

Billboard

***** 3-DIGIT 908



BL240804 APR06
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

A04 B0105

Billboard
BACK STAGE
PASS
2004 TOURING CONFERENCE

Preview Report
Begins on P. 19

www.billboard.com

THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • NOVEMBER 13, 2004

HOT SPOTS

Photo: Frank Miceolotta/Getty Images



5 'Idol' Airplay Apathy

'American Idol' contestants like Fantasia hope their upcoming releases will help overcome radio's resistance.



13 Alternative Appeal

Vanessa Carlton showcases a new musical maturity with her A&M/Interscope sophomore set, "Harmonium."



74 Clear Initiatives

Michael Rapino, president of Clear Channel Entertainment's global music division, looks ahead in The Last Word.

For breaking news, analysis, jobs and newsletters visit:

www.billboard.biz

\$6.99US \$8.99CAN



4 6 >

0 74470 02552 8

WORLDS APART

How Jay-Z, R. Kelly Dream Tour Became A Legal Nightmare

BY RAY WADDELL

Billed as the Best of Both Worlds, the ill-fated co-headlining tour by Jay-Z and R. Kelly ended up with two worlds colliding. The tour's implosion—at least as a co-headlining attraction—puts a damper on what could have been one of the year's top-grossing R&B music outings, with a gross potential of about \$30 million. Jay-Z is continuing without Kelly under the banner of Jay-Z & Friends. With such marquee artists as Mary J. Blige and P. Diddy in tow, the tour could still be a big winner. But few would argue that Best of Both

(Continued on page 71)

Jay-Z, left, and R. Kelly: Next date could be in court.

Photo: Kevin Mazar/WireImage.com

P2P Use: It's Still Academic

With Kids Back On Campus, File Sharing Increases

BY SCOTT BANERJEE

SAN FRANCISCO—America's students are back to school, but it seems they have yet to learn their lesson about file sharing.

Despite the efforts of digital music services, record company litigation, "spoofing" technology and legitimate offerings at various universities, illegal file sharing on peer-to-peer networks has risen since college students returned to their high-speed Internet connections this fall.

(Continued on page 72)

Impala Move Could Affect Future Deals

BY EMMANUEL LEGRAND

LONDON—The decision by Impala to legally challenge the European Commission's approval of the Sony BMG merger could raise questions for future deals.

Impala, the Brussels-based association of European independent labels, announced Nov. 3 that it would appeal the EC's decision to authorize Sony BMG's union before the court of First Instance

(Continued on page 58)

30 years in the Making!
(kind of...)

The most exciting concert event in Grateful Dead history!

The Legend
The Movie
The 30th Anniversary
The DVD 11/9/04

1.800.424.2593 for ordering assistance
www.montereymedia.com - www.dead.net

\$29.95/S&P

Dolby Digital 5.1
Dolby Digital 2.0

2 DVDs!
Over 5 hours!

Even sweeter the second time around.



Thank You.

Elton John **Melissa Etheridge**
Chris Isaak **Train** **Dave Koz**
Phantom Planet **Pete Yorn**
Maroon 5 **Kenny Loggins**

Best Buy™ would like to extend a heartfelt thank you to all the artists, their management teams and labels who generously contributed exclusive recordings for our second annual *Sweet Tracks 2004*.



ARTIST	TITLE	PAGE
THE BILLBOARD 200		
R. KELLY & JAY-Z	Unfinished Business	62
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	62
CLASSICAL		
YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA	Plays Ennio Morricone	66
CLASSICAL CROSSOVER		
JOSH GROBAN	Closer	66
COUNTRY		
GEORGE STRAIT	50 Number Ones	61
ELECTRONIC		
DEPECHE MODE	Remixes 81-04 [Limited]	31
HEATSEEKERS		
CROSSFADE	Crossfade	65
INDEPENDENT		
ELLIOTT SMITH	From A Basement On The Hill	61
INTERNET		
ROD STEWART	Stardust... The Great American Songbook Vol. III	61
POP CATALOG		
RAY CHARLES	The Very Best Of Ray Charles	65
JAZZ		
RENEE OLSTEAD	Renee Olstead	66
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	66
KID AUDIO		
CELINE DION	Miracle	66
LATIN		
JUANES	Mi Sangre	35
NEW AGE		
MANNHEIM STEAMROLLER	Halloween: Monster Mix	66
R&B/HIP HOP		
R. KELLY & JAY-Z	Unfinished Business	61
SOUNDTRACKS		
	Ray	64

ARTIST	TITLE	PAGE
HOT 100		
USHER AND ALICIA KEYS	My Boo	70
ADULT TOP 40		
MAROONS	She Will Be Loved	68
ADULT CONTEMPORARY		
LOS LONELY BOYS	Heaven	68
COUNTRY		
PHIL VASSAR	In A Real Love	61
DANCE/CLUB PLAY		
ONO	Everyman... Everywoman	67
DANCE/RADIO AIRPLAY		
LASGO	Surrender	37
DANCE/SINGLES SALES		
KEVIN LYTTLE	Turn Me On	39
HOT DIGITAL TRACKS		
U2	Vertigo	69
HOT LATIN TRACKS		
JUANES	Nada Valgo Sin Tu Amor	35
MAINSTREAM TOP 40		
NELLY FEAT. TIM MCGRAW	Over And Over	61
MODERN ROCK		
U2	Vertigo	68
HOT R&B/HIP-HOP		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	22
RAP TRACKS		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	22
RHYTHMIC AIRPLAY		
USHER AND ALICIA KEYS	My Boo	70

TITLE	PAGE
VHS SALES	
GARFIELD THE MOVIE	41
DVD SALES	
VAN HELSING (WIDESCREEN)	49
VIDEO RENTALS	
THE DAY AFTER TOMORROW	49
VIDEO GAME RENTALS	
PS2: TONY HAWK'S UNDERGROUND 2	4

ARTIST	TITLE
BLUES	
GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock
CHRISTIAN	
MICHAEL W. SMITH	Healing Rain
GOSPEL	
SMOKIE NORFUL	Nothing Without You
REGGAE	
SKINDRED	Babylon
RINGTONES	
USHER AND ALICIA KEYS	My Boo
WORLD MUSIC	
ZAP MAMA	Ancestry In Progress
DVD SALES	
VAN HELSING (WIDESCREEN)	
MUSIC VIDEO	
JOHN MELLENCAMP	Words & Music John Mellencamp's Greatest Hits

