BLACK</b> VIRGIN 81786* (12.98/17.98)	4	54	48	41	<b>JUVENILE</b> ▲ CASH MONEY 001718*/UMRG (12.98 CD)	4	Juve The Great
5	1	1	1	<b>SHAWNNA</b> DISTURBING THA PEACE/DEF JAM 002950*/DJMGM (13.98 CD)	5	55	49	21	<b>8BALL &amp; MJG</b> ● BAD BOY 002389*/UMRG (12.98 CD)	1	Living Legends
6	2	2	3	<b>NELLY</b> DERRTY/FO' REEL 003314*/UMRG (8.98/13.98)	2	56	48	9	<b>BONEY JAMES</b> WARNER BROS. 48786 (18.98 CD)	9	Pure
7	3	6	7	<b>YOUNG BUCK</b> G-UNIT 002972*/INTERSCOPE (13.98 CD)	2	57	59	12	<b>THE ROOTS</b> Geffen 002573*/INTERSCOPE (13.98 CD)	2	The Tipping Point
8	5	5	5	<b>JILL SCOTT</b> HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	1	58	58	47	<b>JAY-Z</b> ▲ 2 RDC-A-FELLA/DEF JAM 001528*/DJMGM (18.98/12.98)	1	The Black Album
9	6	4	7	<b>R. KELLY</b> ▲ 3 JIVE 60356/ZOMBA (17.98/19.98)	1	59	60	—	<b>SOUNDTRACK</b> DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	59	Shark Tale
10	4	3	5	<b>ANITA BAKER</b> BLUE NOTE 77102 (12.98/18.98)	1	60	44	24	<b>PRINCE</b> ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	3	MusicoLOGY
11	NEW	1	1	<b>QUEEN LATIFAH</b> FLAVR UNIT/AM 003435/INTERSCOPE (13.98 CD)	11	61	41	37	<b>HOUSTON</b> ● CAPITOL 90432* (18.98 CD)	8	It's Already Written
12	9	8	54	<b>ANTHONY HAMILTON</b> ● SD SO DEF 52107/ZOMBA (12.98 CD)	6	62	38	32	<b>BABY BASH</b> DOPE HOUSE/EMPIRE MUSIC/VERKS 450612/V (18.98 CD)	32	Menage A Trois
13	7	7	5	<b>LL COOL J</b> ● DEF JAM 002939*/DJMGM (13.98 CD)	3	63	46	56	<b>PETEY PABLO</b> ● JIVE 41824/ZOMBA (18.98 CD)	3	Still Writing In My Diary: 2nd Entry
14	8	9	14	<b>LIL WAYNE</b> ● CASH MONEY 001537*/UMRG (13.98 CD)	2	64	77	84	<b>AMEL LARRIEUX</b> BLISSLIFE 00001 (16.98 CD)	28	Bravebird
15	NEW	1	1	<b>JOSS STONE</b> S-CURVE 94897 (18.98 CD)	15	65	75	72	<b>LUTHER VANDROSS</b> ▲ 2 J 51885/RMG (12.98/18.98)	1	Dance With My Father
16	10	13	29	<b>USHER</b> ▲ 5 LAFACE 52141/ZOMBA (12.98/18.98)	1	66	47	44	<b>KIERRA KIKI SHEARD</b> EMI GOSPEL 97304 (17.98 CD) [H]	29	I Owe You
17	12	17	14	<b>AKON</b> SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	11	67	65	59	<b>D12</b> ▲ 2 SHADY 002404*/INTERSCOPE (8.98/12.98)	1	D12 World
18	16	15	7	<b>213</b> DOGGYSTYLE 2670*/TVT (11.98/17.98)	1	68	64	68	<b>VICKIE WINANS</b> VERITY 43214/ZOMBA (11.98/18.98) [H]	38	Bringing It All Together
19	NEW	1	1	<b>THE O'JAYS</b> MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)	19	69	50	—	<b>RAVEN-SYMONÉ</b> HOLLYWOOD 162474 (18.98 CD)	50	This Is My Time
20	13	12	5	<b>RAY CHARLES</b> ▲ HEAR 2248/CONCORD (18.98 CD)	5	70	61	—	<b>MAYSA</b> N-CODED 4251/WARLOCK (17.98 CD)	61	Smooth Sailing
21	14	14	15	<b>LLOYD BANKS</b> ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	1	71	56	54	<b>KEVIN LYTTLE</b> ● ATLANTIC 83730*/AG (9.98/13.98)	8	Kevin Lyttle
22	22	24	9	<b>CRIME MOB</b> BME/REPRISE 48803/WARNER BROS. (13.98 CD)	11	72	54	57	<b>LIL' FLIP</b> ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	2	U Gotta Feel Me
23	17	16	4	<b>PITBULL</b> DIAZ BROTHERS 2560*/TVT (11.98/18.98)	7	73	57	50	<b>OUTKAST</b> ▲ 9 LAFACE 50133*/ZOMBA (22.98 CD)	1	Speakerboxx/The Love Below
24	15	11	4	<b>MASE</b> BAD BOY/FO' REEL 003063*/UMRG (13.98 CD)	3	74	74	70	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ 2 BME 2370*/TVT (13.98/17.98)	2	Kings Of Crunk
25	11	99	3	<b>THE ALCHEMIST</b> ALC 9548*/KOCH (15.98 CD) [H]	11	75	66	62	<b>CHRISTINA MILIAN</b> ISLAND 002223*/DJMGM (13.98 CD)	5	It's About Time
26	23	22	45	<b>ALICIA KEYS</b> ▲ 3 J 55712*/RMG (15.98/18.98)	1	76	NEW	1	<b>MC EHT</b> NATIVE 0217/P.A.L. (15.98 CD)	76	Veterans Day
27	19	19	32	<b>LIL SCRAPPY/TRILLVILLE</b> ● BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	3	77	55	36	<b>SILKK THE SHOCKER</b> NEW NO LIMIT 5758*/KOCH (17.98 CD)	22	Based On A True Story
28	25	25	7	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [H]	17	78	68	67	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)	1	Kamikaze
29	18	10	7	<b>THE DIPLOMATS PRESENT JIM JONES</b> DIPLOMATS 5770*/KOCH (17.98 CD)	4	79	73	46	<b>THE BEATNUTS</b> PENALTY 7001*/RYKODISC (16.98 CD)	42	Milk Me
30	21	20	9	<b>MOBB DEEP</b> INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	2	80	67	93	<b>50 CENT</b> ▲ 6 SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	1	Get Rich Or Die Tryin'
31	20	21	8	<b>SHYNE</b> GANGLAND/DEF JAM 002962*/DJMGM (8.98/13.98)	1	81	69	53	<b>DEVIN THE DUDE</b> J PRINCE 42038/RAP-A-LOT 4 LIFE (16.98 CD)	6	To Tha X-treme
32	26	18	3	<b>DEM FRANCHIZE BOYZ</b> TIGHT 2 DEF/UNIVERSAL 002274*/UMRG (13.98 CD) [H]	18	82	62	63	<b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	2	Trap Muzik
33	27	26	16	<b>JADAKISS</b> RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	1	83	76	71	<b>PATTI LABELLE</b> DEF SOUL CLASSICS 002433/DJMGM (12.98 CD)	5	Timeless Journey
34	NEW	1	1	<b>LALAH HATHAWAY</b> MESA/BLUEDMON 00691*/PYRAMID (18.98 CD) [H]	34	84	72	—	<b>LIL' BOOSIE AND WEBBIE</b> TRILL 6330 (17.98 CD)	46	Gangsta Musik
35	32	28	21	<b>TEENA MARIE</b> CASH MONEY CLASSICS 002952/UMRG (12.98 CD)	3	85	99	80	<b>J-KWON</b> ● SD SO DEF 57613*/ZOMBA (18.98 CD)	4	Hood Hop
36	NEW	1	1	<b>WU-TANG CLAN</b> WU-TANG 84727/SANCTUARY URBAN (18.98 CD)	36	86	79	65	<b>DEITRICK HADDON</b> VERITY 59482/ZOMBA (11.98/17.98) [H]	36	Crossroads
37	28	23	10	<b>VARIOUS ARTISTS</b> ▲ 2 UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	2	87	70	60	<b>FRED HAMMOND</b> VERITY/JIVE 58744/ZOMBA (11.98/17.98)	4	Somethin' Bout Love
38	36	34	11	<b>LLOYD</b> THE INC./DEF JAM 002409*/DJMGM (13.98 CD)	3	88	97	75	<b>INCOGNITO</b> RICE/NARAADA JAZZ 70863/NARAADA (17.98 CD)	47	Adventures In The Black Sunshine
39	31	33	14	<b>KANYE WEST</b> ▲ 2 ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)	1	89	78	66	<b>VARIOUS ARTISTS</b> BODY HEAD 2004 (18.98 CD)	66	Roy Jones, Jr. Presents: Body Head Bangerz-Volume 1
40	35	29	10	<b>TERROR SQUAD</b> SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	1	90	84	83	<b>MONICA</b> ● J 20031*/RMG (12.98/18.98)	2	After The Storm
41	37	35	7	<b>BLACK EYED PEAS</b> ▲ 4 A&M 002854/INTERSCOPE (12.98 CD)	23	91	87	85	<b>STEVIE WONDER</b> MOTOWN/UTV 06616/UME (18.98 CD)	28	The Definitive Collection
42	33	27	8	<b>TEEDRA MOSES</b> TVT 2450 (11.98 CD) [H]	20	92	RE-ENTRY	46	<b>JOSS STONE</b> ● S-CURVE 42234 (9.98 CD) [H]	38	The Soul Sessions (EP)
43	34	31	12	<b>BEENIE MAN</b> SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	7	93	89	92	<b>VARIOUS ARTISTS</b> VP 93302*/AG (16.98 CD)	9	Reggae Gold 2004
44	30	30	11	<b>B.G.</b> CHOPPA CITY 5708*/KOCH (12.98/17.98)	2	94	93	82	<b>G-UNIT</b> ▲ 2 G-UNIT 001593*/INTERSCOPE (8.98/12.98)	2	Beg For Mercy
45	24	—	2	<b>NORMAN BROWN</b> WARNER BROS. 48713 (18.98 CD) [H]	24	95	80	86	<b>DARIUS BROOKS</b> EMI GOSPEL 71897 (17.98 CD)	77	Your Will
46	39	41	15	<b>JOJO</b> ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	10	96	90	—	<b>KEM</b> ● MDTOWN 067516/UMRG (8.98/12.98) [H]	14	Kemistry
47	42	42	18	<b>BEYONCÉ</b> ▲ 4 COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	1	97	RE-ENTRY	8	<b>STEPHANIE MILLS</b> JM 54660/LIGHTYEAR (13.98 CD)	25	Born For This!
48	29	—	2	<b>LIL' ROMEO</b> NEW NO LIMIT 5753*/KOCH (12.98/17.98)	29	98	RE-ENTRY	85	<b>R. KELLY</b> ▲ 2 JIVE 41812/ZOMBA (18.98 CD)	1	Chocolate Factory
49	43	43	3	<b>ANGIE STONE</b> J 56215*/RMG (18.98 CD)	4	99	82	79	<b>STREETWIZE</b> SHANACHEE 5116 (17.98 CD)	53	The Slow Jamz Album
50	45	52	20	<b>JUVENILE, WACKO &amp; SKIP</b> UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD)	17	100	NEW	1	<b>S.C.C. &amp; LIL' BOOSIE</b> DIRTY SOUTH 5624/TRILL (16.98 CD)	100	Both Sides Of The Track

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	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL				LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	<b>THE NOTORIOUS B.I.G.</b> ▲ 1 BAD BOY 002852*/UMRG (13.98 CD/DVD)	25 Weeks At Number 1	<b>Ready To Die</b>	463	13	12	<b>2PAC</b> ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	<b>Me Against The World</b>	415	
2	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ 10 TUFF GONN/ISLAND 54890/UME (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	413	14	17	<b>MAKAVELI</b> ▲ 4 DEATH ROW 63012*/KOCH (12.98/17.98)	<b>The Don Killuminati: The 7 Day Theory</b>	326		
3	3	<b>2PAC</b> ▲ 8 DEATH ROW 63008*/KOCH (12.98/24.98)	<b>All Eyez On Me</b>	443	15	20	<b>MICHAEL JACKSON</b> ◆ 20 EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	<b>Thriller</b>	308		
4	4	<b>2PAC</b> ▲ 8 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>	302	16	—	<b>R. KELLY &amp; JAY-Z</b> ▲ RDC-A-FELLA/DEF JAM 586783*/JIVE/DJMGM (12.98/19.98)	<b>The Best Of Both Worlds</b>	24		
5	11	<b>THE NOTORIOUS B.I.G.</b> ◆ 10 BAD BOY 273011*/UMRG (19.98/24.98)	<b>Life After Death</b>	346	17	—	<b>USHER</b> ▲ 1 LAFACE 14715*/ZOMBA (12.98/18.98)	<b>8701</b>	69		
6	5	<b>LAURYN HILL</b> ▲ 8 RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	<b>The Miseducation Of Lauryn Hill</b>	184	18	15	<b>RICK JAMES</b> MOTOWN/CHRONICLES 153740/UME (12.98 CD)	<b>The Best Of Rick James: 20th Century Masters The Millennium Collection</b>	9		
7	8	<b>EMINEM</b> ▲ 8 WEBB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	<b>The Eminem Show</b>	124	19	—	<b>AL GREEN</b> ▲ 2 HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	<b>Greatest Hits</b>	476		
8	9	<b>JILL SCOTT</b> ▲ 2 HIDDEN BEACH/EPIC 92137*/SONY MUSIC (11.98 EQ/17.98) [H]	<b>Who Is Jill Scott? Words And Sounds Vol. 1</b>	98	20	—	<b>DR. DRE</b> ▲ 8 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>Dr. Dre — 2001</b>	209		
9	7	<b>ANITA BAKER</b> ● ATLANTIC 78209/RHINO (17.98 CD)	<b>The Best Of Anita Baker</b>	106	21	—	<b>PRINCE AND THE NEW POWER GENERATION</b> ◆ 13 WARNER BROS. 25110 (7.98/11.98)	<b>Purple Rain</b>	145		
10	18	<b>JAY-Z</b> ▲ 2 FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	<b>Reasonable Doubt</b>	350	22	22	<b>BONE THUGS-N-HARMONY</b> ▲ 4 RUTHLESS/EPIC 68443*/SONY MUSIC (10.98 EQ/15.98)	<b>E. 1999 Eternal</b>	341		
11	13	<b>JAY-Z</b> ▲ 2 ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/19.98)	<b>The Black Album</b>	97	23	—	<b>AL GREEN</b> ● HI/THE RIGHT STUFF 57974/CAPITOL (10.98/17.98)	<b>More Greatest Hits</b>	7		
12	25	<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	<b>[Ghetto Love]</b>	166	24	16	<b>EMINEM</b> ▲ 9 WEBB/AFTERMATH 490529*/INTERSCOPE (8.98/12.98)	<b>The Marshall Mathers LP</b>	187		
					25	21	<b>R. KELLY</b> ▲ 4 JIVE 41705*/ZOMBA (12.98/18.98)	<b>tp-2.com</b>	144		

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 16 2004 **Billboard** **HOT R&B/HIP-HOP AIRPLAY**

**Music R&B/Hip-Hop**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	26	49	3	<b>Wonderful</b>	JA RULE (THE INC./DEF JAM/UMRG)	51	55	8	<b>Gotta Go Solo</b>	PATTI LABELLE (DEF SOUL CLASSICS/UMRG)
2	3	7	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	27	26	13	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)	52	57	6	<b>Real Big</b>	MANNIE FRESH (CASH MONEY/UMRG)
3	2	8	<b>Diary</b>	ALICIA KEYS (UMRG)	28	28	21	<b>Call My Name</b>	PRINCE (NPG/COLUMBIA/SUM) ☆	53	60	5	<b>Tempted To Touch</b>	RUPEE (ATLANTIC)
4	4	4	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRTY/FO' REEL/UMRG) ☆	29	27	28	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA) ☆	54	69	4	<b>Take Me Home</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
5	5	11	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	30	36	3	<b>Big Chips</b>	R. KELLY & JAY-Z (DEF JAM/JIVE/UMRG/ZOMBA)	55	71	2	<b>Let Me Love You</b>	MARIO (3RD STREET/UMRG) ☆
6	7	19	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	31	42	23	<b>U Saved Me</b>	R. KELLY (JIVE/ZOMBA) ☆	56	53	13	<b>For Real</b>	AMEL LARRIEUX (BLUSSLIFE)
7	10	16	<b>Charlene</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	32	41	11	<b>Oye Mi Canto</b>	N.O.R.E. (ROC-A-FELLA/DEF JAM/UMRG)	57	62	5	<b>U Make Me Wanna</b>	JADAKISS FEAT. MARLAH CAREY (BUFF RYDERS/INTERSCOPE)
8	6	18	<b>Why?</b>	JADAKISS (BUFF RYDERS/INTERSCOPE) ☆	33	37	6	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	58	47	9	<b>I'm So Fly</b>	LLOYD BANKS (G-UNIT/INTERSCOPE) ☆
9	17	6	<b>Drop It Like It's Hot</b>	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	34	40	4	<b>Balla Baby</b>	CHINGY (CAPITOL)	59	58	5	<b>I Changed My Mind</b>	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆
10	13	4	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA/SUM) ☆	35	31	1	<b>You're My Everything</b>	ANITA BAKER (BLUE NOTE/VIRGIN)	60	51	19	<b>Let Me In</b>	YOUNG BUCK (G-UNIT/INTERSCOPE)
11	9	16	<b>Nolia Clap</b>	JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	36	33	7	<b>Red Carpet (Pause, Flash)</b>	R. KELLY (JIVE/ZOMBA) ☆	61	61	6	<b>Hey Young Girl</b>	LLOYD (THE INC./DEF JAM/UMRG)
12	8	19	<b>Headsprung</b>	LL COOL J (DEF JAM/UMRG)	37	38	8	<b>Caught Up</b>	USHER (LAFACE/ZOMBA)	62	73	19	<b>Confessions Part I</b>	USHER (LAFACE/ZOMBA)
13	18	6	<b>Go D.J.</b>	LIL WAYNE (CASH MONEY/UMRG) ☆	38	34	9	<b>King Of The Dancehall</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)	63	59	5	<b>Westside Story</b>	GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
14	11	20	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	39	25	10	<b>Let's Get Away</b>	T.I. (GRAND HUSTLE/ATLANTIC)	64	—	2	<b>So Sexy Chapter II (Like This)</b>	TWISTA FEAT. R. KELLY (ATLANTIC)
15	16	10	<b>Breathe, Stretch, Shake</b>	MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG) ☆	40	44	18	<b>Knuck If You Buck</b>	CRIME MOB (BME/REPRISE/WARNER BROS.)	65	67	9	<b>So Fly</b>	NB RIDAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
16	15	35	<b>Jesus Walks</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG) ☆	41	24	32	<b>So Sexy</b>	TWISTA FEAT. R. KELLY (ATLANTIC) ☆	66	72	2	<b>A Rose By Any Other Name</b>	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
17	20	28	<b>If I Ain't Got You</b>	ALICIA KEYS (UMRG) ☆	42	43	10	<b>I Smoke, I Drink</b>	MAGIC (BODDY HEAD/UNIVERSAL/UMRG)	67	66	10	<b>What You Won't Do For Love</b>	BOYZ II MEN (MSMK/ROCK)
18	21	6	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/UMRG) ☆	43	52	7	<b>Used To Love U</b>	JOHN LEGEND (COLUMBIA/SUM) ☆	68	64	10	<b>Groupie Luv</b>	Z13 (DOGGYSTYLE/TVT)
19	12	19	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ☆	44	30	12	<b>Compton</b>	GUERILLA BLACK FEAT. BEENIE MAN (VIRGIN)	69	63	8	<b>Rebel Gangstaz</b>	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
20	14	14	<b>Slow Motion</b>	JUVENILE (CASH MONEY/UMRG)	45	39	44	<b>Think About You</b>	LUTHER VANDROSS (UMRG)	70	68	3	<b>Dammit Man</b>	PITBULL FEAT. PICCALO (IDJAZZ BROTHERS/TVT)
21	23	5	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC) ☆	46	50	13	<b>What We Do Here</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)	71	74	3	<b>You &amp; Me</b>	J-KWON FEAT. SADIYYAH (SO SO DEF/ZOMBA)
22	22	11	<b>Flap Your Wings</b>	NELLY (DERRTY/FO' REEL/UMRG) ☆	47	32	15	<b>Shake That Sh**</b>	SHAWNNA (DISTURBING THE PEACE/DEF JAM/UMRG) ☆	72	65	7	<b>If I Was Your Girlfriend</b>	NICOLE WRAY (ROC-A-FELLA/DEF JAM/UMRG)
23	19	14	<b>Dangerously In Love</b>	BEYONCE (COLUMBIA/SUM)	48	54	2	<b>Just Lose It</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆	73	75	2	<b>What U Gon' Do</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
24	35	3	<b>Shorty Wanna Ride</b>	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆	49	48	18	<b>Golden</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	74	—	1	<b>New York</b>	JA RULE (THE INC./DEF JAM/UMRG)
25	29	3	<b>U Should've Known Better</b>	MONICA (UMRG) ☆	50	56	15	<b>Hot 2Nite</b>	NEW EDITION (BAD BOY/UMRG)	75	—	6	<b>We Like Them Girls</b>	SILKK THE SHOCKER (NEW NO LIMIT/KOCHI)

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.

**VH1**

Continued from page 20

Shakur, represented the slain rapper, whose stage name was 2Pac. Backstage, Darryl McDaniels of Run-D.M.C. discussed his solo album, "Checks, Thugs and Rock-n-Roll," due next year. He said it will feature collaborations with several artists, including fellow VH1 honoree Fresh, Sarah McLachlan, Kid Rock and DJ Lethal.

A representative for McDaniels says the artist is talking with several record companies about releasing the set.

McDaniels said he wants his album to be a "more mature" alternative to today's hip-hop.

"Kids look at BET and MTV, and they think those images they see are the only images prevalent in the [hip-hop] world—that it's one big party. We've got wars and education problems. It's an album that you and your family can listen to, but at the same time I talk about serious issues."

While presenter Sean "P. Diddy" Combs and other artists urged viewers to vote, KRS-One offered a different opinion backstage: "I urge

all hip-hoppers to hold their vote. Don't vote. If you vote for evil, you are evil yourself."

KRS-One also promoted his Hip-Hop Declaration of Peace, a document he said he took to the United Nations in May in an effort to have hip-hop declared an official culture. He also said that he believes education is the biggest problem in the United States.

The VH1 honoree, whose real name is Kris Parker, said he was initially reluctant to accept the honor because he has criticized networks like VH1, BET and MTV for their programming.

"They know exactly how I feel about them and what my stance is," KRS-One said. "But VH1 said, 'We're taking steps to educate the public on what hip-hop is all about.'"

Backstage, presenter Wyclef Jean was coy about the possibility of another Fugees reunion. The trio reunited Sept. 18 for "Block Party," a concert film/documentary conceived by Dave Chappelle.

Jean said, "Dave Chappelle called us up, and we had a great time. There may be more fun times. The Fugees have never said we've broken up or retired. When it feels right, people will get what they've been waiting for."

OCTOBER 16 2004 **R&B/HIP-HOP**

**Billboard** **SINGLES SALES**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	21	2	<b>Drop It Like It's Hot</b>	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
2	1	10	<b>My Place/Flap Your Wings</b>	NELLY FEAT. JAHEIM (DERRTY/FO' REEL/UMRG)
3	9	18	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
4	2	5	<b>Welcome Back/Breathe, Stretch, Shake</b>	MASE (BAD BOY/FO' REEL/UMRG)
5	27	2	<b>Take Me Home</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
6	10	5	<b>Real Gangstaz</b>	MOBB DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
7	7	3	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/UMRG)
8	6	3	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
9	3	3	<b>Thief's Theme</b>	NAS (ILL WILL/COLUMBIA/SUM)
10	8	8	<b>Headsprung</b>	LL COOL J (DEF JAM/UMRG)
11	4	5	<b>Breathe</b>	FABOLOUS (DESERT STORM/ATLANTIC)
12	5	3	<b>Go D.J.</b>	LIL WAYNE (CASH MONEY/UMRG)
13	14	7	<b>White Tee's</b>	DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
14	17	10	<b>King Of The Dancehall</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)
15	12	12	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
16	20	26	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
17	18	10	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
18	1	1	<b>I Try</b>	TALIB KWELI (RAWKUS/GEFFEN/INTERSCOPE)
19	54	2	<b>Sex, Love &amp; Money</b>	MOS DEF (RAWKUS/GEFFEN/INTERSCOPE)
20	24	17	<b>Hot 2Nite</b>	NEW EDITION (BAD BOY/UMRG)
21	19	5	<b>Nasty Girl</b>	NITTY (ROSTRUM/UNIVERSAL/UMRG)
22	73	24	<b>Turn Me On</b>	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
23	13	5	<b>Radio</b>	JARVIS (SO SO DEF/ZOMBA)
24	15	17	<b>No Problem</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
25	16	6	<b>Jimmy Choo</b>	SHYNE FEAT. ASHANTI (ISLAND/DEF JAM/UMRG)

OCTOBER 16 2004 **RHYTHMIC AIRPLAY**

**Billboard**

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	<b>Goodies</b>	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
2	3	6	<b>My Boo</b>	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
3	2	15	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
4	4	12	<b>My Place</b>	NELLY FEAT. JAHEIM (DERRTY/FO' REEL/UMRG) ☆
5	5	18	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
6	6	19	<b>Sunshine</b>	LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
7	23	2	<b>Just Lose It</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
8	9	5	<b>Let's Go</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
9	12	3	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA/SUM) ☆
10	15	5	<b>Oye Mi Canto</b>	N.O.R.E. (ROC-A-FELLA/DEF JAM/UMRG)
11	8	28	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/UMRG) ☆
12	7	13	<b>Headsprung</b>	LL COOL J (DEF JAM/UMRG)
13	10	23	<b>Slow Motion</b>	JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
14	11	11	<b>You &amp; Me</b>	J-KWON FEAT. SADIYYAH (SO SO DEF/ZOMBA)
15	13	22	<b>Turn Me On</b>	KEVIN LYTTLE FEAT. SPRAGGA BENZ (ATLANTIC)
16	18	4	<b>Balla Baby</b>	CHINGY (CAPITOL)
17	21	3	<b>Hush</b>	LL COOL J FEAT. 7 AURELIUS (DEF JAM/UMRG)
18	25	2	<b>Drop It Like It's Hot</b>	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
19	16	20	<b>I Like That</b>	HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
20	17	8	<b>Breathe, Stretch, Shake</b>	MASE FEAT. P. DIDDY (BAD BOY/FO' REEL/UMRG)

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 **promosquad**

**R&B/HIP-HOP**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ★ **URBAN MYSTIC** *Where Were You* WARNER BROS. 88.6
- ★ **EMINEM** *Just Lose It* INTERSCOPE 78.3
- ★ **MARIO** *Let Me Love You* UMRG 75.4
- ★ **TERROR SQUAD** *Take Me Home* UMRG 69.3
- ★ **YOUNG BUCK** *Shorty Wanna Ride* INTERSCOPE 65.8

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- 1 **LIL JON & THE EASTSIDE BOYZ** 80.3
- 2 **So Sexy Chapter II (Like This)** ATLANTIC 76.3
- 3 **XZIBIT** 75.3
- 4 **MUTHAFUCKA COLUMBIA** 74.7
- 5 **AIN'T NOTHING WRONG** CAPITOL 74.7
- 6 **JOHN LEGEND** 74.7
- 7 **USED TO LOVE U** COLUMBIA 72.8
- 8 **SNOOP DOGG** 72.8
- 9 **DROP IT LIKE IT'S HOT** GEFFEN 72.5
- 10 **LL COOL J** 72.5
- 11 **HUSH** 72.5
- 12 **CHINGY** 72.5
- 13 **BALLA BABY** CAPITOL 68.0
- 14 **FABOLOUS** 68.0
- 15 **BREATHE** ATLANTIC 67.5

**RHYTHMIC**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ★ **EMINEM** *Just Lose It* INTERSCOPE 76.3
- ★ **LIL JON & THE EASTSIDE BOYZ** 74.1
- ★ **LIL WAYNE** 73.0
- ★ **NELLY** *Over And Over* UMRG 71.1

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- 1 **NELLY** *Christina Aguilera* 90.8
- 2 **SHAWNNA** 76.6
- 3 **ALICIA KEYS** 75.6
- 4 **DIARY** UMRG 72.1
- 5 **CHRISTINA MILIAN** 72.1
- 6 **WHATEVER U WANT** UMRG 71.4
- 7 **TWISTA** 71.4
- 8 **JA RULE** 71.4
- 9 **JUVENILE** 71.2
- 10 **NOLIA CLAP** ASYLUM 71.2
- 11 **FABOLOUS** 66.5
- 12 **BREATHE** ATLANTIC 66.5

OCTOBER 16 2004 **Billboard** **HOT RAP TRACKS**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	17	<b>LEAN BACK</b>	SRC/UNIVERSAL/UMRG	Terror Squad
2	2	12	<b>MY PLACE</b>	DERRTY/FO' REEL/UMRG	Nelly Featuring Jaheim
3	3	1	<b>WHY?</b>	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton
4	5	18	<b>SUNSHINE</b>	SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
5	4	14	<b>HEADSPRUNG</b>	DEF JAM/UMRG	LL Cool J
6	11	4	<b>DROP IT LIKE IT'S HOT</b>	DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
7	6	28	<b>SLOW MOTION</b>	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
8	7	9	<b>BREATHE, STRETCH, SHAKE</b>	BAD BOY/FO' REEL/UMRG	Mase Featuring P. Diddy
9	9	10	<b>NOLIA CLAP</b>	RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
10	12	5	<b>LET'S GO</b>	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
11	8	12	<b>NO PROBLEM</b>	BME/REPRISE/WARNER BROS.	Lil Scrappy
12	14	7	<b>OYE MI CANTO</b>	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	
13	NEW	—	<b>JUST LOSE IT</b>	SHADY/AFTERMATH/INTERSCOPE	Eminem
14	13	4	<b>HUSH</b>	DEF JAM/UMRG	LL Cool J Featuring 7 Aurelius
15	10	27	<b>JESUS WALKS</b>	ROC-A-FELLA/DEF JAM/UMRG	Kanye West
16	15	3	<b>GO D.J.</b>	CASH MONEY/UMRG	Lil Wayne
17	16	7	<b>FLAP YOUR WINGS</b>	DERRTY/FO' REEL/UMRG	Nelly
18	18	3	<b>BREATHE</b>	DESERT STORM/ATLANTIC	Fabolous
19	20	2	<b>BALLA BABY</b>	CAPITOL	Chingy
20	17	13	<b>LET'S GET AWAY</b>	GRAND HUSTLE/ATLANTIC	T.I.
21	NEW	—	<b>SHORTY WANNA RIDE</b>	G-UNIT/INTERSCOPE	Young Buck
22	NEW	—	<b>WONDERFUL</b>	THE INC./DEF JAM/UMRG	Ja Rule Featuring R. Kelly & Ashanti
23	19	10	<b>SHAKE THAT SH**</b>	DISTURBING THE PEACE/DEF JAM/UMRG	Shawanna Featuring Ludacris
24	NEW	—	<b>BIG CHIPS</b>	DEF JAM/JIVE/UMRG/ZOMBA	R. Kelly & Jay-Z
25	25	3	<b>WHITE TEE'S</b>	TIGHT 2 DEF/UNIVERSAL/UMRG	Dem Franchize Boyz

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

OCTOBER 16  
2004

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION		
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL						
1	NEW	1	1	<b>NUMBER 1 / HOT SHOT DEBUT</b>			1 Week At Number 1	50	43	37	14	VARIOUS ARTISTS			70's Y 80's - Dos Decadas De Amor	37			
2	1	1	16	JUANES			Mi Sangre	1	51	34	31	15	OZOMATLI			Street Signs	2		
3	5	5	5	<b>GREATEST GAINER</b>				52	41	63	16	JENNIFER PENA			Seducion	1			
4	2	4	4	GRUPO CLIMAX			Za Za Za	1	53	46	42	28	GRUPO MONTEZ DE DURANGO			En Vivo Desde Chicago	1		
5	4	2	3	JUAN LUIS GUERRA			Para Ti	2	54	44	39	26	LOS HOROSCOPOS DE DURANGO			Locos De Amor	3		
6	NEW	1	1	ALEJANDRO FERNANDEZ			A Corazon Abierto	2	55	58	—	2	JOSE FELICIANO			A Mexico...Con Amor	55		
7	NEW	1	1	LOS TEMERARIOS			La Mejor...Coleccion	2	56	40	32	9	BEBO & CIGALA			Lagrimas Negras	31		
8	3	3	14	LOS BUKIS			Lo Mejor De Nosotros 1972 - 1986	6	57	49	45	43	VICENTE Y ALEJANDRO FERNANDEZ			En Vivo: Juntos Por Ultima Vez	4		
9	NEW	1	1	JAE-P			Esperanza	7	58	47	51	50	SIN BANDERA			De Viaje	6		
10	6	—	2	LOS TEMERARIOS			Veintisiete	1	59	NEW	1	1	MASTER JOE & O.G. BLACK			Sabotage	59		
11	8	9	12	VARIOUS ARTISTS			Durango Vs. Chicago	9	60	48	41	9	LOS HURACANES DEL NORTE			Legado Norteno	11		
12	9	11	14	VARIOUS ARTISTS			Los Sencillos Duranguenses Del Ano	6	61	57	62	34	PAULINA RUBIO			Pau-Latina	1		
13	10	12	7	DADDY YANKEE			Barrio Fino	1	62	50	49	49	MARCO ANTONIO SOLIS			La Historia Continua...	1		
14	7	6	10	VICENTE FERNANDEZ			Tesoros De Coleccion	8	63	59	59	41	DON OMAR			The Last Don	2		
15	14	18	8	VARIOUS ARTISTS			El Movimiento De Hip Hop En Espanol	8	64	55	53	11	LOS YONIC'S			Nuestras Consentidas	15		
16	11	7	15	MARC ANTHONY			Valio La Pena	1	65	22	22	3	MAGNATE & VALENTINO			Sin Limite	22		
17	NEW	1	1	LOS CAMINANTES			Tesoros De Coleccion: Puras Rancheras	14	66	53	55	24	CONJUNTO PRIMAVERA			Dejando Huella	1		
18	19	17	15	MARCO ANTONIO SOLIS & JOAN SEBASTIAN			Dos Grandes	2	67	54	54	67	LA OREJA DE VAN GOGH			Lo Que Te Conte Mientras Te Hacias La Dormida	9		
19	12	14	5	LOS RIELEROS DEL NORTE			Sobre Los Rieles	17	68	52	40	9	K-PAZ DE LA SIERRA			En Vivo	13		
20	18	16	5	LUNYTUNES			La Trayectoria	7	69	51	48	23	VARIOUS ARTISTS			El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6		
21	13	13	17	PEPE AGUILAR			No Soy De Nadie	6	70	56	60	27	VICENTE FERNANDEZ			Se Me Hizo Tarde La Vida	5		
22	17	15	10	CARLOS VIVES			El Rock De Mi Pueblo	4	71	61	71	16	LIBERACION			Las Mas Bailables De Liberacion	17		
23	15	10	17	MARC ANTHONY			Amar Sin Mentiras	1	72	68	—	2	VARIOUS ARTISTS			20 Alacranazos	68		
24	20	20	3	BANDA ARKANGEL R-15			Tesoros De Coleccion	15	73	NEW	1	1	MOSA			Dame Lo	73		
25	NEW	1	1	VARIOUS ARTISTS			Agarron Duranguense	3	74	63	72	3	BRONCO			La Mejor...Coleccion	63		
26	16	8	3	GRUPO EXTERMINADOR			Los Amos Y Senores: Los 20 Corridos Mas Perrones	20	75	74	75	6	TIRANOS DEL NORTE			Tesoros De Coleccion	51		
27	24	24	16	AMY			La Nina De La Mochila Azul Vol. 1	25									LATIN POP ALBUMS		
28	21	25	6	ADAN CHALINO SANCHEZ			Mis Verdaderos Amigos	8									TROPICAL ALBUMS		
29	25	23	18	GRUPO BRYNDIS			El Quinto Trago	4									REGIONAL MEXICAN ALBUMS		
30	31	38	5	GILBERTO SANTA ROSA			Autentico	3											
31	26	29	21	DON OMAR			The Last Don: Live, Vol. 1	2											
32	30	30	18	JAVIER SOLIS			Tesoros De Coleccion	21											
33	28	28	17	VARIOUS ARTISTS			Los 20 Sencillos Del Ano Y Sus Videos	5											
34	23	19	7	JOSE ALFREDO JIMENEZ			Tesoros Musicales	24											
35	27	21	8	RAMON AYALA Y SUS BRAVOS DEL NORTE			Antologia De Un Rey	16											
36	39	50	11	VARIOUS ARTISTS			iQue Chido! El Pasito Duranguense	8											
37	35	52	26	LOS ANGELES DE CHARLY			De Amores Y Recuerdos... 20 Exitos Romanticos	9											
38	33	27	10	ALEKS SYNTEK			Mundo Lite	36											
39	NEW	1	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			Los Remixes 2.0	11											
40	32	33	16	ALACRANES MUSICAL			A Cambio De Que?	7											
41	NEW	1	1	LIBERACION			Que Me Quiten Lo Bailado	39											
42	NEW	1	1	AKWID			KOMP 104.9 Radio Compa	2											
43	42	46	16	JENNI RIVERA			Simplemente...La Mejor!	41											
44	36	35	22	CARDENALES DE NUEVO LEON			Exitos Con Banda	42											
45	38	34	12	JULIETA VENEGAS			Si	38											
46	64	65	9	FRANCO DE VITA			Stop	7											
47	29	44	3	PATRULLA 81			En Vivo Desde: Dallas, Texas	6											
48	37	26	9	<b>PACESETTER</b>															
49	45	43	16	CHARLIE ZAA			Puro Sentimiento	38											
				TITO NIEVES			Fabricando Fantasias	29											
				BRONCO: EL GIGANTE DE AMERICA			Sin Rienda	1											
				LA OREJA DE VAN GOGH			La Oreja De Van Gogh En Directo: Gira	22											

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

**OCTOBER 16 2004** **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
1	1	7	<b>NUMBER 1</b>	4 Weeks At Number 1	1
2	3	3	NADA VALGO SIN TU AMOR JUANES.G.SANTALALLA (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
3	5	5	<b>GREATEST GAINER</b>		
4	7	9	ME DEDIQUE A PERDERTE A.BAQUEIRO,S.GEORGE IL.GARCIA	Alejandro Fernandez SONY DISCOS	2
5	2	2	COMO TU E.ESTEFAN JR.,S.KRYS,C.VIVES,A.CASTRO (C.VIVES,C.I.MEDINA)	Carlos Vives EMI LATIN	1
6	15	15	LAS AVISPAS J.L.GUERRA,M.HERNANDEZ (J.L.GUERRA)	Juan Luis Guerra VENE / UNIVERSAL LATINO	4
7	10	10	MIEDO PAGUIAR (FATO)	Pepe Aguilar SONY DISCOS/EMI LATIN	2
8	11	10	ESTA LLORANDO MI CORAZON G.GARCIA (G.GONZALEZ)	Beto Y Sus Canarios DISA	6
9	14	9	OJALA QUE TE MUERAS J.M.EUZONDO,M.A.ZAPATA (F.DE JESUS MARTINEZ JR.)	Pesado WEA/MEX / WARNER LATINA	7
10	11	11	LASTIMA ES MI MUJER J.L.TERRAZAS (NOT LISTED)	Grupo Montez De Durango DISA	8
11	8	8	VALIO LA PEÑA ESTEFANO,S.GEORGE,M.ANTHONY (ESTEFANO,J.L.PAGAN,M.ANTHONY)	Marc Anthony SONY DISCOS	9
12	6	6	ALGO TIENES C.RODRIGUEZ (M.BENITO,C.RODRIGUEZ)	Paulina Rubio UNIVERSAL LATINO	4
13	4	4	QUE NO ME FALTES TU A.A.ALBA,R.PEREZ,P.INGUEZ (W.CASTILLO)	Mariana UNIVISION	6
14	9	9	SON DE AMORES A.STIVEL,M.RIVERA (L.GONZALEZ GOMEZ)	Andy & Lucas ARIOLA / BMG LATIN	1
15	16	16	QUE DE RARO TIENE A.A.ALBA,R.PEREZ (M.URIETA SOLANO)	Los Temerarios FONOVISA	1
16	12	12	SI LA VES F.DE VITA,L.ROMERO (F.DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	10
17	13	13	NO ME QUIERO ENAMORAR M.DOMM (M.DOMM,E.OCCERANSKI,M.BERNAL)	Kalimba SONY DISCOS	6
18	23	23	DULE EL AMOR A.SYNTAKA,BAQUEIRO (A.SYNTAK)	Aleks Syntek With Ana Torroja EMI LATIN	2
19	27	27	VUELVE CONMIGO J.GUILLEN (R.MONTANERI)	Conjunto Primavera FONOVISA	17
20	27	5	DEJAME ESTAR A.VERDE,D.TORRES (D.TORRES,PETCHEVERRY)	Diego Torres ARIOLA / BMG LATIN	18
21	20	20	TU DE QUE VAS F.DE VITA,L.ROMERO (F.DE VITA)	Franco De Vita SONY DISCOS	3
22	17	17	AHORA QUIEN ESTEFANO,S.GEORGE (ESTEFANO,J.REYES)	Marc Anthony SONY DISCOS	1
23	NEW	1	<b>HOT SHOT DEBUT</b>		
24	25	25	HASTA EL FIN DEL MUNDO R.PEREZ (R.PEREZ,M.LOPEZ)	Jennifer Pena UNIVISION	21
25	25	9	DELANTE DE MI A.LIZARRAGA,J.LIZARRAGA (O.AGUIRRE)	Banda El Recodo FONOVISA	22
26	24	18	TE PERDONE UNA VEZ LOS HURACANES DEL NORTE (G.GARCIA)	Los Huracanes Del Norte UNIVISION	13
27	19	19	SOMBRA LOCA J.M.LUGO (F.BORRERO LINARES)	Gilberto Santa Rosa SONY DISCOS	19
28	21	21	SOY TU MUJER C."C" MARTINEZ (A.VILLARREAL,"C" MARTINEZ)	Alicia Villarreal UNIVERSAL LATINO	2
29	26	26	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO,J.REYES)	Chayanne SONY DISCOS	9
30	RE-ENTRY	2	DESDE QUE LLEGASTE M.DOMM,R.BARBA (R.BARBA)	Reyli Barba SONY DISCOS	27
31	45	45	MIEDO PALOMO (FATO)	Palomo DISA	11
32	NEW	1	PERDIDOS M.DE LEON (D.CRUZ)	Monchy Y Alexandra J&N	29
33	46	46	BASTA BRONCO (R.GONZALEZ MORA)	Bronco: El Gigante De America FONOVISA	30
34	30	30	ESTES DONDE ESTES A.BAQUEIRO (A.BAQUEIRO,S.RIZO)	Ha*Ash SONY DISCOS	14
35	39	39	CONTIGO YO APRENDI A OLVIDAR A.RAMIREZ CORRAL (R.LUGO)	Patrulla 81 DISA	29
36	31	31	PREFIERO PARTIR M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	25
37	33	33	FABRICANDO FANTASIAS S.GEORGE (J.L.PILOTO,R.DEL SOL)	Tito Nieves SGZ	28
38	37	6	SI PUDIERA R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	33
39	22	22	LA LOCURA E.RUFFINENGÓ,D.BALLO,B.BENOZZO (IV.PAZ,R.VERGARA,A.JAEN)	Yahir WARNER LATINA	14
40	36	36	ANDAR CONMIGO C.SOROKIN,J.VENEGAS (J.VENEGAS,C.SOROKIN)	Julieta Venegas ARIOLA / BMG LATIN	33
41	NEW	1	CIENT ANOS FEHLRICH,J.FELICIANO (R.FUENTES GASSON,A.CERVANTES GONZALEZ)	Jose Feliciano UNIVERSAL LATINO	38
42	38	38	PASOS DE GIGANTE J.V.ZAMBRANO (J.VILLAMIZAR)	Bacilos WARNER LATINA	39
43	38	15	IMPOSIBLE OLVIDARTE K-PAZ DE LA SIERRA (A.M.BRAMBILLA)	K-Paz De La Sierra PRDCA / DISA	35
44	NEW	1	DICEN POR AHI K.SANTANDER,J.LARROYAVE,D.BETANCOURT,M.SALCEDO (C.BRANT,R.TERANI)	Pablo Montero RCA / BMG LATIN	41
45	28	9	PIQUETES DE HORMIGA J.A.LEDEZMA,G.ALCARAZ (M.OLIVA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
46	NEW	1	TE TENGO QUE APRENDER A OLVIDAR R.PEREZ (J.MARCELO,P.DE JESUS)	Betzaida FONOVISA	43
47	NEW	1	FUEGO A.B.QUINTANILLA III,"C" MARTINEZ (A.B.QUINTANILLA III,"C" MARTINEZ,L.GIRALDO,J.BLOODROCK,S.EVANS,R.FOWLER,C.PETTI,FORD,G.WIGFALL)	Kumbia Kings EMI LATIN	44
48	29	16	MAS MALA QUE TU L.LEVIN,D.WARNER (C.BRANT,G.FLORES)	Ednita Nazario SONY DISCOS	22
49	32	14	LA PRIMERA CON AGUA P.RAMIREZ (M.E.CASTRO)	Vicente Fernandez SONY DISCOS	19
50	41	25	VIVO Y MUERO EN TU PIEL R.PEREZ (R.PEREZ)	Jennifer Pena UNIVISION	1
51	34	5	PARA SOBREVIVIR O.I.TREVINO,D.LOPEZ JR. (O.I.TREVINO)	Duelo UNIVISION	34
52	40	20	NADIE ES ETERNO A.A.DE LUÑA (D.GOMEZ)	Adan Chalino Sanchez MODN/COSTAROLA / SONY DISCOS	15
53	NEW	1	FANTASIA O REALIDAD J.N.GOMEZ (A.UBAGO)	Alex Ubago WARNER LATINA	50

**LATIN POP AIRPLAY**

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	21	—	1	1	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES
2	10	22	—	2	10	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
3	2	23	19	3	2	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR
4	5	24	37	4	5	COMO TU EMI LATIN	CARLOS VIVES
5	3	25	—	5	3	ALGO TIENES UNIVERSAL LATINO	PAULINA RUBIO
6	8	26	—	6	8	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA
7	7	27	38	7	7	DULE EL AMOR EMI LATIN	ALEKS SYNTAK WITH ANA TORROJA
8	6	28	34	8	6	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA
9	17	29	—	9	17	LAS AVISPAS VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA
10	4	30	21	10	4	SON DE AMORES ARIOLA / BMG LATIN	ANDY & LUCAS
11	16	31	—	11	16	DEJAME ESTAR ARIOLA / BMG LATIN	DIEGO TORRES
12	11	32	—	12	11	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA
13	13	33	30	13	13	QUE NO ME FALTES TU UNIVISION	MARIANA
14	14	34	31	14	14	SENTADA AQUI EN MI ALMA SONY DISCOS	CHAYANNE
15	32	35	—	15	32	DESDE QUE LLEGASTE SONY DISCOS	REYLI BARBA
16	24	36	29	16	24	VALIO LA PEÑA SONY DISCOS	MARC ANTHONY
17	18	37	—	17	18	ESTES DONDE ESTES SONY DISCOS	HA*ASH
18	12	38	26	18	12	LA LOCURA WARNER LATINA	YAHIR
19	15	39	9	19	15	AHORA QUIEN SONY DISCOS	MARC ANTHONY
20	20	40	40	20	20	ANDAR CONMIGO ARIOLA / BMG LATIN	JULIETA VENEGAS
21	—	—	—	21	—	PASOS DE GIGANTE WARNER LATINA	BACILOS
22	—	—	—	22	—	DICEN POR AHI RCA / BMG LATIN	PABLO MONTERO
23	—	—	—	23	—	MAS MALA QUE TU SONY DISCOS	EDNITA NAZARIO
24	—	—	—	24	—	CIENT ANOS UNIVERSAL LATINO	JOSE FELICIANO
25	—	—	—	25	—	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
26	—	—	—	26	—	TE TENGO QUE APRENDER A OLVIDAR FONOVISA	BETZAIDA
27	—	—	—	27	—	FANTASIA O REALIDAD WARNER LATINA	ALEX UBAGO
28	—	—	—	28	—	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA
29	—	—	—	29	—	LENTO ARIOLA / BMG LATIN	JULIETA VENEGAS
30	—	—	—	30	—	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
31	—	—	—	31	—	LLORA CORAZON OLE	CHARLIE ZAA
32	—	—	—	32	—	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
33	—	—	—	33	—	DESNUOATE MUJER VALE / UNIVERSAL LATINO	DAVID BISBAL
34	—	—	—	34	—	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
35	—	—	—	35	—	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
36	—	—	—	36	—	PECAR POR TI NO LITTLE FISH	LA SECTA ALLSTAR
37	—	—	—	37	—	TANTO LA QUERIA ARIOLA / BMG LATIN	ANDY & LUCAS
38	—	—	—	38	—	QUIERO SER TUYA SONY DISCOS	MELINA LEON
39	—	—	—	39	—	LAGRIMAS EMI LATIN	JO NATAASHA
40	—	—	—	40	—	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA

**TROPICAL AIRPLAY**

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	21	—	1	1	LAS AVISPAS VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA
2	2	22	—	2	2	VALIO LA PEÑA SONY DISCOS	MARC ANTHONY
3	14	23	—	3	14	PERDIDOS J&N	MONCHY Y ALEXANDRA
4	10	24	—	4	10	COMO TU EMI LATIN	CARLOS VIVES
5	4	25	19	5	4	FABRICANDO FANTASIAS SGZ	TITO NIEVES
6	3	26	—	6	3	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA
7	8	27	—	7	8	TE PROPONGO SONY DISCOS	VICTOR MANUELLE
8	13	28	27	8	13	GASOLINA EL CARTEL IVI	DADDY YANKEE
9	16	29	—	9	16	MI TENTACION SONY DISCOS	REY RUIZ
10	9	30	26	10	9	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES
11	15	31	25	11	15	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND
12	7	32	—	12	7	POBRE DIABLA VI	DON OMAR
13	12	33	29	13	12	AHORA QUIEN SONY DISCOS	MARC ANTHONY
14	30	34	—	14	30	7 DIAS OLE	ELVIS CRESPO
15	24	35	5	15	24	SI LA VES SONY DISCOS	NG2
16	11	36	—	16	11	NECESITO UN AMOR SONY DISCOS	ANDY ANDY
17	22	37	—	17	22	DAMELO LAT INFLAVA	MOSA
18	20	38	32	18	20	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
19	6	39	—	19	6	SON DE AMORES ARIOLA / BMG LATIN	ANDY & LUCAS
20	18	40	—	20	18	TENGO GANAS SONY DISCOS	VICTOR MANUELLE
21	—	—	—	21	—	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE
22	17	—	—	22	17	YO VOY WHITE LION	ZION & LENNOX FEATURING DADDY YANKEE
23	—	—	—	23	—	LLORAR PREMIUM LATIN	AVENTURA
24	—	—	—	24	—	NO LE TEMAS GOLD STAR / UNIVERSAL LATINO	TREBOL CLAN
25	19	—	—	25	19	SABOR A MELAO EL CARTEL VI	DADDY YANKEE
26	—	—	—	26	—	ERES MI RELIGION WARNER LATINA	MANA
27	—	—	—	27	—	YA NO QUEDA NADA SGZ	TITO NIEVES
28	27	—	—	28	27	NI COMO AMIGA... SONY DISCOS	GRUPO NICHE
29	—	—	—	29	—	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
30	26	—	—	30	26	GOZANDO VIVIRE CUTTING	FULANITO
31	25	—	—	31	25	DILE A EL KAREN / UNIVERSAL LATINO	TONNY TUN TUN
32	—	—	—	32	—	SI EN UNA PALABRA NU	N'KLABE
33	29	—	—	33	29	VEN TU J&N	DOMENIC MARTE
34	—	—	—	34	—	DALE DDN DALE VI	DON OMAR
35	5	—	—	35	5	QUE NO ME FALTES TU UNIVISION	MARIANA
36	—	—	—	36	—	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
37	—	—	—	37	—	SI PERO NO UNIVISION	PUERTO RICAN POWER
38	32	—	—	38	32	ROCKTON SONY DISCOS	RABANES FEATURING DON OMAR
39	—	—	—	39	—	MIRADITA Y MENEITO M.P.	PEORO JESUS
40	—	—	—	40	—	INTOCABLE VI	DON OMAR

**REGIONAL MEXICAN AIRPLAY**

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	3	21	—	1	3	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS
2	1	22	16	2	1	OJALA QUE TE MUERAS WEA/MEX / WARNER LATINA	PESAOD
3	2	23	—	3	2	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO
4	5	24	28	4	5	DOS LOCOS PRDCA / DISA	LOS HOROSCOPOS DE DURANGO
5	9	25	25	5	9	DELANTE DE MI FONOVISA	BANDA EL RECCDO
6	7	26	24	6	7	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA
7	6	27	19	7	6	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE
8	4	28	17	8	4	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
9	13	29	32	9	13	MIEDO DISA	



## Scenes From The Summit

Nightly parties were an integral element of the 11th annual Billboard Dance Music Summit, held Sept. 20-22 in New York. Highlights included the Recording Academy/BPM soiree and the first Dance Music Hall of Fame induction ceremony.



The Dance Music Hall of Fame held its inaugural induction ceremony Sept. 20 at the Spirit club. Among those honored were producer Giorgio Moroder, singer Donna Summer, remixer Tom Moulton and DJ Larry Levan. Pictured backstage, from left, are Tommy Boy Records founder Tom Silverman, *Billboard* dance senior writer/reviews editor Michael Paoletta, Robbins Entertainment VP of A&R John Parker, Next Plateau president Eddie O'Loughlin, Artemis president Daniel Glass and Robbins Entertainment founder Cory Robbins. (Photo: Ron Slomowicz)



Trutone Mastering Labs, Bug Music, Remixeria, Oracle Entertainment and MediaPal hosted the second annual NYC Music and Media Schmoozfest. The Sept. 22 event, held at Trutone's New York location, brought together the worlds of film, TV, advertising, music and fashion. Pictured, from left, are dot dot dot Records president Ramon Wells, *Billboard* dance senior writer/reviews editor Michael Paoletta, Trutone GM Adrianna Rowatti and Oracle Entertainment founder Debra Eriksen. (Photo: Ramon Wells)



Dance Music Hall of Fame inductee Giorgio Moroder, center, is flanked by DJ/producers Danny Tenaglia, left, and Danny Howells. (Photo: Michael Paoletta)



To celebrate the new Grammy Award category for best electronic/dance album, the Recording Academy and BPM magazine, along with AOL Music and M-Audio, hosted a night of electronic music superstars Sept. 21 at Crobar Nightclub. DJs for the evening included Paul Van Dyk, David Morales, DJ Rap, Ken Jordan of the Crystal Method, Alex Gold, Kevin Hedge of Blaze and Sasha, who is shown in the DJ booth. (Photo: Haim Bargig)



Pro Motion, 19 Recordings and Fly Life Marketing hosted a sunset cruise Sept. 21 aboard a Circle Line ship. The guest of honor was singer Emma Bunton. DJs Frankie Knuckles and Hector Romero manned the turntables for the three-hour cruise. On dry land after debarking, from left, are singer Lea-Lorién, Knuckles and singer Nicki Richards. (Photo: Ron Slomowicz)

## All The Best From Kylie And Robbie

On Nov. 22, Parlophone in the United Kingdom will issue **Kylie Minogue's** "Ultimate Kylie." The two-disc set, which spans nearly 18 years, spotlights all of the singer's British top 40 hits, including seven No. 1s and two new offerings ("I Believe in You," "Giving You Up").

"I Believe in You," the set's lead single, was co-written by Minogue and Scissor Sisters' Jake Shears and Baby Daddy. It is scheduled for a Dec. 6 release.

"We had so much fun and are very proud of what we came up with," says Shears, who produced the track with Daddy.

According to Shears, "I Believe in You" is not the type of track that fans of Minogue or the Scissor Sisters would expect from either act. "But that," he notes, "is a good thing."

Indeed. An ever-so-short snippet of the track recalled "Impossible Princess"-era Minogue as seen through the eyes of **Giorgio Moroder**.

Also releasing a best-of collection in the United Kingdom is **Robbie Williams**, whose "Greatest Hits" arrives Oct. 18. The **Chrysalis** set includes two new cuts: "Misunderstood" and lead single "Radio." The latter, which the artist co-wrote and co-produced, is a gorgeous dance-rock track (think **the Human League** crossing wires with **Gary Numan**).

"Misunderstood," by the way, is featured in the film "Bridget Jones: The Edge of Reason," which arrives in theaters next month.

More across-the-pond news: **Daniel Bedingfield's** sophomore album, "Second First Impression," is due Nov. 1 from **Polydor**. It is preceded by the Oct. 25 release of first



MINOGUE: RELEASING HER 'ULTIMATE' HITS

single "Nothing Hurts Like Love." Expect a U.S. release next year.

**THE DOTTED LINE:** Def Mix Productions has licensed **David Morales'** new artist album, "2 Worlds Collide," to **Ultra Records** for the world, excluding Italy (**Airplane Records**),

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com

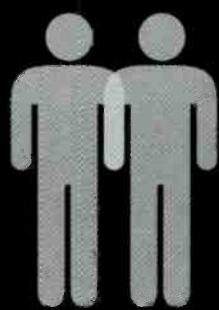


Spain (**Blanco y Negro**), Japan (**JVC**) and Mexico (**Univision**). The CD arrives in most European markets later this month, while Ultra will release it Nov. 30 in the United States.

This issue, lead single "How Would U Feel" featuring **Lea-Lorién** reaches No. 2 on the Hot Dance Club Play chart. A new **Peter Rauhofer** remix of the track will be sent to club DJs in two weeks.

Additional reporting by *Keith Caulfield* in Los Angeles.

ONO



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# OCTOBER 16 2004 Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b>	1 Week At Number 1
1	NEW	1	1	<b>TURN ME ON</b> ATLANTIC 88974/AG	Kevin Lyttle
2	1	1	5	<b>FLAWLESS (GO TO THE CITY)</b> AEGEAN/EPIC 77210/SONY MUSIC	George Michael
3	2	2	20	<b>AMAZING (FULL INTENTION &amp; JACK 'N' RORY MIXES)</b> AEGEAN/EPIC 76818/SONY MUSIC	George Michael
4	4	4	65	<b>THE DISTRICT SLEEPS ALONE TONIGHT</b> SUB POP 70614	The Postal Service
5	7	3	24	<b>LEFT OUTSIDE ALONE (J. NEVINS REMIX)</b> DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
6	6	9	48	<b>ME AGAINST THE MUSIC</b> JIVE 57757/ZOMBA	Britney Spears Featuring Madonna
7	3	7	25	<b>DIP IT LOW (DANCE REMIXES)</b> ISLAND 002447/DJMG	Christina Milian
8	15	8	3	<b>DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)</b> ISLAND 003156/DJMG	Utada
9	8	10	3	<b>O.G. BITCH (HAMEL/SMITTY/H&amp;G/BLOW-UP/ORANGE FACTORY)</b> REPRISE 42720/WARNER BROS.	Esthero
10	16	12	12	<b>TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE)</b> ATLANTIC 93299/AG	Brandy
11	11	6	3	<b>WHATEVER U WANT (DANCE REMIXES)</b> ISLAND 003476/DJMG	Christina Milian Featuring Joe Budden
12	9	11	29	<b>LOVE PROFUSION</b> MAVERICK 42703/WARNER BROS.	Madonna
13	12	14	27	<b>8TH WORLD WONDER (THE REMIXES)</b> CURB 77103	Kimberley Locke
14	NEW	1	1	<b>ANGEL</b> TOMMY BOY SILVER LABEL 2456/TOMMY BOY	B*P*M*
15	RE-ENTRY	51	1	<b>SYMPATHY FOR THE DEVIL (REMIXES)</b> ABKCO 713888	The Rolling Stones
16	19	19	16	<b>SCANDALOUS (REMIXES)</b> 456/REPRISE 42723/WARNER BROS.	Mis-Teeq
17	14	21	4	<b>STUPIDISCO</b> NETTWERK 33232	Junior Jack
18	13	13	14	<b>IF I CLOSE MY EYES</b> ROBBINS 72111	Reina
19	NEW	1	1	<b>FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES)</b> EPISODE/BENZ STREET 70651/WAAKO	Seduction
20	17	15	13	<b>SWAY (JXL/PASSENGER/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)</b> 143/REPRISE 42740/WARNER BROS.	Michael Buble
21	NEW	1	1	<b>TOUCH IT</b> TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Holly James
22	RE-ENTRY	4	1	<b>LET THE WIND ERASE ME</b> METROPOLIS 80336	Assemblage 23
23	18	18	21	<b>HOLE IN THE HEAD (A. VAN HELDEN REMIX)</b> INTERSCOPE 002701	Sugababes
24	NEW	1	1	<b>DRAGOSTEA DIN TEI</b> MINI MAK 630/EMPIRE MUSIC/VERKS	Haiducii
25	RE-ENTRY	41	1	<b>NOTHING FAILS/NOBODY KNOWS ME</b> MAVERICK 42882/WARNER BROS.	Madonna

# OCTOBER 16 2004 Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
			<b>NUMBER 1</b>	5 Weeks At Number 1
1	2	15	<b>MOVE YA BODY</b> NEXT PLATEAU/UNIVERSAL/UMRG	Nina Sky Featuring Jabba
2	1	14	<b>TURN ME ON</b> ATLANTIC	Kevin Lyttle Featuring Spragga Benz
3	3	10	<b>HOW DID YOU KNOW?</b> NEUTONE	Mynt Featuring Kim Sozzi
4	4	10	<b>LOLA'S THEME</b> YOU/ULTRA	Shape: UK
5	6	8	<b>GET UP STAND UP</b> ULTRA	Stellar Project
6	7	17	<b>IF I CLOSE MY EYES</b> ROBBINS	Reina
7	5	10	<b>I LIKE IT</b> YOSHITOSH/DEEP DISH	Narcotic Thrust
8	8	44	<b>AS THE RUSH COMES</b> ULTRA	Motorcycle
9	9	21	<b>WHITE FLAG</b> ARISTA/RMG	Dido
10	13	3	<b>LOSE MY BREATH</b> COLUMBIA	Destiny's Child
11	10	9	<b>OPA OPA</b> ULTRA	Despina Vandi
12	12	5	<b>STEPPIN' OUT</b> OM	Kaskade
13	18	2	<b>TELL ME WHERE YOU ARE</b> ROBBINS	Ago
14	21	2	<b>MAMASITA</b> MODA/CASABLANCA	Flexy
15	20	2	<b>DIARY</b> J/RMG	Alicia Keys Featuring Tony! Toni! Tone!
16	11	3	<b>VISION OF LOVE</b> TOMMY BOY SILVER LABEL/TOMMY BOY	See Alice Featuring Simon Luka
17	16	4	<b>DEVIL INSIDE</b> ISLAND/IDJMG	Utada
18	14	9	<b>MAI AI HEE (DRAGOSTEA DIN TEI)</b> ULTRA	O-Zone
19	NEW	1	<b>IT'S THE WAY</b> PAMA	Bryan Todd
20	19	10	<b>CHERISH THE DAY</b> BIG3	Plummet
21	15	10	<b>SATELLITE</b> ULTRA	Oceanlab
22	25	2	<b>YOU NEVER KNOW</b> ROBBINS	Marly
23	22	4	<b>SURRENDER</b> ROBBINS	Lasgo
24	NEW	1	<b>LEAVE (GET OUT)</b> DA FAMILY/BLACKGROUND/UMRG	JoJo
25	23	3	<b>GIPSY</b> NEUTONE	Gipsy

# OCTOBER 16 2004 Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			<b>NUMBER 1</b>	5 Weeks At Number 1
1	2	78	<b>THE POSTAL SERVICE</b> SUB POP 585 [M]	Give Up
2	3	10	<b>SCISSOR SISTERS</b> UNIVERSAL 002772/UMRG [M]	Scissor Sisters
3	1	3	<b>THE PRODIGY</b> XL/MAVERICK 47990/WARNER BROS.	Always Outnumbered, Never Outgunned
4	5	8	<b>PAUL OAKENFOLD</b> PERFECT 90724/THRIVE	Creamfields
5	4	5	<b>LOUIE DEVITO</b> DEE VEE 0011/MUSICRAMA	Louie Devito's Dance Factory: Level 3
6	6	4	<b>VARIOUS ARTISTS</b> ULTRA 1225	Ultra Trance: 4
7	8	26	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 77055	Los Remixes 2.0
8	7	20	<b>THE STREETS</b> VICE 61534*/ATLANTIC	A Grand Don't Come For Free
9	10	40	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89077	Fired Up!
10	11	14	<b>THIEVERY CORPORATION</b> EIGHTEENTH STREET LOUNGE 075 [M]	The Outernational Sound
11	19	36	<b>AIR</b> SOURCE 96632*/ASTRALWERKS	Talkie Walkie
12	NEW	1	<b>STEPHANE POMPOUGNAC</b> PSCHEUNT 303805/WARGRAM	Hotel Costes V.7
13	12	12	<b>THE HAPPY BOYS</b> ROBBINS 75047	Trance Party [Volume Four]
14	13	31	<b>ZERO 7</b> ULTIMATE DILEMMA/ELEKTRA 61558*/AG [M]	When It Falls
15	17	18	<b>TIESTO</b> BLACK HOLE 30384*/NETTWERK [M]	Just Be
16	20	4	<b>ACE OF BASE</b> ARISTA 50892/BMG STRATEGIC MARKETING GROUP	Platinum & Gold Collection
17	9	2	<b>RUPAUL</b> RUCO 001	RuPaul Red Hot
18	14	24	<b>VIC LATINO &amp; DAVID WAXMAN</b> ULTRA 1190 [M]	Ultra Dance 05
19	15	4	<b>DELERIUM</b> NETTWERK 30377	The Best Of Delerium
20	18	8	<b>ORBITAL</b> ATO 21527	Blue Album
21	16	4	<b>DENNY TSETTOS</b> ULTRA 1235	Club Anthems Vol. 1
22	21	41	<b>SARAH MCLACHLAN</b> NETTWERK/ARISTA 58763/RMG	Remixed
23	RE-ENTRY	1	<b>VARIOUS ARTISTS</b> MADACY 4981	30th Anniversary Collection: Ultimate Disco
24	22	4	<b>DJ KRUSH</b> RYKO/ISC 78102	Jaku
25	23	55	<b>THE STREETS</b> VICE 93181*/ATLANTIC [M]	Original Pirate Material

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

# OCTOBER 16 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b>	1 Week At Number 1
1	2	3	10	<b>O.G. BITCH (HAMEL/SMITTY/H&amp;G/BLOW-UP/ORANGE FACTORY)</b> REPRISE 42720	Esthero
2	5	10	6	<b>HOW WOULD U FEEL</b> DMI 101	David Morales With Lea-Lorien
3	7	9	9	<b>DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)</b> ISLAND 003156/IDJMG	Utada
4	6	8	9	<b>CHERISH THE DAY</b> BIG3 PROMO	Plummet
5	11	17	6	<b>LOOKING GOOD, FEELING GORGEOUS</b> RUCO PROMO	RuPaul
6	10	15	7	<b>MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES)</b> DEFINITY 023	Frankie Knuckles Featuring Nicki Richards
7	12	20	4	<b>DIRTYFILTHY</b> TWISTED PROMO	Superchumbo Featuring Celeda
8	4	4	8	<b>YOU MOVE ME</b> JMC A 0003/SOUND ADVISORS	Amber
9	15	19	6	<b>EVERYMAN...EVERYWOMAN...</b> MINDTRAIN 50041/TWISTED	Dno
10	1	2	9	<b>ONE RHYTHM (RALPHI/H&amp;G/CRAIG J. MIXES)</b> REPRISE PROMO	Debi Nova
11	3	1	8	<b>STUPIDISCO</b> NETTWERK 33232	Junior Jack
12	13	18	7	<b>MAMASITA</b> MODA/CASABLANCA PROMO/UMRG	Flexy
13	9	5	12	<b>LOLA'S THEME</b> YOU 022/ULTRA	Shape: UK
14	20	23	7	<b>CAN'T GO ON</b> KDCB 9635	Mike Rizzo Presents Allie
15	22	26	7	<b>FOLLOW THIS BEAT</b> TRAX 504	Paul Johnson
16	8	6	11	<b>IF I CLOSE MY EYES</b> ROBBINS 72111	Reina
17	23	27	5	<b>FREE ME</b> 19 IMPORT	Emma
18	14	11	15	<b>FOOLISH MIND GAMES</b> JVM 023	Jason Walker
19	29	38	4	<b>DIARY (HANI REMIXES)</b> J PROMO/RMG	Alicia Keys Featuring Tony! Toni! Tone!
20	18	7	10	<b>FREEDOM</b> LIZA 41303	Joi Cardwell
21	26	33	5	<b>BEAUTIFUL DAY</b> MOTEMA 99210/RADIKAL	DJ Jackie Christie Featuring Discomind
22	27	32	5	<b>PARTY TIME</b> EPISODE 1253/WAAKO	Raw Deal
				<b>POWER PICK</b>	
23	32	42	3	<b>WHICH WAY YOU'RE GOING</b> YOU 021/ULTRA	Robbie Rivera
24	21	21	8	<b>SUBMIT</b> RADIKAL 99202	Hibernate
25	19	13	12	<b>WHAT'RE YOU GONNA DO (RALPHI/J. RANDOLPH MIXES)</b> ALYSONGROOVES.COM PROMO	Alyson
				<b>HOT SHOT DEBUT</b>	
44	NEW	1	1	<b>WHATEVER U WANT (DANCE REMIXES)</b> ISLAND 003476/DJMG	Christina Milian Featuring Joe Budden
45	34	34	1	<b>OUTRAGEOUS (REMIXES)</b> JIVE 63276/ZOMBA	Britney Spears
46	NEW	1	1	<b>I WANT YOU</b> DAY & NITE PROMO	Marcy Faith
47	35	28	10	<b>TURN ME ON (E-SMOOVE/B&amp;B/DJ VOLUME/LOW TIDE/LENNY B.)</b> ATLANTIC 88374	Kevin Lyttle
48	50	45	6	<b>BE MINE</b> KOCH PROMO	Gioia
49	40	30	16	<b>WORLD ON FIRE (JXL &amp; M. DE VRIES MIXES)</b> ARISTA PROMO/RMG	Sarah McLachlan
50	41	29	14	<b>PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES)</b> DEF JAM 002822/DJMG	Ghostface Featuring Missy Elliott

● 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.

# Vets Repeat At IBMA

BY DEBORAH EVANS PRICE

LOUISVILLE, Ky.—Bluegrass veteran Del McCoury won his ninth entertainer of the year award at the 15th annual International Bluegrass Music Awards Oct. 7 at the Kentucky Center in Louisville. McCoury and his band also netted the album of the year accolade for "It's Just the Night."

The awards show is the highlight of the International Bluegrass Music Assn.'s World of Bluegrass trade show and festival, held Oct. 4-10. The sold-out awards show was hosted by Alison Krauss and Dan Tyminski of Union Station, taking their second consecutive turn at the podium.

Larry Sparks won his first award in the male vocalist category, a victory that was especially sweet as Sparks is celebrating his 40th anniversary in bluegrass music. This year also marked a milestone for Doyle Lawson & Quicksilver. The group celebrated its 25th anniversary and picked up a fourth consecutive vocal group of the year trophy.

Perennial favorite Rhonda Vincent garnered an unprecedented fifth win in the female vocalist category. Vincent also won song of the year for "Kentucky

Borderline" from her Rounder album, "One Step Ahead." Vincent wrote the song with Terry Herd of the Bluegrass Radio Network and Sirius Satellite Radio, who was named IBMA's broadcaster of the year.

Ricky Skaggs & Kentucky Thunder won for the sixth time in the instrumental group category. Blue



THE DEL MCCOURY BAND: A GOOD 'NIGHT'

Highway received its second award for gospel recorded performance of the year for the Rounder album "Wondrous Love." Blue Highway's esteemed dobro player, Rob Ickes, took home his seventh trophy in the dobro player of the year category.

Several other musicians added to their crowded trophy cases. Mountain Heart's Adam Steffey took home his

third accolade for mandolin player. Missy Raines picked up her fifth trophy for bass player of the year. Veteran J.D. Crowe, a Bluegrass Hall of Honor inductee last year, received his second banjo player of the year honor.

Michael Cleveland, who won the instrumental album award, was also named fiddle player of the year, his third win in that category. Bryan Sutton received his third trophy in the guitar category.

The recorded event of the year was the Universal South album "Livin' Lovin' Losin': Songs of the Louvin Brothers." Produced by Carl Jackson, the tribute to Charlie and Ira Louvin featured performances by Emmylou Harris, James Taylor, Vince Gill, Merle Haggard, Ronnie Dunn, Patty Loveless, Larry Cordle, Dolly Parton, Marty Stuart and Pam Tillis, among others.

The 2004 IBMA Bluegrass Hall of Honor inductees were Curly Seckler and the late Bill Vernon. The emerging artist honor went to King Wilkie.

The awards were broadcast live on Sirius and syndicated to radio stations in more than 300 U.S. markets and 14 foreign networks. For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).

# Christian Country Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Clifton Jansky, Josh Turner, Del Way and the Fox Brothers are the top nominees for the 10th annual Christian Country Music Assn. Awards. Turner and Lisa Ryan will co-host the awards Nov. 4 at Nashville's Ryman Auditorium.

Jansky earned five nominations: entertainer, male vocalist, song, songwriter and music evangelist of the year.

The Fox Brothers, Turner and Way each received four nods. The Fox Brothers were recognized in

evangelist categories.

Among the other multiple nominees are Randy Travis, who is up for three awards including nods in the mainstream country artist and pioneer award categories; Marty Raybon, who is nominated for male vocalist,



JANSKY: FIVE NODS

mainstream country artist and entertainer of the year; and Stella Parton, who received nods in the female vocalist and pioneer award categories.

The awards show will be telecast live on the Great American Country cable channel, and will receive additional

airings on its syndicated affiliates. The awards show is the centerpiece of the Christian Country Convention, a four-day event featuring seminars and talent showcases.

The awards are voted on by the membership of the organization. For a complete list of nominees, visit [billboard.com/awards](http://billboard.com/awards).

# Broadway To Cash In On 'Ring Of Fire'

Johnny Cash may never have starred on Broadway, but one of his hit songs is headed for the Great White Way.

A No. 1 hit for Cash in 1963, "Ring of Fire" is taking on a new life as a musical celebrating Cash's life and music.

The show is currently in development for a U.S. national tour to get under way next fall, with the aim of landing on Broadway in 2006. Auditions were recently held in New York and will be held in Nashville this month.

"Ring of Fire" features more than 40 of Johnny and June Carter Cash's songs, including the title tune, which was written by Carter Cash and Merle Kilgore. Johnny and June's son, John Carter Cash, is the show's musical director.

Bill Meade and Phoenix Productions are producing the show after the family gave them the theatrical rights to Cash's musical catalog. Tony Award winner Richard Maltby Jr. will direct "Ring of Fire."

AT THE OPRY: The Grand Ole Opry has had numerous patrons in its 79-year history, but never a presenting sponsor. Now, a longtime Opry advertiser, the Cracker Barrel Old Country Store restaurant chain, has stepped up its commitment to a level that includes naming rights.

Cracker Barrel to get presenting sponsor identification in show programs and tickets, among other perks.

Cracker Barrel has more than 500 restaurants in 41 states.

ARTIST NEWS: Loretta Lynn will be honored with a BMI Icon award at the performing rights organization's 52nd annual country awards, set for Nov. 8 in Nashville. Lynn was selected for the honor for her "enduring influence on generations of music makers," according to BMI. She has been a BMI songwriter for 45 years.

Previous BMI Icon honorees include Dolly Parton, Bill Anderson, Brian Wilson, Chuck Berry, James Brown and Little Richard.

In other news, Emerson Drive has been dropped from the DreamWorks Records Nashville artist roster after two albums. Also out is newcomer Danielle Peck.

SIGNINGS: Actor John Corbin has signed a recording contract with Nashville-based indie label Broken Bow Records. He has already recorded three sides for his debut

album with producers D. Scott Miller and Tara Novick.

Corbin is best-known for his roles in the film "My Big Fat Greek Wedding" and on the TV shows "Sex and the City" and "Northern Exposure." Broken Bow's roster includes Joe Diffie, Sherrie Austin, Lila McCann and Craig Morgan.

Rounder Records band Malibu Storm has signed with Buddy Lee Attractions for booking.

Big Tractor Music Publishing has signed Clint Ingersoll to its songwriter roster.

Nashville Scene™  
By Phyllis Stark  
pstark@billboard.com



The show is now known as "The Grand Ole Opry presented by Cracker Barrel Old Country Store."

The multiyear deal is effective immediately. Financial terms were not disclosed.

For its money, Cracker Barrel gets promotional mentions on the syndicated radio show "America's Grand Ole Opry Weekend" and on the TV show "Grand Ole Opry Live," which is telecast on the Great American Country cable network in the United States and on CMT Canada.

Additionally, the deal calls for

publishing management productions marketing

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Billboard TOP COUNTRY ALBUMS

Main Billboard Top Country Albums chart with columns for This Week, Last Week, 2 Weeks Ago, Weeks On, Artist, Title, Peak Position, and a second set of columns for This Week, Last Week, 2 Weeks Ago, Weeks On, Artist, Title, and Peak Position.

● 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 for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard TOP COUNTRY CATALOG ALBUMS

Main Billboard Top Country Catalog Albums chart with columns for This Week, Last Week, Artist, Title, Total Chart Weeks, and a second set of columns for This Week, Last Week, Artist, Title, and Total Chart Weeks.

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on 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. [H] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 16  
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Billboard®

HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	Airplay monitored by Nielsen Broadcast Data Systems			
							▲	▼	↔	NEW
				👑 NUMBER 1 👑 1 Week At Number 1						
1	2	2	24	SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENAI)	Sara Evans RCA ALBUM CUT	1				
2	3	4	14	I HATE EVERYTHING T. BROWN, G. STRAIT (K. STEGALL, G. HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	2				
3	1	1	16	DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban CAPITOL ALBUM CUT	1				
4	4	3	18	HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson Epic 76851/EMN	3				
5	5	6	17	TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	5				
6	7	8	10	STAYS IN MEXICO J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	6				
7	9	11	25	IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	7				
8	8	9	15	THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCFWAN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	8				
9	6	5	20	LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw CURB ALBUM CUT	1				
10	12	13	17	NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, O. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	10				
11	10	12	17	FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	10				
12	13	14	13	MR. MOM D. HUFF (R. McDONALD, R. HARBIN, D. PRIMMER)	Lonestar BNA ALBUM CUT	12				
13	14	15	30	IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols UNIVERSAL SOUTH 003216	13				
14	15	16	27	ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins CAPITOL ALBUM CUT	14				
15	17	18	7	THE WOMAN WITH YOU B. CANNON, K. CHESNEY (C. WISEMAN, D. FRAISIER)	Kenny Chesney BNA ALBUM CUT	15				
16	16	17	23	HOW AM I DOIN' B. BEAVERS (WRITER, X. D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	16				
17	19	21	11	SOME BEACH B. BRADDOCK (POVERSTREET, R. L FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	17				
18	22	23	5	PARTY FOR TWO R. J. LANGE (S. TWAIN, R. J. LANGE)	▶ AIRPOWER ◀ Shania Twain With Billy Currington Or Mark McGrath MERCURY PROMO		18			
19	20	20	15	COME HOME SOON D. HUFF, S. HEDDAISY (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	19				
20	21	22	15	AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	20				
21	31	45	7	BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNCH)	Tim McGraw CURB ALBUM CUT	21				
22	23	24	13	YOU DO YOUR THING J. SCAIFE, M. WRIGHT (C. BEATHARD, E. HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	22				
23	25	30	7	NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes ASYLUM - CURB ALBUM CUT	23				
24	24	25	22	THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County ASYLUM - CURB ALBUM CUT	24				
25	29	32	7	TRIP AROUND THE SUN M. UTLEY, M. MCANALLY (A. ANDERSON, S. BRUTON, S. VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	25				
26	28	28	7	HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. O. JONES, P. WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	26				
27	27	27	16	THE BRIDE C. HOWARD (L. HENGBER, D. BURGESS, L. A. BURGESS)	Trick Pony ASYLUM - CURB ALBUM CUT	27				
28	32	31	6	WHAT SAY YOU B. J. WALKER, JR., T. TRITT (F. J. MYERS, M. BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	28				
29	30	29	13	FEEL MY WAY TO YOU K. LEHNING, M. MCANALLY (J. SCHOTT, D. ORTON)	Restless Heart KOCH ALBUM CUT	29				
30	34	40	5	MUD ON THE TIRES F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	30				

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	Airplay monitored by Nielsen Broadcast Data Systems			
							▲	▼	↔	NEW
31	35	36	9	DON'T BREAK MY HEART AGAIN D. GHEMAN (P. GREEN, W. BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	31				
32	33	33	13	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY 003255	32				
33	37	51	3	HOLY WATER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, V. MCGHEE, J. COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WRN	33				
34	36	35	10	NO END IN SIGHT T. BROWN, J. L. SLOAS (K. ELAM, R. L. BRUCE, C. DANNE MILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	34				
35	40	41	6	NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNO)	Josh Gracin LYRIC STREET ALBUM CUT	35				
36	38	37	11	DIXIE ROSE DELUXE'S F. ROGERS (T. WILMON, M. HEENEY)	Trent Willmon COLUMBIA 77588	36				
37	42	43	6	LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. McDONALD)	Billy Dean CURB ALBUM CUT	37				
38	43	42	10	GETAWAY CAR R. CROWELL (B. MANN, G. HAASE)	The Jenkins CAPITOL ALBUM CUT	38				
39	44	44	9	THE UPSIDE OF BEING DOWN K. STEGALL (C. BAKER, S. BAKER, R. L. FEEK)	Catherine Britt RCA ALBUM CUT	39				
40	46	47	4	WHERE I BELONG C. LINDSEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Rachel Proctor BNA ALBUM CUT	40				
41	45	46	8	NOVEMBER R. MARX (ANGEL, D. B. JAMES)	Emerson Drive DREAMWORKS ALBUM CUT	41				
42	41	34	14	JESUS WAS A COUNTRY BOY J. RITCHEY, C. WALKER (C. WALKER, R. RUTHERFORD)	Clay Walker RCA ALBUM CUT	31				
43	48	49	4	I AIN'T SCARED S. SMITH (R. BOYER, G. LOYD, S. SMITH)	Carolina Rain EQUITY ALBUM CUT	43				
44	54	-	3	LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLORY (J. BATES, G. BRADBERRY, B. HAYSLEIP)	Jeff Bates RCA ALBUM CUT	44				
45	49	52	4	I AM THE WORKING MAN B. CRAIN, C. SCHLEICHER, P. WDRLEY (S. TEETERS, G. HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	45				
46	47	39	14	THE LORD LOVES THE DRINKIN' MAN J. RITCHEY (K. FOWLER)	Mark Chesnutt VIVANT! ALBUM CUT	36				
47	NEW	1	1	🎵 HOT SHOT DEBUT 🎵 MONDAY MORNING CHURCH K. STEGALL (B. BAXTER, E. ENDERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	47				
48	60	-	2	TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	48				
49	52	53	12	AIN'T DRINKIN' ANYMORE B. J. WALKER, JR. (K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	49				
50	51	48	11	HEAVEN J. PORTER (H. GARZA, J. GARZA, R. GARZA)	Los Lonely Boys DRE/EPIC 76813/EMN	46				
51	56	-	2	SAWDUST ON HER HALO J. STROUD (M. CRISWELL, R. HUCKABY)	Tracy Lawrence DREAMWORKS 002547	51				
52	NEW	1	1	YOU DON'T LIE HERE ANYMORE B. CANNON, K. GREENBERG (S. FAIRCHILD, C. MILLS, S. LEMAIRE)	Shelly Fairchild COLUMBIA ALBUM CUT	52				
53	53	54	13	RIDIN' WITH THE LEGEND B. QUINN, B. ALLEN (J. B. DETTERLINE, JR., G. L. GENTRY)	Keith Bryant LOFTON CREEK ALBUM CUT	47				
54	58	-	6	I LOVE NASCAR C. T. JUDD, C. CLARK (T. KEITH, S. EMERICK, C. T. JUDD, C. CLARK)	Cledus T. Judd KOCH ALBUM CUT	48				
55	50	50	6	IF I COULD ONLY BRING YOU BACK L. WILSON, J. DIFFIE (F. J. MYERS, C. DAVIS)	Joe Diffie BROKEN BOW ALBUM CUT	50				
56	57	-	2	ALL I EVER NEEDED B. MICHAELS (B. MICHAELS)	Bret Michaels With Jessica Andrews POOR BOY ALBUM CUT	56				
57	NEW	1	1	THAT CHANGED ME B. CANNON (S. O. JONES, J. SELLERS, M. DULANEY)	Chad Brock BROKEN BOW ALBUM CUT	57				
58	NEW	1	1	INSPIRATION D. L. MURPHY (D. L. MURPHY)	David Lee Murphy KOCH ALBUM CUT	58				
59	NEW	1	1	IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA ALBUM CUT	59				
60	55	58	3	REVENGE OF A MIDDLE-AGED WOMAN B. J. WALKER, JR., T. BYRD (D. BERG, A. TATES, T. TATE)	Tracy Byrd BNA ALBUM CUT	55				

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

OCTOBER 16  
2004

Billboard®

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Sales data compiled by Nielsen SoundScan			
							▲	▼	↔	NEW
1	1	100	97	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live				
2	2	34	21	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 90106/HOLLYWOOD	Brand New Strings				
3	3	78	10	STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel				
4	4	3	78	VARIOUS ARTISTS	WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society				
5	5	4	7	YONDER MOUNTAIN STRING BAND	FROG PAD 009/SICI FIDELITY	Mountain Tracks: Volume 3				
6	6	4	7	PETER ROWAN & TONY RICE	ROUNDER 610441	You Were There For Me				
7	7	23	10	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One				
8	8	40	11	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE	Legends Of Bluegrass				
9	9	5	12	MELONIE CANNON	SKAGGS FAMILY/LYRIC STREET 90201/HOLLYWOOD	Melonie Cannon				
10	10	23	10	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World				
11	11	21	10	VARIOUS ARTISTS	CMH 8275	Pickin' On Toby Keith Volume II				
12	12	48	11	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two				
13	14	48	11	STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel				
14	10	12	12	STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel				
15	15	70	10	RHONDA VINCENT	ROUNDER 610497 [H]	One Step Ahead				

OCTOBER 16  
2004

Billboard®

HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	Sales data compiled by Nielsen SoundScan			
							▲	▼	↔	NEW
				👑 NUMBER 1 👑 16 Weeks At Number 1						
1	1	17	12	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts				
2	2	2	2	DIXIE ROSE DELUXE'S/BEER MAN	COLUMBIA 77568/SONY MUSIC	Trent Willmon				
3	3	14	3	HURT	AMERICAN 009770*/LDST HIGHWAY	Johnny Cash				
4	5	3	10	BABY GIRL	MERCURY 003255/UMGN	Sugarland				
5	6	14	3	ROCKY TOP '96	DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers				
6	4	13	5	I MEANT TO	EPIC 76885/SONY MUSIC	Brad Cotter				
7	7	20	7	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins				
8	9	34	6	WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich				
9	10	93	10	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer				
10	-	16	10	PHOTOGRAPH	ROUNDER 614616	Malibu Storm				

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

### POP

#### ► JESSE McCARTNEY

**Beautiful Soul**  
**PRODUCERS:** various  
**Hollywood 2061-62470**  
**RELEASE DATE:** Sept. 28  
 "Beautiful Soul" has all the right ingredients to catapult 17-year-old Jesse McCartney into teen idol territory. It mixes one part Justin Timberlake, one part Aaron Carter and a dash of rockin' guitar riffs. Then, such heavy hitters as Desmond Child (Clay Aiken, Bon Jovi), Andreas Carlsson (Britney Spears) and Matthew Gerrard (Hilary Duff) work their musical magic. Simply said, "Beautiful Soul" is a perfect blend of soulful grooves, infectious pop-rock hooks and charismatic yet mature vocals. The highly endearing title track, which is the set's lead single, is connecting with mainstream audiences. And with a number of equally potent follow-up singles ("Because You Live," "What's Your Name," "Why Don't You Kiss Her"), it's likely that this other McCartney will also become a household name.—**KK**

#### ► THE USED

**In Love and Death**  
**PRODUCER:** John Feldman  
**Reprise 48789**  
**RELEASE DATE:** Sept. 28  
 Just as it did with its platinum debut, Utah's the Used continues to straddle the line between street credibility and mainstream success. The act's sound veers between raw screamo (lead single "Take It Away") and more polished material (the string-laden "Lunacy Fringe"). Yet the Used connects on both ends. The four-piece, led by alternately throat-shredding and crooning vocalist Bert McCracken, remains diverse enough to play Ozzfest, the Vans Warped tour and Projekt Revolution but still writes purely pop songs like "Cut Up Angels," which has a similarity to earlier track "The Taste of Ink." In addition to the aforementioned songs, highlights include "I Caught Fire (In Your Eyes)" and the moving ballad "All That I've Got," which was written about McCracken's dog.—**BT**

#### ► NANCY SINATRA

**Nancy Sinatra**  
**PRODUCERS:** various  
**Attack/Sanctuary 84729**  
**RELEASE DATE:** Sept. 28  
 Nancy Sinatra's hits with Lee Hazlewood made her a 1960s chart mainstay. Now, a younger generation of fans might well return her to the airwaves. Songs on her self-titled album range from first single "Let Me Kiss You," which is penned and vocally backed by Morrissey (it is vintage Nancy), to Bono and the Edge's "Two Shots of Happy, One Shot of Sad," a saloon song originally written for her father. Among other highlights in a splendid set are Calexico's south-of-the-border-styled "Burnin' Down the Spark," Jarvis Cocker of Pulp's Phil Spector-

## ESSENTIAL REVIEWS



#### KEITH URBAN

**Be Here**  
**PRODUCERS:** Dann Huff, Keith Urban  
**Capitol 7243**  
**RELEASE DATE:** Sept. 28  
 After several solid releases, Keith Urban is poised for superstardom. And clearly, "Be Here" will help Urban make that leap. No doubt, the guy has chops to burn—and here, he cranks out his most commercial record yet. That's not a bad thing, either. Lead (hit) single "Days Go By" is a Celtic-tinged romp, and the Urban/Richard Marx-penned "Better Life" chugs along with charisma and style. Urban has impeccable taste in his covers, too, as evidenced by a soulful reading of Rodney Crowell's "Memories of Us" and a laid-back take on the Elton John chestnut "Country Comfort." Urban's own material nicely balances gentle atmosphere ("The Hard Way," "Tonight I Wanna Cry") with unabashed country pop ("You're My Better Half," "Live to Love Another Day") and impressive musicianship ("I Could Fly," "She's Gotta Be"). He is clicking on all cylinders here, offering something for everyone.—**RW**

#### INTERPOL

**Antics**  
**PRODUCER:** Interpol  
**Matador OLE 616**  
**RELEASE DATE:** Sept. 28  
 Recalling that early-'80s moment when rock fans decided disco didn't suck after all, Interpol cherishes rhythm and guitars equally. On its 2002 debut, "Turn On the Bright Lights," the quartet refreshed the contradictions of N.Y.C. precursors Television: clinically sinuous guitars, passionately chilly vocals. Follow-up "Antics" is even better, possibly because the band isn't trying so hard



to be weird. This time, Interpol fixates on pop music's most elemental motive. "You make me want to pick up a guitar/And celebrate the myriad ways that I love you," singer Paul Banks intones on lead single "Slow Hands." In "C'mere," he echoes every yearning love song ever written: "The trouble is/That you're in love with someone else/It should be me." After just 10 tracks, "Antics" is over, and the listener is left looking backward with longing.—**JM**

sounding "Don't Let Him Waste Your Time," Steven Van Zandt's Ronettes-like "Baby Please Don't Go" and the psychedelic "Bossman," whose co-writers include daughter AJ and son-in-law Matt Azzarto.—**JB**

#### ► BLUES EXPLOSION

**Damage**  
**PRODUCERS:** various  
**Blues Explosion/Sanctuary 06076-84720**  
**RELEASE DATE:** Sept. 28  
 Jon Spencer Blues Explosion's first formal collaboration with a producer—Steve Jordan, for 2002 set "Plastic Fang"—yielded the trio's most focused, clear-sounding and bright set. Returning under a new name and label affiliation, Blues Explosion now has one foot in the more disciplined world of "Plastic Fang" and the other in the ultra-lowdown and dirty electric blues that marked earlier recordings. While Jordan-produced tracks like "Burn It Off" and "Mars, Arizona" recall the very accessible "Plastic Fang," collaborations with Dan the Automator, David Holmes and DJ Shadow lend new sounds and arrangements to the band's enduring affinity for low-end sonic sleaze. Along with the scratching and loops of the Shadow-produced

"Fed Up and Low Down," Chuck D lends a hip-hop vibe to the funky "Hot Gossip," trading vocals with Spencer. JSBE fans will recognize this rechristened and evolving Blues Explosion and are very likely to enjoy it just as much.—**CW**

#### ★ LENNON

**Career Suicide**  
**PRODUCER:** Jeff Pringle  
**John Galt Entertainment 80238**  
**RELEASE DATE:** Sept. 7  
 Alt-metal artist Lennon stuck her tongue in her cheek when she named this set "Career Suicide." She obviously knew how people would react: Who follows a buzz-worthy rock debut ("5:30 Saturday Morning") with an album that has only piano for accompaniment? In a word, Lennon. By stripping down previously released tunes like "Couldn't Breathe," she proves the strength of her songwriting and gives the music a new dimension. "Asking You" is even more moving than the original, and "Jacob" and "I Hear" are also poignant. Her voice is mature and sensual beyond her twentysomething years, lending credence to lyrics like "I'm looking for the beauty/In which you never saw in me." By refusing to be blond, bubble



#### JUANES

**Mi Sangre**  
**PRODUCERS:** Gustavo Santaolalla, Juanes  
**Surco/Universal Music Latino B0003475**  
**RELEASE DATE:** Sept. 28  
 How does Juanes follow up his über-successful 2002 album, "Un Dia Normal," and its anthemic hit, "A Dios le Pido"? By taking a route that incorporates the harder rock edge of his earlier disc, "Fijate Bien," with the optimism of "Un Dia Normal." The results vary. The single "Nada Valgo Sin Tu Amor" and the beautiful "Volverte a Ver"—with its stark lyrics over beautiful cello lines—are a refreshing study in contrasts. Their strong melodies and well-crafted lyrics are vintage Juanes. But the mix of funk and rap in "Dámelo" is contrived, while the syncopated beats of the opening "Amame" never jell. Juanes may be at his best with down-and-dirty tracks like "La Camisa Negra" and "Rosario Tijeras," which are steeped in attitude, lyricism and melodic flair. While not as hit-driven as its predecessor, the very fine "Mi Sangre" showcases an artist who is here to stay.—**LC**

gum or brainless, Lennon has not made a fatal mistake. In fact, she is very much alive and thriving.—**CLT**

#### COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS

**The Big Eyeball in the Sky**  
**PRODUCER:** Les Claypool  
**Prawn Song PSR0006**  
**RELEASE DATE:** Sept. 21  
 With a name like Colonel Claypool's Bucket of Bernie Brains, it is certain that whatever this band has up its sleeve, it's not a play-by-numbers attempt at mainstream popularity. (The group's moniker is the result of sticking each member's name in title.) On "The Big Eyeball in the Sky," Primus vocalist/bassist Les Claypool joins guitarist Buckethead, drummer Brian "Brain" Mantia and keyboardist Bernie Worrell for an odyssey that defies musical convention (and, in some lyrical cases, rational sense). Bringing together a bass icon like Claypool with two groove masters and an eccentric guitar guru has birthed a sound best described as '70s circus-funk. Witness "Buckethead," "Junior," "Jackalope" and "Scott Taylor," with their psychedelic swirls and sputtering funk. The political tones of the aforementioned "Junior" and

"Ignorance Is Bliss" weigh in on the political climate: No Bush lovers here. And "Tyranny of the Hunt" deserves a spin for taking an absurd urban legend to an even more outrageous conclusion.—**CLT**

### R&B/HIP-HOP

#### ► GUERRILLA BLACK

**Guerilla City**  
**PRODUCERS:** various  
**Virgin 7243 5 81786**  
**RELEASE DATE:** Sept. 28  
 Fans of 2Pac, the Notorious B.I.G. and Ice-T can savor a fresh aural rendition of that old-school flavor with Guerilla Black's debut album, "Guerilla City." The West Coast newcomer kicks off his album by sharing his musical and personal upbringing on "Hearts of Fire." The streetwise anthem to Guerilla Black's Los Angeles-area hometown, "Compton," incorporates Jamaican beats and ad-libs by Beenie Man. Other heavyweight guest appearances from Mario Winans, Nate Dogg and Jazze Pha carry Guerilla Black's baritone into several hybrid styles. Such musical variety, coupled with skillfully played humor and bigwig contributions, weaves a unique character into the album. The burly, head-nodding beats of "Guerilla City" and "Yes Sir" wonderfully recall musical memories of days gone by.—**SH**

### COUNTRY

#### NETTY GRITTY DIRT BAND

**Welcome to Woody Creek**  
**PRODUCER:** U No Who  
**Dualtone 01176**  
**RELEASE DATE:** Sept. 28  
 The classic Nitty Gritty Dirt Band lineup convened at Jimmy Ibbotson's Unami studio in Woody Creek, Colo., to record the bulk of the veteran act's latest effort. The result is vintage Dirt. The outfit has lasted more than three decades by effectively blending elements of folk, bluegrass, roots music, rock and country—all on display here. "Walkin' in the Sunshine" and the gorgeous "Jealous Moon" boast feel-good vibes and crystal-clear Jeff Hanna vocals. The band country-rockers quite righteously on "Forever Don't Last," and John McEuen's banjo drives a raucous 'grass take on the Beatles' "Get Back." Elsewhere, "She" is a soulful, gospel-tinged ballad, "Party on the Mountain" is a backwoods boogie and "Any Love But Our Love" recalls mid-'70s Eagles. Dirt showcases its considerable virtuosity on the haunting instrumental "Midnight at Woody Creek." A great group at the height of its powers in the Rockies.—**RW**

### LATIN

#### ► BACILOS

**Sin Verguenza**  
**PRODUCERS:** Tom Capone, Juan Vicente Zambrano, Bacilos  
**Warner Music Latina 61864**  
**RELEASE DATE:** Sept. 28  
 Following a Grammy Award for best Latin pop album for its last project,  
 (Continued on next page)

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

(Continued from preceding page)

"Caraluna," Bacilos returns with an earthier-sounding recording, and socially conscious lyrics take center stage. It's a challenge for listeners used to slicker pop. But the album is by no means brooding. Although some songs, including "La Ollah," are lyrically overbearing, Bacilos has humor in its arrangements—full of typical instrumentation—and in its often wise-cracking interpretation. "Es Mexicana," for example, set over traditional *banda* and Colombian instruments, is totally wonderful, while "Guerras Perdida," sung with guitar and percussion, is a direct reference to the tradition of Latin troubadours. While "Sin Verguena" may not have a huge radio hit like Bacilos' prior single, "Mi Primer Millón," it is cohesive and consistently satisfying.—**LC**

## WORLD

### ★ MORY KANTÉ

**Sabou**  
**PRODUCER:** Mory Kanté  
**Riverboat 1034**  
**RELEASE DATE:** Sept. 28

Guinea native Mory Kanté is a member of a distinguished family of Mande *griots*; his grounding in the traditional music of his people was thorough. And his 1988 hit single, the 1 million-selling "Yéké Yéké," is a definitive indication of his popular appeal. "Sabou" is essentially an album that recognizes the dualistic nature of Kanté's musical world. The CD is an all-acoustic production that showcases the graceful feel of such traditional West African instruments as the *balafon*, *kora*, *djembe* and flute. Kanté plays numerous instruments on the record and, of course, lends his distinctive tenor to the self-composed tunes. Though the emphasis here is on traditional instruments and rootsy African lyrical themes, the tracks possess terrific pop appeal. "Sabou" is a triumph for Kanté, who deftly intertwines his devotion to acoustic music and his gift for creating cool tunes that transcend linguistic barriers. Distributed in the United States by Ryko.—**PVV**

## CLASSICAL

### ★ ANDRAS SCHIFF & MIKLOS PERENYI

**Beethoven, Complete Music for Piano and Cello**  
**PRODUCER:** Manfred Eicher  
**ECM New Series 1819/20**  
**RELEASE DATE:** Sept. 28

Spacious, gracious, richly colored and finely etched. These are the watchwords for pianist Andras Schiff and cellist Miklos Perenyi's survey of Beethoven's music for cello and piano, which includes the seven sonatas, stately variations on Handel's oratorio "Judas Maccabeus" and an absolutely charming set of variations based on Mozart's opera "The Magic Flute." The deep lyricism that both artists bring to this music is an absolute delight, and certainly these are two performers playing at the top of their games. There are some interpretational surprises, like the ferocity with which they dig into the introductory "Allegro Ma Non Tanto" of the A Major, Op. 69 sonata, and the percussiveness of the following "Scherzo." But the vigor and strong interpretive commitment with which they greet even the most familiar

of these works makes the listener hear with fresh ears as well, and that is one hallmark of a truly great recording.—**AT**

## GOSPEL

### ► SMOKIE NORFUL

**Nothing Without You**  
**PRODUCERS:** various  
**EMI Gospel 77795**  
**RELEASE DATE:** Oct. 5  
 Smokie Norful faces great expectations after his 2002 debut, "I Need You Now," turned gold on the strength of the album's title song, which became a gospel and R&B/hip-hop crossover smash. A wondrously gifted singer/songwriter, Norful seems to soar without effort over the already high bar he has set for himself. His presence is as commanding on hooky, high-voltage R&B ("Can't Nobody," "Power") as it is sweet and silky on the acoustic guitar- and percussion-laced ballad "In the Middle." The dramatic, uplifting anthem "God Is Able" sounds like a preordained successor to "I Need You Now" and should cement Norful's place as one of the most significant new talents gospel music has yielded in a long, long time.—**GE**

## VITAL REISSUES

### MILES DAVIS

**Seven Steps**  
**REISSUE PRODUCERS:** Michael Cuscuna, Bob Belden

**ORIGINAL PRODUCERS:** Teo Macero, Kiyoshi Itoh, Ruby Wolpert  
**Columbia/Legacy Jazz C7K 90840**  
**RELEASE DATE:** Sept. 28

Chronicle Miles Davis' 1963-64 Columbia recordings, this seven-CD set traces the hard-won evolution of the trumpeter's second great quintet. It runs from its first incarnation (including pianist Victor Feldman and drummer Frank Butler on 1963 set "Seven Steps to Heaven") to its final lineup, which included pianist Herbie Hancock, bassist Ron Carter and then-17-year-old drummer Tony Williams. But as this set documents, Davis' search for a new tenor saxophonist provides the most fascinating evolutionary course, from the muscular, hard-driving George Coleman to the diamond-sharp Sam Rivers, and finally to the musician who became the last permanent member of the group, Wayne Shorter, whose playing is wonderfully spacious, multifaceted and beautifully colored. But no matter the lineup, these performances provide stunning moments of musicality, from the roaring glory of the live set recorded at Antibes, France, to the crackling, fierce energy of the Hancock/Carter/Williams rhythm section, punctuated by Davis' soaring horn. Like Columbia's previous Davis boxed sets, "Seven Steps" offers superbly remastered sound, thoughtful annotations and gorgeous packaging.—**AT**

## Billboard.com

- Hot Snakes, "Audit in Progress" (Swami)
- Pinback, "Summer in Abaddon" (Touch & Go)
- Guided by Voices, "Half-Smiles of the Decomposed" (Matador)

# SINGLES

Edited by Michael Paoletta

## R&B/HIP-HOP

► **NITTY Nasty Girl (4:10)**  
**PRODUCERS:** Frank Ross, Robert "Nezz" Martinez, Michael Moog  
**WRITERS:** F. Ross, J. Barry, A. Kim  
**PUBLISHER:** Songs of Timepeace (BMI); Sony/ATV Songs (BMI)  
**Rostrum/Universal B0003357**  
**(CD single)**

Rap newcomer Nitty's "Nasty Girl" is as much fun as listening to a bad karaoke tune after a few cocktails. The unorthodox melding of the feel-good Archies tune "Sugar Sugar" and Nitty's crass, unrefined vocals should easily earn the song massive crossover appeal. (Indeed, the track climbed to No. 1 on the Hot 100 Singles Sales chart last week.) Reminiscent of such lighthearted hits as Biz Markie's "Just a Friend" and Afroman's "Because I Got High," "Nasty Girl" isn't breaking any new ground, but it should put Nitty on the map and provide him with the right foundation for his 2005 debut album.—**KK**

## POP

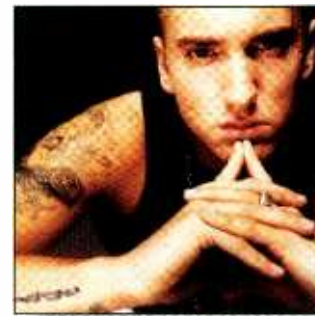
★ **DIRTY VEGAS Walk Into the Sun (3:56)**  
**PRODUCER:** Dirty Vegas  
**WRITERS:** S. Smith, B. Harris, P. Harris  
**PUBLISHER:** EMI Music  
**Capitol C21Q-39986 (CD promo)**

Two years ago, British trio Dirty Vegas made quite a splash with its self-titled album that debuted at No. 7 on The Billboard 200 and in the pole position of the Top Electronic Albums chart. Its success was propelled by the dance/pop crossover hit "Days Go By," which was initially introduced to mainstream America in a Mitsubishi TV ad. Now, Dirty Vegas—singer Steve Smith, guitarist Ben Harris and keyboardist Paul Harris—returns with "Walk Into the Sun," which surprises upon first listen. Less fueled by technology and house music than "Days Go By," "Walk Into the Sun," nonetheless, remains wonderfully dance-worthy—albeit in a way that is poised to please fans of U2, Franz Ferdinand and the Killers. In fact, the track, at times, recalls U2's "New Year's Day." Yes, judging by this single, Dirty Vegas is taking an active role in the growing dance-rock scene. "Walk Into the Sun" precedes the Nov. 30 release of sophomore album "One." Hopefully, "One" is as potent as this one track.—**MP**

**GOO GOO DOLLS Give a Little Bit (3:37)**  
**PRODUCERS:** Rob Cavallo, Goo Goo Dolls  
**WRITERS:** R. Hodgson, R. Davies  
**PUBLISHER:** Almo/Delicate (ASCAP)  
**Warner Bros. 10147 (CD promo)**

Goo Goo Dolls have taken a well-deserved break from radio and mark their return with a true-to-form cover of Supertramp's 1977 hit, "Give a Little Bit." Lead singer/guitarist John Rzeznik delivers a passion-fueled performance, reminding adult top 40 listeners of his familiar, amiable style. Curiously, this song is taken from the Goos'

# ESSENTIAL REVIEWS



**EMINEM Just Lose It (4:08)**  
**PRODUCERS:** Dr. Dre, Mike Elizondo  
**WRITERS:** various  
**PUBLISHERS:** various  
**Shady/Aftermath/Interscope INTR-11247 (CD promo)**

Destiny's Child recently gave hungry fans something new. Now, it's Eminem's turn. With its dancefloor beat and catchy hook, "Just Lose it," the first single from his forthcoming "Encore" album (due Nov. 16), sounds like another winner for the Detroit rapper: The talented flow master has lost none of his biting wit. Eminem's no-holds-barred rhymes reference everything from "Hammer time" (here it's "pajama time") to the beleaguered Michael Jackson ("What else could I possibly do to make noise/I done touched on everything but little boys/And that's not a stab against Michael/That's just a metaphor/I'm just psycho"). Running throughout the ditty is a SpongeBob SquarePants-like laugh that can be grating. But although Eminem may "get a little bit out of control with my rhymes," he will no doubt be in control of the album charts come next month.—**GM**



**U2 Vertigo (3:11)**  
**PRODUCER:** Steve Lillywhite  
**WRITER:** U2  
**PUBLISHER:** Universal Music  
**Interscope INTR-11220 (CD promo)**

U2's new studio album, "How to Dismantle an Atomic Bomb" (due Nov. 23), is one of the year's most anticipated releases. So it is no surprise that lead single "Vertigo" is proving to be an immediate smash. Last week, the wickedly danceable rock jam debuted at No. 18 and No. 46, respectively, on the *Billboard* Modern Rock and Hot 100 charts. From its opening "Uno, dos, tres, quatro" countdown, "Vertigo" remains powerfully on point, with political activist/singer Bono offering smart, piercing lyrics: "The night is full of holes/Those bullets rip the sky/Of ink with gold/They twinkle as the boys play rock and roll/They know that they can't dance/At least they know." In the song's chorus, his bold delivery turns into an even bolder wail: "I'm at a place called vertigo/It's everything I wish I didn't know/Except you give me something I can feel." Emotion you can feel. Bravo.—**MP**

upcoming "Live in Buffalo July 4 2002" CD/DVD—and yet it's as polished a studio performance as we've heard. Huh?—**CT**

## AC

**CELINE DION Beautiful Boy (3:53)**  
**PRODUCER:** David Foster  
**WRITER:** John Lennon  
**PUBLISHER:** Lenono Music (BMI)  
**Epic 93453 (CD promo)**

Heart-pounding choruses? Notes that kiss the clouds? Not this time. Celine Dion previews her upcoming CD, "Miracle," a side project with celebrated baby photographer Anne Geddes, with the gentle, calypso-flavored "Beautiful Boy." Her cover of the 1980 John Lennon song—low-key, playful and trimmed with creamy harmonies—is sweet but never soggy; and while certainly applicable to Dion's little one, Rene Charles, the song is also universal enough to have moms looking with a sentimental eye to their own precious ones. Adult contemporary radio failed to give Dion's previous "You & I" a fair shake; maybe this understated, unexpected gem will restore faith in a timeless, enormously versatile artist who always makes the often-staid radio format sound more vital. Meanwhile, look for the full-length "Miracle" Oct. 12.—**CT**

## COUNTRY

► **BRET MICHAELS WITH JESSICA ANDREWS All I Ever Needed (3:32)**  
**PRODUCER:** Bret Michaels  
**WRITER:** B. Michaels  
**PUBLISHER:** Bret Michaels Songs (BMI)

**B\*M\*B/Poor Boy PMB6500 (CD promo)**  
 Forget the hair spray, makeup and '80s rock excess, and listen to this gorgeous ballad with an open mind. This first glimpse into Poison frontman Bret Michaels' forthcoming country album boasts a beautiful storyline and one of those sticky choruses that remains ever present in the mind. The production is simple and understated, with Michaels turning in a tender, emotionally compelling performance. As he previously demonstrated on such Poison hits as "Every Rose Has Its Thorn" and "Something to Believe In," Michaels is a great communicator, a singer/songwriter who knows how to deliver a lyric. That quality will surely serve him well in the country format. He's joined here by DreamWorks songstress Jessica Andrews, whose sultry vocals are the icing on an already delicious treat. The country contingent has warmly embraced Jimmy Buffett and Uncle Kracker; this single should open those same doors for Michaels.—**DEP**

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



HARDIE



BARRE



KNOEPFLE

**RECORD COMPANIES:** EMI Music Latin America in Miami appoints **Ed McCardell** VP of business affairs. He was director of business affairs at Sony Music International.

EMI CMG Label Group in Brentwood, Tenn., names **Leigh Ann Hardie** VP of strategic initiatives. She was VP of artistic development at the company. In addition, EMI CMG promotes **Nick Barre** to VP of artist development, **Michael Bianchi** and **Sarah Richmond** to directors of artist development and **Vanessa Yma** to artist development manager. Barre was director of artist development, Bianchi and Richmond were artist development managers and Yma was executive assistant.

**PUBLISHING:** ASCAP in Los Angeles promotes **Jennifer Knoepfle** to associate director of membership for pop/rock. She was membership coordinator.

**DISTRIBUTION:** RED Distribution in New York elevates **Rob Kordish** to VP of information systems and technology. He was director of management information systems.

**CONCERT PROMOTION:** Palace Sports and Entertainment in Auburn Hills, Mich., ups **Beth Knowlton** to booking/marketing coordinator. She was box office customer service manager.

**MUSIC VIDEO:** MTV2 in New York appoints **Carol Eng** senior VP of

programming and development. She was senior VP of original programming at MTV.

**PRO AUDIO:** Manhattan Center Productions in New York names **OBie O'Brien** studio manager. She was studio manager at Edison Recording Studio.

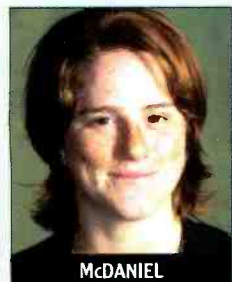
Universal Audio in Santa Cruz, Calif., promotes **Erica McDaniel** to director of sales and **Sophia Wardlaw** to sales manager. McDaniel was sales manager and Wardlaw was administrative assistant.

**MUSIC MAGAZINES:** Blender in New York promotes **Craig Marks** to editor-in-chief. He was editor.

**ENTERTAINMENT LAW:** LaPolt Law in Los Angeles names **Elena Occhipinti** counsel. She was an attorney at Palmer Investments.

**RELATED FIELDS:** The Recording Academy in Santa Monica, Calif., appoints New York-based **Kelly Connaughton** East regional director and promotes **Megan Clarke** to senior director of information technology and **David Konjoyan** to senior director of creative services. Connaughton was executive director at the **Henry Mancini Institute**, Clarke was chief of technology and Konjoyan was senior director of publications.

Canadian Country Music Assn. in Toronto elevates **Jan Cody** to president. She was marketing director.



McDANIEL



WARDLAW



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## Hill Of An Honor

The Recording Academy honored **Natalie Cole**; U.S. Sen. **Hillary Rodham Clinton**, D-N.Y.; and U.S. Rep. **Mary Bono**, R-Calif., for their contributions to the music community and American culture during the fourth annual "Grammys on the Hill" event Sept. 9 in Washington, D.C. Cole, left, is pictured with Academy president **Neil Portnow**, who gave a keynote speech advocating Senate passage of the Inducing Infringement of Copyrights Act, which would hold liable companies that profit from encouraging others to commit copyright infringement.

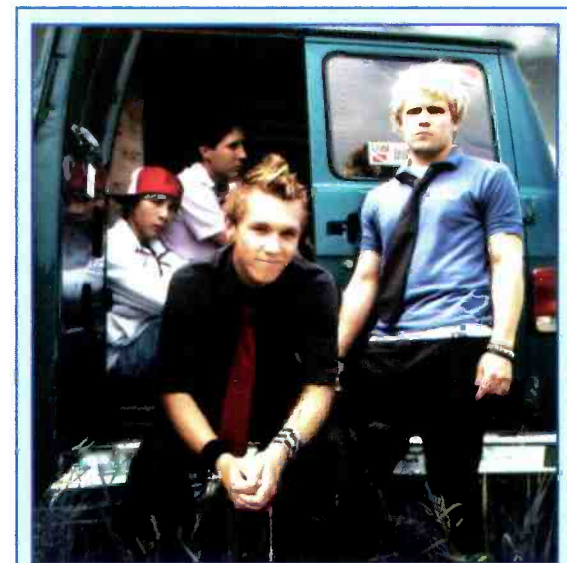


**CMT Outlaws** **Tanya Tucker**, left, and **Kid Rock**, right, are pictured with CMT executive VP/GM **Brian Philips** backstage at the CMT Outlaws concert. The event, which took place Sept. 7 at Nashville's Gaylord Entertainment Center, will air Oct. 29 as a two-hour concert special on CMT. Other performers included **Hank Williams Jr.**, **Gretchen Wilson**, **Big & Rich**, **Jessi Colter**, **Metallica** frontman **James Hetfield**, **Montgomery Gentry** and members of **Lynyrd Skynyrd**. (Photo: Rick Diamond/WireImage.com)



## Soraya Salutations

Latin singer **Soraya**, left, met with and performed for Colombia's president **Alvaro Uribe** Sept. 16 at the presidential residence in Bogota. Soraya, a native of Colombia, won the best singer/songwriter album Latin Grammy Award this year for her self-titled album on EMI Latin.



## Now, Hear This ... HAWK NELSON

Artists to Watch

The self-professed **Beatles** fans in **Hawk Nelson** may be changing their tune thanks to the Oct. 10 episode of the NBC series "American Dreams." The Canadian punk rock band appears on the show as **the Who**, performing the legendary band's hit "My Generation." Hawk Nelson lead vocalist **Jason Dunn** says the group developed an appreciation for the Who because of the TV gig. "They are so awesome," he says. "I really like their music a lot." Many folks are saying the same about Hawk Nelson, whose **Tooth and Nail Records** debut album, "Letters to the President," was released in July. The album's "Like a Racecar" was played on the WB show "Summerland," while "California" is featured on the "Wal-Mart Back to School" CD sampler. Dunn says the band's name was inspired by a **PlayStation 2** game. "I always used that name and joked around with it for years. When we were naming the band, we decided to use it." Hawk Nelson hits the road this fall opening for **Sanctus Real**. The 30-city tour also features **Seven Places** and **Ever Stays Red**. "We'll be playing in areas that we've never played before and getting to know people. That's going to help a whole lot," Dunn says. Hawk Nelson will also visit radio in support of the band's latest single, "Every Little Thing," currently getting spins on Christian rock and top 40 stations.

DEBORAH EVANS PRICE





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



DVDs FOR SALE: A NEW YORK VENDOR HAWKS HER WARES ON CANAL STREET

Photo: AP/Wide World Photos

## No Stopping NYC Sidewalk Sales

*Pirated Product Plentiful Despite NYPD, RIAA Efforts*

BY CHRISTOPHER WALSH

NEW YORK—On a platform in the busy Union Square subway station, DVDs of current and recently released movies including “The Terminal,” “I, Robot,” “Fahrenheit 9/11” and “Open Water,” along with similarly packaged CDs by such artists as Usher and Ashanti, are spread out on a blanket. Between multiple vendors’ displays and the customers crowding them, the densely packed platform is especially difficult to negotiate at rush hour.

With two small children by her side, a young woman pulls a thick wad of bills from her pocket, making change for a sale. At \$8 apiece or two for \$15, DVD sales are brisk, as are sales of \$5 CDs.

Upstairs on 14th Street, a young man displays DVDs and CDs on a small length of cardboard. Less than 100 feet away is a Virgin Megastore and adjacent Regal multiplex. The vendor appears unconcerned with the two police vans parked directly across the street.

On Fulton Street, tourists walking toward South Street Seaport peruse identical displays. In Soho or outside Penn Station, it is the same.

Representatives of the Motion Picture Assn. of America, Recording Industry Assn. of America and local law enforcement tout ongoing efforts to stem the tide of pirated product, including some significant victories. But officials concede that even large-scale seizures of

pirated product are having limited impact, while their very size illustrates the enormity of the problem.

“It’s a big problem worldwide,” says John Malcolm, MPAA senior VP/director of worldwide anti-piracy operations, “but we do have record seizures in both New York and Los Angeles. In part that’s a testimonial not only to our ability to do our job better, but also the fact that there’s just more of the stuff.”

As hard-goods piracy of intellectual property has come to include movies as well as music—most street vendors observed sell more DVDs than CDs—the MPAA has joined the RIAA in interdiction efforts and joint operations with local law enforcement.

### NO LONGER ALONE

“At one point, we were largely alone,” RIAA executive VP for anti-piracy Brad Buckles says. “But movies have moved right up there with us and probably have about as big a problem as we do. But as much of the problem as you see here, you probably see more enforcement in New York than almost anywhere else in the world.”

Repeated observation in several areas of Manhattan reveals pirated CD and DVD vendors operating with impunity. But in Chinatown, at least, the atmosphere has changed in recent weeks. Open display has given way to much greater discretion. On Oct. 3, for

(Continued on page 36)

## Digital Hollywood Tackles Online Music Marketing

BY JILL KIPNIS

LOS ANGELES—One of the best ways to extend the reach of digital music services may be to partner with traditional music retailers. That was the feeling of some participants at the Digital Hollywood conference Sept. 27-29 at Loews Santa Monica Beach Hotel.

“Right now, most music is sold at retail,” MusicNow co-founder and president Gary Cohen said. “We can do co-marketing with retailers. This is how people will start to buy digital music.”

Cohen noted that Circuit City—which purchased MusicNow this year—sells MusicNow download cards at its stores.

Similarly, David Goldberg, VP/GM of Yahoo Launch, said that an online service can give back to brick-and-

mortar retailers.

“We work with Target on the Launch New Artists promotion,” Goldberg said. “They feature eight new artists a month in stores. Target traditionally didn’t sell new music.”

Though these partnerships are expected to help consumers adopt new ways of accessing music, the music industry is still testing methods to make the message clearer.

### PERSONALIZATION IS KEY

Digital music providers believe that if they differentiate themselves from the prominent digital service—Apple Computer’s iTunes—consumers will eventually explore music online.

“Until someone markets as much as Apple does, it will be hard to compete,”

(Continued on page 36)



Pictured, from left, are David Goldberg, VP/GM of Yahoo Launch; Amanda Marks, senior VP of eLabs at Universal Music Group; Christopher Allen, senior VP of strategic planning at MusicMatch; Brad Gregory Serling, CEO of Nugs.net Enterprises; Gary Cohen, president of MusicNow; Nick Tangborn, “music evangelist” for CNET Networks’ music.download.com; and Laura Goldberg, COO of Napster.

# Impala Certs Recognize Indie Differences

This is the third in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand.

The decision by European independent labels organization Impala to launch its own pan-European sales certifications (see story, page 6) is a political move.

A main concern of indie labels is how to exist and make their voices heard alongside major companies. During the past few years, European indies, through Impala and their national groups, have been asserting their existence by opposing the **EMI-Warner** merger in 2001 and the **Sony-BMG** merger this year, and fighting **MTV Europe** about video licensing payments.

Creating certifications is part of the same thinking. The **International Federation of the Phonographic Industry** already awards monthly

sales certifications. The **IFPI Platinum Awards** recognize shipments in Europe exceeding 1 million units (similar to the **Recording Industry Assn. of America** platinum certs). Indies recognize this level as too high for most of them to reach; hence, the new certifications.



LAMBOT: SALES OF 30,000 ARE A SUCCESS

By creating the Impala Silver for shipments of 30,000 units, Impala Gold for 250,000 and Impala Platinum for 500,000, the organization

wants to establish benchmarks that are more in sync with the sales of most indie releases.

Of course, there will always be indie-distributed acts like **Simply Red** ([simplyred.com](http://simplyred.com)), **Franz Ferdinand** (**Domino**), **Carla Bruni** (**Naïve**) or **Katie Melua** (**Dramatico**) that are capable of reaching the million sales threshold in Europe, but most indie albums are far from that.

Indeed, in most of the niche markets indies occupy—be it electronica, jazz, world music or modern rock—sales potential is rather low, and therefore the Impala awards are realistic.

In the words of Impala chairman **Michel Lambot**, sales of 30,000 for an indie means a “success,” 250,000 is “outstanding” and 500,000 indicates “a runaway.”

These new certifications will help acknowledge the hard work done on the ground by indie labels and, it is hoped, draw trade and media attention.

The awards also highlight the fact that most independent labels operate on a pan-European basis, as Impala



VP and president of French indie Naïve **Patrick Zelnik** notes, and not simply as national players.

**TELARC WINS BIG:** Kudos to Cleveland-based indie **Telarc**, which last week grabbed the prestigious label of the year award at the Gramophone Awards.

British classical music magazine **Gramophone** recognized Telarc “for

its commitment to a wide range of classical music, its excellence in sound recording and its embracing of new technologies.”

Telarc founders **Jack Renner** and **Robert Woods** accepted the award Oct. 1 in London. Renner and Woods “maintained their faith in classical music throughout some tough times,” said **Gramophone** editor **James Jolly**, who praised their “astute A&R” and “unshakeable belief in staying abreast of sonic advances.”

Speaking to **Billboard**, the pair were clearly elated by the accolade. “Even if it only represents 20% of our business, classical music is our roots, our passion and our love,” Woods said. “We’ve been investing [in it] for years, and it is good to see that our efforts get recognized.”

Renner added that he could not imagine similar treatment in their native America. “There is simply no support,” he said, “for classical music in the U.S.”

## Hollywood

Continued from page 35

Napster COO **Laura Goldberg** said.

However, she noted that “people will choose the service that is personalized to their taste.”

Many panelists agreed that consumers will ultimately be drawn to a service that caters to their musical preferences, much like a particular radio station or retail store.

“Most people want to be suggested to,” said **Amanda Marks**, senior VP of eLabs at **Universal Music Group**. “They will keep coming back if you hit the sweet spot.”

**Nick Tangborn**, “music evangelist” for **CNET Networks’ music.download.com**, pointed out that the limited promotion space on **iTunes’ Web site** means “other businesses will help people discover music.”

A number of online services already play a role in launching new artists by focusing on their consumers’ potential interests.

**Yahoo’s Goldberg**, for example, said that when **Launch** featured a promotion on then-new band the **Darkness**, album sales rose 40%. Digital downloads jumped 100% on other sites, he said, even though **Launch** does not offer downloads.

### SUBSCRIPTION MODELS

Digital Hollywood participants also discussed how best to market subscription plans.

“Like the birth of cable TV, it’s a hard message to get across,” **Marks** said. “But 1 million people are paying for subscriptions already, and they can’t take the music off of their

computers yet.”

Price will be a big factor in introducing the concept.

**Christopher Allen**, senior VP of strategic planning for **MusicMatch**, believes that subscriptions should cost \$10-\$15 per month.

**Napster’s Goldberg** countered that the range is likely to be \$15-\$20. “In the next 12 to 18 months, we really need to talk about price,” she said. “The short-term issue is the device.”

Interoperability has been a huge industry talking point during the last year. Participants said the successful introduction of machines that will rival **Apple’s iPod** and will easily work with various online digital services is ultimately up to the consumer electronics industry.

Many agreed with the assessment

of **Napster’s Goldberg** that “there will be a **Microsoft** camp and an **Apple** camp.”

### TAKING ADVANTAGE OF DIGITAL

Other panelists believe that record labels still need to get more involved in the digital space.

“The record industry needs to take a different look at its business,” said **Ken Hertz**, senior partner at **Goldring Hertz & Lichtenstein**, a Beverly Hills, Calif., law firm specializing in entertainment. “The industry should have been encouraged to monetize new technology.”

**Hertz** added that after a band breaks, “other businesses then leverage that content. Labels need to be in [those] other businesses. They were making a lot on CD sales, so

they got out of the touring business and other arenas in the past.”

**Tommy Tallarico**, president of videogame postproduction company **Tommy Tallarico Studios**, observed that labels seem to be stuck in old ways of thinking.

“They should be hiring marketing people,” he said.

One area that might be ripe for labels is branded media marketing.

Online auction site **eBay**, for example, works continuously with movie studios, labels and TV channels on branded promotions. It has teamed with **Universal Music Group** for on-site promotions, said **Chris Fralic**, head of entertainment strategic partnerships for **eBay**.

**Fralic** noted that branded promotions like the one it put together

recently with **Fox’s film division** could benefit labels.

In the **Fox** promotion, **eBay** displayed trailers of “**I, Robot**” and auctioned props from the movie. Later, **eBay** visited more than 30 college campuses to offer a free screening of “**I, Robot**” and to give students information about the site.

**Tallarico** believes labels should also take better advantage of videogame promotions.

“Videogames have become the radio of the 21st century,” he noted. “More people spend the most hours playing videogames than watching TV and listening to music.”

However, **Tallarico** added that the industry lacks a standard for artist deals. “Right now, the videogame industry is the Wild West.”

## Piracy

Continued from page 35

example, discs remained in suitcases or duffel bags. The sight of a police car sent vendors scurrying, quickly stashing their product under parked cars. Customers were undeterred, however, following the vendors to purchase pirated products.

“The **New York City Police Department** is dedicated to stemming the tide of sales of counterfeit goods on our city streets,” **NYPD** detective **Walter Burnes** says. “The department established a separate and distinct unit whose sole focus is discovering and dismantling the pirating organizations at their roots. Members of this unit work in concert with representatives of the

recording and movie industries to continually improve our detection and preventing methods.”

Technology, which has allowed for rampant online theft of intellectual property, is still employed to devastating effect in the physical world, **Malcolm** and **Buckles** acknowledge. Given the ease with which CDs and DVDs can be burned, they say, disrupting perpetrators’ business models offers more hope than arresting individual vendors.

“Any one of us could be a producer of CDs or DVDs,” **Buckles** says, citing new PCs that can burn CDs or DVDs. “If somebody’s going to burn them at night and set up a stand in the subway, it’s going to be difficult [to stop]. There aren’t enough of us; there aren’t enough police. Our strategy is largely aimed at trying to deal at the mass-production level and to keep

this on the lowest scale possible.”

### A QUESTION OF QUALITY

Not surprisingly, a pirated copy of **Usher’s “Confessions”** delivered audio on a plain CD-R that was identical to its legitimate release. The CD’s jewel case includes a paper front and back cover, the latter bearing the **Arista** logo, bar code and text, ironically including the message “unauthorized duplication or rental is a violation of applicable laws.”

Camcording—videotaping a motion picture from a theater screen—is the primary method of creating pirated DVDs. Packaging can make a pirated DVD resemble legitimate product. However, the unlabeled discs inside two separately purchased packages delivered picture and sound quality varying from mediocre to terrible.

To address camcording, **Malcolm** says, **MPAA** investigators attend pro-

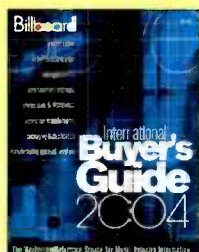
motional screenings and, especially, opening weekends armed with magnetometers and night-vision goggles. He cites a recent seizure of a copy of “**Resident Evil—Apocalypse**” camcordered at a **Loews** cinema in **New York**.

The **MPAA** also launched a program with the **National Assn. of Theatre Owners** offering monetary rewards to theater employees who catch audience members in the act of camcording.

Eighteen states and the **District of Columbia** have explicit anti-camcording statutes, according to **Malcolm**. “The Senate passed what is referred to as the **ART [Artists’ Rights and Theft Prevention] Act**,” he says. “And there’s a companion bill in the House, **House Resolution 4077 [the Piracy Deterrence and Education Act, which passed Sept. 28]**. In both the House and Senate bill is a provision that will make camcording a federal felony.”

# Billboard® DIRECTORIES

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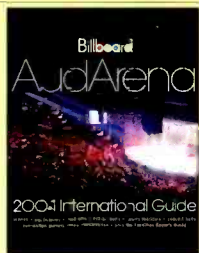
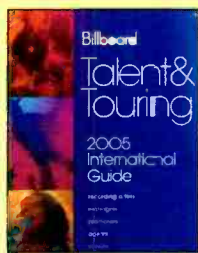


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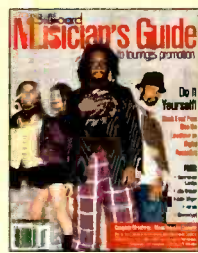


## RECORD RETAILING DIRECTORY:

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## Trans World Chief Bullish On Industry Turnaround

At Trans World Entertainment's 19th annual fall conference, held last month in Saratoga Springs, N.Y., chairman/CEO **Bob Higgins** delivered an upbeat outlook to his troops.

Higgins pointed out that at the previous year's meeting, the agenda had focused on ensuring that the company delivered a strong fourth quarter to cap a turnaround year.

"That's just what we did," Higgins said, according to excerpts from his speech supplied by the company to *Billboard*. "This year, the challenge and the opportunity . . . is to build on that foundation and take Trans World to the next level."

The convention's theme, appropriately, was "Putting It All Together."

During the last few years, the

company plans to improve those areas, he added.

Moving on to the digital world, he noted that downloading will

ways for two years economically, but it looks like this year we will have a record year," Dreese tells Retail Track.

About four months ago, the chain began to seek new store opportunities. It plans to open two or three stores this year and four or five in 2005.

The chain, which plans to stay in New England, will probably move into Connecticut for the first time. "We are taking a page out of the Wal-Mart book and looking at smaller markets," Dreese reports.

Such markets could support smaller Newbury Comics stores (in the 3,000-square-foot range), he says, and they would carry lower rents. But Dreese notes that New England's "lower" rents are astronomical compared with the rents in the Southwest and Midwest tertiary markets that **Hastings Entertainment** favors.

Dreese points to several reasons for the renewed optimism that is fueling the company's growth plans. Music has stabilized, he says, and the company's CD profit margins are up 1%-2%. Also, the chain is seeing "significant success" with DVDs.

"We are getting a lot better at trend merchandise," Dreese adds. "There are many weeks where we are up 30% or 40%. Our trend people blew away their goals."

**INTERPOL AMBITIONS:** Check out the ambitious marketing effort behind **Interpol's** new **Matador Records** album, "Antics." The band and label set up five temporary Interpol-related gallery spaces to support the Sept. 28 release. In addition to storefronts in Los Angeles, London and New York that opened in September, the band will rent spaces in Paris and Berlin later this fall.

It's a take-a-chance, let's-throw-out-the-cookie-cutter move. The storefront spaces will contain everything from "limited-edition poster sets and space design/art prints to a custom neon sign to 10 band-commissioned short films," according to the label.

**Beggars Group/Matador** national sales director **Rusty Clarke** says the spaces also stock various Interpol-related merchandise, including a limited-edition boxed set of 7-inch singles.

**AND THE ENVELOPE, PLEASE:** **Universal Music & Video Distribution** has been named vendor of the year by **Best Buy**, according to **Universal Music Group**. This marks the third time in the last four years that UMVD has won that award.

## Retail Track™

By Ed Christman  
[echristman@billboard.com](mailto:echristman@billboard.com)



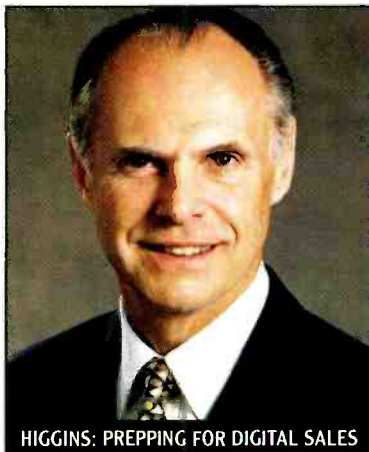
not become a large percentage of the music business until 2006 at the earliest, but the chain is preparing for that development.

"During the fourth quarter, we will be setting up three test stores that will allow customers to buy a download through [listening and viewing stations] and have it e-mailed to their homes," Higgins said. "We also plan to test in-store CD burning in these stores at the same time."

In closing his speech, Higgins noted that the number of Trans World competitors has dropped significantly through the years as other specialty retailers failed to match the company's success. "This leads me to what you and your team can do to continue to differentiate us from the competition," he told his employees. "A store in the best location with the best inventory selection will not succeed if it isn't managed properly. You and your management team are the most important members of our team."

**GROWING BOLD AGAIN:** **Trans World** isn't the only chain that sees a good future ahead. **Mike Dreese**, CEO of **Newbury Comics**, says the chain's big goal is to begin expanding again.

"We have been moving side-



HIGGINS: PREPPING FOR DIGITAL SALES

Albany, N.Y.-based company's biggest challenge has been declining music sales, Higgins said. Fortunately, that is "now behind us," he added, for two major reasons.

"The first is the success of the [Recording Industry Assn. of America's] efforts to reduce illegal file sharing," Higgins said. "But more important is the strength of new releases. The labels have proven that if you give the customer the right product at the right price, music sales will increase. Make no mistake; the music industry has turned the corner."

In addition, Trans World has benefited from the growth of DVD, and it hopes to capitalize on that. "We will continue to do relays and re-assortments to expand the selection and improve the visibility of DVDs and give a better value assortment to the consumer," Higgins said.

Other product lines, like electronics, boutique and acces-



DREESE: READY TO EXPAND AGAIN

# Gabriel's Music Clips Get DVD Remix

BY EMMANUEL LEGRAND

LONDON—Peter Gabriel has made some of the most groundbreaking clips of the video era.

Now fans will get a chance to study his work with "Play," the British artist's first career-spanning DVD collection. The 23-track set includes such videos as "Sledgehammer," "Red Rain," "Biko," "Digging in the Dirt," "Shock the Monkey," "Games Without Frontiers" and "Don't Give Up," remixed in 5.1 surround sound.

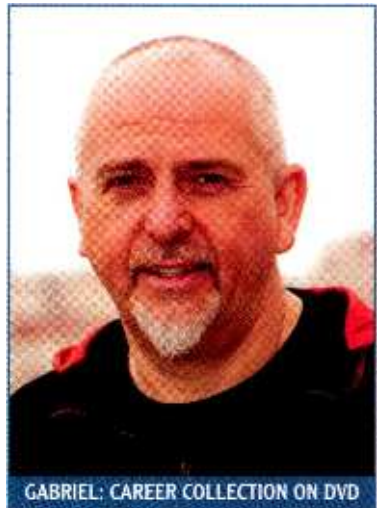
"It is wonderful to be able to re-release this material with new mixes," says Gabriel, who oversaw the remixing in his Real World studios with Canadian producer Daniel Lanois. "The surround sound puts people at the center of the sound, rather than squeezing them in a stereo world."

The set is due Oct. 25 on Warner Vision worldwide, except North America, where it will arrive Nov. 16 through Warner Special Marketing/Rhino.

Frank Brunger, VP of international marketing and sales at Warner Vision, says the DVD will be released in more than 40 territories. The company will support it with

TV, radio and print advertising in some countries. "There will be comprehensive campaigns in all the major markets," Brunger says.

He adds that Gabriel will be participating heavily in the DVD's promotion. "Most artists do not get



GABRIEL: CAREER COLLECTION ON DVD

involved in the promotion of their DVDs," Brunger says, "but Peter Gabriel is very much involved and this is a major benefit."

The DVD project allowed Gabriel and Lanois to get reacquainted. They worked together on two of Gabriel's

albums, 1986's "So" and 1992's "Us."

"I haven't worked with Daniel in 10 years, and we get on very well," Gabriel says. "He is really passionate and tends to push people further than where they want to go."

Gabriel says the remixes will offer consumers the opportunity to listen to his repertoire with new ears. "Daniel is doing mixes that sometimes sound better than the originals," he adds.

## REVEALING THE FOUNDATION

Lanois is a fan of the 5.1 technology. He says it allows listeners to discover the different layers of sound. It's almost like revealing the architect's plans—you can really appreciate the foundation. My work with Peter always had some kind of visual sense. It is kind of a fun thing to play with. It gives a more panoramic and cinematographic sound.

"It feels great to work on material I did not originally work on," Lanois adds. "I enjoyed those [songs] a lot."

Ray Still, London-based executive producer of "Play" at Warner Vision, is also enthusiastic. "What Lanois has done in terms of sound is simply extraordinary," he says.

Still says working with Gabriel on the singer's "Growing Up Live" DVD

last year "was a very thrilling experience, so when he called me and asked if we were interested in bringing to the market his videos, the answer was obvious."

Some videos will be re-edited, and in some cases new images will be



added, according to Gabriel. "We won't touch the better ones," he says, "but on some others we will have new material."

Each video has a short introduction that includes "making of" footage and/or comments from Gabriel. Fans can also customize

and save their own 18-video playlist.

"It is a rare pleasure to work with an artist who has consistently shown a considerate eye for audiovisual works," Still says. "He is one of [a] handful of artists whom you associate with image as much as music."

Bonus material ranges from videos for "Modern Love," "The Nest That Sailed the Sky" and a 2004 live version of "Games Without Frontiers" to trailers for prior Gabriel video releases "Secret World Live" and "Growing Up Live."

Gabriel says the process made him look back at all his videos. His favorites are "Sledgehammer," "Mercy Street" and "Digging in the Dirt."

"With videos, it is not always about budget," he says. "There are some small-budget videos I did that I really like. Sometimes it is good to be restrained by time and budget—it forces you to be creative."

"Because we did not use computer-generated images, 'Sledgehammer' has a funky feel to it," he adds. "Technology can produce perfect stuff, and we humans are good at imperfection. I like to see the evidence of human touch."

Additional reporting by Jonathan Cohen in New York.

# Anchor Bay Partners Up For Doc DVD Label

Anchor Bay Entertainment and documentary production company CameraPlanet have launched a joint-venture DVD label called FeatureDoc.

The label will release eight titles by the end of 2005, according to Anchor Bay brand manager Kim Kisner, with eight to 12 releases each subsequent year.

"Documentaries are an up-and-coming area for home video," Kisner says. "This is a good partnership because we can be the experts on the distribution end of it, and [CameraPlanet is] out there acquiring and making films. We will also handle advertising and marketing."

Steven Rosenbaum, CEO of CameraPlanet, says signing a distribution deal was the "last missing piece in the puzzle. It became clear to us over the last two years that one of the places that there wasn't an aggressive player was in DVD. We went out and talked to a

lot of distributors. Anchor Bay has this ability to understand niche audiences."

The first release under the deal is "Staffers," a look at this year's Democratic National Convention. The \$24.98 project, available Oct.

26, is presented in six 22-minute episodes.

The next FeatureDoc project, "With All Deliberate Speed," explores the historic Brown v. Board of Education Supreme Court decision. It will premiere in January 2005 for \$19.98. Other upcoming titles include "Dog Days," a project about dog owners in New York.

**DVDs OFF THE TABLE:** DVD residuals will not change under the new three-year contract between the Directors Guild of America and the Alliance of Motion Picture and Television Producers.

In a statement, DGA president Michael Apted said, "After careful

consideration and intensive research, our view is that this is the wrong issue at the wrong time for our Guild.

"Residuals for our members have grown from \$36 million in 1984 to \$225 million in 2003," he continued. "Since 2000 alone, home video residuals for our members, including DVD, have grown from \$29 million to \$53 million, a 54% increase. In fact, in the last year alone, our members' home video residuals have grown by 35%."

The DGA did not disclose the new residual rate it was considering.

DVD residuals are one of the primary issues in the stalled negotiations between the Writers Guild of America and the AMPTP (*Billboard*, Jan. 24).

**EXTENDED 'LORD':** The extended edition of "The Lord of the Rings: The Return of the King" (New Line Home Entertainment) will be available Dec. 14. The \$39.99 four-disc set will feature numerous extras, including

commentaries, documentaries and design galleries.

New Line will also bundle all three "Lord of the Rings" extended editions in a special slipcase. Consumers who already own the series' other extended-edition

sculpture of Minas Tirith (capital of Gondor) and a fifth disc focusing on Howard Shore's music.

**THIS AND THAT:** Queen Latifah's Flavor Unit Films has inked a deal to produce exclusive direct-to-DVD urban films for Paramount Home Entertainment. The releases will include drama, action, romance and comedy titles. Latifah is not expected to act in any of the projects.