Unpublished
No. 1 on this week's unpublished charts

Top of the News

5 Despite their huge TV audiences and impressive sales, "American Idol" winners are having a hard time at radio.

6 Sony BMG is looking at ways to expand its reach with a copyright-friendly file-sharing service.

Music

13 The Beat: The release of "Acoustic" and the reissue of "Rock 'N' Roll" show two sides of John Lennon.

14 Legal Matters: Labels can boost their master-license income by streamlining the clearance process.

14 Higher Ground: Word Records act Point of Grace shuffles its members and chooses a new sound.

16 Jazz Notes: Wynton Marsalis cuts the ribbon on a new performance space for Jazz at Lincoln Center.

17 Songwriters & Publishers: Ten Ten Music Group celebrates 20 years of publishing.

30 R&B: Gerald Levert adds social issues to the lyrical mix on his first Atlantic solo release.



GERALD LEVERT

34 Latin Notas: Monchy & Alexandra's romantic *bachata* earns their highest debut yet on the *Billboard* Top Latin Albums chart.

39 Beat Box: Paul Oakenfold seeks unknown vocalists to spotlight on his second Maverick album.

40 Country: The 10th annual Christian Country Music Awards honors Josh Turner's "Long Black Train" as song and video of the year.

52 Studio Monitor: Optimism was in the air at the



MONCHY & ALEXANDRA

Audio Engineering Society's 117th convention.

Marketplace

45 Interscope Records is handling the soundtrack to Rockstar Games latest PS2 title, "Grand Theft Auto: San Andreas."

45 The Indies: The U.K. indie community remembers BBC DJ John Peel as a champion of the underground.

47 Retail Track: Jim Donio gets the official nod as NARM president.

48 Digital Entertainment: AudioFeast offers downloadable radio by subscription.

Global

53 EMI Music Spain president Manolo Díaz hopes the company's return to central Madrid heralds a turn in its fortunes.

55 Global Pulse: The Alex Cuba Band's "Lo Mismo Que Yo" garners U.K. radio airplay.

Programming

59 Tuned In: The Tube: Jay-Z and Linkin Park's "MTV Ultimate Mash-Ups" is caught on CD/DVD.

Features

28 Boxscore

43 Billboard Picks

50 The Billboard BackBeat

50 Executive Turntable

54 Hits of the World

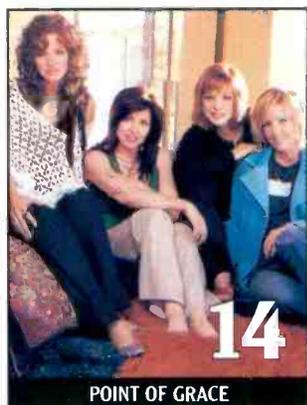
57 Classifieds

61 Charts

61 Chart Beat

61 Market Watch

74 The Last Word

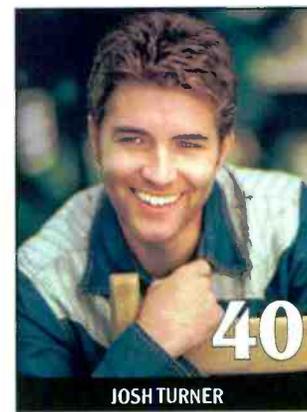


14

POINT OF GRACE

QUOTE OF THE WEEK
"Just because somebody wins a big show doesn't mean they are a pop star."

RICK VAUGHN
Page 72



40

JOSH TURNER

ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
Alex Cuba Band	55	A&M Records Inc.	13
Bright Eyes	61	Atlantic Records	30
Charlie Robison	40	AudioFeast Inc.	48
Curly Musgrave	40	Clear Channel Entertainment Inc.	74
Gerald Levert	30	Cooking Vinyl Records	45
John Lennon	13	DFA Records	39
John Peel	45	Dualtone Music Group Inc.	40
Josh Turner	40	EMI Music Spain	53
Keren Ann	50	Interscope Records Inc.	13, 45
Monchy & Alexandra	34	Monterey Peninsula Artists Inc.	6
Paul Oakenfold	39	Rockstar Games Inc.	45
Point of Grace	14	Sony BMG Music Entertainment	6
Ray Charles	30, 62	Sony Ericsson Mobile Communications AB	48
Tony Bennett	17	Tommy Tallarico Studios	52
TV on the Radio	13	UrbanWorks Entertainment	30
Vanessa Carlton	13	Warner Strategic Marketing Inc.	14
Voices of Jubilation	30	Word Records	14
Wynton Marsalis	16	Zing Distribution	53

EVENTS CALENDAR

Billboard Backstage Pass Touring Conference & Awards. Nov. 8-9 at the Roosevelt Hotel, New York.

Information: 646-654-4660

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

Information: 646-654-4660

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

Information: 646-654-4600

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

Information: 646-654-4660

Billboard Latin Music Conference and Awards. April 25-29, 2005, in Miami.

Information: 646-654-4660

billboardevents.com

THINK OF IT AS MUSIC TELEVISION

ONLY WITH MUSIC



Les Garland, one of the pioneers behind MTV, VH1 and THE BOX has just launched THE TUBE MUSIC NETWORK. It's a simple idea that's radically different. Imagine a pure music television format with no reality shows, no news shows, no game shows and no awards shows. THE TUBE is all about the best artists, the best music, and the best images of all time. THE TUBE presentation is simple, honest, intelligent and respectful of the artists, the music and the people who love it. Be a part of a true visionary's next big thing.

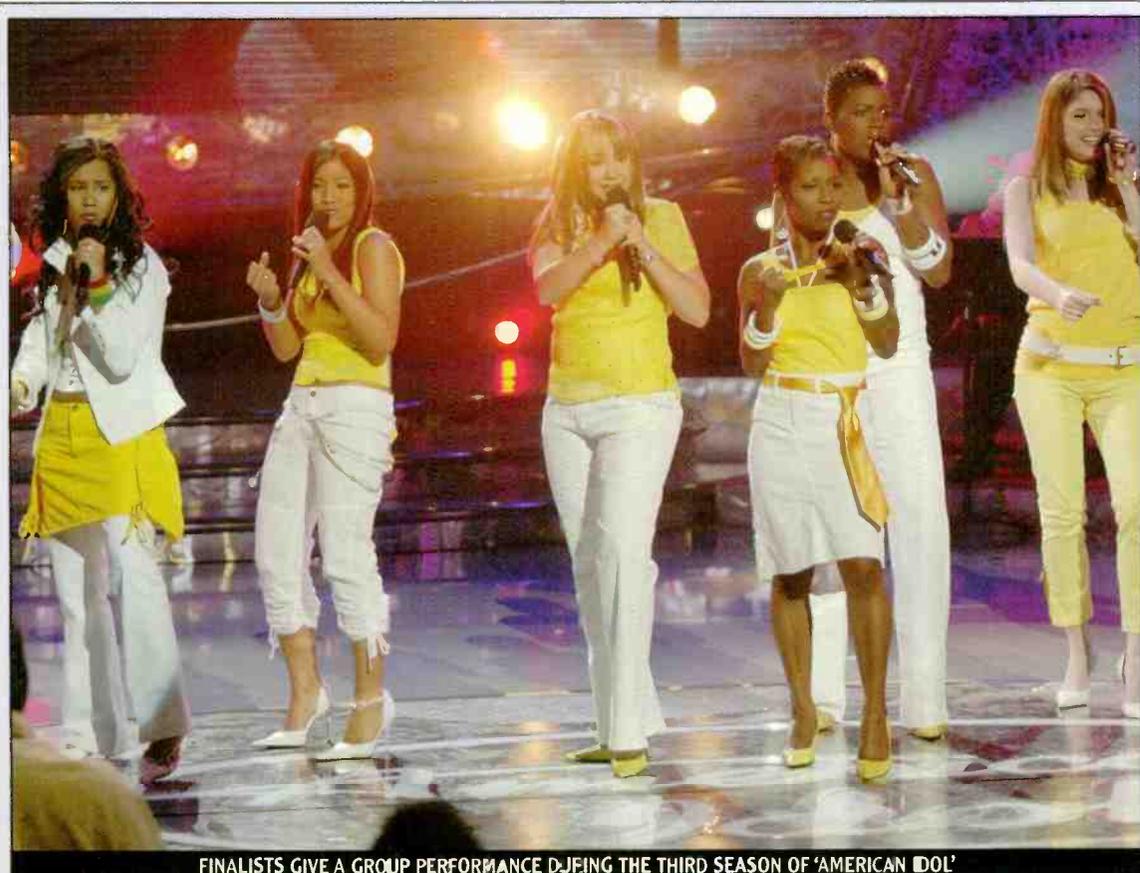
www.thetubetv.com

© 2004 THE TUBE MUSIC NETWORK. AN AGU ENTERTAINMENT COMPANY



Upfront

TOP OF THE NEWS



FINALISTS GIVE A GROUP PERFORMANCE DJ'ING THE THIRD SEASON OF 'AMERICAN IDOL'

Is Radio Killing The American Idols?

BY CHUCK TAYLOR

Fox's wildly popular "American Idol" pop star pageant finished as the No. 1 TV series of the 2003-2004 season. The show has made household names out of Kelly Clarkson and Clay Aiken, garnered label signings at pop, country, R&B and gospel, propelled a national concert tour franchise and garnered millions in album and singles sales. In all, 11 "Idol" contestants have appeared on the *Billboard* charts.

And yet, with few exceptions, its victors cannot catch a break on radio.

Can 26 million fans be wrong?

Some radio executives say the music identified with many "Idol" contestants is simply out of touch with top 40 trends.

Now is a pivotal moment. Five "Idol"-related albums are scheduled for release during the fiercely competitive fourth quarter. They are the debut sets from season-three winner Fantasia (Nov. 23) and runner-up Diana DeGarmo (Dec. 2), a second full-length disc from season-one win-

ner Clarkson (Nov. 30), a holiday album from season-two runner-up Aiken (Nov. 16) and a gospel project

from season-two winner Ruben Studdard (Nov. 2). These albums are either on the RCA or J labels, which are both under the RCA Music Group.

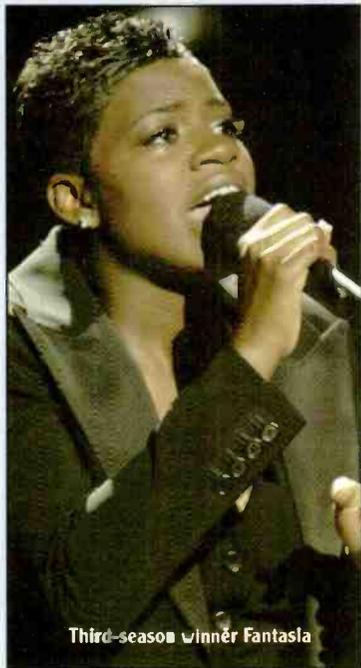
Consultants, the Idols themselves and the record company admit to being confounded over the chasm between the pop culture phenomenon of "Idol" and tepid radio airplay—particularly when the show's participants continue to parlay their talents across the show business spectrum, including roles on TV and Broadway.

THE EVIDENCE, PLEASE

It is difficult to discredit the renown of the show's medalists. Fantasia, who won the title during the third "Idol" season—its most-watched yet, with 24 million to 29 million viewers per episode, according to Nielsen Media Research—was crowned after phone lines were besieged with 65 million votes between she and DeGarmo.

Fantasia's debut single, "I Believe," sold 375,000 units, according to Nielsen SoundScan, reaching No. 1

(Continued on page 72)



Third-season winner Fantasia

Congress Gets The Message

BY BILL HOLLAND

WASHINGTON, D.C.—The record industry's lobbying accomplishments during the now-adjourned 108th Congress may not yet be "Mission Accomplished," but they have been on-target and darned close.

Member companies gave the Recording Industry Assn. of America a clear mandate for the 2003-2004 Congress: convince lawmakers that the industry needs more and tougher legislation to stop the hemorrhaging caused by illegal downloading and commercial piracy. Combined, those illegal acts have cost thousands of jobs and as much as a 30% reduction in income.

Congress got the message. Lawmakers introduced more legislation that will help record companies and artists get from under the yoke of

piracy than in any previous Congress.