**MGM Home Entertainment** is promoting upcoming releases with two newly launched Web sites. Mgmretail.com will provide home-video release information, while the more consumer-oriented mgmholiday.com will promote the company's gift-oriented special editions and collectors' titles.

**Ventura Entertainment's Urban-Works** video label has acquired the rights to Bill Cosby's "Fat Albert and the Cosby Kids" TV series through a deal with U.K.-based Entertainment Rights. The first releases, due Dec. 14, are "Fat Albert and the Cosby Kids" (\$14.99), which contains five classic episodes on one disc; and four-disc set "Fat Albert's Greatest Hits—The Ultimate Collection" (\$49.99).



**Picture This™**  
By Jill Kipnis  
jkipnis@billboard.com



DVDs can send away for the case through an offer inside the extended "Return of the King."

**Matt Lasorsa**, senior VP of marketing for New Line, says "there are no additional incentives" to buy the extended DVDs together. The package is the same price as the three titles purchased separately.

A limited-edition "Return of the King" DVD gift set (\$79.92), also available Dec. 14, will include a

# OCTOBER 16 2004 Billboard TOP DVD SALES™

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
						Sales data compiled by  Nielsen VideoScan			
						<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW					<b>STAR WARS TRILOGY (WIDESCREEN 4 PACK)</b> FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
2	NEW					<b>STAR WARS TRILOGY (PAN &amp; SCAN)</b> FOXVIDEO 22345	Mark Hamill Harrison Ford	PG	69.98
3		1	2			<b>MAN ON FIRE</b> FOXVIDEO 23965	Denzel Washington	R	27.98
4	NEW					<b>MEAN GIRLS (PAN &amp; SCAN SPECIAL COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 53954	Lindsay Lohan Tina Fey	PG-13	29.98
5	NEW					<b>MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13	29.98
6		2	2			<b>HOME ON THE RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG	29.98
7		3	2			<b>SCOOBY DOO 2: MONSTERS UNLEASHED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28398	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98
8		6	4			<b>THE PASSION OF THE CHRIST (WIDESCREEN)</b> FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98
9		5	3			<b>THE PUNISHER</b> LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R	27.98
10		4	2			<b>SCOOBY DOO 2: MONSTERS UNLEASHED (WIDESCREEN)</b> WARNER HOME VIDEO 28399	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98
11		7	4			<b>THE PASSION OF THE CHRIST (PAN &amp; SCAN)</b> FOXVIDEO 22991	Jim Caviezel Luca Lionello	R	29.98
12		9	4			<b>THE LION KING II: SIMBA'S PRIDE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33138	Animated	G	29.98
13		8	3			<b>JERSEY GIRL</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck	R	29.98
14	RE-ENTRY					<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	19.98
15		13	5			<b>THE GIRL NEXT DOOR (UNRATED VERSION)</b> FOXVIDEO 23586	Elisha Cuthbert Emile Hirsch	NR	27.98
16		15	2			<b>ANGELS IN AMERICA</b> HBO HOME VIDEO/WARNER HOME VIDEO 92299	Al Pacino Meryl Streep	NR	39.98
17		14	2			<b>THX 1138 (WIDESCREEN DIRECTOR'S CUT)</b> WARNER HOME VIDEO 11162	Robert Duvall Donald Pleasence	R	19.98
18		16	7			<b>KILL BILL VOLUME 2</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98
19		12	3			<b>LADYKILLERS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35109	Tom Hanks Marlon Wayans	R	29.98
20		11	3			<b>SOUL PLANE (UNRATED)</b> MGM HOME ENTERTAINMENT 07028	Snoop Dogg	NR	26.98
21		10	3			<b>LADYKILLERS (PAN &amp; SCAN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35107	Tom Hanks Marlon Wayans	R	29.98
22		25	30			<b>CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!)</b> PARAMOUNT HOME ENTERTAINMENT 87951	Dave Chappelle	NR	26.98
23	RE-ENTRY					<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	19.98
24						<b>MR SHOW: THE COMPLETE FOURTH SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 92282	Bob Odenkirk David Cross	NR	34.98
25		19				<b>MICKEY, DONALD, GOOBY: THE THREE MUSKETEERS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33123	Animated	NR	29.98
26	RE-ENTRY					<b>MASTER &amp; COMMANDER (WIDESCREEN)</b> FOXVIDEO 21421	Russell Crowe	PG-13	19.98
27	RE-ENTRY					<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)</b> 20TH CENTURY FOX 2220180	Sean Connery	PG-13	19.98
28	RE-ENTRY					<b>STAND BY ME (WIDESCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 05517	River Phoenix Wil Wheaton	R	19.98
29	RE-ENTRY					<b>DR. SEUSS' CAT IN THE HAT (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 24883	Mike Myers	PG	19.98
30		28	8			<b>13 GOING ON 30 (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
31	RE-ENTRY					<b>SIMPSONS: THE COMPLETE FOURTH SEASON</b> FOXVIDEO 21917	The Simpsons	NR	49.98
32		23	5			<b>ELLA ENCHANTED (PAN &amp; SCAN)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37427	Anne Hathaway Cary Elwes	PG-13	29.98
33		21	3			<b>EDDIE MURPHY: RAW (WIDESCREEN COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 20374	Eddie Murphy	R	14.98
34	RE-ENTRY					<b>FAMILY GUY - VOLUME ONE</b> FOXVIDEO 2006951	Animated	NR	49.98
35		32	24			<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
36	NEW					<b>FELICITY: THE COMPLETE THIRD SEASON</b> BUENA VISTA HOME ENTERTAINMENT 35214	Keri Russell Scott Foley	NR	59.98
37		20	1			<b>SIMPSONS GONE WILD</b> FOXVIDEO 21595	Animated	NR	14.98
38	RE-ENTRY					<b>MY BEST FRIEND'S WEDDING (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 05817	Julia Roberts Dermot Mulroney	PG-13	19.98
39	RE-ENTRY					<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
40	RE-ENTRY					<b>RUNAWAY JURY (PAN &amp; SCAN)</b> FOXVIDEO 21175	John Cusack Gene Hackman	PG-13	19.98

# OCTOBER 16 2004 Billboard TOP VHS SALES™

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
						Sales data compiled by  Nielsen VideoScan				
						<b>NUMBER 1</b>	2 Weeks At Number 1			
1		1	2			<b>HOME ON THE RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98
2		2	2			<b>SCOOBY DOO 2: MONSTERS UNLEASHED</b> WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
3		3	4			<b>THE PASSION OF THE CHRIST</b> FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	24.98
4		6	4			<b>DORA THE EXPLORER: DORA'S HALLOWEEN</b> PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	9.98
5		4	4			<b>THE LION KING II: SIMBA'S PRIDE</b> WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	Animated	2004	G	24.98
6		5	3			<b>DISNEY PRINCESS STORIES: A GIFT FROM THE HEART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	Animated	2004	NR	14.98
7		7	6			<b>MICKEY, DONALD, GOOBY: THE THREE MUSKETEERS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25910	Animated	2004	NR	22.98
8		8	3			<b>DISNEY PRINCESS SING ALONG SONGS: ONCE UP</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29384	Animated	2004	NR	24.98
9		10	5			<b>ELLA ENCHANTED</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36466	Anne Hathaway Cary Elwes	2004	PG-13	24.98
10		14	2			<b>G.I. JOE: VALOR VS. VENOM</b> PARAMOUNT HOME ENTERTAINMENT 77883	Animated	2004	NR	14.98
11		19	4			<b>WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS &amp; CLUES</b> WARNER HOME VIDEO 02379	Animated	2004	NR	14.98
12		9	3			<b>LADYKILLERS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans	2004	R	24.98
13		20	17			<b>DORA THE EXPLORER: SILLY FIESTA</b> PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98
14		15	24			<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
15		12	8			<b>HIDALGO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32427	Viggo Mortensen	2004	PG-13	24.98
16		18	74			<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
17	RE-ENTRY					<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
18	RE-ENTRY					<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
19	NEW					<b>THOMAS THE TANK ENGINE: IT'S GREAT TO BE</b> HIT ENTERTAINMENT 08983	Animated	2004	NR	11.98
20		24	45			<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
21	RE-ENTRY					<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
22	RE-ENTRY					<b>THE THREE STOOGES (2 PACK)</b> GOODTIMES HOME VIDEO/GOODTIMES HOME VIDEO 14800	The Three Stooges	2003	NR	9.98
23	NEW					<b>BARNEY'S COLORFUL WORLD LIVE</b> HIT ENTERTAINMENT 02094	Barney	2004	NR	12.98
24		11	3			<b>JERSEY GIRL</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36733	Ben Affleck	2004	R	24.98
25	NEW					<b>LEAPFROG: LETTER FACTORY VIDEO</b> WARNER REPRIZE VIDEO 34354	Leapfrog	2003	NR	8.98

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

# OCTOBER 16 2004 Billboard TOP VIDEO RENTALS™

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
						Provided by Home Video Essentials. © 2004, Rentrak Corporation. All rights reserved.		
						<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW					<b>MEAN GIRLS</b> PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13
2		1	2			<b>MAN ON FIRE</b> FOXVIDEO 23965	Denzel Washington	R
3		2	3			<b>THE PUNISHER</b> LIONS GATE HOME ENTERTAINMENT 16243	John Travolta	R
4		4	3			<b>LADYKILLERS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35110	Tom Hanks Marlon Wayans	R
5		3	2			<b>SCOOBY DOO 2: MONSTERS UNLEASHED</b> WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	PG
6		5	3			<b>JERSEY GIRL</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36727	Ben Affleck	R
7		6	4			<b>TWISTED</b> PARAMOUNT HOME ENTERTAINMENT 41384	Ashley Judd Samuel L. Jackson	R
8		8	2			<b>HOME ON THE RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG
9		7	3			<b>SOUL PLANE</b> MGM HOME ENTERTAINMENT 07028	Snoop Dogg	NR
10		9	6			<b>TAKING LIVES</b> WARNER HOME VIDEO 28406	Angelina Jolie	R

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

# OCTOBER 16 2004 Billboard TOP VIDEO GAME RENTALS™

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	Manufacturer	RATING
						Provided by Home Video Essentials. © 2004, Rentrak Corporation. All rights reserved.		
						<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW					<b>PS2: STAR WARS: BATTLEFRONT</b>	Lucasarts Entertainment	T
2	NEW					<b>PS2: DEF JAM: FIGHT FOR NY</b>	Electronic Arts	M
3		1	7			<b>PS2: MADDEN NFL 2005</b>	Electronic Arts	E
4	NEW					<b>XBOX-STAR WARS: BATTLEFRONT</b>	Lucasarts Entertainment	T
5		2	3			<b>PS2: BURNOUT 3</b>	Acclaim	E
6		10	2			<b>XBOX-FABLE</b>	Microsoft	M
7		4	11			<b>PS2-NCAA FOOTBALL 2005</b>	Electronic Arts	E
8	NEW					<b>XBOX-DEF JAM: FIGHT FOR NYC</b>	Electronic Arts	NR
9		3	13			<b>PS2: SPIDERMAN 2</b>	Activision	T
10	NEW					<b>PS2: TIGER WOODS PGA TOUR 2005</b>	Electronic Arts	E

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## SPARS Sets Agenda For Next 25 Years

BY CHRISTOPHER WALSH

NEW YORK—This year marks the 25th anniversary of the Society of Professional Audio Recording Services.

From an informal gathering during the Audio Engineering Society convention in 1979 to a national organization through which facilities can navigate a fast-changing and turbulent recording industry, SPARS has evolved to mirror and address the contemporary environment.

Outgoing SPARS president Jeff Greenberg, CEO of the Village Recording Studios in West Los Angeles, attended the New York SPARS chapter's monthly meeting Sept. 30, as did incoming president Andrew Kautz, of Emerald

Entertainment in Nashville.

SPARS has spent much of the past year redefining itself and its mission, beginning with the new administration of Greenberg and the 2003 appointment of managing director Paul Gallo.

"We realized that SPARS, like the industry in general, needed to adapt to the changing business," says Greenberg, who will step down as president following the 117th AES Convention, later this month (see Studio Monitor, this page).

"But SPARS is a great brand that has been around now for 25 years," Greenberg continues, "and we are really dedicated to promoting and defending the interests of people in the professional recording industry. There's a bunch of young, hot operators who are running studios that

everybody aspires to work at."

Kautz adds, "At Jeff's suggestion, we have changed our planned presence at the convention from a



GREENBERG: SOCIETY 'NEEDS TO ADAPT'

business panel to a mentoring session. Our hopes are that we can better interact on a one-on-one level with studio owners, operators and students to give advice or just share experiences in a less formal, less one-sided manner."

SPARS membership is open to individual engineers and anyone else involved in professional recording, Greenberg notes. "A common organization where you can keep abreast of key industry issues and network with industry partners can give you tremendous insight into the future of your own business."

Manufacturer Solid State Logic and Guitar Center's GC Pro division sponsored the meeting, which included a presentation of SSL's AWS 900 workstation controller. GC Pro distributes the product.

The AWS 900 (Analog Workstation System) illustrates the changing nature of the recording industry, in which smaller, sometimes private production environments built around correspondingly smaller recording and mixing equipment are proliferating.

As such facilities move further into the mainstream by virtue of the professional productions they increasingly serve, SPARS membership can greatly benefit their owner/operators, Greenberg says.

"We recognize that future owners of facilities such as ours are starting off on a smaller scale," he observes. "Our goal is to share experiences through the years to help them build better futures and provide better service in the professional recording business."

## Record AES Registrations Reflect Recovery

The state of the music recording industry—which is slowly emerging from a long slump marked by falling rates, Chapter 11 filings and

studio closings—will be reflected in the **Audio Engineering Society's** 117th convention.

Set for Oct. 28-31 at the

Moscone Center in San Francisco, the convention is likely to see attendance and exhibitor figures approaching or surpassing previous records.

"Everything's looking very good," AES executive director **Roger Furness** says. "We have over 400 exhibitors at the moment, and we always get more toward the end. We're pretty close to the highest number we've ever had, which is very encouraging. And we're expecting over 18,000—a very good turnout—to come to the show."

The preconvention registration statistics reflect reports of an industry on the upswing, at least for recording facilities that have survived a four-year downturn. "It shows not only people's belief in the AES," Furness says, "but also [that] the industry is gradually returning to its former self."

As noted in this space last week, broadcast and surround sound will be amply represented at the con-

vention by workshops, technical tours and tutorials, as well as manufacturer exhibits.

"Broadcast is certainly one area where audio is expanding," convention committee chairman **John Strawn** explains, "and surround is very much happening across the

world now. We wanted to bring a lot of surround into this show, so we've got three rooms equipped for surround sound. [Loudspeaker manufacturers] **Genelec** and **Meyer** have donated surround systems, so people can use them as part of presentations."

Surround sound, as carried on DVD, Super Audio CD and broadcast, is one medium that audio professionals should always keep in mind. No matter the circumstances of a project, Furness insists, quality matters.

"Through our tutorials, workshops and the exhibition, we emphasize that you want to make your original recording as high-quality as possible, because you never know where it's going to end up," he says.

"When people were making recordings in the '60s and '70s, they were doing a pretty good job for the LP. They couldn't have imagined that their original recordings were going to be taken apart and remixed and put out on the super carriers like SACD,

where you can hear every single nuance and missed beat.

"Even if you're only planning to make a recording that you think you're going to send out on the Internet for MP3 players, if it really takes off, who knows? It could be used for anything."

OCTOBER 16 Billboard® PRODUCTION CREDITS 2004			
BILLBOARD'S NO. 1 SINGLES (OCTOBER 9, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist Producer (Label)	GOODIES Ciara Featuring Petey Pablo/ J. Smith (Sno'Nuff/LaFace/Zomba)	GOODIES Ciara Featuring Petey Pablo/ J. Smith (Sno'Nuff/LaFace/Zomba)	DAYS GO BY Keith Urban/ K. Urban, D. Huff (Capitol)
RECORDING STUDIO(S) (Location) Engineer(s)	HITCO (Atlanta) SONY MUSIC (New York City) CIRCLE HOUSE (Miami) Charles Sanders, Steve "ESP" Nowocynski, Brian Stanley	HITCO (Atlanta) SONY MUSIC (New York City) CIRCLE HOUSE (Miami) Charles Sanders, Steve "ESP" Nowocynski, Brian Stanley	SOUND KITCHEN (Franklin, Tenn.) EMERALD (Nashville, Tenn.) Justin Niebank
CONSOLE(S)/ DAW(S)	Mackie D8B, SSL 9000 J	Mackie D8B, SSL 9000 J	Neve VR 72, SSL 4000 E
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools, Pro Tools HD	Pro Tools, Pro Tools HD	Pro Tools HD
RECORDING MEDIA	Pro Tools, Pro Tools HD	Pro Tools, Pro Tools HD	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	CIRCLE HOUSE (Miami) SOUND ON SOUND SONY MUSIC (New York City)	CIRCLE HOUSE (Miami) SOUND ON SOUND SONY MUSIC (New York City)	PARAGON (Nashville, Tenn.) Justin Niebank
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	SSL 9080 K XL
MIXDOWN RECORDER(S)/MEDIA	Studer A820, Pro Tools HD	Studer A820, Pro Tools HD	Pro Tools HD
MIX DOWN MEDIA	Quantegy 499, Pro Tools HD	Quantegy 499, Pro Tools HD	Pro Tools HD
MASTERING (Location) Engineer	STERLING SOUND (New York City) Tom Coyne	STERLING SOUND (New York City) Tom Coyne	GATEWAY (Portland, Maine) Adam Ayan
CD/CASSETTE MANUFACTURER	BMG	BMG	EMD

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Studio  
Monitor™  
By Christopher Walsh  
cwalsh@billboard.com



**QUALITY CONTROL:** The importance of quality recordings is especially relevant to the home studio environment, where state-of-the-art equipment and acoustically favorable room design are often lacking.

Though future engineers and producers, working in private digital audio workstation-based environments, may not benefit from the apprenticeship experience offered by commercial studios, a wealth of experience has been compiled in several books.

**Berklee Press**, the publishing division of Boston's **Berklee College of Music**, has expanded its offerings with "Recording and Producing in the Home Studio—A Complete Guide," by producer **David Franz**.

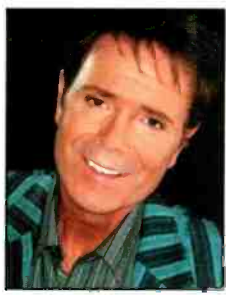
Franz teaches Producing with Pro Tools, an online course offered through [berkleemusic.com](http://berkleemusic.com).



FURNESS: THINGS ARE LOOKING GOOD

43

After 40-plus years at EMI, veteran vocalist Cliff Richard is back on another major label



# Global



44

EMI Denmark uses rock quintet Saybia's sophomore set to broaden the act's reach

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



GEORGE CANYON: ONE OF THE CANADIAN COUNTRY ARTISTS MAKING WAVES IN NASHVILLE

## Canadian Country Acts See More Doors Opening

BY LARRY LeBLANC

TORONTO—For decades, working in Nashville has been the ultimate goal for Canadian country artists and songwriters, and many have relocated or worked there since the 1970s. Yet some now say they are seeing increased opportunities in their homeland as well.

This shift, however, comes at a time when there is resistance by major labels based in Canada toward signing country acts. Sony Music Canada singer Adam Gregory is the sole domestic country artist signed directly to a multinational.

Meanwhile, a wave of acts from Canada's independent labels—Doc Walker, Beverly Mahood, J.R. Vatour, Jason McCoy, Sean Hogan, Aaron Pritchett and the Corb Lund

Band—has broken nationally in the past year.

"There's more new country talent at a higher level in Canada than there has been in years," BMG Music Canada director of national promotion Warren Copnick says. "Independents are doing a fabulous job in developing talent."

"Canadian country has a new identity," says Toronto-based booker Julien Paquin of Paquin Entertainment Agency. "There's a midrange level of artists that didn't exist three years ago."

Underscoring this emergence is country rock band Doc Walker's Oct. 3 victory over such leading domestic acts as Nickelback, Sarah McLachlan and Nelly Furtado in the fan-voted top entertainer category at the Western Canadian Music Awards. The Portage La Prairie, Manitoba, (Continued on page 44)

## Copy Control Fades In Japan

Labels Turning Away From CCCDs

BY STEVE McCLURE

TOKYO—Copy-protected CDs look to be on the way out in Japan.

Leading Japanese independent Avex—which in March 2002 was the first label here to release copy-controlled CDs (CCCDs)—has begun scaling back the number of titles it puts out that carry the technology. The label released its first new titles without copy protection Sept. 23.

Sony Music Entertainment (Japan) confirms that it will begin phasing out CCCDs this month and will omit copy protection from all new releases by Nov. 17. (SMEJ is the market leader, with a 2003 share of 16.2%, according to the International Federation of the Phonographic Industry.)

The news has been welcomed in Japan, particularly by music merchants.

"For retailers, CCCDs have been a lot of trouble, especially in terms of our relations with customers," Tokyo-based Tower Records Japan

vendor-management manager Takeshi Imaizumi says. He adds that the comments board on Tower's Web site (towerrecords.co.jp) receives complaints regularly from customers who experience problems with CCCDs.

SMEJ began releasing CCCDs in January 2003, and many other Japanese labels followed the example set by the major and Avex.

Sony declines to comment on its decision. Avex said in a statement that it will be "exercising more flexibility in deciding whether or not to use copy-control measures for each new CD."

One industry source notes that copy control has proved unpopular with some artists, label personnel, music critics (who have claimed that the technology reduces sound quality) and CD rental stores.

"Retailers had to start tracking which albums were copy-controlled, because when the Japanese version was controlled and the import wasn't, there was often a heavier [demand for] imports," the source says. "Ultimately,

[CCCD] was hard to hold together unless all the labels were doing the same thing, and it has become clear that wasn't likely to happen."

### COPYRIGHT AWARENESS

Industry sources suggest that the upcoming launch of the iTunes and MSN Music download services in Japan has prompted labels to rethink their CCCD practices.

The Japanese recording industry's recent use of legal action against file-sharing services and software developers has also been cited by insiders as a major factor in convincing the labels to turn away from copy control. Most agree that

such activity has raised public awareness of intellectual-property issues.

The Avex statement notes that copy-protected tracks cannot be burned onto PCs and then onto portable devices. It says that as music players like the iPod become more popular, the label "must be able to meet the demand for new ways of enjoying music."

Sources suggest that most Japanese record companies will follow Avex's and Sony's lead. However, Toshiba-EMI says it will continue to release CCCDs. "CCCDs [are] supported under the global strategy of the EMI Group," a company spokesman says.

BMG, meanwhile, "continues its support for CCCDs in some regions of the world," according to a BMG Funhouse spokesman. "However, [in Japan] we have never supported this format. A number of our imports from the [European Union] in particular have been CCCDs, and this has caused problems with retailers and buyers."

Universal Music K.K. says it has released only two CCCD titles to date, while Warner Music Japan has released nine, the most recent in November 2003.

"In keeping with Warner Music Group policy, our company decided in September that we will not release any more CCCD titles," a WMJ spokesman says.

The Recording Industry Assn. of Japan says local companies have issued 3,000 CCCD titles since March 2002.



IMAIZUMI: CUSTOMERS COMPLAINED ABOUT CCCDS

Photo: Kristin Barlowe

OCTOBER 16  
2004

Billboard®

# HITS OF THE WORLD



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 10/05/04		(THE OFFICIAL UK CHARTS CO.) 10/04/04		(SNEP/FOP/TITE-LIVE) 10/05/04		(MEDIA CONTROL) 10/06/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	NEW	1	1
2	NEW	2	NEW	2	1	2	2
3	2	3	NEW	3	NEW	3	3
4	4	4	NEW	4	4	4	5
5	5	5	NEW	5	2	5	6
6	1	6	3	6	3	6	10
7	6	7	4	7	7	7	4
8	3	8	2	8	8	8	NEW
9	9	9	5	9	6	9	7
10	NEW	10	NEW	10	NEW	10	16
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	1	1	NEW
2	NEW	2	1	2	2	2	NEW
3	NEW	3	3	3	NEW	3	NEW
4	2	4	NEW	4	4	4	NEW
5	NEW	5	NEW	5	NEW	5	NEW
6	NEW	6	NEW	6	6	6	4
7	NEW	7	NEW	7	3	7	1
8	1	8	2	8	10	8	NEW
9	7	9	6	9	NEW	9	2
10	4	10	5	10	NEW	10	NEW
<b>CANADA</b>		<b>ITALY</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 10/16/04		(IRMI/NIELSEN) 10/04/04		(APYVE/MEDIA CONTROL) 10/06/04		(ARIA) 10/04/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	4	1	6	1	1	1	NEW
2	2	2	NEW	2	2	2	1
3	1	3	NEW	3	NEW	3	2
4	3	4	2	4	4	4	3
5	NEW	5	3	5	5	5	NEW
6	6	6	4	6	NEW	6	4
7	5	7	1	7	8	7	9
8	8	8	7	8	6	8	5
9	7	9	5	9	3	9	6
10	9	10	NEW	10	7	10	15
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	2	1	NEW	1	1
2	1	2	1	2	1	2	3
3	NEW	3	NEW	3	3	3	2
4	NEW	4	NEW	4	2	4	4
5	3	5	4	5	4	5	10
6	2	6	6	6	NEW	6	6
7	5	7	5	7	NEW	7	NEW
8	6	8	7	8	5	8	8
9	NEW	9	9	9	8	9	7
10	4	10	11	10	NEW	10	NEW
<b>THE NETHERLANDS</b>		<b>SWEDEN</b>		<b>NORWAY</b>		<b>SWITZERLAND</b>	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 10/01/04		(GLF) 10/01/04		(VERDENS GANG NORWAY) 10/04/04		(MEDIA CONTROL) 10/05/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	1	1	2
2	1	2	2	2	4	2	1
3	NEW	3	1	3	3	3	3
4	4	4	4	4	5	4	11
5	2	5	3	5	2	5	6
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	13	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	NEW	2	1
3	NEW	3	NEW	3	NEW	3	NEW
4	1	4	2	4	NEW	4	NEW
5	50	5	1	5	1	5	NEW

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



# Richard (Finally) Making Decca Debut

U.K. chart perennial **Cliff Richard** is set to return to the country's albums and singles listings.

**AFRICAN FEAST:** Ali Farka Toure's "Red & Green" will see an international release Nov. 15 on **World Circuit**.

An **EMI** artist from 1958 to 1999, Richard is back on a major label after a brief stint at **Chrysalis Group's Papillon** imprint.

The double CD combines two long-unavailable 1980s albums by the West African guitarist, whose 1994 collaborative set with U.S.

"Something's Going On" is

Richard's first album under his new multi-album deal, handled jointly by **Decca** and **Universal Classics & Jazz**. The set will bow Nov. 1 in the United Kingdom and key European markets. Other territories will follow.

**Global Pulse**



**Tom Ferguson, Editor**  
tferguson@eu.billboard.com

Oct. 11 sees the U.K. single release by **Decca/Universal** of the title track, which is gaining airplay on national AC network **BBC Radio 2** and various Gold stations.

guitarist **Ry Cooder** won a Grammy Award. That album, "Talking Timbuktu," was released internationally by London-based **World Circuit** and by **Hannibal** in the United States.

Richard could have been a **Decca** act decades ago; the company had the opportunity to sign him before **EMI**, but passed.

World Circuit releases are distributed in North America by **Nonesuch/Warner** and internationally through various partners.

"We may not have signed him back in 1958," **Decca** president **Costa Pilavachi** says, "but it's never too late to correct a mistake." **TOM FERGUSON**

The reissue precedes an as-yet-untitled collaboration with Malian *kora* player **Toumani Diabate**. Produced in Mali by **World Circuit** founder **Nick Gold**, that set is due in 2005. It will be Toure's first new album since 1999.

**THREE INTO FIVE:** Belgian pop trio **K3** marked its fifth anniversary in September by topping the Dutch album charts and reaching No. 2 in its native Flanders with fifth studio album "De Wereld Rond."

Individual new albums by Diabate (with his band, **the Symmetric Orchestra**) and Toure will appear on **World Circuit** in 2005.



**K3: CELEBRATING FIVE YEARS TOGETHER**

**ROOM SERVICE:** The chart performance of Berlin duo **2raumwohnung** marks the successful introduction of **BMG's** new price structure in Germany.

The **Ariola/BMG** act—consisting of **Kathleen Aerts**, **Kristel Verbeke** and **Karen Damen**—has shipped more than 3 million units in the Benelux countries since 1999, according to the label.

**2raumwohnung's** third album, "Es Wird Morgen" (**it-Sounds/BMG**), debuted at No. 2 on the Sept. 7 **Media Control** chart. The act, which combines electronic dance music with romantic lyrics, is named for the two-room apartments common in the former East Germany.

The single "Liefdeskapitein" preceded the Sept. 6 release of "De Wereld Rond." The song spent 15 weeks in the top 75 in Flanders between July and September.

Vocalist **Inga Humpe** and musician **Tommi Eckart** released their first album as **2raumwohnung**, "Kommt Zusammen," on **BMG** in 2001.

"K3 has become a quality brand for the kids," Brussels-based **BMG** product manager **Philippe Coppens** says. "The girls have been loyal to their image. They may experiment with rockier songs, but never leave the path." **MARC MAES**

Under **BMG's** new pricing, "Es Wird Morgen" is available at three price points in three types of packaging.

Despite **2raumwohnung's** success, **Humpe** complains that local repertoire is under-represented on German radio.

"What is at stake is our identity and our intellectual heritage," she says. "Radio has a cultural obligation, which it has been breaching on a massive basis." **WOLFGANG SPAHR**

## Billboard® EUROCHARTS

Eurocharts are compiled by **Billboard** from the national singles and album sales charts of 18 European countries.  
10/06/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
2	3	CALL ON ME	ERIC PRYOZ DATA
3	NEW	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
4	NEW	LEAVING NEW YORK	R.E.M. WARNER BROS.
5	2	LEAVE (GET OUT)	JOJO DA FAMILY/BLACKGROUND
6	NEW	I HOPE YOU DANCE	ROMAN KEATING POLYDOR
7	99	PIECES OF ME	ASHLEE SIMPSON GEFEN
8	9	AMERIKA	RAMMSTEIN POLYDOR
9	11	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
10	NEW	FLASHDANCE	DEEP DISH POSITIVA
11	NEW	CRAZY	K-MARO UP MUSIC/WARNER MUSIC
12	6	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
13	7	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
14	13	MAMAE EU QUERO	T-RIO HEBAN MUSIC
15	14	BREAK MY STRIDE	BLUE LAGOON CONSUMPTION
16	4	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME
17	5	EVERYTIME	BRITNEY SPEARS JIVE
18	24	PERFEKTE WELLE	JULI ISLAND
19	10	MY PLACE/FLAP YOUR WINGS	NELLY DERRITY/FD REEL/UNIVERSAL
20	12	AMERICAN IDIOT	GREEN DAY REPRISE

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	RAMMSTEIN	REISE, REISE POLYDOR
2	NEW	MARK KNOPFLER	SHANGRI-LA MERCURY
3	NEW	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
4	4	GREEN DAY	AMERICAN IDIOT REPRISE
5	NEW	MARILYN MANSON	LEST WE FORGET - THE BEST OF INTERSCOPE
6	5	MAROON 5	SONGS ABOUT JANE J/BMG
7	1	BRYAN ADAMS	ROOM SERVICE POLYDOR
8	6	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
9	2	NICK CAVE & THE BAD SEEDS	ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE
10	7	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN
11	3	ANASTACIA	DAYLIGHT/EPIC
12	NEW	DIE FANTASTISCHEN VIER	VIEL COLUMBIA
13	8	KEANE	HOPES AND FEARS ISLAND
14	10	JEAN MICHEL JARRE	AERO WARNER BROS.
15	NEW	PHIL COLLINS	LOVE SONGS: A COMPILATION... OLD AND NEW WARNER BROS.
16	NEW	BRIAN WILSON	SMILE NONESUCH
17	NEW	INTERPOL	ANTICS VIRGIN
18	NEW	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
19	14	NORAH JONES	FEELS LIKE HOME BLUE NOTE
20	NEW	TOM JONES & JOOLS HOLLAND	TOM JONES & JOOLS HOLLAND WARNER STRATEGIC MARKETING

### 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	1	THIS LOVE	MAROON 5 J/BMG
2	2	LEAVE (GET OUT)	JOJO EDEL
3	3	THE REASON	HOBBASTANK MERCURY
4	4	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
5	5	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
6	8	RADIO	ROBBIE WILLIAMS CAPITOL
7	6	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
8	7	TRICK ME	KELIS VIRGIN
9	14	MY PLACE	NELLY UNIVERSAL
10	11	YOU HAD ME	JOSS STONE VIRGIN
11	9	LOLA'S THEME	SHAPELIFTERS CAPITOL
12	10	EVERYTIME	BRITNEY SPEARS JIVE
13	12	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
14	3	SHE WILL BE LOVED	MAROON 5 J/BMG
15	20	SAND IN MY SHOES	DIDD CHEEKY/ARISTA
16	17	PIECES OF ME	ASHLEE SIMPSON POLYDOR
17	19	OPEN ROAD	BRYAN ADAMS UNIVERSAL
18	16	MOVE YA BODY	NINA SKY NEXT PLATEAU/UNIVERSAL
19	24	LEAVING NEW YORK	R.E.M. WARNER BROS.
20	23	EVERYBODY'S CHANGING	KEANE ISLAND

### AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/04/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OBSESSION	AVENTURA UP MUSIC/WARNER MUSIC
2	4	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
3	2	OBSESSION	3RD WISH FT. BABY BASH CHEYENNE
4	3	AMERIKA	RAMMSTEIN UNIVERSAL
5	8	DRY YOUR EYES	THE STREETS LOCKED ON/679 RECORDINGS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	RAMMSTEIN	REISE, REISE UNIVERSAL
2	NEW	DIE FANTASTISCHEN VIER	VIEL COLUMBIA
3	NEW	MARILYN MANSON	LEST WE FORGET - THE BEST OF INTERSCOPE
4	1	KASTELRUTHER SPATZEN	BERG OHNE WIEDERKEHR KOCH
5	NEW	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN

### BELGIUM/WALLONIA

(IPROMUVE) 10/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FEMME LIKE U	K-MARO EAST WEST
2	NEW	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
3	2	ET C'EST PARTI	NADIYA COLUMBIA
4	4	MAMAE EU QUERO	T-RIO HEBEN
5	3	LE SON QUI TUE	ROHFF HOSTILE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	10	HELMUT LOTTI	FROM RUSSIA WITH LOVE PIET ROELEN
2	1	ZUCCHERO FORNACIARI	ZU & CO POLYDOR
3	19	MARK KNOPFLER	SHANGRI-LA MERCURY
4	27	RAMMSTEIN	REISE, REISE POLYDOR
5	17	EUROKIDS	EUROKIDS EMI

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 10/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CITY OF DREAMS	THE LOFT UNIVERSAL
2	3	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
3	2	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	5	SICK AND TIRED	ANASTACIA EPIC
5	6	DESPRE TINE	O-ZONE MEDIA SERVICES/TIME

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	VARIOUS ARTISTS	M.G.P. 2004 UNIVERSAL
2	NEW	HANNE BOEL	ABACO WARNER
3	NEW	RAMMSTEIN	REISE, REISE UNIVERSAL
4	NEW	MARK KNOPFLER	SHANGRI-LA MERCURY
5	4	BIG FAT SNAKE	MORE FIRE CMC

### PORTUGAL

(RIM) 10/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	O-ZONE	DISCO-ZONE UNIVERSAL
2	2	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
3	3	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
4	5	DA WEASEL	RE-DEFINICDES CAPITOL
5	10	IVETE SANGALO	MTV AO VIVO MERCURY
6	NEW	RAMMSTEIN	REISE, REISE POLYDOR
7	7	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN
8	14	NICK CAVE & THE BAD SEEDS	ABATTOIR BLUES/THE LYRE OF ORPHEUS MUTE
9	6	TONY CARREIRA	VAGABUNDO POR AMOR ESPACIAL
10	NEW	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN

### IRELAND

(IRMA/CHART TRACK) 10/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	REAL TO ME	BRIAN MCFADDEN SONY MUSIC
2	2	CALL ON ME	ERIC PRYOZ DATA
3	3	LEAVE (GET OUT)	JOJO MERCURY
4	NEW	I HOPE YOU DANCE	ROMAN KEATING POLYDOR
5	4	BABY CAKES	3 OF A KIND RELENTLESS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FRAMES	BURN THE MAPS PLATEAU
2	3	MAROON 5	SONGS ABOUT JANE J/BMG
3	2	GREEN DAY	AMERICAN IDIOT REPRISE
4	6	DAMIEN RICE	0 - DRUM/14TH FLOOR
5	NEW	BLUR	BLUR - BEST OF FOOD/PARLOPHONE

### NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 10/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WE GON RIDE	HEI HANGO HIRUY/UNIVERSAL
2	2	MY PLACE/FLAP YOUR WINGS	NELLY DERRITY/REEL/UNIVERSAL
3	3	SO DAMN BEAUTIFUL	MICHAEL MURPHY BMG
4	4	WELCOME BACK	MASE BAD BOY
5	5	LEAVE (GET OUT)	JOJO DA FAMILY/BLACKGROUND

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	YULIA	INTO THE WEST SONY MUSIC
2	2	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY MUSIC
3	NEW	GREEN DAY	AMERICAN IDIOT REPRISE
4	3	MAROON 5	SONGS ABOUT JANE J/BMG
5	NEW	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN

### GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 10/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	COME ALONG NOW	FIVOS FT. DESPINA VANDI HEAVEN
2	3	GALAZIO KE LEFKO & REMIXES	KETI GARMPI SONY MUSIC
3	2	I'M IN LOVE	JULIE MASSINO HEAVEN
4	12	THIS LOVE	MAROON 5 J/BMG
5	5	SHAKE IT	SAKIS ROUVAS MINDS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
2	2	TIESTO	JUST BE BLACK HOLE RECORDS
3	3	BJÖRK	MEDULLA UNIVERSAL
4	NEW	MEGADETH	THE SYSTEM HAS FAILED SANCTUARY
5	NEW	VANESSA MAE	CHOREOGRAPHY SONY MUSIC

### CZECH REPUBLIC

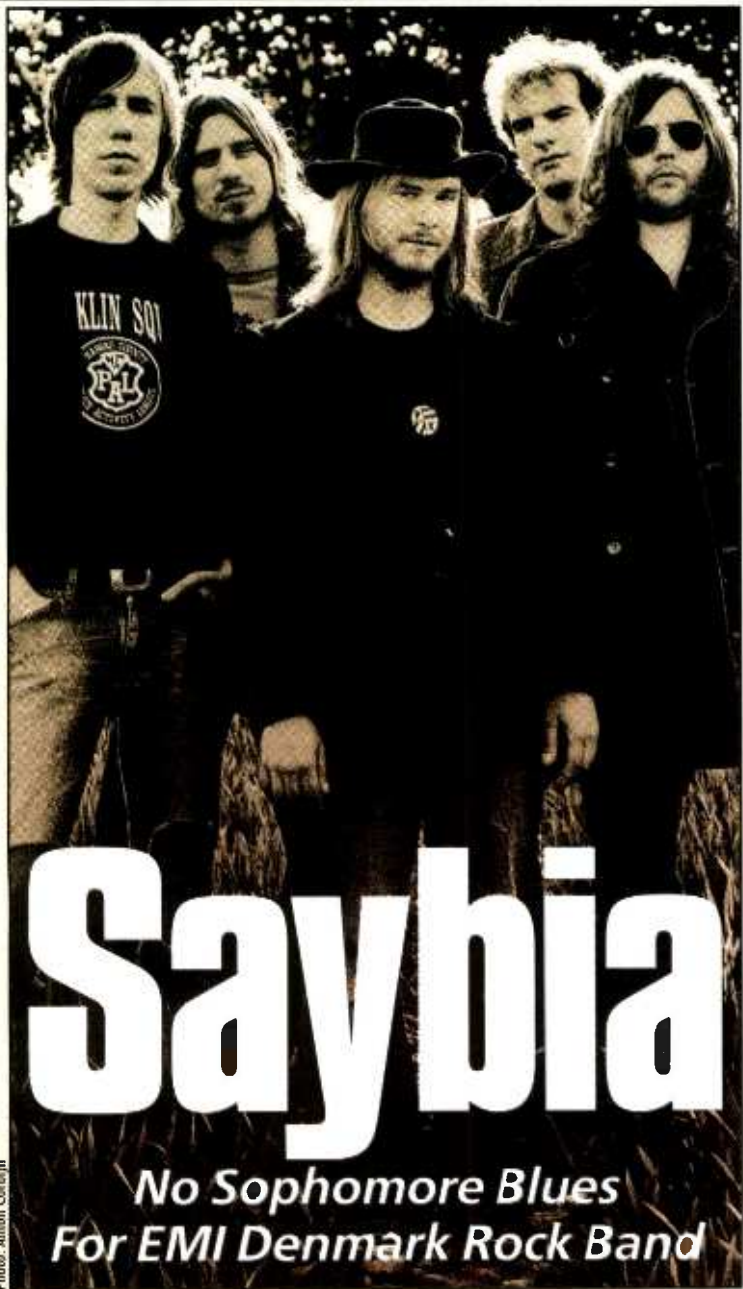
(IFPI) 10/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ANETA LANGEROVA	SPOUSTA ANDELU BMG
2	2	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
3	3	VARIOUS ARTISTS	CESKO SLEDA SUPERSTAR BMG
4	6	KARMA	MALO PRAMALO UNIVERSAL
5	4	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
6	5	DANIEL LANDA	VLTAVA TOUR EMI
7	7	TOUCH	TOUCH PARTY UNIVERSAL
8	19	MICHAL DAVID	NEJVETSI ITALSK, HITY BANTON
9	39	KAREL ZICH	NEJDE ZAPOMENOUT MULTISONIC
10	8	DADA PATRASOVA	MINI DISC SHOW EMI/COUNTRY-CZECH REPUBLIC

## 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
BRYAN ADAMS		7			7		6			
RAY CHARLES	7	8					7			
GREEN DAY	4	4	7	2	5		2		1	9
BEN HARPER/BLIND BOYS OF ALABAMA			10			1			6	2
MARK KNOPFLER		2			3	5		6		4



## Country

Continued from page 41

band also won top group at the Canadian Country Music Awards last month. It is starting a 20-date national tour Oct. 13 in support of its Open Road Recordings album "Every-one Aboard."

"We're going after a wider audience, including college kids and classic-rock fans," says the band's Toronto-based manager, Ron Kitchener, who also heads Open Road.

Toronto-based entertainment company MapleCore launched Open Road last year as a sister label to alternative-styled MapleMusic Recordings. Universal Music Canada distributes both labels. Open Road's roster also includes Canadian acts Jason McCoy, the Wilkinsons, Jake Mathews and Johnny Reid.

"Our long-term strategy is to get into diverse forms of country," Kitchener says. "We want to develop acts and try to get them U.S. deals."

The international success of Shania Twain, as well as U.S. breakthroughs by Terri Clark and Paul Brandt, opened the door for Canadians in Nashville in the '90s. Today, an imposing body of Canadian acts works from Music City, including Clark, Brandt, George Canyon, Aaron Lines, Lisa Brokop, the Wilkinsons and Emerson Drive. Additionally, Nashville is home base for such noted Canadian songwriters as Naoise Sheridan, Johnny Douglas, Steve Fox and Cyril Rawson.

A striking example of a Nashville-based Canadian artist making an impact is Canyon, the runner-up in USA Network's recent "Nashville Star" series. Canyon landed a recording contract with Universal South and a management deal with Bob Boyle & Associates. His debut Universal South album, "One Good Friend," was released Sept. 28 in North America.

"George Canyon has a shot," declares Vancouver-based manager Bruce Allen, who handles Martina McBride and

Bryan Adams. "He sings really well."

Another Canadian making waves in Nashville is Cape Breton singer/songwriter Gordie Sampson, who has recently had songs recorded by Canyon, Keith Urban and Faith Hill. Sampson, who records for MapleMusic, signed with Nashville-based publisher Combustion Music three years ago.

"I love that I can be an artist in Canada and leave that behind for a couple of weeks to concentrate on being a songwriter here," Sampson says from Nashville. "There's so much opportunity here."

Canadians describe the Nashville country community as competitive and strict in its guidelines on conducting business. "It was a culture shock when I first came to Nashville in 1995," Canyon says. "I saw so many talented artists."



Allen says, "I listened to people there and learned. It's important for artists to immerse themselves in that scene. I don't think they can break through [if they are] based in Canada."

As doors opened for Canadians in Nashville, they began shutting at home. Many major labels opt for production, distribution or licensing link-ups with independent labels, instead of signing artists directly. For example, Universal Music Canada distributes Open Road and Toronto's Orange Records, and EMI Music Canada distributes Burlington, Ontario-based Spin Records.

"A major label in Canada only has three to five direct signings a year in different formats," Kitchener says. "Country hasn't shown enough sales over the past few years to justify their investment. Majors tell you, 'Go get a U.S. deal.'"

BMG's Copnick explains, "It's all about returns. We still have to find a [domestic signing], a home in Nashville, but Nashville [labels] want 100% of all revenue. They don't want to do joint ventures."

Brandt, who switched this year from a licensing deal at BMG Music Canada to Orange Records—and is without a U.S. recording pact—staunchly believes in the independent sector. "It creates a model where artists can do what they want," he says, "and hopefully make more money."

BY CHARLES FERRO

COPENHAGEN—EMI Music Denmark has hit pay dirt with the sophomore set from border-breaking rock quintet Saybia. Now the label is gearing up to take the album to a broader international stage.

The Danish band's second effort, "These Are the Days" (Capitol), was released Sept. 13 in Denmark, the Netherlands, Belgium, Switzerland and Norway. The 10-track set entered the Danish chart at No. 1, shipping gold (25,000 units). It also debuted in the Dutch top 10 and the Norwegian top five.

"It's the biggest project EMI Music Denmark has seen in many years and a high priority for EMI Continental [Europe]," says EMI Music Denmark director of international exploitation Ole Mortensen, who is based in Copenhagen.

Saybia's 2002 EMI debut, "The Second You Sleep," drew comparisons to Coldplay, but the new set has been described as having more of an American pop-rock sound. U.S. producer Tchad Blake (Pearl Jam, Travis, Sheryl Crow) helmed the album.

"When we write we have no style in

mind," Saybia frontman Søren Huss says. "Maybe the American sound came to the surface during the mix."

Internal pressures almost led the band to break up after the success of its debut, Huss says. "But now we've rediscovered the band spirit. We also discovered Neil Young." He adds that during "tough periods," the band listened to "Harvest" and other Young albums.

Saybia's debut earned it a solid fan base at home and abroad. EMI says more than half of the 300,000 units shipped were sold outside Danish borders. That success won the quintet a European Commission Border Breakers Award, presented at the MIDEM trade fair this year in Cannes (*Billboard*, Jan. 24).

EMI hopes to build on the sales of the first album by using the same marketing techniques. "We're still doing it the old-fashioned way," Mortensen says. "[It's] a traditional marketing strategy: promotion, concerts and close cooperation between promoters and the label."

The new album will be released in Germany and Austria Oct. 10. "We have high hopes for Germany," Mortensen says. "We sold 10,000

(Continued on page 56)

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# Global Music

A BILLBOARD SPECIAL REPORT

## Doing Fine Down Under

### Local Artists Push Biz Forward In Australia

BY CHRISTIE ELIEZER

SYDNEY—When the Australian record industry gathers Oct. 17 at the Sydney Superdome for the annual Australian Recording Industry Assn. awards, executives can look back on a challenging year for overall music sales. However, they will also applaud 2004 as a strong period for domestic artists, debut albums, the emerging digital music business and new partnerships with consumer product companies.

Local artists accounted for 27% of the wholesale value of music sold in Australia during the first six months of this year, up from 18% the previous year, according to ARIA. Sales of debut releases—from both international and domestic acts—rose 14%.

Two ARIA nominees, Delta Goodrem and Jet, are among the year's best-selling local acts on the international scene.