Most of the industry bills sailed through committee and were passed by the House, but have ended up trapped in a legislative logjam in the Senate: They haven't closed the deal.

"We accomplished a lot," says Mitch Bainwol, RIAA chairman/CEO. "But we're not completely across the finish line. I do feel good that we've been on offense."

Insiders say they are not sure whether Senate lawmakers will act on six copyright and anti-piracy measures included in an omnibus copyright bill

during the post-election lame duck session. If not, the bill will have to be reintroduced in January. However, they say it probably won't have to go through committee-approval hearings again and can be quickly passed.

(Continued on page 73)



BAINWOL: ON THE OFFENSIVE

Shows Still A Go

Study Finds Fans Crave Concerts

BY RAY WADDELL

Despite a slumping touring business, a recent survey by Promosquad HitPredictor indicates that consumers are still high on the concert experience.

The survey was commissioned by *Billboard* for use in a white paper that will be released at the Backstage Pass touring conference, set for Nov. 8-9 in New York.

Promosquad HitPredictor is a music research company whose weekly HitPredictor song charts appear in *Billboard* and *Billboard* Radio Monitor.

That the concert business is down in 2004 is clear—gross dollars reported to *Billboard* Boxscore from Jan. 1 through Sept. 30 are off 12.8% worldwide from the same period last year, representing a drop of more than \$26 million.

Concert attendance is also down, 18.8% from a year ago. That's more

than 8.5 million fewer people than in the first nine months of 2003.

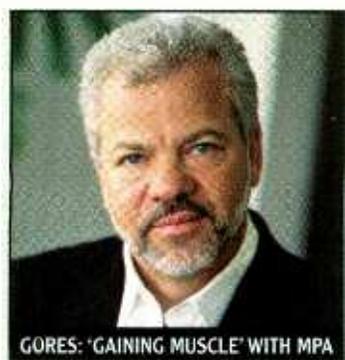
Even so, the research has some good news for the touring industry. It says 61.4% of music fans believe concerts are the best way to experience music, ahead of CDs (25.8%), radio (6.2%), clubs (4.1%) and TV (2.5%).

The survey also says that nearly 80% of respondents ranked concerts "high" or "very high" as entertainment.

But the study further indicates that consumers find concerts cost-prohibitive. Some 21.7% of respondents say they will see fewer concerts in 2004 than they did last year, and 74% say ticket prices prevented them from seeing a show this year.

More than 2,000 U.S. radio listeners between the ages of 13 and 50 were polled at random over 10 days in early October.

The white paper will be available Nov. 10 as a PDF download for \$9.95 at billboard.biz/touring.



GORES: 'GAINING MUSCLE' WITH MPA

Paradigm Shifts With MPA Buy

BY RAY WADDELL

Monterey Peninsula Artists, newly acquired by Hollywood agency Paradigm, will have more leverage when it comes to competing with such mega-outfits as the William Morris Agency and Creative Artists Agency for music acts.

As first tipped on billboard.biz Nov. 2, Los Angeles-based talent and literary agency Paradigm Artists bought Monterey, Calif.-based booking agency MPA during the last week of October. Financial terms of the deal were not disclosed.

Paradigm's services will allow MPA to offer film, TV, theater and commercial representation for the acts it books for live performances.

The Monterey roster of nearly 100 artists includes such hard-touring acts as Aerosmith, Dave Matthews Band, Trey Anastasio, the Dead, Toby Keith, Gov't Mule, Black Eyed Peas, Chris Isaak, Medeski, Martin & Wood, moe., Twista and Wyclef Jean.

(Continued on page 73)

In D.C., Status Quo Wins

Music Business Issues Remain In Familiar Hands

BY BILL HOLLAND

WASHINGTON, D.C.—The music, movie, broadcast and tech industries might want to send out congratulatory streaming e-mails of the 1976 hit "Welcome Back" to Congress.

That's because on the committees that oversee those industries, all Republican and Democratic Senate and House incumbents handily won their 2004 re-election bids.

In addition to President George W. Bush's White House win, Republicans also held on to their majority status in the Senate and House.

For the music business and those other sectors, that means that their government relations officials will be dealing with veterans familiar with the issues, rather than having to educate new members.

Vanquished presidential challenger Sen. John Kerry, D-Mass., who was not up for re-election in the Senate, returns as a member of the Commerce Committee. Democratic vice presidential nominee Sen. John Edwards, D-N.C., put aside his Senate re-election campaign to run for vice president and will not return to Capitol Hill.

The defeat of Senate minority leader Tom Daschle, D-S.D., while a blow to the Democrats, is not likely to affect the long-term public-policy agendas of the entertainment industries since he did not sit on any committee dealing with those sectors.

Daschle was a co-sponsor of the bipartisan Induce Act, but that bill still faces consensus building for passage, with or without him.

The names of Daschle and Republican leader Bill Frist, R-Tenn., "drew attention to the bill, but the fact is, no one's going to be able to ram this leg-

islation down Congress' throat," a veteran lobbyist says.

Sen. Harry Reid, D-Nev., the Senate Democratic Whip, is expected to be chosen as the new minority leader. Reid received substantial campaign contributions from the entertainment sector in his successful re-election bid.

Sen. Arlen Specter, R-Pa., returns and is expected to replace Sen. Orrin Hatch, R-Utah, as chairman of the Senate Judiciary Committee. (Republican



SPECTER: TO CHAIR JUDICIARY COMMITTEE

rules cap terms of committee chairmen.) The committee's ranking minority member, Sen. Patrick Leahy, D-Vt., also returns.

Other Judiciary Committee election winners coming back for the 109th Congress are Sens. Russ Feingold, D-Wis., and Barbara Boxer, D-Calif.

On the Senate Commerce Committee, Sen. John McCain, R-Ariz., was re-elected. McCain, like Hatch, must relinquish his chair in January 2005, and Sen. Ted Stevens, R-Alaska, is expected to succeed him. Both have been critical of broadcast consolidation.

Veteran ranking minority member Sen. Ernest Hollings, D-S.C., is retiring. His seat was won by a Republican challenger, Rep. James DeMint. Veteran Sen.

Daniel Inouye, R-Hawaii, returning for his ninth term, will succeed Hollings as the ranking minority member.

Committee member Sen. Sam Brownback, R-Kan., a critic of entertainment industry marketing tactics who has also pushed for escalated broadcast indecency fines, is also back.

Insiders say the conservative voter turnout factor in the Bush victory and the return of such right-leaning lawmakers as Brownback may signal continued attempts to raise indecency fines against broadcast companies and performers and even a push to legislate license revocations for repeat-offender companies.

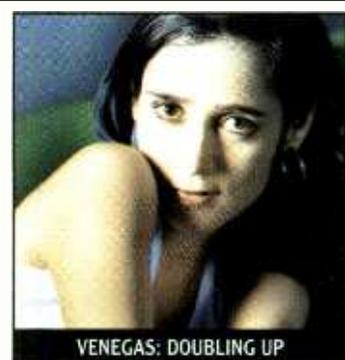
Satellite-bound syndicated radio morning man Howard Stern said the day after the election that the results made his decision to go to satellite radio look even smarter than when he first made the blockbuster announcement. The logic: With Bush's re-election, the climate for edgy air talent is bound to get even chillier. "This election makes me look like a genius," Stern said.

On the House side, all incumbent committee leaders are returning, some for their second or third decade of public service.

For example, on the House Judiciary Committee, chairman F. James Sensenbrenner Jr., R-Wis., will come back for his 14th term, as will former chairman Rep. Henry Hyde, R-Ill. For ranking minority member Rep. John Conyers Jr., D-Mich., the 109th Congress will be his 21st go-around in the House.

The longevity award, however, goes to 78-year-old Rep. John Dingell, D-Mich., former chairman and now ranking member of the House Commerce Committee, who bested his challenger, Rep. James DeMint. Veteran Sen.

(Continued on page 73)



VENEGAS: DOUBLING UP

Mexico Gets Taste Of DualDisc

BY LEILA COBO

While Sony BMG has opted to wait until early 2005 to introduce the CD/DVD hybrid DualDisc format to U.S. audiences, the label is already breaking ground in Mexico.

On Nov. 4, Sony BMG Mexico released a DualDisc version of "Sí," the much-lauded, best-selling album by singer/songwriter Julieta Venegas.

The decision to release the DualDisc in Mexico was made to address the needs of that market, says Roberto Lopez, managing director for Sony BMG Mexico/Central America.

"Once we knew we had the green light as far as technology was concerned, we decided to launch it," Lopez says. Choosing Venegas' album to debut the technology, he adds, also had to do with the label's plans to rerelease "Sí" as a two-disc CD/DVD set.

"We simply wanted to provide audiences with a new version of the album," Lopez says. "And definitely, we also see it as a tool to fight piracy. All labels are trying to offer added value to their releases."

The two-disc and DualDisc versions of "Sí" will be sold for the same price: 200 Mexican pesos (\$17).

The original CD version of "Sí" has sold close to 250,000 copies in Mexico, according to the label, and has been certified double-platinum in the territory (200,000).

The strength of the album makes it a viable candidate to launch the new format, especially with the holidays approaching, says Lorena Sanchez, sales director for the Mixup chain of music stores in Mexico.

"The product exists, the client exists and the market exists," Sanchez says, noting that in the past, CD/DVD sets have worked well for Mixup despite the higher sticker price. The DualDisc, she adds, "is a brand-new format and this is our first experience with it. But we're optimistic."

(Continued on page 73)

Can Labels Tame P2Ps? Grok That

BY BRIAN GARRITY

Sony BMG is actively exploring opportunities for commercializing peer-to-peer technology.

Whether that means a deal is imminent between the entertainment giant and a new copyright-friendly version of the Grokster file-sharing network remains to be seen.

Sources say recent reports of an alliance between Sony BMG and a new Grokster-affiliated music service known as Mashboxx are premature. Sony BMG declined comment.

The talk underscores the desire on the part of major labels to legitimize the P2P world—and how tricky such a move can be.

Music business sources have been

predicting since the beginning of the year that commercial P2P services are coming by 2005—both as startup ventures and possibly cleaned-up versions of existing networks.

Taming P2P services has been a priority for Sony BMG CEO Andrew Lack since he took the reins of Sony Music last year.

Lack has been a major mover in seeking technology solutions that would filter infringing works out of P2P networks. Under Lack's command, Sony also has led the charge in working with colleges and universities to help them curb campus P2P piracy.

Direct business relationships with P2P services would represent the label's next strategic step.

A deal with Mashboxx reportedly

would involve Sony BMG offering a mix of free promotional tracks, samples and for-purchase downloads through the service.

The Mashboxx service reportedly runs on the Grokster platform and is expected to use filtering technology from San Francisco-based Snocap, a new venture from Napster founder Shawn Fanning.

Snocap and Los Gatos, Calif.-based Audible Magic are among the leading companies marketing content-filtering solutions to labels and P2P operators.

The inclusion of content-filtering technology is considered the key to every commercial P2P distribution scenario.

Major-label sources say they are

not interested in allowing their music to be sold through P2P networks unless the operators enforce filtering of unlicensed content and flood their services with commercial files.

P2P operators—embroiled in copyright-infringement lawsuits with the recording industry—have long held that they cannot control the flow of content through their networks. The argument has been a primary component of their defense. So far, P2P operators have also balked at suggestions that they build filtering technologies into their systems.

The history of litigation and mistrust has industry analysts scratching their heads over the suggestion of a relationship between Sony BMG and

(Continued on page 73)

Dear Ketel One Drinker
Enjoy your holiday spirit.

Simpson Is Licensed To Sell

BY MELINDA NEWMAN

Jessica Simpson has signed a licensing deal to create a wide line of products ranging from apparel and cosmetics to home furnishings.

The singer/actress entered a master licensing deal with Andrew Kirpalani, a developer of celebrity brands, to do business as JS Brand Management. The company will develop, market and distribute products under the brand names Jessica Simpson and Sweet Kisses.

The deal was negotiated for Simpson by her manager and father Joe Simpson, business manager David Levin and attorney Greg Battersby.



SIMPSON: SWEET DEAL

Joe Simpson tells *Billboard* that apparel will be the first product line. It will bow at the Magic show in Las Vegas in February.

The target for all Jessica Simpson and Sweet Kisses products is the mainstream market. "Jessica represents middle America," he says. "That is where we will market our line."