Goodrem's "Innocent Eyes" (Sony Music Entertainment) has sold 2.5 million worldwide and Jet's "Get Born" (EMI) has sold 2.2



Killing Heidi

million, according to their respective labels.

Back home, the Australian charts welcomed debut albums from major-label acts including Pete Murray (SME), Guy Sebastian (BMG), Shannon Noll (BMG), the Cat Empire (EMI), Paulini (SME), the Dissociatives (EMI), Thirsty Merc (Warner Music) and Xavier Rudd (Universal Music Australia).

#### INTERNATIONAL SALES CRUCIAL

Given the modest size of the Australian market, international sales remain crucial for acts from Oz. Not surprisingly, these debut acts spent time abroad setting up global releases, as did established acts like Something for Kate (SME), Powderfinger (UMA), Machine Gun Fellatio (Festival Mushroom Records), Kasey Chambers (EMI), Killing Heidi (SME) and Spiderbait (UMA).

The indies expanded further. The John Butler Trio's third album, "Sunrise Over Sea" (Jarrah/MGM), debuted at No. 1 and is near double-platinum (150,000 units); Eskimo Joe's "A Song Is a City" debuted at No. 2 and is platinum; and the Hilltop Hoods' "The Calling" (Obese) was the first hip-hop indie

(Continued on page 50)



John Butler

### New Zealand's Domestic Sales On The Rise

BY JOHN FERGUSON

AUCKLAND, New Zealand—As a distant nation with a small population, New Zealand suffers the misconception that it is far removed from the global pop culture mainstream. But the country's music industry is a strong one, developing its share of artists with international appeal.

And increasingly the music industry here, as elsewhere, is expanding into businesses ranging from fashion to book publishing.

#### THE DIGITAL LAG

One area in which New Zealand execs readily acknowledge that they lag is digital delivery of music to local fans. Record executives may be disappointed that they have yet to dip into new revenue streams generated by digital music stores and master ringtones on cell phones. But they have avoided the pitfalls of this nascent business as well.

"Being last cab off the rank in this particular area of the business is probably a good thing, as the dust is beginning to settle elsewhere and we can learn from that," says Michael Glading, managing director of Sony



Hayley Westenra

Music New Zealand and president of the Recording Industry Assn. of New Zealand.

Similarly, while New Zealand hasn't fully escaped the effects of a global downturn in music revenue, the impact has been cushioned by the continuing rise of domestic music sales.

Sales of albums by local artists accounted for just 4% of the market in 1998 but more than doubled to 9% in 2003, according to RIANZ. This year the growth has been equally impressive. In the last week of August, figures stood at a record-breaking 26%, according to RIANZ CEO Terence O'Neill Joyce.

In addition, New Zealand acts are making an impact on the international stage, which could boost their home labels' revenue even more.

Hayley Westenra (Decca/Universal), Bic Runga (Sony Music), the D4 (Flying Nun), the Datsuns (Shock), Concord Dawn (Kog Trans-

(Continued on page 52)



Goldenhorse

Photo: Amanda Dorcil

## For Kiwi Acts, Australia's The Big Time

### *New Zealanders Cross The Sea For Greater Exposure*

BY CHRISTIE ELIEZER  
and JOHN FERGUSON

The three-hour flight across the Tasman Sea between Auckland, New Zealand, and Sydney is relatively cheap, and there aren't any visa restrictions between Australia and New Zealand.

So it has always been tempting for such New Zealand acts as the La de Das in the 1960s and Dragon and Split Enz in the 1970s to leave a country with a population of 4 million for Australia, which has 20 million people.

Increasingly, Kiwi acts are seeking a global audience and making Australia their first stop. This year looks to set the record in New Zealand for the number of local acts topping its charts. By September, five domestic artists had hit No. 1—equaling the number in 1970 and 1999. And several high-profile releases are still due this year.

Total sales of Kiwi music has doubled since 1990, and domestic repertoire now accounts for 10% of the \$200 million New Zealand (\$133.6 million) that New Zealand consumers spend on music each year, according to the Recording Industry Assn. of New Zealand.

After testing the Aussie market through touring, some New Zealand acts have recently relocated to Australia for the short or long term.

They include Fur Patrol (Warner/Universal), PanAm (Flying Nun/Festival Mushroom Records), Evermore (Warner), Brooke Fraser (Sony Music), Goodshirt (EMI) and



GUDINSKI: MOVES IN NEW ZEALAND

Betchadupa (Liberation).

"It definitely makes sense to be [in Australia] rather than forking out money for a plane ticket each time, but it is also good for us to be somewhere new and working in a stimulating environment," Liam Finn of Betchadupa says. (He is the son of Neil Finn, of Crowded House and Split Enz fame.) "Because there is so much going on, you really have to strive hard to be noticed here, which

is a good thing."

Betchadupa, which is managed internationally by Deb Klein of Spivak Sobol Entertainment, is keen to build on the buzz it created in the United States and Europe after its 2003 showcase at the South by Southwest Music and Media Conference in Austin.

Michael Gudinski, Australian-based chairman of Liberation Records, says, "We're taking a long-term credible development with them. It may take up to three albums to get the success I believe they're going to have."

Another New Zealand act that Liberation plans to work in Europe next year is Deja Voodoo.

Gudinski, who entered the New Zealand market 25 years ago when he owned Mushroom Records, is one of many Australian executives expanding operations in New Zealand.

Liberation, which is distributed by Warner Music in Australia and New Zealand, has offices in Auckland, as does Gudinski's touring company,

Frontier Touring. In January, he will open a New Zealand office for Mushroom Publishing, which has signed such New Zealand writers as Neil Finn, Tim Finn, Dave Dobbyn, the Feelers, Anika Moa and Elemen P. The company also has a publishing relationship with Mushroom Pictures, whose next project, "Stone-dogs," will be filmed in New Zealand.

#### GLOBAL PARTNERSHIPS

Other New Zealand artists are benefiting from the global reach of their Australian record labels. D4, for example, is signed to Festival Mushroom Records, which has a global network of independent affiliates. D4 is distributed by Mushroom U.K. in Europe and Hollywood Records in North America and managed by veteran U.K. independent music entrepreneur Alan McGee.

Phil McKercher, who founded New Zealand's Flying Nun Records, is now based in London to coordinate the activities of MC Scribe, Mint

Chicks and King Kapisi and Aussies the Panics, Motor Ace and Amiel.

In the past, major labels have attempted to run New Zealand operations from Australia but those efforts have largely been abandoned.

"The two markets are quite different, so you have to be on the ground in New Zealand," says Roger Grierson, chairman of Festival Mushroom Records. "You need to be more than a dumping ground for international repertoire. You couldn't do it by remote control. The retailers wouldn't stand for it, for a start."

Veteran publisher/manager John Woodruff, managing director of Sydney-based Rough Cut Music, last year helped Auckland-based promoter Brent Eccles set up the World Series, a high-profile showcase event in New Zealand.

With funding from the New Zealand government, 20 international label, publishing and booking executives were flown to Auckland  
*(Continued on page 54)*

## Oz Artists To Watch

### *Veterans And Newcomers With High Expectations*

- With a mixture of strong songs, grandiose production and dark love themes, Perth guitar trio **Eskimo Joe** has managed to strike a chord with audiences on its second album, "A Song Is a City" (Festival Mushroom Records). Released in May, the album broke the platinum barrier (70,000 units) in August.

Michael Parisi, managing director of Festival Mushroom, has no intention of stopping there. "We're going to TV with it through [Australia's] summer [in order to] kick it up to 200,000 units," he says.

An international deal is pending, and the band will tour abroad through 2005.

- Discovered 18 months ago while a backup vocalist for Jimmy Barnes, singer/songwriter **Jade MacRae** mixes urban and modern pop with classical sensibilities.

She began studying piano at age 3, violin at 8 and attended the Conservatorium of Music in Sydney. MacRae was a featured singer on releases by urban acts Disco Montego and Pnau, and reached No. 1 this year on the German dance charts with Ian Pooley.

"She has a massive career ahead," Roadshow Music GM David



MacRAE: MIXES STYLES

Lawrence says. Her upcoming debut album has U.S. and European label interest.

- With a gospel-trained voice and distinguishing Afro, Malaysian-born **Guy Sebastian** won the 2003 "Australian Idol" TV contest. His debut single, "Angels Brought Me Here" (BMG), was the fastest-selling track in Aussie history, and his debut album, "Just As I Am," went six

times platinum (420,000 units).

On the follow-up, "Beautiful Life," due Oct. 18, Sebastian unearths his R&B roots. He co-wrote tracks with Brian McKnight, among others. BMG managing director Ed St. John predicts the album is "definitely strong enough for a North American release."

- After a spectacular debut in  
*(Continued on page 54)*

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# NZ's Latest Talent Crop

*Scribe, Goldenhorse, The Have Among Noteworthy Acts*

• Less than a year ago, hip-hop sensation **Scribe** made chart history in New Zealand as the first Kiwi to simultaneously hold the No. 1 album and singles spots with "The Crusader" and "Stand-up," respectively. The latter also debuted at No. 25 on the Australian singles chart.

This month, the Dirty Records/Festival Mushroom Records artist returns for another tour. He will be joined by other leaders of the New Zealand hip-hop scene, many of whom teamed with Scribe earlier this year for a national tour with mobile phone company Boost.

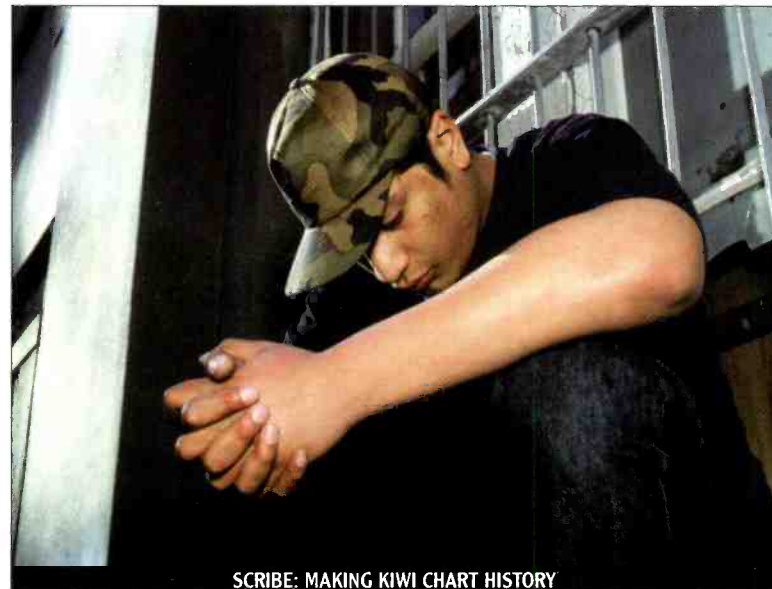
In September, Scribe won in seven categories at the New Zealand Music Awards.

• **Yulia**, who was raised in Russia, came to New Zealand two years ago unable to speak English. Now the multilingual 18-year-old has recorded an album with the New Zealand Symphony Orchestra that spans Russian and Maori traditional music, as well as classical and pop.

"I think she has made a fantastic record for the classical crossover market, and we see her as a major priority domestically and globally," says Michael Glading, managing director of Sony Music. "We've sent some works in progress around the world and the reaction has been terrific."

Yulia's debut album, "Into the West," has hit platinum (15,000 units) and No. 1 since its local release last month.

• In August, the remastered debut album from **Goldenhorse**, "Riverhead," went to No. 1 almost two years after it was first released. Tracy Magan, managing director of Siren



SCRIBE: MAKING KIWI CHART HISTORY

Records, says a slow build was always part of the strategy.

A major element of the band's triple-platinum success has been the licensing of its biggest-selling single, "Maybe Tomorrow," for use in a TV commercial for coffee. Because of this, the five-piece band has "really seeped into the public's consciousness," Magan notes.

Distributed by EMI in New Zealand, Siren is now scouting for deals in Australia and Europe. A new single comes out in November, and an Australian tour is in the works. The next album is due in 2005.

• One of the most eagerly anticipated local releases of the year, the debut studio album from the dub/soul/jazz collective **Fat Freddy's Drop**, is set for release in November. It will be issued on the band's own label, the Drop, with distribution through Rhythm Method.

Business manager Nicole Duckworth says there are already offers on the table from like-minded indies around the world, particularly in France and Germany. "The French and Germans have been very excited by the cross-genre style," Duckworth says. "In England, though, they have been a little confused, [asking], 'Do we put this in the jazz box or the reggae box?'"

• Retro rock band **the Have** was one of the highlights at 2004's South by Southwest Music and Media Conference in Austin, and the group is quickly building a name for itself, despite having released only an EP.

In New Zealand the band is signed to Shock Records, which is distributed by BMG. Manager Teresa Patterson says talks are under way with Australian and Japanese distributors.

"Bands like Jet and The Datsuns have paved the way [for the Have],

and there is a good buzz building around them internationally," notes Daren Humphries, GM of Shock Records NZ.

The band's sound is becoming more familiar with consumers through the use of its first single, "Right On," in TV ads that air in New Zealand and Australia. In addition, the Have has secured sponsorship deals with Red Bull and Converse.

JOHN FERGUSON

## New Zealand: Fact File

### ECONOMIC WATCH

Population: 4 million  
Per capita GDP: \$18,159  
Economic growth: 2.4%  
World Ranking in Music Sales: 30th

### REPERTOIRE WATCH

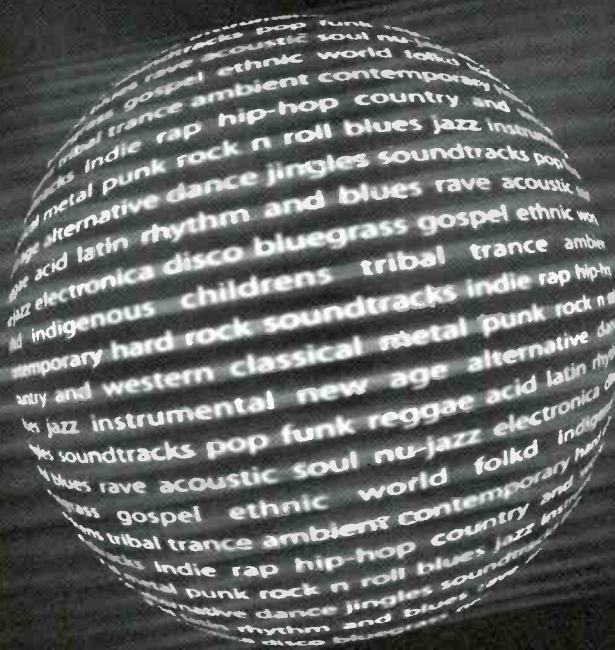
International: 83%  
Domestic: 11%  
Classical: 6%  
Gold Award: 7,500 units  
Platinum Award: 15,000 units  
Chart Source: Media Sauce/Recording Industry Assn. of New Zealand (rianz.org.nz, nztop40.com)

### DIGITAL WATCH

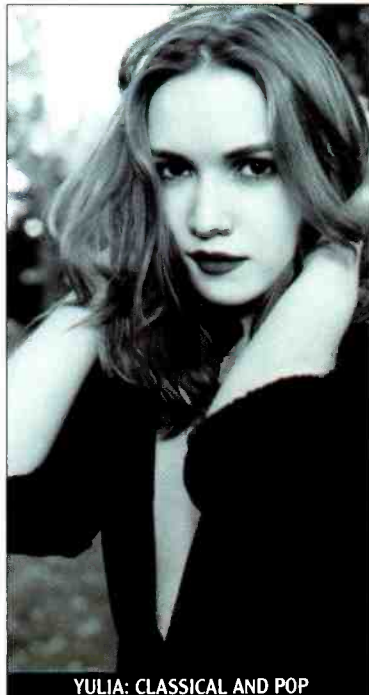
Mobile Phone Usage (population): 61%  
Internet Penetration (households): 46%  
Broadband Penetration (households): 4%

Source: International Federation of the Recording Industry

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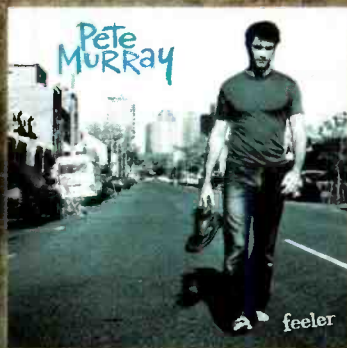


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## Australia

Continued from page 45

release to go gold (35,000 units). Certifications are based on units shipped to retail.

Other strong indie debuts included Missy Higgins (Eleven the Music), Dallas Crane (Albert/Festival Mushroom Records), the Butterfly Effect (Roadshow), Slinkee Minx (CSR/MRA) and Cosima DeVito (CDV/MGM).

The Australian music business looks to the ARIA Awards to boost music buying heading into the holiday shopping season. Last year, much of retail's 3.4% growth came in the second half. And as summer approaches in the southern hemisphere, record companies promise retail a strong slate of international and local releases.

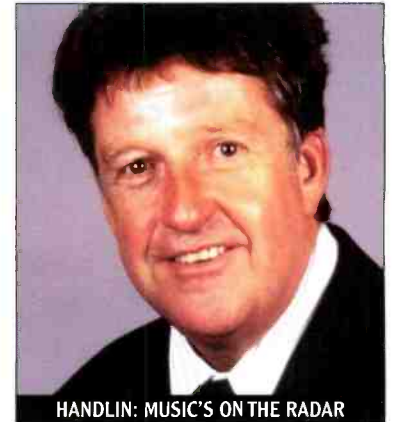
Retailers need it. The first six months of 2004 saw the Aussie market shrink 8.7% in value to \$237.2 million Australian (\$166 million), compared with the same period last year, according to ARIA. Albums declined in value by 10.4% and singles by 8.4%.

Labels shipped more than 24.5 million audio and music video/DVD units, down 4.5% from the same period last year, ARIA reports.

Retailers are also hoping that this season of Network Ten's reality TV series "Australian Idol" creates strong retail attention. The finale of the first series in October 2003 drew 3.3 million viewers, according

to the network.

BMG Australia, the show's label partner, sold \$30 million Australian (\$21 million) worth of "Idol"-related



HANDLIN: MUSIC'S ON THE RADAR

CDs and DVDs in the first six months of release. Sales of "Idol" winner Guy Sebastian's album, "Just As I Am," which surpassed 500,000, were a definite boost for retail at Christmas. Runners-up Noll, Paulini and DeVito also had No. 1 successes this year.

### AN IDOL'S WORTH

As in other countries with "Idol"-style shows, record executives in Australia are divided over the show's impact.

"Music is on everybody's radar like never before," says Denis Handlin, chairman/CEO of Sony BMG Entertainment Australia.

Others in the industry disagree. Michael Parisi, managing director of major independent Festival Mushroom, says such shows "strangle artist development. Aside from piracy and illegal downloading, the biggest threat to the music industry is mediocrity and risk aversion from records propelled by TV shows that are not going to last. Let's not give consumers a reason to stop buying records and turn to other entertainment."

In the retail sector, department stores, which heavily discount CDs, continue to expand market share, while local digital music services account for less than 1% of the market since their launch last December, according to ARIA.

The merger of Sony and BMG will mean fewer co-op advertising dollars for retail. Nevertheless, retail is cheered by label efforts to expand marketing to the 40-plus demographic.

In the past year, Sanity Entertainment and JB Hi Fi expanded their market share—Sanity gained an extra 4% share after taking over the CD and DVD section of Myer department stores—but indie retail held its own through variety and service, according to industry estimates.

Record executives are weathering the ups and downs of a business in transition. On the positive side, overall sales in Australia have held compared with other major territories, music DVD continues to grow

(Continued on page 52)

## Australia: Fact File

### ECONOMIC WATCH

**Population:** 20.1 million  
**Per capita GDP:** \$24,314  
**Economic growth:** 3.3%  
**World ranking in music sales:** 7th

### REPertoire WATCH

**International:** 70%  
**Domestic:** 26%  
**Classical:** 4%  
**Gold Award:** 35,000 units  
**Platinum Award:** 70,000 units  
**Chart Source:** Australian Record Industry Assn. (aria.com.au)

### DIGITAL WATCH

**Mobile phone usage (population):** 66%  
**Internet penetration (households):** 68%  
**Broadband penetration (households):** 11%

Source: International Federation of the Recording Industry

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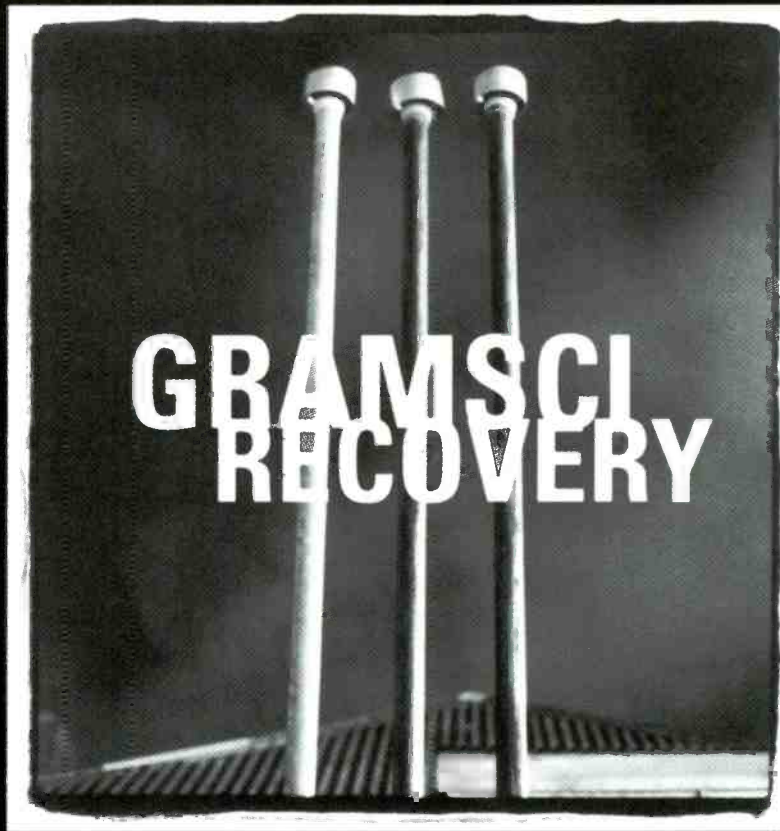
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## New Zealand

Continued from page 45

missions), P Money and Scribe (both with Dirty Records/FMR) are among the diverse acts building a solid international following. And a new wave of talent is waiting in the wings. These newcomers range from such rock acts as Evermore (Warner), the Mint Chicks (Flying Nun), the Have (Shock), Goodshirt (EMI) and Betcha-

dupa (Liberation) to pop acts like Brooke Fraser (Sony Music) and Goldenhorse (Siren) and dance and urban outfits like Fat Freddy's Drop (Rhythm Method), Rhian Sheehan (Loop), Dei Hamo (Hi-Ruy/Universal), Savage and Adeaze (both with Dawn Raid).

To help things along, the New Zealand government is expected to launch an initiative next year to drive music exports.

But it's not all smooth sailing. Sales of international repertoire in

New Zealand have been soft this year. At the same time, rising marketing costs and piracy continue to eat into the bottom line. Still, the local industry heads bullishly into the final quarter of the year.

Mark "Ash" Ashbridge, managing director of Festival Mushroom Records, acknowledges the industry is entering a time of change and that there may be an unsettling period ahead. Right now, though, he says the market for local music is very buoyant. "There seem to be a lot of record companies—both majors and indies—investing in New Zealand music," he adds.

BMG GM Mike Bradshaw agrees. The label has reaped the benefits of its involvement in "New Zealand Idol." The TV show's initial winner, Ben Lummis, has topped the album and singles charts.

However, Bradshaw notes, BMG is "starting to face the same pricing issues other territories have had to deal with [in addition to] the impact of digital delivery. It will force us to become [more] creative and innovative."

There is no word on when a full-fledged digital delivery service will launch in New Zealand. Entertainment lawyer Chris Hocquard, founder and director of New Zealand's only music download operation (amplifier.co.nz), predicts that a nonmusic company will eventually take the lead in the download sector.

Telecom New Zealand, the country's dominant communications company, offers music streaming services. Ralph Brayham, the company's GM of new media and business development, says TNZ is ready to partner with music companies on broadband and 3G mobile initiatives.

Retail is also eager to embrace the new media. Online service Destra, which has launched a number of digital music ventures in Australia with such music retailers as Sanity Music, is looking to expand into New Zealand. The

country's largest specialist chain, Sounds, is also working on a number of new digital initiatives.

### NEW AVENUES FOR INDIES

Meanwhile, New Zealand's independent labels have shown that profits can be made in other areas as well.

Dawn Raid Entertainment, which has been the dominant player in the local hip-hop/urban market, has expanded into clothing. CEO Andy Murnane estimates that 60% of the company's revenue comes from nonmusic initiatives. But, he adds, "our passion is still music."

Wellington-based label Loop Recordings has adopted a truly

*'There is now  
a constant demand  
for new acts.'*

—MARK ROACH, MUSE RECORDS

multimedia approach. According to label manager Michael Tucker, the company produced a package for the world premiere of "The Lord of the Rings: The Return of the King" that was handed out to VIP guests. It included a CD compilation, short films, music promos and a book of New Zealand art.

That sort of initiative helped Loop land a deal with Australian DVD distributor Magna Pacific, which is looking to break into the music sector.

But the central challenge for New Zealand, as with any small but culturally vibrant market, remains cracking the global marketplace.

That's where the government's new initiative may help. The strategy, NZ Out There, which was developed by government-appointed task force the Music Industry Export Development Group, has raised expectations among record executives.

Task force chairman Malcolm

Black, A&R director at Sony Music, is seeking about \$3 million New Zealand (\$2 million) annually to support a three-phase export development program. The money will help fund everything from promotional visits to extended stays in international territories.

"The international music industry is a highly sophisticated network of organizations, and we are trying to slot our acts into that existing network," Black says.

Given this support, the music industry is perplexed by the government's action to amend copyright legislation, a move that executives say will hurt their business. The pending law would allow format-shifting for recorded-music consumers—i.e., copying CDs onto a computer, digital music player or other device. A decision is expected this month.

Nevertheless, prospects for the New Zealand music scene look positive. Overall, sales are on the rise. A new industry chart was introduced recently. And commercial broadcasters have supported a government plan to boost airplay of domestic artists with broadcasters consistently exceeding their yearly targets.

That has been a major boost, according to Mark Roach, owner of Muse Records and coordinator of the New Zealand arm of the International Music Managers Forum.

"I think the industry's professionalism has definitely improved across the board, and that's due in no small part to the voluntary music quota system for radio," Roach says. "Increased exposure for New Zealand music has bred more talent, and there is now a constant demand for new acts."

RIANZ's Glading is even more upbeat. "I really don't see why local music can't make up a third of our business," he says. "The market is so healthy at the moment, and there is a real swell of patriotism as far as music is concerned."

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## Australia

Continued from page 50

and the master ringtones market is expected to generate \$30 million in annual revenue in Australia in 2004, according to the Australian Performing Right Assn.

The downside? File-sharing continues to erode the singles market, retail shelf space is tight and rising TV ad rates increase the cost of breaking acts.

Music publishers this year were more pro-active in A&R and seeking new income sources. APRR and the Australian Mechanical Copyright Owners Society posted a combined cross revenue of \$146 million AVS (\$105 million), a 9% increase over the previous year,

including a 15% rise in general licensing revenue.

### FINDING NEW REVENUE

Meanwhile, labels found new revenue sources. Sony's Handlin, for instance, estimates that mobile content and digital downloads could be 20% of its business by 2008, and Sony has widened artist branding to greeting cards and artist calendars.

Festival Mushroom diverted more marketing dollars to the Internet and street teams, and struck marketing and sponsorship deals with Coca-Cola, Globe Clothing and Xbox. A deal with EA Sports saw the Los Angeles-based company pay to include a bonus game with a 28 Days CD, while New Zealand hip-hop artist MC Scribe aroused U.K. label interest after appearing in a series of cinema ads for Ribena, a juice drink.

Breaking the globe remains the priority for artists and labels. "Acts come to indies because we give them the flexibility to make deals abroad," says Dave Lawrence, GM of Sydney-based Roadshow Music, which signed four acts this year. It has U.K. interest in two, R&B singer/producer Israel and soul/pop singer Jade MacRae.

But Fifi Riccobono, CEO of Sydney-based Albert Productions, warns that "breaking the international market is as hard as it ever was, and more expensive."

Albert launched AC/DC and John Paul Young in the '70s. It will take the same approach to break its new Aussie signing, rock band Dallas Crane, and U.K.-based acts Breed 77 and HappyLife. Riccobono says the key elements are "good sound, good songs, great live performances and a strong work ethic by people who want to be successful."

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## Oz Artists

Continued from page 46

2001 with "Reflector" (Wah Wah/Roadshow), which sold 350,000 units, **Killing Heidi** faced such hurdles as singer Ella Hooper's throat surgery, a sales flop with its follow-up album, "Present," and a messy split from management that resulted in a label change.

Now the group is back with its self-titled third release on Sony Music, which it recorded in Los Angeles with John Travis. The new effort brings a return to the charts with the first single, "I Am," which is also on the Australian edition of the "Spider-Man 2" soundtrack.

"This band has a strong work ethic," Sony chairman/CEO Denis Handlin says, "and is hungrier than ever."

• "It has been seven years to overnight success," jokes Dave Larkin, the singer for blues rockers **Dallas Crane**. Like other Aussie rock acts, such as You Am I, the members of Dallas Crane cut their teeth on pub gigs.

The band's self-titled album on Albert/Festival Mushroom Records—home to AC/DC and Rose Tattoo—

went gold (35,000 units). It will be issued worldwide through an as-yet-undetermined label. FMR CEO Fifa Riccobono says "hard touring and a slow build, the way they set up in Australia," are to follow.

• The title of the new album from stylish soul diva **Kate Ceberano**, "19



CEBERANO: HEADING STATESIDE

Days in New York" (First Edition/ABC Music), recalls the time she spent in the Big Apple cutting the record with veteran producers Billy Davis and Leonard Caston. It was the last project for Davis, who died in September. The late producer chose all the material and, Ceberano says, "made me unlearn everything I had learned."

Ceberano will be based in the United States in the coming year with the goal of building her career stateside, manager Ralph Carr says. The new album is expected to sell 150,000 units in Australia.

• With two Australian club hits under his belt, 22-year-old soul singer **Daniel Merriweather** has opened for Justin Timberlake in the United Kingdom and is cutting an album in New York with producer Mark Ronson.

Q-Tip, Damon Dash and Roc-a-Fella rapper Freeway—on whose record Merriweather appears—rate him highly. The album will bow in Australia in February on Melbourne-based Marlin Records, and in Japan on Festival Mushroom Records/Sony. Also, according to Marlin founder Marlon Goonawardana, there is "some serious interest" for distribution in the United States.

CHRISTIE ELIEZER

## Big Time

Continued from page 46

for five nights of showcases. Acts like Evermore, Goodshirt and Goldenhorse scored global label, management and booking deals as a result.

Woodruff expects a wave of New Zealand acts breaking around the globe in the next few years. Much of this is because of the strong funding that the New Zealand music scene gets from its government, he says.

"This support comes right from the top, from the prime minister, and it's something you can't find in Australia," Woodruff says.

John Denison, managing director of Sydney-based tour and label company Smash Music, is touring new acts signed to U.K. affiliates like Rough Trade through Australia and New Zealand.

"The touring circuit between Australia and New Zealand is definitely going to grow and might include Japan in the future," he says.

Denison anticipates that presenting U.K. acts Down Under will allow him to build relationships to take more regional acts to Europe. He is setting up an office in London to boost that plan.

Adam Holt, managing director of

Universal Music New Zealand, says that while he works closely with Universal Music Australia, it is unlikely the two companies would ever pool their resources on signing an act and then attempt to break the act in global markets.

"I wouldn't ever rule it out, but each territory will always have its own priorities," he says.

Observers note that New Zealand has a substantial hip-hop and R&B base while Australia is still dominated by the modern and alternative rock scene.

"A track won't work in one country because it works in the other," notes Charles Caldas, managing director of Shock Records, another leading independent label in Australia. Shock has an office in New Zealand and works with such Kiwi acts as the Datsuns and reggae band Katchafire.

Sean Coleman, managing director of Sounds, New Zealand's largest specialty music chain, warns that there is a danger of New Zealand acts being lost in the transnational mix.

"The important thing for New Zealand is that the record companies stay independent from Australia," he says. "New Zealand music would suffer dramatically if the business was run out of Australia."

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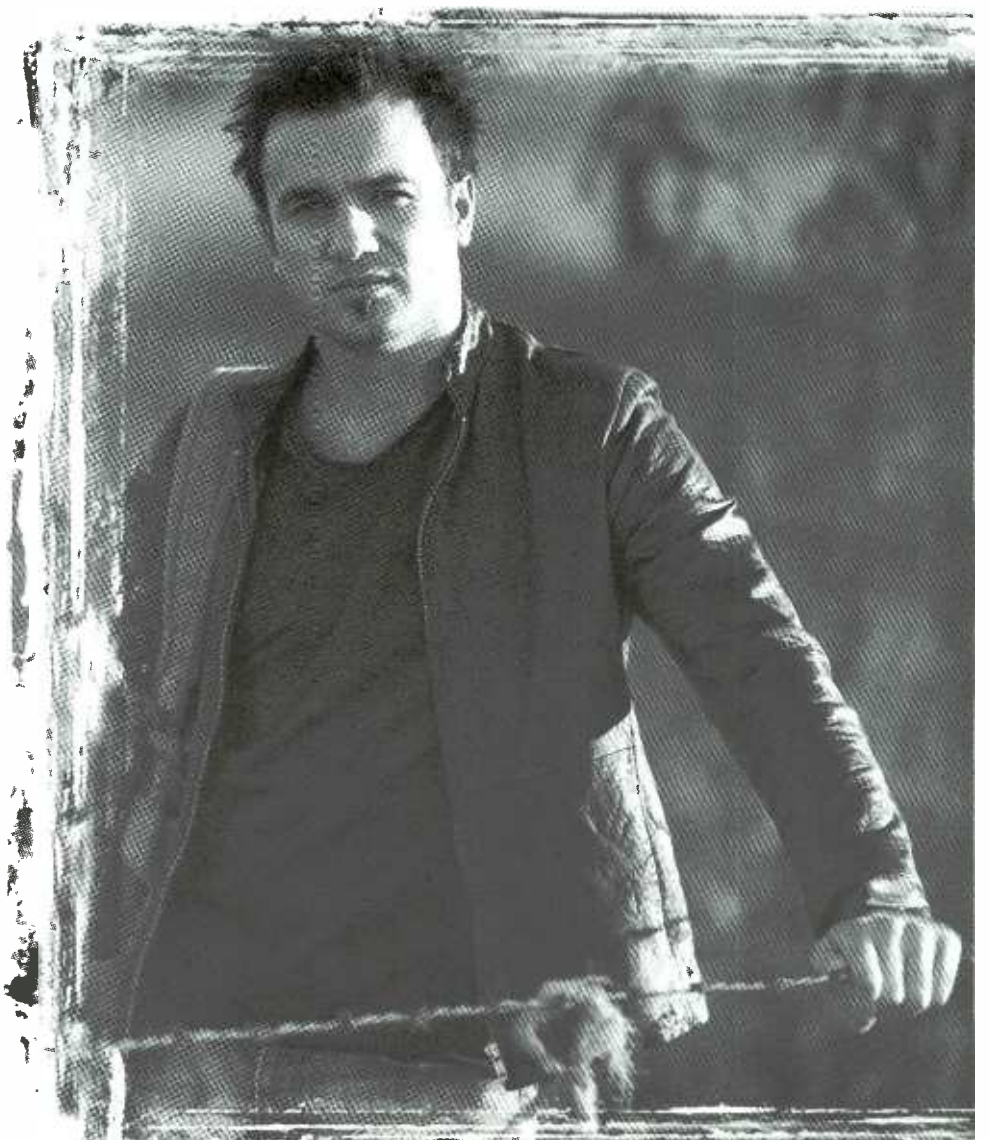
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# Popkomm's Sweet Sixteen

## European Trade Show's Move To Berlin Pays Off

BY LARS BRANDLE  
and WOLFGANG SPAHR

BERLIN—Popkomm's migration from Cologne to Berlin seems to have rejuvenated the German-based European trade show in its 16th year.

Music executives polled by *Billboard* rated the northward move a success—albeit a qualified one.

According to organizers, this year's Popkomm, held Sept. 29-Oct. 1, attracted 15,463 paying attendees. That was up from about 10,000 last year. In total, 663 exhibitors took part this year, compared with 618 in 2003.

Reflecting the event's established international stature, non-German companies comprised about 80% of that total. More than 1,600 companies from 41 countries registered for the event.

Popkomm is "a very good platform for our industry, particularly now that things are beginning to look a little more favorable again economically," says Gerd Gebhardt, chairman of German labels body BPW and of the local affiliate of the International Federation of the Phonographic Industry.

The move to Berlin followed Cologne-based Viva Media's July 2003 takeover of Popkomm parent Musikkomm. Shortly thereafter, Viva sold Musikkomm to exhibition organizer Berlin Messe.

### GOOD IMPRESSIONS

International visitors to the conference were enthusiastic about the new environment.

"I found Popkomm in Berlin a good event," says Willard Ahdriz, CEO of London-based publishing company Kobalt Music Group. "The vibe was 'happening.' Overall, I see some similarities between the scene in Berlin [now] and when Stockholm started to be hot in the late '80s."

Sony/ATV Music Publishing Germany managing director Mike Weller, who is based in Berlin, praises the talent lineup at Popkomm's showcase events. "There was a lot of very fresh music in Berlin," he says. "[German] music is picking up again—and that's very refreshing."

The fate of the German market and remedies to bolster domestic music sales were central to the discussions at Popkomm. According to IFPI interim estimates, the value of German music sales in the first six months of 2004 was down 5.2% from the same period in 2003. However, the rate of decline is slowing: The annual downturn in 2003 was 19%.

In a keynote address, Universal Music Germany's new president/CEO, Frank Briegmann, gave a

frank yet relatively upbeat assessment of the domestic industry's future. Briegmann suggested that recorded-music sales in Germany will contract by 6%-7% this year.

"We shall probably see a further slight decline in 2005," he told delegates. "However, I expect a small improvement in the year after next."

Maarten Steinkamp, Sony BMG chairman/CEO for Germany/Switzerland/Austria and president for Continental Europe, echoes that cautious optimism.

"People in Germany are buying more music again," he tells *Billboard*. "That is giving us the courage to invest more in national product again."



GEBHARDT: POPKOMM 'A GOOD PLATFORM'

In other keynote speeches, MTV Networks Europe president/CEO Brent Hansen invited the German industry to show more long-term commitment to artists (Taking Issue, *Billboard*, Oct. 9), while Apple Computer used the conference platform to announce plans to roll out its iTunes Music Store across Europe. Speaking to *Billboard* after delivering his speech, Apple's U.S.-based VP of applications, Eddy Cue, confirmed that the download service is on target to launch across Europe this month (*billboard.biz*, Sept. 29).

Elsewhere, German executives, artists and politicians debated the

possible introduction of quotas for domestic music on German radio. Hartwig Masuch, managing director of Berlin-based publisher BMG-UFA, says recent public debate has placed that issue at the forefront of the political agenda. "Over 400 German radio stations [are] under pressure to do more for national repertoire," he says.

### SOME CRITICISMS

Not all industry visitors praised Popkomm's Berlin debut. Some execs complained that the city's sprawl—as compared with Cologne's relatively compact city center—made for difficult commutes to showcases.

"Bands were playing all over the place," Ahdriz says. "People won't spend the time and money to sit 30 minutes in a cab to see a gig."

Paco Galindo, secretary general of Fundación Autor, the promotional arm of Spanish authors society SGAE, also expresses concern about the dispersal of concerts around the city. Noting that many showcases were intended for both delegates and the public, Galindo complains that Popkomm organizers "did not mobilize the public to go to [individual] concerts. I don't understand why."

He urges the organizers to consider reinstating single-stage, multi-artist, open-air concerts, "like they used to have in Cologne."

Despite his reservations, Galindo says SGAE is interested in maintaining its links with Popkomm. He adds that Spain is eager to be the event's designated "partner country" in 2005, as France was this year.

French acts were represented at more than 50 concerts and showcases in Berlin. "We are very pleased that France was selected as the first partner country for Popkomm," says Jean-François Michel, Paris-based director-general of the French Music Export Office. "[We] are convinced that the partner-country concept overall was very successful" for the event.

Additional reporting by Howell Llewellyn in Madrid.

## Saybia

Continued from page 44

units there last time, but we'd like to take it to the next level and are working with a heavyweight promoter, [Frankfurt-based] Lieberberg."

### PLAYING LIVE

After playing showcases in the Germany/Switzerland/Austria region,

Saybia kicked off a series of five sold-out shows in the Netherlands Sept. 22 at 600- to 700-capacity venues. Dates in Germany and Scandinavia followed.

Capitol released a promo-only single, "Brilliant Sky," in midsummer. MTV's Nordic and Dutch outlets put the track in heavy rotation, which built anticipation for the album at retail.

"We have [high] expectations," says Mads Molbaek, Copenhagen-based stock manager at seven-store Danish music chain GUF. "We bought a lot of units, because we expect to sell a lot in

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



Max Hole has been promoted from senior VP to executive VP of marketing and A&R for Universal Music International.

The new title is part of the London-based executive's long-term extension of his employment agreement with UMI. He continues to oversee the international exploitation of Universal Music's repertoire; additionally, the managing directors of UMI's affiliates in Australia, New Zealand and Africa now report directly to him. Hole continues to report to UMI chairman/CEO Jorgen Larsen.

Hole was appointed senior VP in May 1998. Before that, he spent 16 years at Warner Music U.K., including a stint as managing director of WEA Records. EMMANUEL LEGRAND

Sony BMG Music Entertainment has named Franco Cabrini president for Italy. Milan-based Cabrini has been president of Sony Music in Italy since 1991.

Cabrini reports to Maarten Steinkamp, who heads Sony BMG's Continental Europe operations. Rome-based BMG Ricordi president/CEO Adrian Berwick has exited.

Sony BMG also appointed heads of its operations in Eastern Europe. Zbynek Knobloch, who was Sony Music Central Europe managing director, has been named managing director of Sony BMG Czech Republic. BMG Hungary managing director Margit Geszti takes that role at Sony BMG Hungary. Sony Music Poland GM Piotr Mackowiak is named managing director of Sony BMG Poland. All three report to Steinkamp.

MARK WORDEN and EMMANUEL LEGRAND

Retailer HMV Group reports sales gains of 5.3% during the 21 weeks before its Sept. 29 annual general meeting.

Sales at the powerhouse HMV U.K. and Ireland division rose 6.5% from the same period last year, driven by a store-opening program. The company has opened 10 new outlets so far this year and aims to open 10-15 more by year's end. Comparable-store sales in the region were up 1.3%.

Sales at HMV Asia Pacific rose 2.3%, although comp-store sales declined 2.2%. HMV Canada registered sales growth of 15.1%, while comp-store sales rose 13.3%, underpinned by DVD. HMV's U.K. bookshop chain, Waterstone's, registered sales gains of 3.4%. LARS BRANDLE

Concerto Köln & Collegium Vocale's recording of Mozart's "The Marriage of Figaro," conducted by René Jacobs, was named record of the year Oct. 1 at the Gramophone Awards in London. The album, released by Harmonia Mundi, was among six recordings short-listed for the honor by U.K. magazine Gramophone. Other winners included Deutsche Grammophon-signed Czech mezzo-soprano Magdalena Kozena (artist of the year) and the London Symphony Orchestra (lifetime achievement award). EMMANUEL LEGRAND

Independent music publisher Ellis Rich has been named chairman of U.K. authors' body the Performing Right Society for a three-year term. Rich, a former EMI Music Publishing executive, is a recent deputy chairman and board member of the PRS. He will take up the chairman post Jan. 1, 2005, replacing David Bedford.

Rich is CEO of U.K.-based Independent Music Group. In a statement, he praised Bedford for guiding the PRS through a period of consolidation during the past three years "where change has been effected, in terms of policy and systems." LARS BRANDLE

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the four months up to Christmas. The album has long-term potential and should be a steady seller for quite a while, just as the first one was."

Following its release in key markets through this month, the album will arrive in other territories through early 2005. "We've set up a time line with the Danes," says London-based Vincent Clery-Melin, Capitol and Virgin VP of marketing for Continental Europe. "We've got a radio strategy, touring and so on, and as much band presence as possible.

"In November," he adds, "we'll begin laying the groundwork in southern Europe—Italy, Spain, France—with the aim of a release in the new year. The story we generate in Europe should help releases in the U.S. and U.K. next year."

Saybia's first album moved 30,000 units in Indonesia, according to Clery-Melin, so a release in Asia is slated for 2005.

The act is managed by Sarah Silverstone of Copenhagen-based Silverstone Management.

## CISAC Preps For Major Change

BY EMMANUEL LEGRAND

LONDON—The International Confederation of Societies of Authors and Composers is poised for the biggest overhaul in its nearly 80-year history.

A steering committee, comprising CISAC's biggest members and known internally as the G10, has been working on a proposal to change the confederation's governing statutes.

The proposal will be discussed during the Oct. 20 general assembly at CISAC's biennial congress, to be held Oct. 18-20 in Seoul, South Korea.

The changes will lead to the "morphing of CISAC from an organization that mimics the United Nations to an organization run like a corporation," according to one executive from a major rights society.

CISAC secretary general Eric Baptiste tells *Billboard* that important decisions will be made at the general assembly.

"The last time CISAC's statutes were changed was in 1966," he says. "Since then, the landscape has changed. We have more societies from more countries. The changes are meant to bring more efficiency

but also better reflect the diversity of our members."

Central to the changes is the removal of certain executive layers. The G10's plan scraps the administrative council and the executive bureau and replaces them with a 20-member board, headed by an elected president and seconded by an appointed managing director.

The board will comprise at least two members from each region. "This will create a more responsive and cohesive structure that will make things happen," Baptiste says.

Cees Vervoord, chief executive of Dutch society Buma/Stemra, is believed to be members' likely choice for board president.

"The smart money would be on him," one source says.

The administrative council is CISAC's principal management body. It has more than 55 members, who are elected to two-year terms. The council chooses 15 of its members to serve on the executive bureau, which oversees administration.

CISAC is headed by a president (usually an author) and a VP, although they do not hold any executive powers. A biennial general assembly elects each of them to a two-year term,



VERVOORD: NEW BOARD PRESIDENT?

renewable once. The president position is not expected to change under the G10 proposal.

The real power will reside with the board and its president. The managing director—who will replace the current position of secretary general—will implement the board's policy and run CISAC's Paris-based operations.

The new executive management is expected to run CISAC with a tighter

rein on expenses. "One of the ideas is to stop spending obscene amounts of money on travel," the rights society executive says.

Other changes to be discussed in Seoul concern holding the general assembly once a year and the CISAC congress every three to five years, instead of biennially.

"With all these changes, CISAC will be more inclusive and [will] better represent its members," Baptiste says, "while decisions will be more rapid and simpler to make. And we'll only spend the money that needs to be spent."

CISAC was founded in 1926 in France, where it still has its worldwide headquarters. It is a non-governmental, nonprofit organization.

Its original intent was to unite authors and composers from around the world.

In 1966 the confederation formally created the organization structure it has today.

The congress consists of a two-day series of public debates and panels that precedes the general assembly for member societies from around the world.

This year's congress will focus on several issues central to the future of

collecting societies, according to Baptiste. He notes that it is only the second time in the organization's history that a congress has taken place in Asia.

"This marks a recognition of the development of authors' rights societies in the region and the serious efforts they have made to raise the bar for intellectual property," Baptiste says. "We will have a strong Asian focus in our debates."

Another issue to be debated is how societies representing creators can influence the political agenda in their countries in favor of their interests. Baptiste explains that decision-makers seen to be disconnected from issues important to these societies.

"Authors' societies have to reconnect with decision-makers and better push forward their agenda. We need authorities to better understand the role of our societies," he says.