Most products will be distributed through multiple mass-market retailers, although no specific chains have been announced. Some products will also be handled by select retailers.

The master license excludes Jessica Simpson's Dessert line of bath and beauty care products launched earlier this year.

AES Embraces Digital

Pros Learning To Love DAW, Surround Sound

BY CHRISTOPHER WALSH

SAN FRANCISCO—More than 16,000 attendees and 400 exhibitors converged at the Moscone Center for the 117th Audio Engineering Society Convention, held here Oct. 28-31.

The event showed an industry growing comfortable with a changed landscape in which professional audio production is increasingly accomplished in smaller, often private facilities based on powerful digital audio workstations costing far less than the recording hardware they are rapidly supplanting.

And among audio professionals, surround recording and mixing have unequivocally progressed from the theoretical to the practical. Paul Angelli—an engineer specializing in DVD authoring at Cambridge, Mass.-based DVD Labs—says that at AES, engineers and content creators demonstrated a growing understanding of multichannel audio and delivery formats.

"I was getting really practical questions," Angelli says. "Enough with the theory; it's moving from 'Does it work?' to more refined points. I'm anticipating that the new records—fortunately for all of us—will start to be made in surround from the beginning, with surround sound as an immediate goal."

The paradigm shift to DAW was best-illustrated by the AES debut of the AWS 900, an analog workstation controller by console manufacturer Solid State Logic.

SSL, which has long dominated the large-format console market, showed its recognition of DAW's primacy with the 2003 introduction of the XLogic line of rack-mounted signal processors based on the XL 9000 K Series console.

At \$87,000, the AWS 900, a 24-fader DAW controller that maintains the highly regarded SSL signal path, is physically and economically congruent with modern production environments and methodology. SSL recently announced Total Recall, the proprietary system with which a console's analog control settings are memorized for fast reset, for the AWS 900.

"The SSL was the answer to a lot of the issues that we were having trying to integrate analog recording with digital recording," producer Terry Lewis says.

Lewis and partner Jimmy Jam said they have purchased five AWS 900s for installation at Flyte Tyne West, their private Santa Monica, Calif., facility that is under construction.

The AWS 900, Lewis adds, "was kind of the sum total of a lot of the things that we were thinking about building into a console. It's probably one-tenth of the cost of a normal SSL, with a lot of the same features and the ability to inte-

grate with Pro Tools or any of the other recording programs. So it was the best of both worlds. Then along with it came the ability to have Total Recall on the analog side, which really threw it over the top."

Digidesign, manufacturer of the Pro Tools platform, continues to dominate the DAW environment and the recording industry overall. Demonstrations of ICON, the company's first large-format console, drew large crowds, as did VENU, Digidesign's first console for live sound production. Digidesign also demonstrated Pro Tools 6.7.

A further sign of the dominance of Pro Tools—and DAW recording—was the DigiWorld, an offshoot of the convention featuring hardware and software by Digidesign's recently acquired M-Audio and its numerous development partners. DigiWorld was held concurrent to AES at the manufacturer's Daly City, Calif., headquarters.

Apple Computer demonstrated its own recording/editing/mixing software, including Logic Pro 7 and Logic Express 7. With the introduction of GarageBand earlier this year, Apple's audio software offerings target all levels of sophistication. Logic and GarageBand are compatible with one another, the former offering a significantly greater degree of control.

Supplemented by two recently announced Jam Pack add-ons for both platforms—Remix Tools and Rhythm Section—Apple's sophisticated modeling technology lends ever-greater realism and control to computer-based music creation.

Sony's transition from a hardware to software company is also indicative of the professional audio industry. The manufacturer's large-format OXF-R3 "Oxford" digital console effectively exists as software today; at AES, Sony announced expansion of the Oxford software line with a reverb plug-in.

Sony also announced the Acid 5 loop software upgrade and introduced the three-tiered "Sony Sound Series: Loops & Samples" line and Sony Pictures Sound Effects Series.

Along with greater emphasis on sampling, looping and modeling software, AES exhibitors' trend toward the prosumer is apparent in the falling cost of high-quality equipment. Microphone manufacturer Audio-Technica's new 2020 cardioid condenser mic, with its \$99 retail price, is aimed directly at home/project studio owners, for example.

Microphones, along with most other production tools, are increasingly addressing surround sound. Toronto-based Holophone demonstrated its H2-PRO surround sound microphone, specifically designed for discrete 5.1, 6.1 and 7.1-channel surround capture.



JIMMY JAM, LEFT, AND TERRY LEWIS

Photo: David Coggins

NEWSLINE

THE WEEK IN BRIEF

The Motion Picture Assn. of America will begin filing lawsuits against individual movie file-sharers Nov. 16. The announcement was made by the organization's president/CEO Dan Glickman Nov. 4 at UCLA's School of Theater, Film and Television.

The civil suits will seek "damages and injunctive relief" according to an official MPAA statement. Statutory damages may be as much as \$30,000 per illegally copied or distributed film, or more than \$150,000 if infringement is "proved to be willful."

The MPAA estimates that movie piracy costs the film industry \$3.5 billion a year. That total only covers "hard goods" piracy and does not include losses from illegal downloading.

JILL KIPNIS

Peter Gelb, the president of Sony Classical since 1995, has been appointed GM of the Metropolitan Opera. The 51-year-old Gelb succeeds Joseph Volpe, who is slated to step down Aug. 1, 2006. Gelb will join the Met Aug. 1, 2005, and work alongside Volpe for one year.

Gelb is best-known and somewhat controversial for focusing on classical crossover and soundtrack projects during his Sony tenure.

ANASTASIA TSIOLCAS

Bill Bennett, the former president of Geffen and Maverick Records, has relocated from Los Angeles to Music Row as executive VP of Warner Bros. Nashville. He succeeds former Warner Bros. Nashville president Jim Ed Norman, who retired in June. Since Norman's departure, the senior executives at Warner Bros. Nashville had been reporting to various department heads in the company's Los Angeles headquarters. They will now report to Bennett.

Most recently head of Maverick from 1999 until 2001, Bennett previously helmed Geffen and was senior VP of promotion at MCA. He reports to Warner Bros. Records chairman/CEO Tom Whalley.

PHYLLIS STARK

MediaPal, a digital distribution company that works with labels and artists, has been formed by Bryan Lenett (founder and president), Bob Cohen (VP of business development) and Rob Garcia (VP of operations). Based in Miami, MediaPal's technology allows labels and artists to sell digital products directly to Web site visitors, with MediaPal handling all aspects of the transaction, from purchase and fulfillment to digital rights management and integrated/automated reporting to the Harry Fox Agency. Additionally, MediaPal reports sales to Nielsen SoundScan.

MICHAEL PAOLETTA

Two Join Billboard Editorial Staff

LOS ANGELES—Todd Martens has rejoined the *Billboard* Information Group here as staff writer.

Meanwhile, in New York, Susan Butler has been named to the full-time position of senior writer/legal and editor of *Entertainment Law Weekly*. Butler joined *Billboard* in July as a contributing editor (*Billboard*, Aug. 21).

Martens will primarily cover the independent label and distribution beats for *Billboard*, as well as contribute to *Entertainment Law Weekly* and the *Billboard* Web sites.

Martens started with *Billboard* in 2001 and was most recently associate editor for *billboard*.biz. He is a graduate of University of Southern California with a degree in print journalism. His work has been

published in the *Los Angeles Times*, *LA New Times*, *Punk Planet*, *Giant Magazine* and *Alternative Press*, among other outlets.

Butler reports to executive editor Ken Schlager. Martens reports to West Coast bureau chief Melinda Newman.

"Bringing Todd and Susan on full time adds significant depth to the *Billboard* staff," Schlager says. "Both of these individuals are capable of bringing strong insights to the fields they cover. *Entertainment Law Weekly* has particularly benefitted from Susan's dedication over the past three months, and we all look forward to Todd taking over The Indies column on a weekly basis."



MARTENS

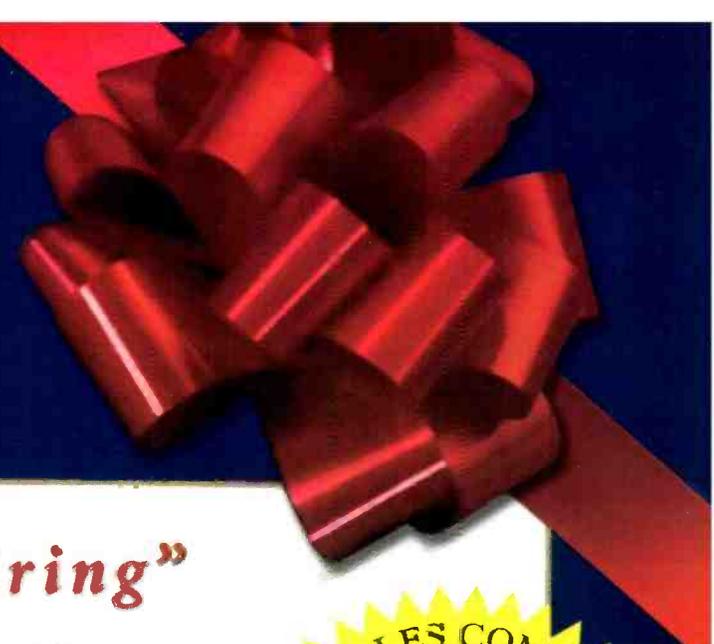
URBANWORKS ENTERTAINMENT PRESENTS

Ray Charles

CELEBRATES

A GOSPEL CHRISTMAS

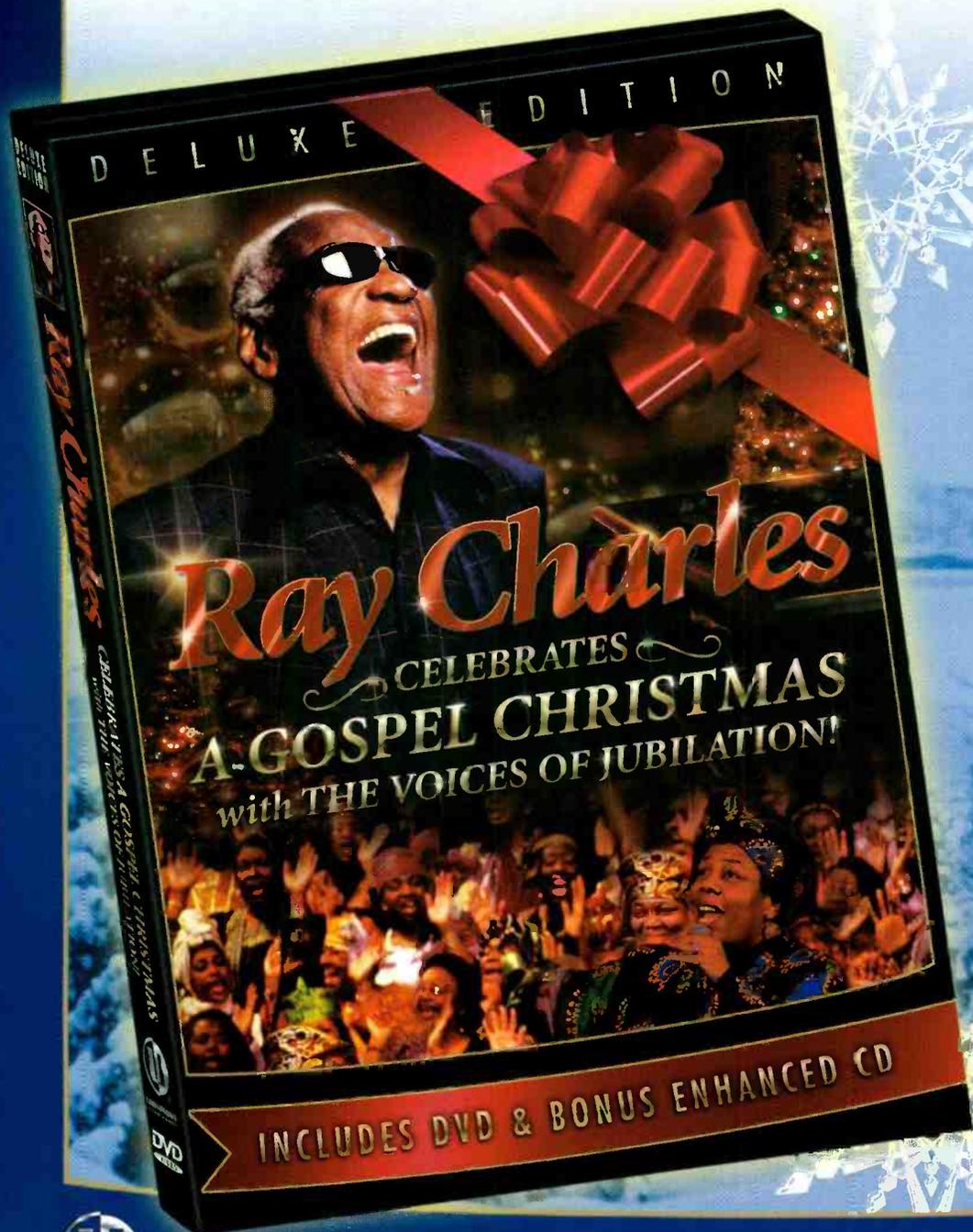
with THE VOICES OF JUBILATION!