Keynote speakers at the congress include Dan Sheeran, senior VP of international for U.S. digital media services RealNetworks, and Dale "Ty" Roberts, chief technology officer for Gracenote, the global provider of music recognition and digital entertainment services.

## Seeger, Fogerty Rollin', Rollin' Down A River

"This is the guy who wrote 'Where Do the Children Play?'" says **Pete Seeger**. He is pondering the fact that **Yusef Islam**, who as **Cat Stevens** also wrote "Peace Train," was denied entry into the United States because of—to use the words of Homeland Security Secretary **Tom Ridge**—"some relationship" between the artist and terrorist activity.

Seeger, who gave us "We Shall Overcome" and "Turn! Turn! Turn!," was blacklisted in the early 1950s as a member of pioneering folk quartet **the Weavers** (*Billboard*, Aug. 20). The legendary folk singer has just been informed that the title track from **John Fogerty's** new album, "Déjà Vu All Over Again," alludes to Seeger's nettlesome '60s anti-war anthem "Waist Deep in the Big Muddy."

The Vietnam-era song is an allegorical tale of reckless military maneuvers in a Louisiana river ("We're waist deep in the Big Muddy/And the big fool says to push on!"). Controversy surrounding Seeger's performance of it on "The Smothers Brothers Comedy Hour" in 1968 contributed to the TV show's cancellation.

"It's fascinating to see how the

establishment reacts to the arts," Seeger says, referring to the Islam flap, "but a good song is hard to keep down and can leap all barriers."

Fogerty, meanwhile, is happy to salute Seeger and his influence on "Déjà Vu" and Fogerty's career as a whole.

"'Big Muddy' was definitely in my mind as I was completing 'Déjà Vu,'" Fogerty says, referring to the single. "It took several months to



FOGERTY: INFLUENCED BY 'BIG MUDDY'

get that second verse. I wanted to try and measure up to what Pete has done in fulfilling the idea rather than cheapening out, and I had him in mind many, many times."

Fogerty's verse reads: "One by one I see the old ghosts rising/ Stumblin' 'cross Big Muddy/ Where the light gets dim/Day

after day another momma's crying/ She's lost her precious child/ To a war that has no end."

"It's a direct descendant of what he had done," the **Cody River Music** (ASCAP) writer notes. "He influenced me so much. That's how I was able to come up with it."

The admiration, it turns out, is mutual. Seeger recalls actually writing to Fogerty upon first hearing his 1969 **Creedence Clearwater Revival** riverboat classic "Proud Mary."

"Some people sang it for the Clearwater way back 30 years ago," Seeger recalls, referring to the Hudson River sloop Clearwater, a

106-foot wooden boat designed in the style of 18th- and 19th-century Dutch sailing vessels. Seeger helped launch the Clearwater in 1969 as a mobile classroom, laboratory, stage and forum for preserving the nation's threatened waterways, and he has championed its mission ever since.

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



"I loved the tune and the recording," Seeger adds, "and when I found out he wrote it, I got in touch and thanked him for writing a song that people keep singing up and down the Hudson."

Fogerty remembers feeling "extremely proud" to receive Seeger's missive, and notes the coincidence between the name of his former band and Seeger's sloop. "Certainly the motives are exactly

the same," he says. "I was watching TV in late '67 and saw an ad for a beer company showing a beautiful forest with a sparkling brook running through it, and then I think a government-sponsored [conservation spot] showing another creek full of cigarette butts, Styrofoam cups and trash—back to back. That's where the 'clearwater' concept came from."

Berkeley, Calif., native Fogerty actually met Seeger back in the late '50s.

"I was 11 years old," he says, "at a Berkeley Folk Festival that Pete hosted. I actually got his autograph! He was wonderful, and I saw him dozens of times there over the years and learned so much at his knee about people like **Leadbelly** and songs with social conscience and intent. So 'Big Muddy' made a big impression on me. It was such a great metaphor of going down the kind of very ill-conceived path that we find ourselves on now by appealing to blind obedience [to] authority and patriotism."

"I had to have a reference to Pete's wonderful song," Fogerty adds. "He's the one that taught us all how to have a social conscience as musicians and songwriters."

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**CCE**

Continued from page 6

In addition, CCE has acquired Tim Dowdall's Multimedia International, which books tours and coordinates

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**BUSINESS OPPORTUNITIES**

SEEKING INVESTOR. PETE BEST the original drummer of the Beatles supporting his book "The Beatles True Beginnings" is available in the North Jersey area. Oct. 29, 2004. Call 888-232-2536.

international activities in Central and Eastern Europe.

CCE did not disclose the purchase prices.

These deals followed closely on the heels of CCE's acquisition of Ferdinando Salzano's Friends & Partners in Italy (billboard.biz, Sept. 27).

Michael Rapino, global president of Clear Channel Entertainment's music division, says the acquisitions give CCE a consistent presence across Europe.

"We already have a very strong Western European network, with a presence in 10 countries," Rapino says. "As Eastern Europe continues developing, artists are looking to play dates in these countries. Now we can start with an English/Irish tour, work our way south to Italy and then east."

The companies acquired last week are "the best in the business, well-established on the international front," Rapino tells *Billboard*. "Most U.S. or

English agents and managers would know their names."

And, he adds, all of the companies will continue operating under their current names.

Rapino says the acquisitions have been in the works for about eight months. "We announced them as a group because it sends a strong message of the size and scope of our commitment to Eastern Europe," Rapino says.

"This shows Clear Channel Entertainment is still looking to strategically acquire and grow," he adds.

In the next few months, Multimedia Concerts will present Riverdance and Diana Krall; Interconcerts will promote Ibrahim Ferrer, Sting, Riverdance, Krall and Rammstein; and Odyssey will promote Rammstein.

Thomas Johanssen, chairman of Clear Channel Entertainment Europe, oversees the region for CCE.

**Impala**

Continued from page 6

Hein Van der Ree (Impala board member and managing director of Amsterdam-based Epitaph Europe).

Wenham says the 30,000 units threshold can be achieved in one country or in a combination of several. "It

rewards genres for which you can achieve very credible numbers and give labels pride in their achievements," Wenham says. (For more, see page 36.)

Brussels-based Impala deputy general secretary Helen Smith says certification administration will be handled by the organization's secretariat in Brussels. Data will be supplied by labels, based on their shipments, and results will be confirmed by the secretariat.

Smith expects the first list of certifications to be unveiled at the MIDEM trade show in January 2005 in Cannes. Then, the awards should be announced monthly.

In the case of indie repertoire licensed to majors, Mills says that what should be taken into account is the original rights owner.

**McEntire**

Continued from page 6

Stockman says. "Clean lines. Modern styling. Beautiful fabrics, many of them imported from Italy. A lot of special details."

New pieces will be introduced into the wrinkle-free line every two weeks to 30 days.

McEntire and Dillard's are discussing ways to promote Reba.

"I'll be wearing the clothes on the 'Reba' show," McEntire says. "Hopefully, we'll be designing some things that I can wear onstage and for public appearances."

Stockman says that Dillard's will listen closely to customer feedback when the Reba line debuts to assess whether to expand the brand into all of the chain's 329 stores and whether to offer pieces in other sizes and prices.

McEntire says she will consider launching Reba in other fashion areas, such as cosmetics or handbags.

**MTV**

Continued from page 6

changes include appointing Larry Divney COO of ad sales and Denmark West executive VP of strategy and business development.

Divney returns to MTV Networks after serving as president of Comedy Central, a position he left in June. West was Microsoft's manager of strategic planning and investment governance, as well as acting chief of staff for Microsoft's Windows client division. Divney and West report to McGrath.

Meanwhile, Logo founder Matt Farber has been named a consultant for MTV Networks.

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## Music Stars Find Good Situations On TV

Reality shows and TV sitcoms continue to be booming business opportunities for artists looking to add new dimensions to their careers.

When we first reported this trend, **Eve** and **Lil' Romeo** were among the stars signing TV deals (Tuned In: The Tube, Sept. 20, 2003). Since then, **Ashlee Simpson**, **Method Man** and **Redman** have starred in their own TV shows (Tuned In: The Tube, Feb. 7).

Now **Melissa Etheridge** is getting into the sitcom business by inking a deal with ABC and production company **20th Century Fox Television** to produce and star in a comedy series. The still-untitled show will feature Etheridge as a lesbian music teacher who lives with her best friend, a straight man, while they raise the daughter of another friend.

Meanwhile, other artists have landed development deals with TV networks: **Toni Braxton** is in discussions to star in a sitcom for **the WB**, while **Barenaked Ladies** will do a comedy-oriented musical variety pilot for Fox. Both projects will reportedly draw from the artists' own lives.

**MTV**, **Russell Simmons** and **Sean "P. Diddy" Combs** are in talks to do a reality series with the working title "Simmons Inc: The First Family of

Hip-Hop." Combs already has a deal with MTV to star in reality show "Making the Band," which will air a new season in early 2005 (Tuned In: The Tube, Oct. 2).

**Ozzy** and **Sharon Osbourne** will have a new reality series on MTV. "Battle for Ozzfest" will follow eight rock bands as they compete for a slot on Ozzfest's 2005 tour. The series premieres Oct. 25.

Meanwhile, another Atlantic Records artist, **Sugar Ray** lead singer **Mark McGrath**, has become a co-host on syndicated news-magazine "Extra."

**IN BRIEF:** On Oct. 11 **Sundance Channel** will air the documentary "National Anthem: Inside the Vote for Change Concert Tour" from filmmakers **Albert Maysles** and **D.A. Pennebaker**. Acts on the tour include **Bruce Springsteen & the E Street Band**, **Dixie Chicks**, **Dave Matthews**

**Band**, **Jackson Browne**, **R.E.M.**, **Pearl Jam**, **Bonnie Raitt**, **James Taylor**, **Kenneth "Babyface" Edmonds** and **John Mellencamp**.

**Ashanti** and **Queen Latifah** will star in the ABC TV-movie "The Muppets' Wizard of Oz" . . . **Culver City**, Calif.-based production company **Anonymous Content** has added director **Kevin Bray** to its roster for music videos and commercials . . . **Santa Monica**, Calif.-based production company **F.M. Rocks** has signed director **Sanji**.



### Tuned In: The Tube

By Carla Hay  
chay@billboard.com



**HERE IS YOUR HOST:** Singer/actress **Vanessa Williams** may add a new title to her résumé: talk-show host. Sources say she is close to signing a development deal with **NBC Universal Domestic Television Distribution**, which plans to launch the show next year. NBC Universal and Williams' representatives had no comment.

The entertainer is currently signed to **Lava/Atlantic Records**, which will release two upcoming albums from Williams: a Christmas set, "Silver & Gold," on Oct. 12, and an album of '70s love songs in February 2005 (The Beat, *Billboard*, Sept. 18).

## OCTOBER 16 2004 Billboard VIDEO MONITOR

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

BET	CMT	MTV	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 JUVENILE, SKIP & WACK, NOLIA CLAP LIL FLIP, SUNSHINE 2 LLOYD, HEY YOUNG GIRL 3 LLOYD BANKS, I'M SO FLY 4 LI WAYNE, GO DJ 5 NELLY, FLAP YOUR WINGS 6 KANYE WEST, THE NEW WORKOUT PLAN 7 USHER AND ALICIA KEYS, MY BOO 8 JOHN LEGEND, USED TO LOVE U 9 FABLOUS, BREATHE 10 ALICIA KEYS, DIARY 11 LI COOL, J. HEADSPRUNG 12 GUERILLA BLACK, COMPTON 13 NELLY, MY PLACE 14 ANTHONY HAMILTON, CHARLENE 15 OUTKAST, PROTOTYPE 16 JADAKISS, WHY 17 SHAWNNA, SHAKE THAT SH**T 18 BRANDY, WHO IS SHE 2 YOU 19 MASE, BREATHE, STRETCH, SHAKE 20 SHYNE, JIMMY CHOO 21 LIL SCRAPPY, NO PROBLEM 22 YOUNG BUCK, SHORTY WANNA RIDE 23 CIARA, GOODIES 24 URBAN MYSTIC, WHERE WERE YOU 25 JA RULE, WONDERFUL 26 JILL SCOTT, GOLDEN 27 213, GROUPE LUV 28 JARVIS, RADIO 29 KANYE WEST, JESUS WALKS 30 TERROR SQUAD, LEAN BACK 31 LIL' RONDO, MY KINDERELLA 32 JUVENILE, SLOW MOTION 33 NEW EDITION, HOT 2NITE 34 CRIME MOB, KNUCK IF YOU BUCK 35 AKON, LOCKED UP 36 SILKK THE SHOCKER, WE LIKE OEM GIRLS 37 VARIOUS ARTISTS, WAKE UP EVERYBODY 38 KEVIN LYTTLE, TURN ME ON 39 BEEHIVE MAN, KING OF THE DANCEHALL 40	1 SHANIA TWAIN, PARTY FOR TWO 2 KEITH URBAN, DAYS GO BY 3 TIM MCGRAW, LIVE LIKE YOU WERE DYING 4 TOBY KEITH, STAYS IN MEXICO 5 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 6 SARA EVANS, SUOS IN THE BUCKET 7 BRAD PAISLEY, WHISKEY LULLABY 8 TRACE ADKINS, ROUGH & READY 9 RASCAL FLATTS, FEELS LIKE TODAY 10 KENNY CHESNEY, I GO BACK 11 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 12 GRETCHEN WILSON, HERE FOR THE PARTY 13 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 14 JIMMY BUFFETT, HEY GOOD LOOKIN' 15 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 16 WARREN BROTHERS, SELL A LOT OF BEER 17 LOS LONELY BOYS, HEAVEN/CIELD 18 TERRI CLARK, GIRLS LIE TOO 19 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 20 BLAKE SHELTON, SOME BEACH 21 EMERSON DRIVE, NOVEMBER 22 LYLE LOVETT, IN MY OWN MIND 23 MARTINA MCBRIDE, HOW FAR 24 MONTGOMERY GENTRY, YOU DO YOUR THING 25 SHEDAI'S, COME HOME SOON 26 CLEOUD T. JUDD, I LOVE NASCAR 27 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 28 TRENT WILLMON, DIXIE ROSE DELUXE'S 29 LONESTAR, MR. MOM 30 DIERKS BENTLEY, HOW AM I DOIN' 31 TRICK PONY, THE BRIDE 32 BLUE COUNTY, THAT'S COOL 33 GRETCHEN WILSON, REDECK WOMAN 34 JENKINS, GETAWAY CAR 35 RASCAL FLATTS, MY WORST FEAR 36 TOBY KEITH, AMERICAN SOLDIER 37 KEITH URBAN, YOU LL THINK OF ME 38 KENNY CHESNEY, LIVE THOSE SONGS 39 KATRINA ELAM, NO END IN SIGHT 40 JOSH TURNER, LONG BLACK TRAIN	1 GODD CHARLOTTE, PREDICTABLE 2 USHER AND ALICIA KEYS, MY BOO 3 CIARA, GOODIES 4 BRITNEY SPEARS, MY PREROGATIVE 5 SIMPLE PLAN, WELCOME TO MY LIFE 6 RYAN CABRERA, ON THE WAY DOWN 7 GREEN DAY, AMERICAN IDIOT 8 KANYE WEST, THE NEW WORKOUT PLAN 9 MARDONS, SHE WILL BE LOVED 10 BEASTIE BOYS, TRIPLE TROUBLE 11 LIL SCRAPPY, NO PROBLEM 12 FABLOUS, BREATHE 13 NELLY, MY PLACE 14 JOHN LEGEND, USED TO LOVE U 15 JIMMY EAT WORLD, PAIN 16 LIL FLIP, SUNSHINE 17 ASHLEE SIMPSON, SHADOW 18 HILARY DUFF, FLY 19 KORN, WORD UP 20 SWITCHFOOT, DARE YOU TO MOVE 21 BUSTED, WHAT I GO TO SCHOOL FOR 22 JOJO, BABY IT'S YOU 23 MASE, BREATHE, STRETCH, SHAKE 24 THE KILLERS, SOMEBODY TOLO ME 25 JOSS STONE, YOU HAD ME 26 SUM 41, WE'RE ALL TO BLAME 27 BOWLING FOR SOUP, 1985 28 CHINGY, BALLA BABY 29 LI COOL, J. HEADSPRUNG 30 IDEAL, DON'T DO ME LIKE THAT 31 SKYE SWEETNAM, TANGLED UP IN ME 32 VELVET REVOLVER, FALL TO PIECES 33 PITBULL, CULO 34 LOSTPROPHETS, WAKE UP (MAKE A MOVE) 35 AVRIEL LAVIGNE, MY HAPPY ENDING 36 NELLY, FLAP YOUR WINGS 37 BLACK EYED PEAS, LET'S GET IT STARTED 38 DIMMU BORGIR, PROGENIES OF THE GREAT APOCALYPSE 39 KORN, RIGHT NOW 40 BLEEDING THROUGH, LOVE LOST IN A HAIL OF GUNFIRE	For week ending OCTOBER 3, 2004

### REQUEST TV

OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

<p><b>HIP HOP/R&amp;B</b> 84 Hours Weekly</p> <p><b>W</b> X-ECUTIONERS LIVE AT THE PJS <b>N</b> LI COOL J HEADSPRUNG <b>X</b> LLOYD HEY YOUNG GIRL <b>Y</b> PRINCE CALL MY NAME <b>Y</b> TQ RIGHT ON <b>Y</b> JADAKISS WHY <b>Y</b> BEENIE MAN KING OF THE DANCEHALL <b>Y</b> NELLY MY PLACE <b>Y</b> KANYE WEST JESUS WALKS <b>Y</b> CIARA MY GOODIES <b>Y</b> MASE BREATHE, STRETCH, SHAKE <b>Y</b> LIL FLIP &amp; LEA SUNSHINE <b>Y</b> CAPELTON IN HER HEART <b>Y</b> D12 HOW COME <b>Y</b> HOUSTON I LIKE THAT <b>Y</b> SLUM VILLAGE SELFISH <b>Y</b> YOUNG BUCK LET ME IN <b>Y</b> LADY SAW &amp; CECILE LOSER <b>Y</b> ELEPHANT MAN &amp; KIP RICK JOK GAL <b>Y</b> MARIO WINANS NEVER REALLY</p>	<p><b>COUNTRY/ALT</b> NYC/Melbourne, FL TV 31</p> <p><b>W</b> MAIBU STORM PHOTOGRAPH <b>N</b> SKYE SWEETNAM TANGLED UP IN ME <b>X</b> SHANIA TWAIN HURTS WHEN IN BREATHING <b>Y</b> BECK LOST CAUSE <b>Y</b> KENNY CHESNEY THERE GOES MY LIFE <b>Y</b> BADLY DRAWN BOY YEAR OF THE RAT <b>Y</b> RODNEY CROWELL FATE'S RIGHT HAND <b>Y</b> SCOTTY EMERICK THE COAST IS CLEAR <b>Y</b> LENNY KRAVITZ CALIFORNIA <b>Y</b> KILL RADIO DO YOU KNOW <b>Y</b> IKE &amp; TINA TURNER SOUL TO SOUL <b>Y</b> PRINCE CALL MY NAME <b>Y</b> SUPERGRASS KISS OF LIFE <b>Y</b> JOE NICHOLS IF NOBODY BELIEVED IN YOU <b>Y</b> KEITH URBAN DAYS GO BY <b>Y</b> LYLE LOVETT IN MY OWN MIND <b>Y</b> GRETCHEN WILSON HERE FOR THE PARTY <b>Y</b> SARAH HUDSON GIRL ON THE VERGE <b>Y</b> EMERSON DRIVE LAST ONE STANDING <b>Y</b> THE JENKINS GETAWAY CAR</p>
<p><b>VJ TOP 20</b> 40 Hours Weekly</p> <p><b>W</b> LLOYD HEY YOUNG GIRL <b>N</b> JADAKISS WHY <b>X</b> LIL FLIP &amp; LEA SUNSHINE <b>Y</b> ALICIA KEYS IF I AIN'T GOT YOU <b>Y</b> BEENIE MAN F** ME THING DUDE(REMIX) <b>Y</b> HOUSTON I LIKE THAT <b>Y</b> SLUM VILLAGE SELFISH <b>Y</b> KANYE WEST IT ALL FALL DOWN <b>Y</b> LUDACRIS DIAMOND IN THE BACK <b>Y</b> G UNIT FJ JOE WANNA GET TO KNOW YOU <b>Y</b> JESSICA SIMPSON WITH YOU <b>Y</b> X-ECUTIONERS LIVE AT THE PJS <b>Y</b> DR. DRE BEEN THERE DONE THAT <b>Y</b> JAY-Z WHERE IM FROM <b>Y</b> BIRD GANG PURPLE CITY <b>Y</b> LADY SAW &amp; CECILE LOSER</p>	<p><b>LATIN</b> 40 Hours Weekly</p> <p><b>W</b> LLOS IRACUNDOS PUERTO MONT <b>N</b> OS CHALCHALEROS DESPEDID <b>X</b> SELENA AMOR PROHIBIDO <b>Y</b> CHAYANNE AUN SIGLO SIN TI <b>Y</b> PLASTILINA MOSH PELIGROSO POP <b>Y</b> ALEXANDRE PIRES QUITEMOS LA ROPA <b>Y</b> LEONARDO FAVIO FOTO DE CARNET <b>Y</b> BANDA BLANCA SOPA DE CARACOL <b>Y</b> CABA'S LA CADERONA <b>Y</b> JUANES FOTOGRAFIA <b>Y</b> SHAKIRA THE ONE <b>Y</b> DIEGO TORRES QUE NO ME PERDA <b>Y</b> VIRGINIA LOPEZ CARMELO DI LIMON <b>Y</b> TIGRES DEL NORTE REYNA DEL SUR <b>Y</b> OBIE BERMUDEZ ANTES <b>Y</b> FABULOSOS CADILLAC MATADOR <b>Y</b> LOS VISCONTIS VENEZO <b>Y</b> KUMBIA KINGS &amp; OZOMATLI MI GENTE <b>Y</b> CHRISTIAN VOLVER A AMAR <b>Y</b> MANA PUERTO DE SAN BLAS</p>

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200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	799 Queen St West, Toronto, Ontario M5V2Z5
1 GREEN DAY, AMERICAN IDIOT 2 SIMPLE PLAN, WELCOME TO MY LIFE 3 BOWLING FOR SOUP, 1985 4 THE KILLERS, SOMEBODY TOLO ME 5 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISED) 6 BREAKING BENJAMIN, SO COLD 7 SUM 41, WE'RE ALL TO BLAME 8 LOSTPROPHETS, WAKE UP (MAKE A MOVE) 9 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY 10 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 11 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC 12 CHEVELLE, VITAMIN R (LEADING US ALONG) 13 LINKIN PARK, BREAKING THE HABIT 14 PAPA ROACH, GETTING AWAY WITH MURDER 15 NEW FOUND GLORY, FAILURES (NOT RATHERING WHAT'S YOUR PROBLEM) 16 GOOD CHARLOTTE, PREDICTABLE 17 SPARTA, BREAKING THE BROKEN 18 CIARA, GOODIES 19 VELVET REVOLVER, FALL TO PIECES 20 YELLOWCARD, ONLY ONE 21 USED, TAKE IT AWAY 22 JIMMY EAT WORLD, PAIN 23 SKINDRED, NOBODY 24 THREE DAYS GRACE, JUST LIKE YOU 25 OASHBORO CONFSSIONAL, VINDICATED 26 HOOBASTANK, SAME DIRECTION 27 FRANZ FERDINAND, TAKE ME OUT 28 TERROR SQUAD, LEAN BACK 29 USHER AND ALICIA KEYS, MY BOO 30 SNOW PATROL, RUN	1 KEITH URBAN, DAYS GO BY 2 SARA EVANS, SUOS IN THE BUCKET 3 RASCAL FLATTS, FEELS LIKE TODAY 4 TOBY KEITH, STAYS IN MEXICO 5 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 6 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 7 GRETCHEN WILSON, HERE FOR THE PARTY 8 TRACE ADKINS, ROUGH & READY 9 BLAKE SHELTON, SOME BEACH 10 TRICK PONY, THE BRIDE 11 LYLE LOVETT, IN MY OWN MIND 12 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 13 BLUE COUNTY, THAT'S COOL 14 EMERSON DRIVE, NOVEMBER 15 KATRINA ELAM, NO END IN SIGHT 16 LONESTAR, MR. MOM 17 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 18 MONTGOMERY GENTRY, YOU DO YOUR THING 19 SHEDAI'S, COME HOME SOON 20 TRENT WILLMON, DIXIE ROSE DELUXE'S 21 SHANIA TWAIN, PARTY FOR TWO 22 STEVE HOLY, PUT YOUR BEST DRESS ON 23 JULIE ROBERTS, BREAK DOWN HERE 24 KERRY HARVICK, COWGIRLS 25 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 26 TERRI CLARK, GIRLS LIE TOO 27 PHIL VASSAR, I'LL TAKE THAT AS A YES 28 JENKINS, GETAWAY CAR 29 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 30 CLEOUD T. JUDD, I LOVE NASCAR	1 LI COOL, J. HEADSPRUNG 2 LIL SCRAPPY, NO PROBLEM 3 AKON, LOCKED UP 4 USHER AND ALICIA KEYS, MY BOO 5 JUVENILE, SKIP & WACK, NOLIA CLAP 6 NELLY, FLAP YOUR WINGS 7 JUVENILE, SKIP & WACK, WHAT'S UP 8 CIARA, GOODIES 9 RODTS, STAR/PINTRO 10 FABLOUS, BREATHE 11 GREEN DAY, AMERICAN IDIOT 12 SUM 41, WE'RE ALL TO BLAME 13 CHEVELLE, VITAMIN R (LEADING US ALONG) 14 YELLOWCARD, ONLY ONE 15 BREAKING BENJAMIN, SO COLD 16 KORN, WORD UP 17 SECRET MACHINES, NOWHERE AGAIN 18 INTERPOL, SLOW HANDS 19 THE KILLERS, SOMEBODY TOLO ME 20 INTERPOL, SLOW HANDS 21 LIL WAYNE, GO DJ 22 KERRY HARVICK, COWGIRLS 23 MASE, BREATHE, STRETCH, SHAKE 24 JIM JONES, CERTIFIED GANGSTAS 25 NELLY, MY PLACE 26 KANYE WEST, THE NEW WORKOUT PLAN 27 SIMPLE PLAN, WELCOME TO MY LIFE 28 SHYNE, JIMMY CHOO	1 GODD CHARLOTTE, PREDICTABLE 2 KESHA CHANTE, DOES HE LOVE ME 3 K Q, CRABBUCKIT 4 LLOYD BANKS, I'M SO FLY 5 SIMPLE PLAN, WELCOME TO MY LIFE 6 SUM 41, WE'RE ALL TO BLAME 7 CIARA, GOODIES 8 PROJECT ORANGE, TELL ALL YOUR FRIENDS 9 MARDONS, SHE WILL BE LOVED 10 GREEN DAY, AMERICAN IDIOT 11 ALEXISONFIRE, ACCIDENTS 12 TERROR SQUAD, LEAN BACK 13 USHER AND ALICIA KEYS, MY BOO 14 TEA PARTY, THE WRITING'S ON THE WALL 15 CHRISTINA MILIAN, WHATEVER U WANT 16 BRITNEY SPEARS, MY PREROGATIVE 17 THE KILLERS, SOMEBODY TOLO ME 18 JOJO, BABY IT'S YOU 19 HILARY DUFF, FLY 20 VELVET REVOLVER, FALL TO PIECES 21 USED, TAKE IT AWAY 22 TWEETS, TIRE OF WAITING 23 GUN, BREAK 24 ASHLEE SIMPSON, SHADOW 25 AVRIEL LAVIGNE, MY HAPPY ENDING 26 CHRISTINA AGUILERA, CAR WASH 27 BILLY TALENT, RIVER BELOW 28 CHINGY, BALLA BABY 29 ASHLEE SIMPSON, PIECES OF ME
<p><b>NEW ONES</b> KANYE WEST, THE NEW WORKOUT PLAN JOHN LEGEND, USED TO LOVE U URBAN MYSTIC, WHERE WERE YOU</p>	<p><b>NEW ONES</b> SHANIA TWAIN, PARTY FOR TWO</p>	<p><b>NEW ONES</b> SIMPLE PLAN, WELCOME TO MY LIFE KANYE WEST, THE NEW WORKOUT PLAN FABLOUS, BREATHE</p>	<p><b>NEW ONES</b> DURAN DURAN, (REACH UP FOR THE SUNRISE) KANYE WEST, THE NEW WORKOUT PLAN THE DONNAS, FALL BEHIND ME</p>

Sting's brass man, Chris Botti, enters Top Jazz list at No. 1



# Charts

Sara Evans notches her third No. 1 single on the country chart

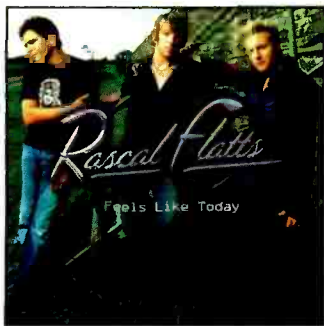


SALES / AIRPLAY / TRENDS / ANALYSIS

## Rascal Leads Busy Top 20

All at once, it is a red-letter day for **Rascal Flatts**, for **Hollywood Records** and for The Billboard 200.

Not only does Rascal Flatts earn its second No. 1 on Top Country Albums, its new "Feels Like Today" also becomes its first to reach the summit on The Billboard 200. In fact, the ensemble becomes only the second country group to lead the big chart (see Chart Beat, this page).



Hollywood stands tall, as it is the distributing label for **Lyric Street's** Rascal Flatts and for **Buena Vista's** teen star **Hilary Duff**.

The latter artist enters at No. 2 on The Billboard 200 for the second time in little more than a year. This marks the first time in Hollywood's history that it has held the top two spots on the big chart (see story, page 5). Last year, Duff's "Metamorphosis" became the **Walt Disney** label's first chart-topper when it rose to No. 1 in its second week.

Rascal Flatts leads labelmate Duff by a score of 201,000 units to 192,000. It is the group's best sales week to date, beating the 169,000 opener that made second album "Melt" its first No. 1 on Top Country Albums with a No. 5 standing on The Billboard 200.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



The first-week sum for the new "Hilary Duff" is down 6% from the 204,000-unit start that "Metamorphosis" had some 13 months ago. That album rang three more 200,000-plus weeks in December, including a 275,000-unit frame during Christmas week and 245,000 in the next stanza.

**TEN PLUS ONE:** Rascal Flatts and Hilary Duff are not alone in this historic week for The Billboard 200. There are 11 new entries inside the chart's top 20 positions, which is more than the chart has ever hosted.

The previous high happened in last year's Oct. 11 issue, when nine new albums started inside the top 20.

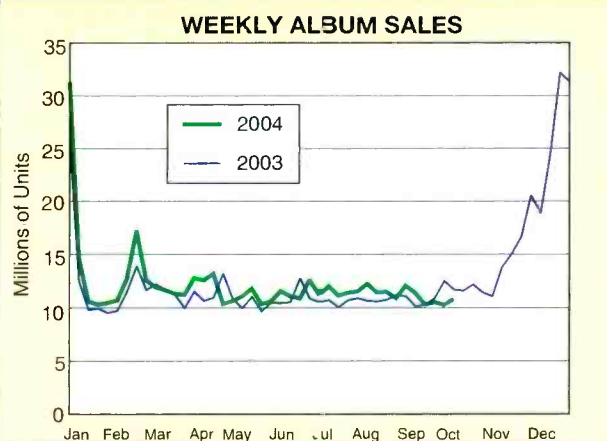
Those 11 bows include some significant milestones for the acts that score them, including career-best ranks and **Nielsen SoundScan** weeks by the **Used** (No. 6, 93,000 units), **Joss Stone** (No. 11, 73,000), **Interpol** (No. 15, 62,000), **Queen Latifah** (No. 16, 61,000) and, as a solo artist, central **Beach Boys** member **Brian Wilson** (No. 13, 65,000). Rookie **Ciara**, whose album's title track, "Goodies," has led The Billboard Hot 100 for six weeks, hits the list at No. 3 with 125,000.

Yet all of this new business fails to push album sales over those of the same week in 2003, for while each of the top five albums surpass 100,000 units, nine did so a year ago. It marks the third straight week that album volume lags behind the comparable frame of the prior year, a stark contrast to the

(Continued on page 64)

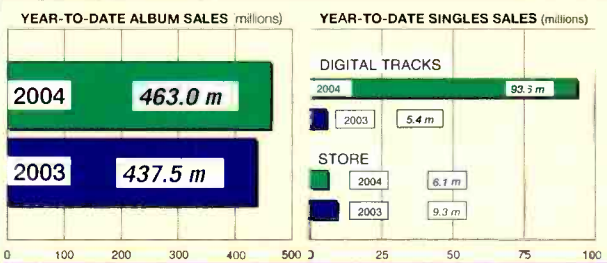
## Market Watch

A Weekly National Music Sales Report



**WEEKLY UNIT SALES**

	Albums	Store Singles	Digital Tracks
<b>This Week</b>	10,788,000	91,000	2,836,000
<b>Last Week</b>	10,263,000	89,000	2,785,000
<b>Change</b>	↗ 5.1%	↗ 2.2%	↗ 1.8%
<b>This Week 2003</b>	11,667,000	199,000	443,000
<b>Change</b>	↘ 7.5%	↘ 54.3%	↗ 540.18%



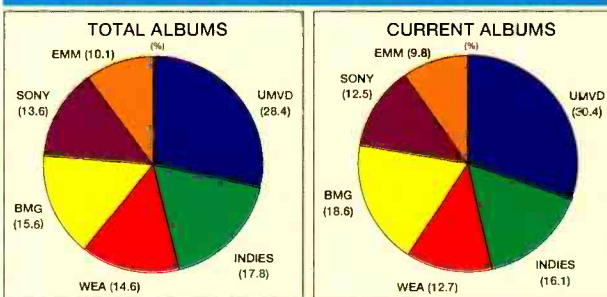
**YEAR-TO-DATE OVERALL UNIT SALES**

	2003	2004	Change
<b>Total</b>	452,208,000	562,689,000	↗ 24.4%
<b>Albums</b>	437,461,000	463,008,000	↗ 5.8%
<b>Store Singles</b>	9,299,000	6,101,000	↘ 34.4%
<b>Digital Tracks</b>	5,448,000	93,580,000	↗ 1617.7%

**YEAR-TO-DATE SALES BY ALBUM FORMAT**

	2003	2004	Change
<b>CD</b>	422,404,000	454,287,000	↗ 7.5%
<b>Cassette</b>	13,709,000	7,477,000	↘ 45.5%
<b>Other</b>	1,348,000	1,244,000	↘ 7.7%

### DISTRIBUTORS' MARKET SHARE 08/30/04-10/03/04



	UMVD	INDIES	WEA	BMG	SONY	EMM
<b>Total Albums</b>	28.4%	17.8%	14.6%	15.6%	13.6%	10.1%
<b>Current Albums</b>	30.4%	16.1%	12.7%	18.6%	12.5%	9.8%
<b>Store Singles</b>	23.2%	26.5%	13.5%	18.4%	12.4%	6.0%

For week ending 10/03/04. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## Something To 'Smile' About

Some 38 years after the album was first conceived, **Brian Wilson's** "Smile" (**BriMel/Nonesuch**) finally makes its debut on The Billboard 200. By entering at No. 13, "Smile" becomes the highest-ranked of Wilson's four charted solo albums.

Wilson's self-titled CD peaked at No. 54 in August 1988. "Imagination" stopped at No. 88 in July 1998. "Gettin' In Over My Head" went to No. 100 just three months ago.

But "Smile" is also the highest-ranking set by a member of the **Beach Boys** since "15 Big Ones" peaked at No. 8 in 1976. That LP marked Wilson's return to the group.

"Smile" stretches Wilson's total chart span to 42 years, dating back to the debut of the Beach Boys' "Surfin' Safari" in November 1962.

**MILES OF SMILES:** The **Beach Boys** were charting with the "Smiley Smile" album in October 1967 when **Regis Philbin** released his debut LP. Philbin's effort never made the chart, but 37 years later, the follow-up enters at No. 54. Ironically, Philbin's new CD is titled "When You're Smiling" (**Hollywood**).

**REIMAGINED:** **Brian Wilson** isn't the only artist to title an album "Imagination." That's what the **O'Jays** have called their new CD, which debuts at No. 193 on The Billboard 200 and No. 19 on Top R&B/Hip-Hop Albums.

"Imagination" (**Music World/Sanctuary Urban**) is the 23rd O'Jays album to appear on The Billboard 200. The first was "Back Stabbers," which debuted the week of Sept. 9, 1972.

The O'Jays' total chart span is 41 years and one month. The week of Sept. 14, 1963, the group made its first appearance on the Hot 100 and the R&B singles chart with "Lonely Drifter."

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**FIRST STREET:** The debut of **Rascal Flatts'** "Feels Like Today" gives the **Lyric Street** imprint its first No. 1 on The Billboard 200 (see Over the Counter, this page).

Rascal Flatts becomes only the second country group in history to lead this survey. The first was the **Dixie Chicks**, who topped the list with "Fly" in 1999 and "Home" in 2002.

**STONE LOVE:** British teenager **Joss Stone** first made her mark on The Billboard 200 with "The Soul Sessions," an EP that peaked at No. 39 in May. Stone's first full-length album, "Mind, Body & Soul" (**S-Curve**), is a new entry this issue at No. 11. In her native United Kingdom, "Mind" entered the album chart at No. 1.

**FIT FOR A QUEEN:** It has been almost 15 years since **Queen Latifah** made her debut on The Billboard 200 with "All Hail the Queen." This issue, she appears in the top 20 of the chart for the first time, as "The Dana Owens Album" (**Flavor Unit/A&M**) opens at No. 16.

That beats her previous best, the No. 60 ranking of "Black Reign" in March 1994.

As one of the stars of the film version of "Chicago," Latifah appeared on the movie soundtrack, which peaked at No. 2 in 2003.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, Last Week, 2 Weeks Ago, and Weeks On Chart. Includes entries for Rascal Flatts, Hilary Duff, Ciara, Green Day, Nelly, The Used, Ray Charles, Nelly, Marilyn Manson, Tim McGraw, Joss Stone, Various Artists, Brian Wilson, Talib Kweli, Interpol, Queen Latifah, Keith Urban, Maroon 5, Ashlee Simpson, Guerilla Black, Gretchen Wilson, Shawwna, Avril Lavigne, Usher, Chevelle, Young Buck, Big & Rich, LL Cool J, R. Kelly, Anita Baker, Social Distortion, Alan Jackson, Juanes, Jill Scott, Black Eyed Peas, Soundtrack, Los Lonely Boys, Switchfoot, Velvet Revolver, Soundtrack, Guns N' Roses, Jojo, Various Artists, Alicia Keys, The Killers, Brad Paisley, Barry Manilow, Mase, Frank Sinatra, Dean Martin & Sammy Davis Jr, Jesse McCartney, Phil Collins, Yellowcard, Keane, Regis Philbin, Kenny Chesney, Norah Jones, Linkin Park, John Fogerty, Lil Wayne, Akon, Jimmy Buffett, Breaking Benjamin, Ryan Cabrera, Modest Mouse, Anthony Hamilton, Mark Knopfler, Lloyd Banks, Evanescence, Phil Vassar, Papa Roach, Shadows Fall, Keith Urban, Pitbull, Hoobastank, Soundtrack, Kanye West, Josh Groban, Steven Curtis Chapman, 213, Franz Ferdinand, Lil Scrappy, Wu-Tang Clan, Sara Evans, Norah Jones, Bowling For Soup, Toby Keith, Seether, Shinedown, Cradle Of Filth, Raven-Symone, Flogging Molly, Jessica Simpson, The Rolling Stones, Shyne, Alter Bridge, Taking Back Sunday, Lil' Romeo, Terri Clark, Beyonce, and Ben Harper.

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	90	75	15	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (18.98/13.98)	Kiss Of Death	1	151	112	87	4	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You	34
102	82	74	54	NICKELBACK ▲ <sup>2</sup> ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6	152	122	12	24	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3
103	99	114	101	RASCAL FLATTS ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	153	107	90	6	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church	18
104	83	79	8	GRUPO CLIMAX MUSART 20539/BALBDA (5.98 CD) [M]	Za Za Za	79	154	115	98	12	SOUNDTRACK HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9
105	89	91	44	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	155	133	149	10	GAVIN DEGRAW J 63461/RMG (11.98 CD)	Chariot - Stripped	56
106	56	18	7	MEGADETH SANCTUARY 84708 (18.98 CD)	The System Has Failed	18	156	145	143	59	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
107	48	72	14	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	157	190	—	4	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BRDS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	103
108	88	80	42	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	158	125	117	58	HILARY DUFF ▲ <sup>3</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
109	92	84	18	DEAN MARTIN ● CAPITOL 98467 (18.98 CD)	Dino: The Essential Dean Martin	28	159	132	116	47	JAY-Z ▲ <sup>2</sup> RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
110	40	—	2	ELVIS COSTELLO & THE IMPOSTERS LDST HIGHWAY 002593* (13.98 CD)	The Delivery Man	40	160	128	107	8	HOUSTON ● CAPITOL 90432* (18.98 CD)	It's Already Written	14
111	93	82	19	SLIPKNOT ● ROADRUNNER 618388/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	161	165	168	54	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
112	95	85	25	D12 ▲ <sup>2</sup> SHADY 002404*/INTERSCOPE (18.98/12.98)	D12 World	1	162	129	110	15	SOUNDTRACK COLUMBIA 90640/SONY MUSIC (18.98 EQ CD)	De-Lovely	40
113	86	51	8	BJORK ELEKTRA 62984/AG (18.98 CD)	Medulla	14	163	121	105	19	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14
114	126	129	8	SNOW PATROL PDLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114	164	101	—	2	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry	101
115	87	69	10	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	7	165	142	124	20	VARIOUS ARTISTS ▲ <sup>2</sup> EMU/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2
115	98	88	27	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	166	146	163	45	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39
117	60	81	11	VAN HALEN ▲ WARNER BROS. 78951 (25.98 CD)	The Best Of Both Worlds	3	167	147	133	91	AUDIOSLAVE ▲ <sup>2</sup> INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
118	NEW	1		JERRY GARCIA BAND JERRY GARCIA ESTATE 76596/RHINO (32.98 CD)	After Midnight: Kean College, 2/28/80	118	168	130	135	19	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)	In Keeping Secrets Of Silent Earth: 3	52
119	91	77	8	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	4	169	NEW	1		WIDESPREAD PANIC WIDESPREAD 84716/SANCTUARY (18.98 CD)	Jackassolantern	169
120	96	102	19	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51	170	123	95	5	INSANE CLOWN POSSE PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit	12
121	102	111	41	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	171	131	119	41	JUVENILE ▲ CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
122	97	93	69	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	172	NEW	1		YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORICONE) SONY CLASSICAL 93456/SONY MUSIC (18.98 EQ CD)	Yo-Yo Ma Plays Ennio Morricone	172
123	111	123	12	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	111	173	162	147	46	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
124	NEW	1		CHRIS BOTTI COLUMBIA 92672/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	124	174	127	103	5	LAMB OF GOD PROSTHETIC/EPIC 90702*/SONY MUSIC (12.98 EQ CD)	Ashes Of The Wake	27
125	108	101	48	SHERYL CROW ▲ <sup>2</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	175	159	141	48	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
126	NEW	1		SARAH BRIGHTMAN NEMO STUDIO 57801/ANGEL (18.98 CD)	Live From Las Vegas	126	176	164	155	17	SHEDAISSY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
127	109	108	38	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	96	177	155	130	22	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22
128	39	—	2	CHRIS TOMLIN SIXTEPS 94243/SPARROW (17.98 CD)	Arriving	39	178	144	125	22	PETEY PABLO ● JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4
129	85	83	16	BEASTIE BOYS ▲ BROOKLYN DUST 84571*/CAPITOL (18.98 CD)	To The 5 Boroughs	1	179	NEW	1		PHILLIPS, CRAIG AND DEAN INO/EPIC 92679/SONY MUSIC (17.98 EQ CD) [M]	Let The Worshippers Arise	179
130	105	100	11	LLOYD THE INC./DEF JAM 002409*/IDJMG (13.98 CD)	Southside	11	180	166	159	9	SELAH CURB 78834 (18.98 CD)	Hiding Place	61
131	119	120	9	CRIME MOB BME/REPRISE 48803/WARNER BRDS. (13.98 CD)	Crime Mob	90	181	152	115	2	THE ROOTS GEPFEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	4
132	104	89	8	KIDZ BOP KIDS RAZOR & THE 89083 (18.98 CD)	Kidz Bop 6	23	182	148	127	16	CHRISTINA MILIAN ISLAND 002233*/IDJMG (13.98 CD)	It's About Time	14
133	NEW	1		SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133	183	156	137	17	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41
134	139	118	10	K.D. LANG NONESUCH 79847/AG (18.98 CD)	Hymns Of The 49th Parallel	55	184	157	140	17	311 VOLCANO 60009/ZOMBA (18.98 CD)	Greatest Hits '93-'03	7
135	103	92	10	KEVIN LYTTLE ● ATLANTIC 83730*/AG (9.98/13.98)	Kevin Lyttle	8	185	168	162	17	THE POSTAL SERVICE SUB PDP 595 (14.98 CD) [M]	Give Up	149
136	138	132	19	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	186	150	154	4	ALEJANDRO FERNANDEZ SONY DISCS 95323 (18.98 EQ CD) [M]	A Corazon Abierto	125
137	116	112	52	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	187	167	146	7	QUEEN HOLLYWOOD 162465 (18.98 CD)	Greatest Hits: We Will Rock You	42
138	110	96	52	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	188	175	164	21	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6
<b>🚦 PACESETTER 🚦</b>													
139	184	—	4	JUAN LUIS GUERRA ○ VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	110	189	158	138	46	BLINK-182 ▲ GEPFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3
140	113	94	4	JANE MONHEIT SONY CLASSICAL 92495/SONY MUSIC (18.98 EQ CD)	Taking A Chance On Love	94	190	NEW	1		HIM JIMMY FRANKS/UNIVERSAL 003431/UMRG (13.98 CD) [M]	Deep Shadows And Brilliant Highlights	190
141	120	104	54	OUTKAST ▲ <sup>9</sup> LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	191	173	169	66	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114
142	69	—	2	WILLIE NELSON & FRIENDS LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	69	192	169	142	10	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102
143	135	136	101	LIL JON & THE EAST SIDE BOYZ ▲ <sup>2</sup> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	193	NEW	1		THE O'JAYS MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)	Imagination	193
144	141	134	53	MARTINA MCBRIDE ▲ RCA NASHVILLE 34207/RLG (11.98/18.98)	Martina	7	194	151	106	3	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD) [M]	Dem Franchise Boyz	106
145	117	109	21	SOUNDTRACK ● GEPFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8	195	137	113	7	SALIVA ISLAND 002957/IDJMG (13.98 CD)	Survival Of The Sickest	20
146	114	97	15	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7	196	172	165	35	LOSTPROPHETS ● COLUMBIA 88554/SONY MUSIC (12.98 EQ CD)	Start Something	33
147	94	66	5	SOUNDTRACK ● ROADRUNNER 618242/IDJMG (18.98 CD)	Resident Evil: Apocalypse	43	197	182	121	3	CELINE DION ● EPIC 92680/SONY MUSIC (18.98 EQ CD)	A New Day...Live In Las Vegas	10
148	100	46	3	TEARS FOR FEARS NEWDOOR 003042/UME (13.98 CD)	Everybody Loves A Happy Ending	46	198	182	121	3	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	121
149	140	126	20	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 905588/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	199	149	148	6	12 STONES WIND-UP 13082 (11.98 CD)	Potter's Field	29
150	136	122	48	LIONEL RICIE ● MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19	200	163	144	23	DIANA KRALL ● VERVE 001829/VG (12.98 CD)	The Girl In The Other Room	4

● 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 Gamer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen-SoundScan, Inc. All rights reserved.



OCTOBER 16 2004 **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>NUMBER 1</b>	103 Weeks At Number 1	
1	1	1	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UMG (8.98/12.98)	
2	2	2	THE BEATLES	APPLE 29525/CAPITOL (12.98/18.98)	1
3	3	3	PINK FLOYD	CAPITOL 4901* (10.98/18.98)	Dark Side Of The Moon
4	4	5	COLDPLAY	CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head
5	8	10	QUEEN	HOLLYWOOD 161765 (11.98/17.98)	Greatest Hits
6	7	6	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits
7	6	8	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
8	13	12	AC/DC	LEGACY/EPIC 80207*SONY MUSIC (18.98 EQ CD)	Back In Black
9	11	11	METALLICA	ELEKTRA 6113*JAG (11.98/18.98)	Metallica
10	14	14	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
11	12	15	AVRIL LAVIGNE	ARISTA 14740/RMG (17.98 CD)	Let Go
12	16	13	LARRY THE CABLE GUY	PARALLEL/HIP-0 001423/UMG (18.98 CD)	Lord, I Apologize
13	9	7	BARRY MANILOW	BMG HERITAGE 10690 (12.98/18.98)	Ultimate Manilow
14	NEW	96	<b>HOT SHOT DEBUT</b>		
14	NEW	96	GOOD CHARLOTTE	DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless
15	10	4	THE NOTORIOUS B.I.G.	BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die
16	19	17	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
17	17	18	MERCYME	IND 86133/CURB (16.98 CD) [M]	Almost There
18	15	9	LENNY KRAVITZ	VIRGIN 50316 (12.98/18.98)	Greatest Hits
19	20	21	JOHN MAYER	AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
20	18	16	SOUNDTRACK	LOST HIGHWAY/MERCURY 170698/DJMG (8.98/12.98)	O Brother, Where Art Thou?
21	22	—	ELVIS PRESLEY	RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits
22	24	34	TIM MCGRAW	CURB 78711 (12.98/18.98)	Set This Circus Down
23	26	23	SHANIA TWAIN	MERCURY 536003/UMGN (8.98/12.98)	Come On Over
24	27	22	TOBY KEITH	DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed
25	31	29	KID ROCK	LAVA 83482*/JAG (12.98/18.98)	Cocky
26	21	19	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
27	23	24	BEASTIE BOYS	DEF JAM 527351/UMG (6.98/11.98)	Licensed To Ill
28	37	45	<b>GREATEST GAINER</b>		
28	37	45	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show
29	30	27	JOURNEY	COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
30	34	30	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UMG (12.98/18.98)	
31	29	26	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits
32	28	28	GREEN DAY	REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!
33	35	32	ABBA	POLYDOR/A&M 517007/UMG (12.98/18.98)	Gold - Greatest Hits
34	5	—	THE CLASH	London Calling: 25th Anniversary Legacy Edition LEGACY/EPIC 92923/SONY MUSIC (30.98 EQ CD/DVD)	
35	38	35	U2	ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
36	25	37	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
37	41	20	NELLY	FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville
38	44	41	ROD STEWART	WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
39	48	—	MARTINA MCBRIDE	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
40	RE-ENTRY	34	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170289/UMG (19.98 CD)	
41	39	—	CHEVELLE	EPIC 86157/SONY MUSIC (13.98 EQ CD)	Wonder What's Next
42	40	25	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 89739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
43	32	—	GREEN DAY	REPRISE 45529*/WARNER BROS. (7.98/11.98) [M]	Dookie
44	45	40	THE SHINS	SUB POP 70550* (15.98 CD)	Oh, Inverted World
45	42	44	TOM PETTY AND THE HEARTBREAKERS	MCA 110813/UMG (12.98/18.98)	Greatest Hits
46	43	38	MODEST MOUSE	EPIC 63871*/SONY MUSIC (16.98 EQ CD) [M]	The Moon & Antarctica
47	RE-ENTRY	30	SIMPLE PLAN	LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls
48	36	36	JACK JOHNSON	ENJOY 860994*/UMRG (18.98 CD) [M]	Brushfire Fairytales
49	RE-ENTRY	54	USHER	LAFACE 14715*/ZOMBA (12.98/18.98)	8701
50	50	42	PRINCE	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince

OCTOBER 16 2004 **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	5	4	<b>NUMBER 1</b>	1 Week At Number 1	
1	5	4	SNOW PATROL	POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	Final Straw
2	2	2	CROSSFADE	FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
3	NEW	1	<b>HOT SHOT DEBUT</b>		
3	NEW	1	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC (18.98 EQ CD)	When I Fall In Love
4	14	12	<b>GREATEST GAINER</b>		
4	14	12	JUAN LUIS GUERRA	VEVE 651000/UNIVERSAL LATIN O (15.98 CD)	Para Ti
5	16	16	MY CHEMICAL ROMANCE	REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge
6	1	—	THE ALCHEMIST	ALC 9548*/KOCH (15.98 CD)	1st Infantry
7	NEW	1	PHILLIPS, CRAIG AND DEAN	INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	Let The Worshippers Arise
8	10	8	THE POSTAL SERVICE	SUB POP 595 (14.98 CD)	Give Up
9	6	7	ALEJANDRO FERNANDEZ	SONY DISCS 95323 (18.98 EQ CD)	A Corazon Abierto
10	NEW	1	HIM	JIMMY FRANKS/UNIVERSAL 003431/UMRG (13.98 CD)	Deep Shadows And Brilliant Highlights
11	11	5	SCISSOR SISTERS	UNIVERSAL 002772*/UMRG (13.98 CD)	Scissor Sisters
12	7	1	DEM FRANCHIZE BOYZ	TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD)	Dem Franchise Boyz
13	15	13	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD)	The Silence In Black And White
14	1	—	LOS BUKIS	FONOVISA 351475/JG (13.98 CD)	Lo Mejor De Nosotros 1972-1986
15	8	3	PETER CINCOTTI	CONCORD 2221 (18.98 CD)	On The Moon
16	1	—	JAE-P	UNIVISION 310278/UG (13.98 CD)	Esperanza
17	21	11	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
18	4	—	SKYE SWEETNAM	CAPITOL 81861 (17.98 CD)	Noise From The Basement
19	17	10	KIERRA KIKI SHEARD	EMI GOSPEL 97304 (17.98 CD)	I Owe You
20	20	9	JEREMY CAMP	BEC 39613 (18.98 CD)	Carried Me: The Worship Project
21	NEW	1	SILVERTIDE	J 60989/RMG (11.98 CD)	Show And Tell
22	NEW	1	LALAH HATHAWAY	MESA/BLUEMOON 00691*/PYRAMID (18.98 CD)	Outrun The Sky
23	NEW	1	GEORGE CANYON	UNIVERSAL SOUTH 003159 (13.98 CD)	One Good Friend
24	18	34	HILLSONG	INTEGRITY/EPIC 92637/SONY MUSIC (18.98 EQ CD)	For All You've Done
25	25	19	SKINDRED	BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
26	3	—	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS	PRAWN SONG 0006 (15.98 CD)	The Big Eyeball In The Sky
27	22	17	MINDY SMITH	VANGUARD 79736 (16.98 CD)	One Moment More
28	33	30	MADELEINE PEYROUX	ROUNDER 813182 (17.98 CD)	Careless Love
29	9	—	NORMAN BROWN	WARNER BROS. 48713 (18.98 CD)	West Coast Coolin'
30	26	20	VICENTE FERNANDEZ	SONY DISCS 95241 (9.98 EQ CD)	Tesoros De Coleccion
31	24	18	MUSE	TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
32	36	25	DETRICK HADDON	VERITY 59462/220/MBA (11.98/17.98)	Crossroads
33	13	—	KEB' MO'	OKEH/EPIC 92887/SONY MUSIC (18.98 EQ CD)	Peace: Back By Popular Demand
34	34	33	LOS CAMINANTES	SONY DISCS 95300 (9.98 EQ CD)	Tesoros De Coleccion: Puras Rancheras
35	NEW	1	LOS RIELOS DEL NORTE	FONOVISA 351453/JG (14.98 CD)	Sobre Los Rieles
36	RE-ENTRY	5	LETTER KILLS	ISLAND 002859/10/JMG (19.98 CD)	The Bridge
37	19	—	JEDI MIND TRICKS	BAByGRANDE 33* (16.98 CD)	Legacy Of Blood
38	40	31	LUNYTUNES	MAS FLOW 3:8000/UNIVERSAL LATIN O (18.98 CD)	La Trayectoria
39	27	22	THE NOTORIOUS CHERRY BOMBS	UNIVERSAL SOUTH 002530 (13.98 CD)	The Notorious Cherry Bombs
40	31	27	PEPE AGUILAR	SONY DISCS 95363 (17.98 EQ CD)	No Soy De Nadie
41	39	29	CARLOS VIVES	EMI LATIN 96027 (18.98 CD)	El Rock De Mi Pueblo
42	37	28	BANDA ARKANGEL R-15	SONY DISCS 95247 (12.98 EQ CD)	Tesoros De Coleccion
43	48	39	GRUPO EXTERMINADOR	FONOVISA 351453/JG (14.98 CD)	Los Amos Y Senores: Los 20 Corridos Mas Perrones
44	28	14	THE BLACK KEYS	FAT POSSUM 80379*/EPITAPH (13.98 CD)	Rubber Factory
45	23	23	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
46	49	—	BARLOWGIRL	FERVENT 30049 (14.98 CD)	Barlowgirl
47	41	44	NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. (17.98 CD)	Everyday People
48	43	43	CHRIS RICE	ROCKETDOWN 20011 (17.98 CD)	Short Term Memories
49	RE-ENTRY	5	RILO KILEY	BRUTE/BEAUTE 48876/WARNER BROS. (13.98 CD)	More Adventurous
50	29	15	KASEY CHAMBERS	WARNER BROS. 48811 (18.98 CD)	Wayward Angel

OCTOBER 16 2004 **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	<b>NUMBER 1 / HOT SHOT DEBUT</b>	1 Week At Number 1	
1	NEW	1	INTERPOL	MATADOR 516* (16.98 CD)	Antics
2	1	—	SHADOWS FALL	CENTURY MEDIA 8228 (12.98 CD)	The War Within
3	3	2	PITBULL	M.I.A.M.I. (Money Is A Major Issue) OIAZ BROTHERS 2560*/TVT (11.98/18.98)	
4	4	3	213	DOGBYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way
5	2	1	FLOGGING MOLLY	SIDEONE/DUMMY 71251* (16.98 CD)	Within A Mile Of Home
6	5	4	TAKING BACK SUNDAY	VICTORY 228 (15.98 CD)	Where You Want To Be
7	6	—	LIL' ROMEO	NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland
8	7	5	GRUPO CLIMAX	MUSART 20539/RALBDA (5.98 CD) [M]	Za Za Za
9	13	10	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
10	10	6	SENSES FAIL	DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You
11	9	7	THE DIPLOMATS PRESENT JIM JONES	DIPLOMATS 570*/KOCH (17.98 CD)	On My Way To Church
12	8	—	THE ALCHEMIST	ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry
13	12	8	INSANE CLOWN POSSE	PSYCHOPATHIC 4031 (17.98 CD/DVD)	Hell's Pit
14	14	13	THE POSTAL SERVICE	SUB POP 595 (14.98 CD) [M]	Give Up
15	19	20	HAWTHORNE HEIGHTS	VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
16	20	17	CLEDUS T. JUDD	KOCH 9809 (17.98 CD)	Bipolar And Proud
17	17	16	YING YANG TWINS	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother
18	21	15	B.G.	CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money
19	18	9	THE FAINT	SADDLE CREEK 10067* (13.98 CD)	Wet From Birth
20	15	—	MARK CHESNUTT	VIVATONI 01 (17.98 CD)	Savin' The Honky Tonk
21	25	19	VARIOUS ARTISTS	SOURCE 2522/IMAGE (15.98 CD)	The Source Presents: Hip Hop Hits 8
22	26	18	BOYZ II MEN	MSM 5735/KOCH (17.98 CD)	Throwback
23	11	—	COLONEL CLAYPOOL'S BUCKET OF BERNIE BRAINS	PRAWN SONG 0006 (15.98 CD) [M]	The Big Eyeball In The Sky
24	23	22	MINDY SMITH	VANGUARD 79736 (16.98 CD) [M]	One Moment More
25	24	11	VARIOUS ARTISTS	FAT WRECK CHORDS 677 (18.98 CD/DVD)	Rock Against Bush Vol 2
26	NEW	1	SOUNDTRACK	RYKODISC 10899 (17.98 CD)	Mean Girls
27	31	24	2PAC	DEATH ROW 5746*/KOCH (12.98/17.98)	Live
28	33	26	VARIOUS ARTISTS	SIDEONE/DUMMY 71249 (7.98 CD)	Vans Warped Tour 2004 Compilation
29	22	—	JEDI MIND TRICKS	BABYGRANDE 33* (16.98 CD) [M]	Legacy Of Blood
30	27	12	DOLLY PARTON	BLUE EYE 3996/SUGAR HILL (18.98 CD)	Live And Well
31	34	29	THE SHINS	SUB POP 70525* (15.98 CD)	Chutes Too Narrow
32	29	23	STEVE EARLE	E-SQUARED 5158/ARTEMIS (17.98 CD)	The Revolution Starts...Now
33	30	21	THE BLACK KEYS	FAT POSSUM 80379*/EPITAPH (13.98 CD) [M]	Rubber Factory
34	28	14	SILKK THE SHOCKER	NEW NO LIMIT 5758*/KOCH (17.98 CD)	Based On A True Story
35	NEW	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1032 (12.98 CD)	Halloween: Monster Mix
36	35	28	DASHBOARD CONFESSIONAL	VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
37	38	30	ATREYU	VICTORY 218 (15.98 CD)	The Curse
38	41	34	LACUNA COIL	CENTURY MEDIA 8160 (16.98 CD) [M]	Comalies
39	40	31	SUGARCULT	FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines
40	47	44	<b>GREATEST GAINER</b>		
40	47	44	FALL OUT BOY	FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
41	37	33	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
42	45	43	DEATH CAB FOR CUTIE	BARSKUK 32* (16.98 CD)	Transatlanticism
43	46	38	PAUL OAKENFOLD	PERFECTO 90724/THRIVE (22.98 CD)	Creamfields
44	16	—	CONVERGE	EPITAPH 88715 (13.98 CD) [M]	You Fail Me
45	42	27	TEEDRA MOSES	TVT 2450 (11.98 CD) [M]	Complex Simplicity
46	36	25	LOUIE DEVITO	DEE VEE 0011/MUSICRAMA (15.98 CD)	Louie Devito's Dance Factory: Level 3
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OCTOBER 16 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		<b>CHRIS BOTTI</b>	COLUMBIA 92872/SONY MUSIC [M]	When I Fall In Love
2	1	4	<b>JANE MONHEIT</b>	SONY CLASSICAL 92495/SONY MUSIC	Taking A Chance On Love
3	3	24	<b>DIANA KRALL</b>	VERVE 001826/VG	The Girl In The Other Room
4	2	3	<b>PETER CINCOTTI</b>	CONCORD 2221 [M]	On The Moon
5	4	3	<b>MADELINE PEYROUX</b>	ROUNDER 613192 [M]	Careless Love
6	5	35	<b>HARRY CONNICK, JR.</b>	COLUMBIA 90551/SONY MUSIC	Only You
7	6	19	<b>RENEE OLSTEAD</b>	143/REPRISE 48704/WARNER BROS.	Renee Olstead
8	7	9	<b>AL JARREAU</b>	VERVE 001634/VG	Accentuate The Positive
9	12	6	<b>NANCY WILSON</b>	MCG JAZZ 1013	R. S. V. P.
10	15	6	<b>VARIOUS ARTISTS</b>	CAPITOL 71460	Lady Sings The Blues 2
11	11	12	<b>DR. JOHN</b>	BLUE NOTE 78602	N'Awlinz: Dis Dat Or D'Udda
12	10	100	<b>TONY BENNETT &amp; K.D. LANG</b>	RPM/COLUMBIA 85734/SONY MUSIC	A Wonderful World
13	9	3	<b>BRANFORD MARSALIS QUARTET</b>	MARSALIS 613309/ROUNDER	Eternal
14	NEW		<b>THE MANHATTAN TRANSFER</b>	TELARC JAZZ 83803/TELARC	Vibrate
15	NEW		<b>MILES DAVIS</b>	LEGACY/COLUMBIA 90800/SONY MUSIC	Seven Steps: The Complete Columbia Recordings Of Miles Davis: 1963-1964
16	14	3	<b>BRAD MEHLDAU</b>	NONESUCH 79853/AG	Live In Tokyo
17	13	5	<b>KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE</b>	ECM 300102/UNIVERSAL CLASSICS GROUP	The Out-Of-Towners
18	NEW		<b>ALICE COLTRANE</b>	IMPULSE! 002719/VG	Translinear Light
19	16	4	<b>PATRICIA BARBER</b>	BLUE NOTE 78213/CAPITOL	Live: Fortnight In France
20	18	76	<b>PETER CINCOTTI</b>	CONCORD 312159 [M]	Peter Cincotti
21	20	16	<b>VARIOUS ARTISTS</b>	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
22	17	15	<b>COLE PORTER</b>	BLUEBIRD 62180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
23	19	46	<b>STEVE TYRELL</b>	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
24	5	5	<b>CHARLIE HADEN WITH GONZALO RUBALCABA</b>	VERVE 000887/VG	Land Of The Sun
25	21	16	<b>VARIOUS ARTISTS</b>	HIP-OUT/UMI 001700/UMI	The Very Best Of Cole Porter

OCTOBER 16 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	134	<b>NORAH JONES</b>	BLUE NOTE 32088* [M]	Come Away With Me
2	2	21	<b>JAMIE CULLUM</b>	UNIVERSAL/VERVE 002272/VG	twentysomething
3	3	2	<b>NORMAN BROWN</b>	WARNER BROS. 48713 [M]	West Coast Coolin'
4	4	9	<b>BONEY JAMES</b>	WARNER BROS. 48786	Pure
5	5	10	<b>VARIOUS ARTISTS</b>	GRP 002426/VG	Forever, For Always, For Luther
6	7	69	<b>KENNY G</b>	BMG HERITAGE 50599/RMG	Ultimate Kenny G
7	6	4	<b>MEDESKI MARTIN AND WOOD</b>	BLUE NOTE 95633* [M]	End Of The World Party (Just In Case)
8	8	3	<b>MINDI ABAIR</b>	GRP 002527/VG [M]	Come As You Are
9	10	2	<b>MAYSA</b>	N-CODED 4251/WARLOCK	Smooth Sailing
10	12	8	<b>INCOGNITO</b>	RICE/NARADA JAZZ 70883/NARADA	Adventures In The Black Sunshine
11	9	12	<b>WAYMAN TISDALE</b>	RENDEZVOUS 5104 [M]	Hang Time
12	13	12	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH/EPIC 90590/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
13	17	3	<b>VARIOUS ARTISTS</b>	PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groove
14	NEW		<b>CRAIG CHAQUICO</b>	HIGHER OCTAVE 78716	Midnight Noon
15	15	6	<b>STREETWIZE</b>	SHANACHIE 5116	The Slow Jamz Album
16	14	17	<b>GEORGE BENSON</b>	GRP 000599/VG	Irreplaceable
17	11	15	<b>FOURPLAY</b>	BLUEBIRD 61358/RCA VICTOR	Journey
18	16	12	<b>REGINA BELLE</b>	PEAK 8524/CONCORD	Lazy Afternoon
19	19	32	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
20	NEW		<b>VARIOUS ARTISTS</b>	KKSF 2400/A440	Smooth Jazz KKSJF 103.7: Sampler For Aids Relief Volume Fifteen
21	20	14	<b>EVERETTE HARP</b>	A440 4042	All For You
22	18	32	<b>CHRIS BOTTI</b>	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
23	RE-ENTRY		<b>SPYRO GYRA</b>	HEADS UP 3085	The Deep End
24	22	17	<b>GERALD ALBRIGHT</b>	GRP 001631/VG [M]	Kickin' It Up
25	NEW		<b>VARIOUS ARTISTS</b>	SHANACHIE 5119	Marvin, Teddy & Luther... A Smooth Urban Jazz Love Letter

OCTOBER 16 2004 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		<b>YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)</b>	SONY CLASSICAL 90458/SONY MUSIC	Yo-Yo Ma Plays Ennio Morricone
2	12	4	<b>LEON FLEISHER</b>	VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	Two Hands
3	1	2	<b>ELVIS COSTELLO WITH LONDON SYMPHONY ORCHESTRA &amp; M. TILSON THOMAS</b>	DG 003284/UNIVERSAL CLASSICS GROUP	Il Sogno
4	4	2	<b>ANDRE RIEU</b>	DENON 17431	Tuscany
5	2	3	<b>RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)</b>	DECCA 003160/UNIVERSAL CLASSICS GROUP	Handel
6	3	27	<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b>	SONY CLASSICAL 90916/SONY MUSIC	Vivaldi's Cello
7	5	8	<b>ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)</b>	DG 002999/UNIVERSAL CLASSICS GROUP	Sempre Libera
8	7	49	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
9	NEW		<b>HILARY HAHN WITH LONDON SYMPHONY ORCHESTRA (DAVIS)</b>	DG 003026/UNIVERSAL CLASSICS GROUP	Elgar, Vaughan Williams: Concerto For Violin/The Lark Ascending
10	9	18	<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6188	Peace Like A River
11	6	2	<b>JAMES GALWAY</b>	DG 003024/UNIVERSAL CLASSICS GROUP	Wings Of Song
12	10	4	<b>YO-YO MA</b>	SONY CLASSICAL 92858/SONY MUSIC	The Dvorak Album
13	RE-ENTRY		<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 6313	America's Choir: Favorite Songs, Hymns, & Anthems
14	8	47	<b>SOUNDTRACK</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
15	RE-ENTRY		<b>LORRAINE HUNT LIEBERSON &amp; ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Handel: Arias From Theodora

OCTOBER 16 2004 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	48	<b>JOSH GROBAN</b>	143/REPRISE 48450/WARNER BROS.	Closer
2	NEW		<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 57801/ANGEL	Live From Las Vegas
3	2	16	<b>BOND</b>	MBG/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
4	3	24	<b>HAYLEY WESTENRA</b>	DECCA 001886/UNIVERSAL CLASSICS GROUP [M]	Pure
5	4	6	<b>TAN DUN FEATURING ITZHAK PERLMAN</b>	SONY CLASSICAL 87726/SONY MUSIC	Hero (Soundtrack)
6	6	76	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
7	5	3	<b>CHANTICLEER WITH BISHOP YVETTE FLUNDER</b>	WARNER CLASSICS 60309/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
8	8	11	<b>DOMINIC MILLER</b>	DECCA 002050/UNIVERSAL CLASSICS GROUP	Shapes
9	7	70	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37180/ANGEL	Harem
10	NEW		<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b>	SONY CLASSICAL 93451/SONY MUSIC	Star Wars Trilogy
11	10	38	<b>AMICI FOREVER</b>	RCA VICTOR 52739 [M]	The Opera Band
12	NEW		<b>THE MORMON TABERNACLE CHOIR</b>	MORMON TABERNACLE 1063	Sing, Choirs Of Angels
13	NEW		<b>ARIA</b>	KOCH 5785	Aria 3: Metamorphosis
14	9	97	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86899/SONY MUSIC	Prelude: The Best Of Charlotte Church
15	13	62	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil

OCTOBER 16 2004 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMOPHONE 1032	Halloween: Monster Mix
2	2	22	<b>JIM BRICKMAN</b>	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits
3	5	20	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMOPHONE 1031	Halloween
4	4	89	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
5	3	6	<b>OTTMAR LIEBERT + LUNA NEGRA</b>	33RD STREET 3338	La Semana
6	6	10	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 62942/RCA VICTOR	Relaxation: A Windham Hill Collection
7	7	4	<b>DAVID ARKENSTONE</b>	NARADA 70950	Atlantis
8	NEW		<b>JOHANNES LINSTAD</b>	EARTHSCAPE MEDIA 1	Mediterranea
9	10	67	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMOPHONE 1076	American Spirit
10	8	55	<b>STEVEN ANDERSON</b>	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
11	13	35	<b>YANNI</b>	VIRGIN 81516	Ethnicity
12	14	35	<b>VARIOUS ARTISTS</b>	MADACY 4850	The Healing Garden Collection
13	RE-ENTRY		<b>VARIOUS ARTISTS</b>	ST. CLAIR 1756	Wellness Music: Body & Soul
14	11	9	<b>ARMIK</b>	BOLERO 7108	Treasures
15	15	10	<b>VARIOUS ARTISTS</b>	BMG SPECIAL PRODUCTS 19006/TIME LIFE	Peaceful Moods

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

OCTOBER 16 2004 **Billboard** TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	A CELEBRATION OF DEFINING MOMENTS IN RECORDING HISTORY	VARIOUS ARTISTS
6	MOZART: 25 FAVORITES	VARIOUS ARTISTS
7	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
8	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
9	MOONLIGHT CLASSICS	VARIOUS ARTISTS
10	ROMANTIC PIANO	VARIOUS ARTISTS
11	USA: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
12	CLASSICAL VIOLIN	VARIOUS ARTISTS
13	GUITAR CLASSICS	VARIOUS ARTISTS
14	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
15	CLASSICAL PIANO	VARIOUS ARTISTS

OCTOBER 16 2004 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
4	HANDEL: MESSIAH-THE DREAM CAST	VARIOUS ARTISTS
5	NO. 1 CHRISTMAS ALBUM	VARIOUS ARTISTS
6	THE BEST OF LUDOVICO VIVANTI, 20TH CENTURY MASTERS WELLSHAW COLLECTION	VARIOUS ARTISTS
7	OPERA ALBUM	VARIOUS ARTISTS
8	THE #1 OPERA ALBUM	VARIOUS ARTISTS
9	GUITAR ADAGIOS	VARIOUS ARTISTS
10	THE MOST RELAXING CELLO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
11	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
12	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
13	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS
14	CHAVE: THE ANNIVERSARY EDITION	VARIOUS ARTISTS
15	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

OCTOBER 16 2004 **Billboard** TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 6
2	DORA THE EXPLORER	DORA THE EXPLORER
3	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
4	VARIOUS ARTISTS	THAT'S SO RAVEN
5	VARIOUS ARTISTS	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
6	VARIOUS ARTISTS	LIZZIE MCGUIRE: TOTALLY PARTY!
7	KIDZ BOP KIDS	KIDZ BOP HALLOWEEN
8	AMY	LA NINA DE LA MOCHILA AZUL VOL. 1
9	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
10	VARIOUS ARTISTS	BABY EINSTEIN: LULLABY CLASSICS
11	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
12	VARIOUS ARTISTS	DISNEY: ULTIMATE JAMS-GREATEST HITS FROM VOLUMES 1-4
13	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
14	THE WIGGLES	YUMMY YUMMY
15	KIDZ BOP KIDS	KIDZ BOP 5
16	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
17	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
18	VEGGIETALES	BIG BEAKS VEGGIE TALES SING ALONGS: BOB & LARRY'S CAMPfire SONGS
19	VARIOUS ARTISTS	STUCK IN THE SUBURBS
20	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
21	VARIOUS ARTISTS	WORSHIP TOGETHER HERE I AM TO WORSHIP FOR KIDS
22	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
23	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
24	VARIOUS ARTISTS	BABY MOZART
25	VARIOUS ARTISTS	TODDLER FAVORITES

Children's recordings: original motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples 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. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



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

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

1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 41  
3 **KINGS** (LW3, ASCAP) RBH 78

## -A-

**ACCIDENTALLY IN LOVE** (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 70  
**AHORA QUIEN** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplanet, ASCAP/Sony/ATV Discos, ASCAP) LT 20  
**AIN'T DRINKIN' ANYMORE** (Kevin Fowler, BMI) CS 49  
**ALGO TIENES** (C-Rod, ASCAP/Manben, ASCAP/Universal Musica, ASCAP) LT 10  
**ALL I EVER NEEDED** (Bret Michaels Songs, BMI) CS 66  
**AMERICAN IDIOT** (WB, ASCAP/Green Daze, ASCAP), WBM, H100 66  
**ANDAR CONMIGO** (Lolein, ASCAP/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 37  
**AWFUL, BEAUTIFUL LIFE** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 20

## -B-

**BABY GIRL** (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 32  
**BABY IT'S YOU** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Ho, ASCAP/Edmonds, BMI/EMI April, ASCAP/Irving, BMI/E Duz It, BMI/Antonio Dixon's Musik, ASCAP/Shago, SESAC), HL, H100 62  
**BACK WHEN** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 21  
**BALLA BABY** (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 56; RBH 35  
**BASTA** (Seg Son, BMI) LT 30  
**BETTER WITH TIME** (Songs Of Universal, BMI/Hey You're Hey Music, BMI/Uncle Buddies, SESAC/Phil Jackson Music, ASCAP), HL, RBH 80  
**BIG CHIPS** (Zomba Songs, BMI/R. Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 30  
**BOTTLE ACTION** (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Diehamar Music, ASCAP) RBH 91  
**BOUNCE BACK** (Money Mack, BMI) RBH 88  
**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 14  
**BREAK BREAD** (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2x10 Music, ASCAP), HL, RBH 81  
**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 30  
**BREATHE I** (Brasco, ASCAP/Desert Storm, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/N.Q.C., ASCAP), HL, H100 50; RBH 19  
**BREATHE, STRETCH, SHAKE** (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 28  
**BREATHE, STRETCH, SHAKE** (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 15  
**THE BRIDE** (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 27  
**BROKEN** (Seether, BMI/Dwight Frye, BMI), WBM, H100 34

## -C-

**CALL MY NAME** (Controvyses, ASCAP/Universal, ASCAP), HL, H100 85; RBH 28  
**CAUGHT UP** (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PoolBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 38  
**CERTIFIED GANGSTAS** (Not Listed) RBH 95  
**CHARLENE** (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 31; RBH 8  
**CIEN ANOS** (Peer Int'l, BMI) LT 38  
**THE CLOSER I GET TO YOU** (Ensign, BMI/Scarab, BMI) RBH 79  
**COLD** (Sugar Star, BMI) H100 97  
**COME HOME SOON** (Emerto, ASCAP/Dylan Jackson, ASCAP), WBM, CS 19  
**COMO TU** (Gaira Bay, BMI) LT 3  
**COMPTON** (Six July, BMI/Dollar Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 44  
**CONFESSIONS PART I** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 64  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 48; RBH 27  
**CONTIGO YO APRENDI A OLVIDAR** (Universal Musica, ASCAP/Leo Musica, SACM) LT 32

## -D-

**DAMMIT MAN** (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 70  
**DANGEROUSLY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 65; RBH 23  
**DARE YOU TO MOVE** (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 49  
**DAYS GO BY** (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 3; H100 39  
**DEJAMÉ ESTAR** (BMG Songs, ASCAP) LT 18  
**DELANTE DE MI** (EMI Blackwood, BMI) LT 22  
**DESDE QUE LLEGASTE** (SACM Latin, ASCAP) LT 27  
**DIAMOND IN THE BACK** (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Imaxal Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 96  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 11; RBH 3  
**DICEN POR AHI** (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 41  
**DIP IT LOW** (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL, H100 18  
**DIXIE ROSE DELUXE'S** (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 36  
**DON'T BREAK MY HEART AGAIN** (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 31  
**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/Spanador

Music, BMI), HL/WBM, RBH 76  
**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 19; RBH 9  
**DUELE EL AMOR** (Gente Normal, ASCAP) LT 16

## -E-

**ESTA LORRANDO MI CORAZON** (Edimonsa, ASCAP) LT 6  
**ESTES DONDE ESTES** (WB, ASCAP) LT 31

## -F-

**FABRICANDO FANTASIAS** (WB, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 34  
**FALL TO PIECES** (Velvet Revolver, ASCAP/Slash & Cash, ASCAP) H100 67  
**FANTASIA O REALIDAD** (WB, ASCAP) LT 50  
**FEELIN' WAY TOO DAMN GOOD** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 95  
**FEEL MY WAY TO YOU** (Cherry River, BMI/Songs Of DreamWorks, BMI/Universal-MCA, ASCAP/Halhana, ASCAP), CLM/HL, CS 29  
**FEELS LIKE TODAY** (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 11; H100 57  
**FLAP YOUR WINGS** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 54; RBH 22  
**FOR REAL** (Jizop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 56  
**FUEGO** (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 44

## -G-

**GETAWAY CAR** (Remann, SESAC/Connotation, BMI/Headman Haase, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI), WBM, CS 38  
**GIRLS LIE TOO** (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 81  
**GO D.J.** (Money Mack, BMI) H100 44; RBH 13  
**GOLDEN** (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/abackants music, BMI/EMI Blackwood, BMI), HL, RBH 51  
**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 & Marg, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 1; RBH 1  
**GOTTA GO SOLO** (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 53  
**GOTTA HAVE IT** (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 82  
**GROUPIE LUV** (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 69

## -H-

**HASTA EL FIN DEL MUNDO** (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 21  
**HEADSPRUNG** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 20; RBH 12  
**HEAVEN** (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), F-L, CS 50; H100 23  
**HE GETS THAT FROM ME** (J. B. Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI) CS 26  
**HERE FOR THE PARTY** (Soni/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Bigl Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 4; H100 46  
**HEY YOUNG GIRL** (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI), HL, RBH 61  
**HIGHER** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 86  
**HOLY WATER** (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 33  
**HOOD HOP** (Jerrrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 77  
**HOT 2 NITE** (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 45  
**HOW AM I DOIN'** (Skronk Eonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 16  
**HUSH** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beats, ASCAP), HL, H100 43; RBH 16

## -I-

**I AIN'T SCARED** (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 43  
**I AM THE WORKING MAN** (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 45  
**I BELIEVE** (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 98  
**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 60  
**IF HEAVEN** (Soni/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 59  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 12; RBH 21  
**IF I COULD ONLY BRING YOU BACK** (Sixteen Stars, BMI/Songs Of Darshan, BMI/Curb Magnason, BMI/Harry Fox, BMI), WBM, CS 55  
**IF I WAS YOUR GIRLFRIEND** (Not Listed) RBH 72  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 13; H100 74  
**I GO BACK** (Soni/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, H100 72  
**I HATE EVERYTHING** (Midnight Express, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 2; H100 40

**I LIKE THAT** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 32  
**I LOVE NASCAR** (Big Yellow Dog, BMI/Sony/ATV Tree, BMI/Tokeco Tunes, BMI), HL, CS 64  
**IMPOSSIBLE OLVIDARTE** (Peer Music III, BMI) LT 40  
**I'M SO FLY** (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Musik, SESAC) RBH 59

**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 7; H100 53  
**INSPIRATION** (El Desperados, ASCAP) CS 58  
**I SMOKE, I DRANK** (9W4, BMI/Drugstore, ASCAP/Ten Count, BMI) RBH 43  
**I TRY** (Pen Skills, BMI/EMI Blackwood, BMI/John Legend, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI/Yes World Music, ASCAP), HL, RBH 89

## -J-

**JESUS WALKS** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 47; RBH 17  
**JESUS WAS A COUNTRY BOY** (Espiritu de Leon, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 42  
**JIMMY CHOO** (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Slavery, BMI/DJ Ivy, BMI/EMI April, ASCAP/Pookietoots, ASCAP), HL, RBH 84  
**JUST LIKE YOU** (EMI April, ASCAP/EMI April Canada, SOCAN/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 75  
**JUST LOSE IT** (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellereene, BMI/Hard Workin Black Folks, ASCAP), HL, H100 10; RBH 48

## -K-

**KING OF THE DANCEHALL** (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 86; RBH 32  
**KNUCK IF YOU BUCK** (World Wide Platinum, BMI) H100 90; RBH 40

## -L-

**LA LOCURA** (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 36  
**LA PRIMERA CON AGUA** (Pacific LC, ASCAP/Maximo Aguirre, BMI) LT 46  
**LAS AVISPAS** (Elyon, BMI) LT 4  
**LASTIMA ES MI MUJER** (Not Listed) LT 8  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI) H100 3; RBH 5  
**LEAVE (GET OUT)** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Goodfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 37  
**LET ME BE YOUR ANGEL** (Cotillion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 93  
**LET ME IN** (Universal, ASCAP/50 Cent, ASCAP), HL, RBH 58  
**LET ME LOVE YOU** (Scott Storch, ASCAP/TVT, ASCAP/Pepp-Soul Music, ASCAP/R.H. Compound, ASCAP) RBH 55  
**LET'S GET AWAY** (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 77; RBH 39  
**LET'S GET IT STARTED** (will.i.am, BMI/leepney, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tooño, BMI/El Cubano, BMI/EMI Blackwood, BMI), CLM/HL, H100 22  
**LET'S GO** (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stay High, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP), WBM, H100 24; RBH 32  
**LET THEM BE LITTLE** (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 37  
**LIVE LIKE YOU WERE DYING** (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 9; H100 52  
**LOCKED UP** (Noka International, ASCAP/Famous, ASCAP), HL, H100 8; RBH 6  
**LONG, SLOW KISSES** (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 44

## -M-

**THE LORD LOVES THE DRINKIN' MAN** (Kevin Fowler, BMI) CS 46  
**LOSE MY BREATH** (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 5; RBH 10  
**MAS MALA QUE TU** (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 45  
**ME DEDIQUE A PERDERTE** (Soni/ATV Discos, ASCAP) LT 2  
**MIEDO** (Vander America, BMI/Fato, ASCAP) LT 5  
**MIEDO** (Vander, ASCAP) LT 28  
**MONDAY MORNING CHURCH** (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 47  
**MOVE YA BODY** (Tweenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/The 3rd Music, ASCAP/My Soulmate Songs, ASCAP/Lionel Birmingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 38  
**MR. MOM** (Soni/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfirmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 12; H100 61  
**MUD ON THE TIRES** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 30  
**MUTHAF\*CKA** (EMI April, ASCAP/Cyphercliff, ASCAP/VOCO, BMI/Alexra, BMI/Hennessey For Everyone, BMI), HL, RBH 85  
**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 2; RBH 2  
**MY HAPPY ENDING** (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 9

## -N-

**MY PLACE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 4; RBH 4  
**NADA VALGO SIN TU AMOR** (Peermusic III, BMI/Carnaleon, BMI) LT 1  
**NADIE ES ETERNO** (Edimusa, ASCAP/Vander, ASCAP) LT 49  
**NASTY GIRL** (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 87  
**THE NEW WORKOUT PLAN** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 99  
**NEW YORK** (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP), HL/WBM, RBH 50  
**NO END IN SIGHT** (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 34  
**NOLIA CLAP** (Breka Music, BMI/Zachnick, BMI) H100 35; RBH 11  
**NO ME QUIERO ENAMORAR** (Soni/ATV Latin, BMI) LT 15  
**NO PROBLEM** (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 42; RBH 14  
**NOTHIN' 'BOUT LOVE MAKES SENSE** (Steel Wheels, BMI/Deaton, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 23  
**NOTHING ON BUT THE RADIO** (WB, ASCAP/Fool Hearted Melodies, ASCAP/OdieSongs, ASCAP/Short Story Long, ASCAP), WBM, CS 10; H100 59  
**NOTHIN' TO LOSE** (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 35  
**NOVEMBER** (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 41

## -O-

**OH MY GOD** (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 100  
**OJALA QUE TE MUERAS** (Ser-Ca, BMI) LT 7  
**ONE THING** (Finger Eleven, SOCAN/Reinfeld, ASCAP), WBM, H100 16  
**ON THE WAY DOWN** (Rihop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP), HL, H100 15  
**OVER AND OVER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Koko's Basement, ASCAP/Hitco South, ASCAP), HL, H100 58  
**OYE MI CANTO** (SP Beatz In Da Hood, ASCAP/Off Da Yelzabul, BMI/GemStar, ASCAP/Big Mato, ASCAP) H100 25; RBH 34

**PARA SOBREVIVIR** (Ser-Ca, BMI) LT 48  
**PARTY FOR TWO** (Universal Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 18  
**PASOS DE GIGANTE** (Warner-Tamerlane, BMI) LT 39  
**PERDIDOS** (J.N., ASCAP) LT 29  
**PIECES OF ME** (Big A. Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 13  
**PIQUETES DE HORMIGA** (Promosongs, BMI) LT 42  
**PREFIERO PARTIR** (Crisma, SESAC) LT 33  
**PROTOTYPE** (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 83

**QUE DE RAROTIENE** (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 13  
**QUE NO ME FALTES TU** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 11  
**RADIO** (Gimme Some Hot Sauce, ASCAP/Script Squad Music, ASCAP/I'm Him Music, ASCAP/Tricycle Songs, ASCAP) RBH 94  
**REAL BIG** (Money Mack, BMI) H100 98; RBH 52  
**REAL GANGSTAZ** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/White Rhino, BMI/Lil Jon 00017 Music, BMI/TVT, BMI), WBM, RBH 62  
**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 26  
**RED CARPET** (PAUSE, FLASH) (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 37  
**REVENGE OF A MIDDLE-AGED WOMAN** (Cal Iv, ASCAP/BergBrain, ASCAP/Gavitron, SESAC) CS 60  
**RIDIN' WITH THE LEGEND** (EMI Algee, BMI/Newwriters, BMI), H-/WBM, CS 53  
**A ROSE BY ANY OTHER NAME** (Ailarose Music, BMI) RBH 67  
**ROUGH & READY** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 14

**SAWDUST ON HER HALO** (Songs Of Mosaic, ASCAP/Mosaic Music, BMI) CS 51  
**SENTADA AQUI EN MI ALMA** (World Deep, BMI/Sony/ATV Latin, BMI) LT 26  
**SEX, LOVE & MONEY** (Nyrwar, ASCAP/EMI April, ASCAP/Medina Sound, BMI/Fruition, ASCAP), HL, RBH 90  
**SHADOW** (Big A. Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 60  
**SHAKE THAT SH\*\*** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 84; RBH 47  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICC, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, H100 83  
**SHE'WILL BE LOVED** (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 6  
**SHORTY WANNA RIDE** (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 68; RBH 24  
**SI LA VES** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 14  
**SI PUDIERA** (Ser-Ca, BMI) LT 35  
**SLOW MOTION** (Money Mack, BMI) H100 17; RBH 20  
**SO COLD** (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 79  
**SO FLY** (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) RBH 66  
**SOMBRA LALA** (Lusafrika, BMI/SGAE, BMI) LT 24  
**SOME BEACH** (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 17  
**SOMEBODY TOLD ME** (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 71  
**SON DE AMORES** (WB, ASCAP) LT 12  
**SO SEXY** (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 92; RBH 42

**SO SEXY CHAPTER II** (LIKE THIS) (Zomba Songs, BMI/R. Kelly, BMI/Stayin High Music, ASCAP), WBM, RBH 63  
**SOY TU MUJER** (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 25  
**STAYS IN MEXICO** (Tokeco Tunes, BMI), HL, CS 6; H100 51  
**SUITS IN THE BUCKET** (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 1; H100 33  
**SUNSHINE** (Lucky, BMI/My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 7; RBH 18

**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, RBH 50  
**TAKE ME OUT** (Universal-Island, PRS), HL, H100 76  
**TEMPTED TO TOUCH** (Mustard Seed Interna, BMI/EMI Blackwood, BMI), HL, H100 94; RBH 54  
**TE PERDONE UNA VEZ** (Garmex, BMI) LT 23  
**TE TENGO QUE APRENDER A OLVIDAR** (Universal Musica, ASCAP/Queen Music Division, ASCAP/EMI April, ASCAP/Juan Marcelo, ASCAP) LT 43  
**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 57  
**THAT'S COOL** (Wrensong, ASCAP/Lugracella, ASCAP/Reynson, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 24  
**THAT'S WHAT IT'S ALL ABOUT** (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 8; H100 55  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 45  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 29  
**TILT YA HEAD BACK** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Burnin Bush, ASCAP/Warner-Tamerlane, BMI/Publishing Designee Of Todd Mayfield, BMI), HL/WBM, H100 78  
**TOO MUCH OF A GOOD THING** (EMI April, ASCAP/Trinifold, ASCAP), HL, CS 5; H100 63  
**TRIP AROUND THE SUN** (Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI), WBM, CS 25  
**TRYING TO FIND ATLANTIS** (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 48  
**TU DE QUE VAS** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 19  
**TURN ME ON** (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Siils, ASCAP/EMI, PRS/Spragga Benz, BMI/K Lytle, ASCAP), HL, H100 27

**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 57  
**THE UPSIDE OF BEING DOWN** (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 39  
**U SAVED ME** (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 83; RBH 31  
**USED TO LOVE U** (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 91; RBH 41  
**U SHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 64; RBH 29

**VALIO LA PENA** (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 9  
**VERTIGO** (Universal-PolyGram International, ASCAP), HL, H100 45  
**VIVO Y MUERO EN TU PIEL** (Rubet, ASCAP/Universal Musica, ASCAP) LT 47  
**VUELVE CONMIGO** (EMI April, ASCAP) LT 17

**WE LIKE THEM GIRLS** (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 75  
**WESTSIDE STORY** (BlackWallStreet, ASCAP/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL/WBM, H100 99; RBH 65  
**WHATEVER U WANT** (Brad Music, ASCAP/Trebmal, ASCAP/New Heat Music, ASCAP/Universal, ASCAP/Andre'Sia, ASCAP/Khaleef, ASCAP/Chiles Music, ASCAP/Bar-Kay, BMI/Warner-Tamerlane, BMI/Swelka, BMI), HL/WBM, RBH 97  
**WHAT SAY YOU** (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 28  
**WHAT U GON' DO** (Lil Jon

## 'Vertigo' Spins New Digital Tracks Sales Mark

U2's "Vertigo" shatters the one-week sales mark on Hot Digital Tracks as it debuts at No. 1 with 37,000 paid downloads. "Vertigo" is the first track to pass the 30,000 barrier. The prior record was 27,000 downloads, set by "Yeah!"



U2: DIZZYING RECORD

from Usher Featuring Lil Jon & Ludacris in the July 10 issue. On the Modern Rock chart "Vertigo" rises 18-4

and registers its second consecutive gain of 1,000 or more spins. The track debuted with 1,084 detections last issue and adds another 1,119 to its tally. Nirvana's "You Know You're Right" is the only other song in the history of the chart to post consecutive weeks of four-digit gains. It did so exactly two years ago this issue.

**'LOSE' KEEPS GAINING:** Elsewhere on Hot Digital Tracks, Eminem debuts in two places with "Just Lose It." The explicit version enters the chart at No. 2 with 21,500 paid downloads while an edited take comes in at No. 8 with 8,500 units.

"Lose" also sees gains in its second week on the Mainstream Top 40 and Rhythmic Top 40 charts. The track moves 23-7 on Rhythmic and earns the largest one-week gain in the format's history with a 1,639-detection jump. The spin increase bests Eminem's own "Without Me," which improved by 1,165 spins in June 2002. The last song to move into the top 10 of the Rhythmic chart in two weeks or less was "Jenny From the Block" by Jennifer Lopez in October 2002.

With a 33-10 move on the Mainstream chart, "Lose" sets the mark for largest jump into the top 10 in the history of the list. The track earns the second-largest gain ever at the format with a 2,740-spin leap, just short of the 2,784-detection increase 'N Sync posted with "Pop" in May 2001. Incidentally, "Pop" was the last record to reach the top 10 of the Mainstream chart within two weeks.

**THIS SUD'S FOR YOU:** Sara Evans places the fourth track by a solo female atop Hot Country Singles & Tracks this year and puts the venerable RCA imprint in the No. 1 box for the first time in two years.

With a gain of 125 detections, Evans' rollicking "Suds in the Bucket" rises 2-1, replacing Keith Urban's "Days Go By" after a four-week stay in the lead. "Suds" also takes the No. 1 slot on the unpublished Country Audience chart with 35.9 million listener impressions.

After a dry spell for chart-topping solo females during most of 2002 and all of 2003, the country chart has seen four ladies top the list in the past five months, starting in the May 29 issue with Gretchen Wilson's "Redneck Woman." Subsequent chart-topping singles by Reba McEntire, Terri Clark and Evans have heralded a reclamation of chart ground that country's leading ladies ceded to their male counterparts during the past couple of years.

The four No. 1 female solo songs in 2004 are the most this chart has seen since 2001 when five such tracks made their way to the top. Only one female solo song dominated the country list in 2002.

Evans' single is the first No. 1 for her label since Tracy Byrd's "Ten Rounds With Jose Cuervo" led for one week in the Oct. 5, 2002, issue.

**THE RETURN OF THE RULER:** As his "Wonderful" continues to climb Hot R&B/Hip-Hop Singles & Tracks, Ja Rule has the Hot Shot Debut on the list with "New York," which features Fat Joe and Jadakiss.

After a highly publicized beef with 50 Cent in 2003 and lackluster sales of his subsequent album "Blood in My Eye," it looked as though Ja Rule was fading from view. However, with the radio-friendly "Wonderful" racking up 16 million audience impressions at R&B outlets and the street-circuit-driven "New York" garnering another 4.2 million, the artist seems to be waving off the naysayers.

"Drop" is the third top 10 appearance for Snoop Dogg as a lead artist and his second since 1993. His top 10 from a year ago, "Beautiful," also featured

vocals by Pharrell.

Additional reporting by Anthony Colombo in New York and Patrick McGowan in Los Angeles.

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Elsewhere on the chart, for the second consecutive week, one title lays claim to both Greatest Gainer designations. Following last week's airplay and sales double gainer by "My Boo" from Usher and Alicia Keys, "Drop It Like It's Hot" by Snoop Dogg Featuring Pharrell matches that feat. The track climbs 17-9, fueled by a jump of 21-1 on Hot R&B/Hip-Hop Singles Sales and an increase of nearly 10 million audience impressions.

HitPredictor™			DATA PROVIDED BY
MAINSTREAM TOP 40			ADULT CONTEMPORARY
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	EMINEM	Just Lose It INTERSCOPE	68.6
★	LENNY KRAVITZ	Lady VIRGIN	68.0
★	JOHN MAYER	Daughters COLUMBIA	67.9
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	SIMPLE PLAN	Welcome To My Life LAVA	78.8
2	SWITCHFOOT	Dare You To Move COLUMBIA	77.1
3	THREE DAYS GRACE	Just Like You ZOMBA	75.2
4	NELLY & CHRISTINA AGUILERA	Tilt Ya Head Back UMRG	74.8
5	THE KILLERS	Somebody Told Me IDJMG	74.7
6	CROSSFADE	Cold COLUMBIA	74.1
7	BOWLING FOR SOUP	1985 ZOMBA	71.4
ADULT TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	LENNY KRAVITZ	Lady VIRGIN	65.0
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	SARAH MCLACHLAN	World On Fire RMG	88.7
2	JEREMY CAMP	Right Here EMC	77.2
3	LINKIN PARK	Breaking The Habit WARNER BROS.	76.0
4	BOWLING FOR SOUP	1985 ZOMBA	73.9
5	SEETHER	Broken WIND-UP	73.8
6	SWITCHFOOT	Dare You To Move COLUMBIA	72.5
7	KELLY CLARKSON	Breakaway HOLLYWOOD	67.3
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	U2	Vertigo INTERSCOPE	72.8
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	SUM 41	We're All To Blame IDJMG	79.1
2	CROSSFADE	Cold COLUMBIA	76.6
3	SHINEDOWN	Simple Man ATLANTIC	69.8
4	THE EXPLOSION	Here I Am VIRGIN	69.6
5	MODEST MOUSE	Ocean Breathes Salty EPIC	67.9
6	CAKE	No Phone COLUMBIA	65.7
7	12 STONES	Far Away WIND-UP	65.7
8	THE KILLERS	Mr. Brightside IDJMG	65.2

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score: R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

OCTOBER 16 2004				MAINSTREAM TOP 40™
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	15	NUMBER 1 My Happy Ending	AVRIL LAVIGNE (RCA/RMG) 1 Wk At No. 1
2	1	15	She Will Be Loved	MARON5 (OCTONE/JRMG)
3	6	8	Goodies	CIARA FEAT. PETEY PABLO (SHO NUP-MUSIC/UNIVERSAL/AFACE/ZOMBA)
4	4	15	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)
5	5	14	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)
6	3	19	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)
7	9	9	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
8	8	8	Lose My Breath	DESTINY'S CHILD (COLUMBIA)
9	7	11	Sunshine	LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA)
10	33	2	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
11	14	16	One Thing	FINGER ELEVEN (WIND-UP)
12	11	20	If I Ain't Got You	ALICIA KEYS (JRMG)
13	10	24	Leave (Get Out)	JUJU (DA FAMILY/BLACKGROUND/UMRG)
14	13	8	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
15	20	5	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)
16	12	13	I Like That	HOUSTON FEAT. CHINGY, NATE DOGG & I-20 (CAPITOL)
17	18	7	Broken	SEETHER FEAT. AMY LEE (WIND-UP)
18	17	9	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
19	15	24	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)
20	22	9	Shadow	ASHLEE SIMPSON (GEFFEN)

OCTOBER 16 2004				ADULT TOP 40™
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1 She Will Be Loved	MARON5 (OCTONE/JRMG) 4 Wks At No. 1
2	2	22	One Thing	FINGER ELEVEN (WIND-UP)
3	4	29	Heaven	LOS LONELY BOYS (DR/EPIC)
4	3	34	The Reason	HOBBASTANK (ISLAND/IDJMG)
5	5	10	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)
6	7	11	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)
7	6	22	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN)
8	8	36	This Love	MARON5 (OCTONE/JRMG)
9	10	7	Daughters	JOHN MAYER (AWARE/COLUMBIA)
10	9	9	I Don't Want To Be	GAVIN DEGRAV (JRMG)
11	13	13	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
12	14	9	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)
13	11	34	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
14	12	27	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
15	15	11	World On Fire	SARAH MCLACHLAN (ARISTA/RMG)
16	17	16	Broken	SEETHER FEAT. AMY LEE (WIND-UP)
17	18	9	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
18	20	6	(Reach Up For The) Sunrise	DURAN DURAN (EPIC)
19	16	18	Feelin' Way Too Damn Good	NICKELBACK (ROADRUNNER/IDJMG)
20	22	9	Lady	LENNY KRAVITZ (VIRGIN)

OCTOBER 16 2004				ADULT CONTEMPORARY™
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	NUMBER 1 Heaven	LOS LONELY BOYS (DR/EPIC) 3 Wks At No. 1
2	3	38	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)
3	2	42	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)
4	4	24	This Love	MARON5 (OCTONE/JRMG)
5	5	51	White Flag	DIDD (ARISTA/RMG)
6	7	50	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)
7	6	51	The First Cut Is The Deepest	SHERYL LORRAINE (A&M/INTERSCOPE)
8	9	27	8th World Wonder	KIMBERLEY LOCKE (CURB)
9	8	36	Love's Divine	SEAL (WARNER BROS.)
10	11	20	You'll Think Of Me	KEITH URBAN (CAPITOL)
11	10	83	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)
12	12	74	Unwell	MATCHBOX TWENTY (ATLANTIC)
13	13	26	Here With Me	MERCYME (INO/CURB)
14	14	76	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)
15	17	5	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)
16	15	4	Answer In The Sky	ELTON JOHN (BUCKLE UP/UNIVERSAL/UMRG)
17	16	10	Remember When It Rained	JOSH GROBAN (1-43 REPRISE)
18	21	2	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)
19	18	16	Last Thing On My Mind	LEANN RIMES & RONAN KEATING (CURB)
20	19	15	The Reason	HOBBASTANK (ISLAND/IDJMG)

OCTOBER 16 2004				MODERN ROCK™
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	NUMBER 1 American Idol	GREEN DAY (REPRISE) 4 Wks At No. 1
2	7	7	Fall To Pieces	VELVET REVOLVER (RCA/RMG)
3	3	3	So Cold	BREAKING BENJAMIN (HOLLYWOOD)
4	18	4	Vertigo	U2 (INTERSCOPE)
5	2	17	Breaking The Habit	LINKIN PARK (WARNER BROS.)
6	4	9	Vitamin R (Leading Us Along)	CHELLEE (EPIC)
7	8	6	Pain	JIMMY EAT WORLD (INTERSCOPE)
8	9	12	Getting Away With Murder	PAPA ROACH (HELIX/ALBUM/UMRG)
9	5	21	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)
10	6	24	Just Like You	THREE DAYS GRACE (JIVE/ZOMBA)
11	10	17	Wake Up (Make A Move)	LOST PROPHETS (COLUMBIA)
12	13	18	Cold	CROSSFADE (IG/COLUMBIA)
13	11	22	Take Me Out	FRANZ FERDINAND (DOMINO/EPIC)
14	14	19	A Favor House Atlantic	COHEED AND CAMBRIA (EQUAL VISION/COLUMBIA)
15	12	24	Duality	SUICKNOT (RDADRUNNER/IDJMG)
16	21	3	We're All To Blame	SUM 41 (ISLAND/IDJMG)
17	17	5	Take It Away	THE USED (REPRISE)
18	19	9	Run	SNOW PATROL (FICTION/A&M/INTERSCOPE)
19	16	10	A Decade Under The Influence	TAKING BACK SUNDAY (VICTORY)
20	22	6	Ocean Breathes Salty	MODEST MOUSE (EPIC)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 mainstream top 40, 91 adult top 40, 92 adult contemporary and 84 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

# Tracks

Continued from page 6

Among the benefits touted by Promo Only and UMG are reduced costs for labels, quicker distribution to radio, tighter security and the ability to better control leaks and piracy. But there are also some potentially Orwellian applications that UMG executives claim they plan to use sparingly.

"The label has the ability to watch over a single to some degree," Ernst says. "When a station logs in, we know which stations received the song and [which ones] downloaded it. We can track it."

More specifically, Promo Only co-founder Pete Werner explains, the label can track whether the PD, the music director or an intern accessed the song, because each track is watermarked with the end user's unique identification code.

The advantage there, Ernst says, is that the label can target its promotional activity. It can ask stations that haven't listened to the song to do so and solicit feedback from programmers it knows have already heard it.

## KEEPING TRACK

The MPE system can also track which users burn a copy of the song or export it into their broadcast

# FAQs On Promo Only MPE

## How are the Promo Only MPE tracks sent to radio?

Radio programmers receive an e-mail from the label notifying them that a particular single is available for download. Prior to downloading a broadcast-quality version of the track, they can also choose to preview an audio stream directly from the e-mail.

## How does the station download the song?

The programmers must first install the Promo Only MPE player software (a Web browser interface) on their computer. Once installed, they can then access each track using a unique ID code that only works on the computer on which they downloaded the player.

## How fast does a song download?

Twenty to 30 seconds with a high-speed connection.

## Does the software work on Macintosh?

No, only on PCs at this point. A Mac application is in development.

## Is any additional information provided with the track

## besides the song title and artist?

The label has the option of sending such information as songwriter and producer credits, total time, intro time, lyrics, artist bios and artwork with the track if they choose.

## What radio formats will have these digital singles made available to them?

Universal Music Group's plans call for every format that now receives singles by mail to soon have them available digitally via Promo Only MPE.

## Will the UMG labels stop shipping physical singles?

They will eventually, but there is no set timetable for that to happen and label execs say radio will dictate when it is ready for the complete conversion to digital singles. It's at least a year away.

## Is there any support if problems arise?

Promo Only is maintaining a toll free support line weekdays from 9 a.m. to 7 p.m. ET.

computers for possible airplay.

Most importantly, Werner says, this tracking means that if a single ends up on a file-sharing service before its release, the company can easily figure out who put it there.

However, Ernst stresses, "we really respect privacy issues." He notes that it is up to the individual label client to decide which information gets tracked.

While Freda is glad this kind of data is available, he says, "We hope not to abuse that privilege. There is no intention to call someone at radio five minutes after they've opened the file. We're looking at this [informa-

tion] potentially as an indicator of interest in the song.

"We've actually limited the amount of tracking we can do," Freda adds. "We did not want to be intrusive to radio. This is not meant to be a 'big brother' system. I know there's some sensitivity there, and that is not the purpose of this."

Promo Only is one of several companies developing digital delivery systems for radio, but it has a leg up on the others through its partnership with UMG, the top label group. Sony Music is well into development of its own system,

which will feature many of the same features as the MPE system.

## READY FOR THE COUNTRY?

But the move toward digital delivery has not been without controversy. In July, Sony's Nashville operation made waves at country radio when it announced that by the end of the year it would stop sending singles to radio by mail.

Country programmers immediately raised a host of objections, most centering on concerns about convenience and ease of use (*Billboard*, July 10). Sony is working to address these con-

# Jagger

Continued from page 5

without losing his own creative voice. It was a delicate balancing act that was sometimes complicated by the filmmakers changing and re-editing the movie.

"We had a continuous loop of the movie playing to inspire us," Stewart says. "We had to make music that made the Alfie character somewhat likeable."

Jagger adds, "I've found that you can write songs many different ways, so I try to come up with a much broader range of stuff than I used to do."

The Jagger/Stewart compositions have a bluesy-rock tone peppered with R&B and are crafted in such a way that they sound classic yet contemporary. They include "Old Habits Die Hard" (the first single, featuring vocals from Sheryl Crow), "Blind Leading the Blind" and "Let's Make It Up" (*Billboard*, June 5).

There are also instrumental tracks on the album and in the movie, including "Jack the Lad" (the theme for Law's character), "Oh Nicky," "New York Hustle," "Standing in the Rain" and "Counting the Days."

Joss Stone performs on three songs, including a remake of "Alfie," which originally resulted in separate hits for Dionne Warwick and Cher in the 1960s. Stone also teams with Jagger and Stewart for "Lonely Without You (This Christmas)" and "Wicked Time," a hip-hop reworking of the "Alfie" song performed with Jamaican

rapper Nadirah "Nadz" Seid.

Stewart says that he and Jagger personally selected the other artists who performed on the soundtrack. Funk vocalist Gary "Mudbone" Cooper guests on "Darkness of Your Love," written by Stewart, Cooper and Charles Shyer, the film's director.

Stewart and Jagger also credit Shyer for giving them more creative freedom than most directors give composers. "Charles was very brave to let us do this type of score," Stewart adds.

Jagger tells *Billboard* that "Lonely Without You (This Christmas)" was not originally intended to be full-length tune.

"It started as an instrumental section. Dave was in the studio and asked me to write one line to go in a particular scene in the movie. When we got back in the studio, Joss was there and when Dave asked me if I had written any more of the songs, I realized that it was going to turn into something she was going to sing. So I went back in the dressing room, we finished it and it worked out. It suits Joss Stone perfectly."

## SEALING THE DEAL

Virgin chairman/CEO Matt Serletic says the "Alfie" soundtrack is a top priority for the label, whose roster includes the Rolling Stones and Jagger as a solo artist. He tells *Billboard* how the record company landed the deal: "As Mick Jagger got more and more involved in the soundtrack, it made more sense that Virgin would get involved with the album. It came together naturally."

EMI Music U.K. & Ireland president/CEO Tony Wadsworth was an instrumental player in landing the deal, Serletic adds.

"It was Dave Stewart's idea to engage Mick in this soundtrack," Serletic continues. "Mick could understand what the Alfie character is going through, and you can hear it in the variety of emotions in the songs."

The powerful ballad "Blind Leading the Blind" expresses regret, anger and sorrow. It is used in pivotal scenes in the movie, including one in which Alfie has an emotional breakdown.

Jagger says, "I was more attuned to that scene than any other scene in the movie, because I felt that was where the lyrics would make a difference if you got them wrong. I wrote what I felt was appropriate for the character. I didn't compromise it."

Many of the songs were recorded the old-fashioned way: with all the musicians playing in the studio at the same time. The recording process at London's Abbey Road Studios was filmed for an electronic press kit and may end up on the "Alfie" DVD.

"Phil Collins and Elton John have had success with their work on soundtrack albums, and Mick Jagger's work on this album should get about the same recognition," says Bryan Everitt, director of music operations at Amarillo, Texas-based retail chain Hastings Books, Music & Video. He predicts that the "Alfie" soundtrack will have a solid run at retail.

Serletic says that awareness for the

"Alfie" album will be complemented by new Rolling Stones releases on the market: the "Live Licks" double CD that features live tracks from the band's 2002-2003 tour and the "Rock and Roll Circus" DVD. "Live Licks" will have a North American release of Nov. 2, while "Rock and Roll Circus" is due Oct. 12.

## BUILDING A BUZZ

To create early buzz for the soundtrack, Virgin released "Old Habits Die Hard" exclusively for one day (Sept. 24) to the AOL First Listen program. Virgin executive VP of marketing Randy Miller says the single had about 150,000 streams on AOL in the 24-hour period.

A week following the AOL First Listen promotion, Virgin had a limited exclusive promotion with the AOL First Look program, which showed viewers the EPK that takes a behind-the-scenes look at making the music for "Alfie."

Other Internet marketing initiatives include sending a "viral jukebox" of audio and video from the soundtrack to select mailing lists. Fans of Jagger, Stewart, Crow and Stone will be targeted on the Internet, and there will be an online "Alfie" campaign at the official Web sites for the Rolling Stones and Paramount.

Meanwhile, the music video for "Old Habits Die Hard" has been released to such outlets as VH1.

"We're looking at many nontraditional ways to get the video out there," Miller continues. "We want it in movie theaters, various video-on-demand outlets and in-store reels at

cerns, as are the executives behind the Promo Only/UMG partnership.

"Based on our analysis, radio is ready to go for this," Freda claims. "We conducted a number of interviews... with radio stations throughout the country, and we encountered very little resistance."

Still, Freda says, UMG will continue to mail hard copies of a single for "as long as it takes to gain adoption from radio, although we're confident that this is a superior system for everyone involved."

"Everyone needs to change their business practices," Freda says. Labels and radio stand to benefit. "From our end, we're gaining some cost savings by eliminating manufacturing and freight," he points out. "Radio gains greater organization in how they maintain and archive their music."

"Possibly the greatest benefit is security," he continues. "We will no longer be sending out thousands of unprotected CDs... And we can structure it so it's released to all stations at the exact same time [so] it prevents leaks from taking place."

Promo Only, founded in 1992, is best-known for delivering subscription-based music and music video services, including compilation CDs of new music, to radio. The company's technology partner for the MPE enterprise is Vancouver-based Destiny Media Technologies, which specializes in developing tools for distributing digital media through the Internet.

music retail and lifestyle stores."

Virgin has released two versions of "Old Habits Die Hard" to radio: one with vocals by Jagger (sent to rock formats) and the other with vocals by Jagger and Crow. The latter version of the song, which appears as a bonus track on the "Alfie" soundtrack, was released to adult top 40, AC and mainstream top 40.

"I thought it was a killer song the first time I heard it, and Mick Jagger sounds great on it," says B.J. Harris, operations manager of adult top 40 KALC Denver. "It's perfect for our format, and having Sheryl Crow on the song will help it appeal to a younger audience."

KALC is also getting "lots of positive listener reaction to the song," Harris reports. "Our format isn't usually the type to have listeners actively calling about a song, but this is one of those songs that listeners are responding to well. The song doesn't sound dated."

Harris believes that "Old Habits Die Hard" being featured in commercials for the movie has helped raise awareness for the song.

"Alfie" was "a natural fit for everyone involved," says Paramount president of music Burt Berman, who adds: "In the 20 years that I've been the head of music at film studios, 'Alfie' has been the greatest and most fulfilling experience I've ever had professionally."

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# Relaunch

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major hit albums.

In the case of "Confessions," sources say Jive shipped 800,000 units of the new version.

"The goal is to relaunch 'Confessions' as a new release, and it will be supported by a massive media blitz, with the end result hopefully a diamond album," Zomba Label Group senior VP of sales Bob Anderson says. "I am likening this to a theatrical rerelease of a classic film or a director's cut."

Anderson says that the album will be certified at 6 million units shortly, which means that Jive hopes to move another 4 million units in the United States through the holiday selling season.

## MORE TITLES GETTING MADE OVER

Jive is not alone in using this tactic. Sony Music Sales Group has at least five album relaunched planned between now and the end of the year. Atlantic Records is relaunching Twista's "Kamikaze"—which has already sold 1.7 million units, according to Nielsen SoundScan—and Geffen will go the relaunch route with Avant's "Private Room," which is at 770,000 units.

Some are calling Blue Note's new version of Norah Jones' "Feels Like Home" a relaunch, but the label refers to it instead as a limited-edition gift set.

Whatever the case, the practice of issuing new versions of albums is picking up steam in the marketplace, merchants and label executives say.

Adding tracks to an album is nothing new. In fact, it has been happening since the 1970s, when the configuration first came into its own saleswise. Back then, it was usually done when a non-album song that was the B-side of a single took off at radio. Labels fortunate enough to find themselves in that predicament would scramble to strip the song onto the latest album from the artist.

Labels also have long been reissuing catalog titles with previously unavailable outtakes and live versions of songs.

However, sometime in 2002, the majors began adding more than one track and sometimes new artwork or a DVD in an attempt to revitalize sales of recent albums that were not performing as expected. Somewhere along the way the trend turned into a sales tool to give new life to big-selling titles.

Among the sets that have been reissued with new material are Mary J. Blige's "No More Drama," Sheryl Crow's self-titled album, Jennifer Lopez's "J. Lo," Busta Rhymes' "Genesis," Melanie C.'s "Northern Star," Janet Jackson's "All for You," O-Town's self-titled album, LeAnn Rimes' "I Need You," Mya's "Fear of Flying," S Club 7's "7," Moby's "Play" and Lenny Kravitz's "5."

Enrique Iglesias' "Seven," Jessica Simpson's "In This Skin," LL Cool J's "10," Jagged Edge's "Hard," Incubus'

"Morning View," Pete Yorn's "musicforthemorningafter," B2K's "Pandemonium!," Black Eyed Peas' "Elephunk," P.O.D.'s "Satellite," System of a Down's "Toxicity" and the Thorn Birds' self-titled debut have also been rereleased with added material.

## POLARIZING PRACTICE

While the pace of relaunched appears to be accelerating, retail and even label sales and distribution executives have mixed feelings about them.

"I appreciate the fact that the label is behind its artist," one indie merchant says. "I just wish that the 300,000 fans who already bought an album, if they had waited, could have gotten a superior album. You may make the new customers happy, but why piss off the people that are already in your camp?"

While many independent and chain merchants initially decried the practice, some appear to be softening their stance.

"I have mixed feelings about it," says Joe Nardone Jr., VP at Wilkes-Barre, Pa.-based chain Gallery of Sound. "The people who bought an album first are getting screwed, but I don't know if there is any way to take care of those people."

But Nardone acknowledges that a relaunch can lead to a sales boost. Thus, he says, it is "tough territory" to pass judgment on the tactic.

Bryan Everitt, director of music operations at Hastings, says that while he thought the practice would upset early buyers of certain albums, the chain has not heard many complaints.

Further, some relaunched have done well at Hastings. "The Jessica Simpson album comes to mind," Everitt says. "It will be real interesting to see how the Usher album does."

The label sales and distribution community also appears split on the practice.

Steve Berman, head of sales and marketing at Interscope/Geffen/A&M, says, "The art of creating is an ongoing process; it doesn't just stop when an album is turned in. There can come a time when an artist gets to a point where they want to stand by a body of work they have created and refresh it with new material not only to service their fans, but to help open the doors to new fans."

On the other hand, a VP at a major distribution company says, "This is bullsh\*t when a label puts a number of new tracks on an existing album. Who is going to want those tracks? The fans who already have the album, that's who."

"This is greed at its worst," the executive continues. "If they wanted to do the right thing by their fans, they would just put out the material separately as an EP instead of making the fans purchase the album all over again."

Another major-label sales head adds, "We have never done it. I don't understand what the purpose is in giving an album new tracks. When a record is dead, it's over with. If you have some strong tracks, you might as well give them a new release, even an EP. That way you don't screw the people who already have an album."

But another major distribution executive acknowledges the conflicting forces.

"I think it blows that they sold 6 mil-

lion albums to loyal fans and now they have four new tracks on the album." But with the additional sales potential for a new version, he wonders, "How can you not do it?"

That executive would prefer to see the additional tracks come out as an EP because it provides more SKUs on an artist for core fans. On the other hand, he says, if you put an EP out with a hit track, "does the album die on you? That is probably why [Jive executives] are doing what they are doing with Usher."

All things considered, that distribution executive concedes that "it's hard to have a consistent viewpoint."

One person who is consistent on the topic is Sony Music Label Sales Group executive VP Tom Donnarumma. He acknowledges that retailers were concerned early on that customers might have problems with relaunched. But now he says "the consumer has embraced" the practice.

## SONY SEES SALES BOOSTS

Sony Music has been helping lead the charge on relaunched and is about to step up the pace. Most recently, Sony reissued Simpson's "In This Skin," which initially arrived Aug. 19, 2003, as an \$18.98 list-price album.

A subsequent price drop to \$13.98 helped "In This Skin" scan 924,000 units by March 2004. At that point, Columbia released it again with a new package, two new songs, a remix and a bonus DVD. This time it was priced again at \$18.98, according to Donnarumma.

The new version sold 160,000 units in its first week, with total shipments now surpassing 2 million, he reports.

Similarly, Switchfoot's "The Beautiful Letdown," which came out with a \$12.98 list price in February 2003, sold 1 million units through RED, backed by heavy touring and grassroots marketing, Donnarumma reports.

In June 2004, Columbia took over the album and issued it through Sony Music Distribution, relaunching it with new art, a new single and a

bonus DVD. The album was repriced to \$18.98 and has since moved another 500,000 units. "It should be one of our best sellers for the holiday season," Donnarumma says.

Upcoming Sony relaunched include a deluxe limited-edition version of Gretchen Wilson's "Here for the Party," which is due Nov. 9 with a list price of \$21.98. It will only be available through the holidays.

The following week, Sony will issue a new edition of Los Lonely Boys' self-titled debut, which will add a cover of Johnny Cash's "I Walk the Line," to be featured in a Sony Connect commercial. That album, repriced at \$21.98, will also have Spanish versions of two songs and a bonus DVD with videos and live performances.

While Donnarumma classifies limited editions as "relaunched albums," Saul Shapiro, VP of sales at EMI Jazz & Classics, says the new version of Jones' "Feels Like Home" is definitely not a relaunch. "This is a limited deluxe edition of the album," Shapiro says.

The "gift package" is coming out for the holiday selling season with a \$24.98 list price. It will contain three unreleased songs, a DVD of five live songs from a concert in Spain, two music videos and a 17-minute interview with the artist.

Shapiro says relaunched have a "negative connotation." On the other hand, deluxe limited editions usually are issued at a higher price at the same time as the original. While Blue Note wanted to do it that way, he says, "we didn't have the live footage ready. So this is a limited edition for the holiday, and we are done with it by Dec. 26."

Blue Note plans to ship 300,000 units of the deluxe Jones edition and leave the regular version in the marketplace, too.

Regardless of what constitutes a relaunch, in choosing albums for revamping, Donnarumma says, "we all look for something to kick [our] records in the ass, but you have to do it for the right reason. If you don't have the marketing or the music, it doesn't work."

Other factors play into the decision. Curt Eddy, VP of sales at Hollywood

Records, says the label was weighing using the tactic for Breaking Benjamin's "We Are Not Alone." The album, issued June 20, has a list price of \$12.98 and has sold 338,000 units, according to Nielsen SoundScan.

Hollywood considered issuing a relaunched version with a non-album song featured in the "Halo 2" video game, as well as a couple of live tracks, at a \$14.98 list price. Both versions would be kept available in the marketplace.

But after surveying accounts, Eddy says, there was a consensus that two versions would confuse customers. "The feedback from the accounts was among the factors of why the label decided not to go ahead with relaunching the current album," Eddy says. "We will still consider another way to use these tracks."

In preparing for its relaunch of Usher, Jive notified retail partners of the plan in August, Anderson says, to allow them time to manage old inventory accordingly. The album, which carries the same \$18.98 list price as the first version, has four new tracks, including a duet with Alicia Keys on the song "My Boo." The latest "Confessions" will also have new artwork; a lenticular cover with two different images, depending on how it is held; a four-panel poster; and a letter from Usher.

For fans who already own the album, the new tracks can be purchased à la carte from any digital retailer, Anderson says.

"We met with unanimous positive support from all our retail partners," he says. "It is the strength of the additional content and new packaging which overrides any concerns for the fans" who already own the album.

Lew Garrett, president of Minneapolis-based Musicland Purchasing, applauds the Usher relaunch.

"I like these things, and I think a lot of people like them," he says. "I think [Jive] is going to sell a zillion more records on [Usher]."

*Additional reporting by Keith Caulfield and Geoff Mayfield in Los Angeles.*

# P2P Suits

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BPI chairman Peter Jamieson said unauthorized uploaders will be sued under the United Kingdom's Copyright, Designs & Patents Act of 1988.

"You never want to take legal action; it is always a last resort," Jamieson tells *Billboard*. "It is the case that the public awareness campaign is much more powerful than simply saying 'Don't do it.' But litigation is also about helping the legitimate services to prosper."

The move to use litigation in the BPI's anti-piracy battle in the digital-music domain follows the Recording Industry Assn. of America's litigation strategy.

"The objectives and messages are the same in all these countries; their activities are illegal, there are consequences and there are legal alternatives," IFPI chairman/CEO Jay Berman said at an Oct. 7 joint press conference with the

BPI. "After spending more than a year with our awareness campaign, we're now prepared to do more than talk about the law; we're prepared to enforce it. This is a strategy of last resort."

The need to sue uploaders despite the extensive awareness campaign has been inevitable, Berman tells *Billboard*: "I am not surprised. The British market is not immune to the problem. Seven thousand titles [uploaded] via one IP address; as far as I know, we've not had that in any other country in the world."

The British initiative was welcomed by arts minister Estelle Morris, who said, "The government supports the principle of proportionate legal action against the worst offending uploaders. I hope it will stop in their tracks the habitual offender who uploads to make a quick buck out of other people's talent."

The BPI says this is just a taste of things to come, as more cases are expected to follow.

In France, procedures were launched in June by SCPP, with a combination of civil and criminal cases.

SCPP director general Marc Guez says he anticipates the first civil cases to be judged very soon. "Civil procedures are usually quicker," he says, while it can take more than a year before a penal procedure is processed.

He adds that the number of lawsuits will be minimal. "We will proceed with as many cases as necessary, but we don't think we have to overplay it," he explains. "We believe that the French public will understand quickly that it is the end to total impunity and that the message will get through."

SCPP president Pascal Negre adds that he expects the French public to understand that "the Internet free-for-all is a myth from the previous century."

SNEP director general Herve Rony says the real goal is to warn consumers and turn them to legal services. "We, as an industry, are totally committed to make legitimate online music delivery a success," Rony says.

*Additional reporting by Remi Bouton in Paris.*

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important than ever. I think there is going to be a rebirth of protest music. [My stations] will also represent music and lifestyle. I'm going to mix it up."

Stern, with his long dark mane and constant flow of go-go dancers as guests on his show, in many ways embodies the rock star lifestyle. Scott Greenstein, Sirius president of entertainment and sports, tells *Billboard* that while Stern has not programmed music on his talk show in the past, he has had a huge impact on music culture by bringing on musical guests, being a music advocate, and above all fighting for creative rights.

Like Stern, the music industry has been as affected by the Federal Communications Commission's indecency enforcement—many songs, especially in rap and hip-hop, have to go through a stringent editing process to become "clean" enough for traditional radio.

Additionally, radio programmers often shy away from politically charged music for fear of alienating listeners.

Increasingly, labels see satellite radio as an avenue to reach music consumers who feel shut out of traditional radio because programming has become so restricted. In fact, earlier this year Sirius did a deal with Eminem, Shady Records and Interscope Records to create a hip-hop music and lifestyle channel.

"Howard coming to Sirius is great news for the music business," Greenstein says.

Stern staying on as a jock is good news, period. He says the past year

had taken its toll on him. Creatively shackled by the FCC and incessant editing by current employer Infinity Broadcasting, Stern had been threatening to defect to satellite radio for most of the year.

"I was going to get out of radio," Stern says. "I was going to get back into books and movies, reinvent myself. Then I realized that it wasn't that I hated radio: It was the situation. This is a whole new future. It was time for me to say, 'I am abandoning the old way of doing things.'"

Stern agent Don Buchwald, who negotiated the landmark deal, adds, "Howard has always been a leader. This is perfect for him."

## THE BUZZ AT NAB

Traditional radio certainly recognizes the threat. Stern's Sirius deal was all the buzz at the National Assn. of Broadcasters convention in San Diego. Radio GMs and executives spoke in hushed tones about the implications.

Stern says he could not be happier to lead the revolution.

"This is the day satellite has become a business," he boasts. "I've already gotten so many calls from people who want to defect. I'm going to put Clear Channel out of business."

Stern's five-year multi-million dollar deal with Sirius will start Jan. 1, 2006. It has enormous implications for the 40-plus terrestrial stations that currently air his show, including Infinity powerhouses KLSX Los Angeles; WCKG Chicago; WYSP Philadelphia; KITS San Francisco; WBCN Boston; WJFK Washington, D.C.; and Stern's WXRK New York flagship.

Specific terms of the deal weren't disclosed. However, Sirius pegs total production and operating costs for the

Stern show—including salaries for the cast and staff, overhead, construction costs for a dedicated studio and a budget for the development of additional programming and marketing concepts—at about \$100 million per year.

Greenstein says Stern would need to generate approximately 1 million subscribers paying the monthly \$12.95 subscription fee to cover the costs of the deal. That many subs would generate more than \$150 million a year.

Sirius has 600,000 subscribers. Rival XM Satellite Radio is at 2.1 million.

Stern's listeners are arguably the most loyal in radio and have migrated with the self-proclaimed "King of All Media" as he crossed over to such media as books, pay-per-view, movies and TV. Sirius is making a reasonably safe bet that his millions of fans will follow him again and become subscribers.

Above all, the deal will help make satellite radio a household name. The hope for Sirius and the music industry is that this movement will translate into a huge increase in subscriptions to Sirius, as well as an important outlet to expose music.

It also has positive implications for artists who, through collection society SoundExchange, receive performance royalties from satellite radio. (Only songwriters and publishers receive royalties from traditional radio.)

"It means more money for artists," SoundExchange executive director John Simson tells *Billboard*. "The growth of satellite radio is going to grow our royalties, and that's a good thing."

For the next 15 months, Stern will stay with the terrestrial radio medium that made him what he is today. "We at Infinity have enjoyed our years with Howard," his current employer said in a statement. "We wish him well in his

new foray into the world of pay subscription radio, beginning in 2006."

Stern notes, "My show ratings have never been higher, and ad [rates] are stronger than ever. I'm walking away from an empire. It's a creative decision. Clear Channel does not pay its bills, and they don't stand for free speech."

But he also leaves a group of stations that have relied on his power to draw audience. Some have built their brand around Stern.

Infinity Broadcasting's 27 stations that carry Stern include KHWD Sacramento, Calif., which calls itself "Howard 93.7." According to Infinity

spokesperson Karen Matteo, "We are weighing our options. We have great talent at our 185 stations, not to mention at [parent company] Viacom."

While KHWD PD Dead Air Dave wouldn't comment on Stern's departure, he did say, "As far as the name of the station goes, there [are stations called] Jack and Bob and there's Howard. We're not scurrying about trying to change the call letters."

*Additional reporting by Ken Tucker in Nashville, Marc Schiffman in New York and Paul Heine and Bram Teitelman in San Diego.*

# Buena Vista

Continued from page 5

record that you are proud of. Then [to] see the people go out to buy it is the greatest reward," Rascal Flatts' Jay DeMarcus says.

Hilary Duff's self-titled Hollywood/Buena Vista Records set comes in at No. 2, moving 192,000 units.

Previous albums by both acts also remain on The Billboard 200.

Other BVMG debuts include Jesse McCartney's "Beautiful Songs" (Hollywood) at No. 50 and Regis Philbin's "When You're Smiling" (Hollywood) at No. 54. Walt Disney Records is represented by a number of soundtracks.

"It's totally sweeter that the success is across the board," Cavallo says.

Universal Music & Video Distribution distributes BVMG releases.

In addition to increased album sales, Cavallo says, BVMG's bottom line has been bolstered by simple belt-tightening. "The staff is two-thirds lighter than when I first started. That means a lot of people did a lot of hard work over the last [several] years."

BVMG employees 170 people.

Hollywood is also heralding the radio breakthrough of hard-rock band Breaking Benjamin, the label's first act to land a No. 1 on the Active Rock chart. "So Cold" spent four weeks atop the poll. The group's 2002 debut, "Saturate," sold 224,000, while "We Are Not Alone" has moved 338,000 copies since its May release.

"That's fantastic for us," Cavallo says. "The staff was dispirited [about] whether we could break a rock band."

Hollywood Records signed an exclusive North America distribution deal with New York-based indie Kemado Records earlier this month. The first releases will be reissues of Elephant's "Sunlight Makes Me Paranoid," and the Fever's "Red Bedroom," both out Oct. 26.

Future Elephant albums will come out on Hollywood Records worldwide.

## IN NASHVILLE

Lyric Street president Randy Goodman joked that his staff was celebrating

its first No. 1 on The Billboard 200 "by going to Disney World. But we're going to share a suite with [Walt Disney Co. CEO] Michael Eisner, because we know he's concerned about money!"

Goodman credits Rascal Flatts' steady build to constant road work, including coming off its own headlining gigs to tour with Kenny Chesney this summer. Its last album, "Melt," peaked at No. 5 on The Billboard 200.

Goodman also praises country radio, which still drives album sales, but regrets that the format has not responded as well as the label hoped to the title track.

Although it is No. 11 this week, Goodman says, "We're having a heck of a time. Because [country radio] is so dependent on research, we won't have a No. 1 single with [this track]. But to us, that fans are buying the record is the ultimate research."

Even though releasing Rascal Flatts and Duff the same day meant the two couldn't both debut at No. 1, Cavallo says the decision was made to share street dates because of the heavy slate of superstar releases in coming weeks.

"Hilary was in five circulars this past week," Cavallo says. "You can't necessarily get that when some of the other monster acts are coming."

Additionally, Disney's fiscal year ended Sept. 30, meaning that the initial large shipments will be credited to the year just ended, and the first fiscal quarter will be huge because it will include the remainder of the holiday season.

Cavallo signed a new multi-year contract last year. As for any thoughts of walking away when it expires, Cavallo says not while the going is this good. "I'll stay while it feel good, and it feels great right now."

That is even with a change at the top an absolute certainty. Eisner has announced that he will step down in June 2006, although he is expected to leave possibly earlier.

Disney president/COO Bob Iger is a strong candidate as his successor. Cavallo reports to Eisner and Iger.

"If Bob is the [new] boss," Cavallo says, "it won't affect me except that I'll miss Michael." He laughs and adds, "If it's not Bob, I'll have to see who the bandit is to know what to expect."

# AT&T

Continued from page 1

store lets users explore and buy music while on the move," says Sam Hall, VP of mMode services for AT&T Wireless.

The mMode Music Store allows AT&T Wireless subscribers to use a cell-phone browser screen to search for tracks in a 750,000-song library; on some phones, users can listen to 30-second song samples.

The 99 cent purchases are billed to monthly AT&T statements. The tracks are purchased on the phone but downloaded online to computers through the mMode Music Store at [attwireless.com/music](http://attwireless.com/music). The online store will also sell digital downloads.

AT&T's service uses Loudeye's library of digital tracks from major and indie labels. The store supports Microsoft's WMA digital-rights-

management solution, and tracks are compatible with more than 70 portable devices supporting WMA.

Hall says the music store complements AT&T's existing Music ID service, which allows customers to receive a text message with the artist and the title of a song played into the phone. Music ID users can now purchase the identified track by linking to the mMode Music Store.

Phil Leigh, analyst with Inside Digital Media, sees two potential shortcomings in the AT&T initiative.

"These songs won't play on the iPod and [do not] provide instant gratification," he says. "The true potential of purchasing on a cell phone is having the instant gratification of listening to music there."

Currently, handset memory and slow download speeds are limiting factors for over-the-air (OTA) delivery.

Loudeye CEO Jeff Cavins says the company has inked a deal with handset manufacturer Nokia to provide phones suited for OTA delivery of music, games and video by 2005.

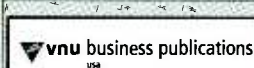
"We have the ability to drop this content right down on the phone and the PC," Cavins says.

Microsoft, RealNetworks and Apple Computer are also working with handset manufacturers to implement their software for multimedia functions, such as digital music players.

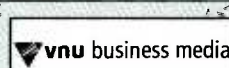
AT&T, which claims more than 21 million subscribers, will be marketing its service in its retail phone stores. In-store displays will include images of such music stars as Joss Stone and Brandy. However, no label is specifically endorsing the service.

AT&T also is sending text messages with embedded links to the mMode store to customers who have indicated an interest in music. According to Hall, AT&T is also displaying the service "prominently" on mMode's What's New feature.

Handsets from AT&T that can stream 30-second samples include the Nokia 6620, 3650, 3620 and H Gage; Motorola models MPX200 and A845; and Sony Erickson P800.



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# 'It's A Constant Fight To Educate People That Music Is Not Free'

BY PHYLLIS STARK

After a storied 46-year career at BMI, including 18 as president/CEO, Frances Preston has passed the torch.

Preston will remain BMI's president emeritus until year's end, when she shifts into a consulting role, focusing on the company's public policy agenda and its international relationships.

A giant in the business, Preston has long been known as a powerful friend and advocate for songwriters, performers and publishers.

Bob DiPiero, one of Nashville's top songwriters, has been affiliated with BMI for 20 years. He says Preston is one of the main reasons he's stayed loyal to the performing rights organization.

"She treated me the exact same way the day she met me, when I had one cut, as she does now," he says. "She's just an authentic, genuine person who's decided to look out for the welfare of songwriters. Ultimately, she understands the heart of the squirrely, wacked-out songwriters who bring money into this business."

Preston has spent considerable time on Capitol Hill fighting for legislation that will assure fair compensation for writers and artists. She played a primary role in the passage of the U.S. Copyright Amendment Act of 1992, which extended copyright protection to older compositions.

But she is also famed for her charitable efforts. She continues to serve as volunteer president of the T.J. Martell Foundation.

She leaves BMI in the hands of her planned successor, Del Bryant, previously the company's executive VP. She also leaves the organization in good financial health.

In August, BMI reported revenue of \$673 million for the 2004 fiscal year, an increase of nearly 6.8% compared with the previous year. The company's dispersal of more than \$573 million to its composers and publishers in 2004 was the largest in its history.

On a recent trip to Nashville, Preston sat down with *Billboard* to recap her career and discuss the issues still facing the creative community.

**Q: Why did you decide the time was right for you to retire?**

**A:** The company is running, there's a great team to carry it on and I want to spend more time with my family and pursue some other things I would like to do career-wise.

**Q: BMI had an annual revenue growth rate of 9% between 1995 and 2004. To what do you attribute that success?**

**A:** A wonderful staff of people, great repertoire, great songwriters, great composers and hard work by all of us to put the songwriter out there first and foremost.

**Q: How do you think BMI will change under Del Bryant's leadership?**

**A:** It probably won't differ a lot from mine, because Del has been with BMI since his very early days and we have worked very closely together. He's very well qualified and he knows the business. He comes from a songwriter family [as the son of] Felice and Boudleaux Bryant, which makes him realize even more the importance of the protection that songwriters need.

We've really grown up together, so to speak. I just grew older than he did. I think you'll be seeing good, steady, exciting growth.

**Q: What are the initiatives you've implemented at BMI of which you are most proud?**

**A:** Technology-wise, I've always been very proud of what we've been able to do. In the copyright field, BMI leads the world in technology, and that's been an exciting bit of growth that came out of this particular era in BMI's life.

I know that 56% of our total revenue now comes from cable, Internet, ringtones and all of the new media, and only 44% from



## The Last Word

### A Q&A With Frances Preston

#### Frances Preston: Career Highlights

1958: Joins BMI and opens the company's Nashville office  
1985: Appointed BMI senior VP of performing rights  
1986: Named president/CEO of BMI  
1992: Inducted into the Country Music Hall of Fame  
1992: Receives the T.J. Martell Foundation Humanitarian Award  
1995-1996: Serves on VP Al Gore's National Information Infrastructure Advisory Council, which developed the nation's first Internet policy  
2002: Receives the President's Award from Nashville Songwriters Assn. International  
2004: Inducted into the Gospel Music Hall of Fame  
2004: Relinquishes the BMI helm to become president emeritus

radio and television. While radio and television has continued to grow, it just shows that [by] going out and reaching as far as you can, you can bring in more and more. When I first took over this job, 70% of our revenue was dependent on radio and television.

Also, when I took over, there were 1.5 million compositions in our repertoire. Today we have more than 4.5 million.

**Q: Did you ever imagine that things would change so much in the business?**

**A:** My theory was [that] as new technology came along, we

had to be ready to handle it in advance. We've always tried to stay ahead.

I think it came to me when I served on VP Al Gore's Information Technology Committee and I saw the new technologies coming along . . . I came back and said, 'We've got to get ahead of the game or we'll always be chasing it.' So that's been our thing: to look ahead and stay a little bit ahead of where it's going, so when it does happen, we are prepared for it.

**Q: Going forward, what will be the big areas of growth for BMI?**

**A:** The licensing of this whole new [technology] world is tremendous. The things we look at today, five years later will be entirely different. It's just growing so fast. There are new opportunities every day for licensing music and, of course, the big, complicated world of protecting and preserving copyrights.

[BMI was] able to stop 56 bills this year that would have affected copyrights and our ability to collect . . . We have a very good government-relations department that really stays on top of that.

**Q: What are some of the remaining obstacles in terms of protecting copyrights?**

**A:** It seems as the new technology gets developed, they keep referring to music as "content" or "product" and they don't look at it as a right that creators have that must be protected and must be compensated for. It's a constant fight to educate those people [that] music is not just out there in the air for you to pick out for free, because if the creator isn't compensated, there's not going to be that music.

**Q: Is that getting harder to do as a whole generation of people is growing up believing music is free?**

**A:** Oh, yes. It has to start getting into the school system. When I grew up, you sang in a chorus or did something musical in school, and you knew that that piece of music you were playing had a composer, had an author and it had rights attached to it, and you learned a little bit about that. But in today's world, every generation coming along seems to think it's out there for their use, and they aren't concerned about what it took to create it.

**Q: What's the most pressing issue that will be facing the performing rights organizations in the next five years?**

**A:** We have to be on our toes to see that the works are protected.

**Q: As a pioneering woman in the industry, what advice do you give other women coming up in the business?**

**A:** Never think of yourself as a woman; think of yourself as a businessperson.

When I was coming along, there was a big issue about how you shouldn't pour coffee for men. I, to this day, pour coffee for my staff. It doesn't matter who pours the coffee. Women got wrapped up in issues like that, which really held them back.

There were times when I got kicked around [or] invited [to] meetings [at private clubs] where women weren't allowed. Things like that went on. [I] just took it in stride.

**Q: What do you consider your finest achievement?**

**A:** The growth of BMI, [especially] the growth in our technology area, which has meant more money for our composers and songwriters. During all this growth, they've been at the heart of it. I've never lost [sight of] that, nor has BMI. That's the most important thing about the performing rights: [the] songwriters and composers that you have and the works they create.

# WHAT TEENS WANT



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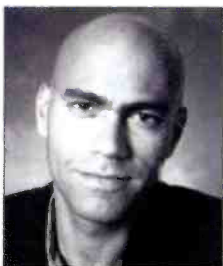
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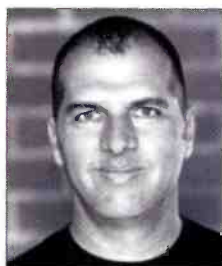
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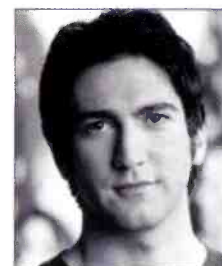
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