"Marvelously Uplifting & Inspiring"

In an exciting move that marked music history, legendary superstar *Ray Charles* was joined by the world-famous 120-member Voices of Jubilation Gospel Choir of Newark, New Jersey for his *first-ever Christmas Music Special*. They are combining their talents in this unprecedented musical showcase not only to entertain but also to spread positive messages to a wide audience.

What makes this endeavor so special is that the 12-time Grammy winner has never performed traditional holiday music in a live concert setting. And, of course, *Ray Charles* brings his own, unique jazz/rhythm and blues interpretation to these holiday classics. The show includes such favorites as *The Christmas Song (Chestnuts Roasting on an Open Fire)*, *Little Drummer Boy*, *Have Yourself a Merry Little Christmas*, *Silent Night*, *The First Noel*, *Hark the Herald Angels Sing*, *Rudolph the Red-Nosed Reindeer* and many more. *Ray Charles* is one of the most well-known and beloved personalities of the Twentieth Century, "I was born with music inside me," he simply remarks in his autobiography.



Ray Charles is one of the most well-known and beloved personalities of the Twentieth Century. (12-Time Grammy Winner, Rock & Roll Hall of Fame Inductee, Lifetime Achievement Kennedy Center Honoree).

CBS aired a special tribute of his life October 2004. The show featured USHER, BEYONCE and many more.

The feature film *RAY*, starring JAMIE FOXX, premiered in theaters nationwide. October 2004



www.urbanworksent.com



©2004 Urbanworks Entertainment, LLC. All Rights Reserved. Manufactured and distributed by UrbanWorks Entertainment, LLC, a division of Ventura Entertainment, LLC, 2590 Conejo Spectrum St. Thousand Oaks, CA 91320

www.americanradiohistory.com

Cheaper Tickets, New Talent Needed To Boost Tour Biz

Everybody talks about the high price of concert tickets, but nobody does anything about it.

Not until the summer of 2004, anyway, when fans stayed away in droves.

If the fans did not teach the concert business a lesson about ticket prices, then one wonders if anything ever will. Promoters have long promised they would take a pass on high-priced tours; this year, instead, millions of North American concert-goers did just that.

At the same time, the fans passed on unwarranted add-on fees, unimaginative tours, \$9 beers, crowded summer concert schedules and dates that went on sale four months out, then were deeply discounted week-of-show.

Still, these fans were hardly without diversions. They were entertained by videogames, DVDs, movies, nightclubs, Web sites, iPods, festivals and countless other attractions.

But, truth be told, most would rather see an act they like in concert than just about any other form of entertainment. A new study commissioned by *Billboard* indicates that 80% of music fans rank concerts "high" or "very high" as entertainment. People want to see concerts. But, increasingly, they can't afford to.

The future of the touring business depends on developing new attractions and keeping young people in the seats. There are reasons Rod Stewart, Aerosmith, Elton John, the Eagles and dozens of others can still make a good income on the road even when they are well past their commercial prime. They entertain, they are known entities and they deliver the goods live. Perhaps most important, they delivered when their fans were young and left a lasting impression.

That's not to say newer bands can't deliver. Great new talent arrives all the time. But at \$50 per ticket, or even \$30, many kids will never know if these bands have good live chops. Because if you're on a limited budget, you don't take a chance with your \$30.

The industry is facing an artist-development problem that has reached crisis level on the live music front. Biology alone tells you that the list of top tours a decade from now will look vastly different from today and be unrecognizable 20 years down the line.

In terms of developing touring stars, the business did its job and then some in the '60s, '70s and '80s. The '90s simply did not produce many lasting headliners, and it is no coincidence that stars the decade did produce, like Dave Matthews Band, were always very conscious of ticket pricing.

The jury is still out on what the new millennium will bring in terms of long-

lasting musical careers.

Most industry professionals believe the appetite for music is greater than it has ever been. Fans just are not paying for it as much. In most cases, they are willing to pay more for one night of live music than for a CD that lasts a lifetime—but not several times more.

When asked on a *billboard.com* poll this summer which answer best-described their main reason for attending a concert, 79% of 3,000 respondents chose the following reply:

In most cases, fans are willing to pay more for one night of live music than for a CD that lasts a lifetime—but not several times more.

"I only see my very favorite acts; it's too expensive to see anybody else."

Obviously, some shows are worth more than others. A night of live entertainment with Madonna, Paul McCartney, the Rolling Stones, Barbra Streisand and a handful of other icons is a bargain compared with a Broadway show, an NBA game or even the ballet.

But there are only a few superstars. Some in the industry—and probably most fans—believe that only a few acts are worth more than a \$35 ticket. And though fingers are variously pointed at check-waving promoters, overly ambitious agents, greedy managers or cash-strapped venues, the artists

seem to get a free pass on ticket prices.

Managers and agents work for the act. It is their job to get the artist as much money as they can—while keeping an eye on career longevity. Promoters work with unusually narrow profit margins. Venues must have content to turn on the lights.

Acts determine ticket prices, pure and simple. You cannot blame them for taking the money and running. Today's checkbook mentality among promoters has made that easier than ever. It falls to the managers and agents to drive home for their acts the importance of long-term thinking.

Somebody has to care about the future of the concert business. We are in real danger of losing a generation of concert-goers if ticket prices do not get in line. We cannot keep depending on the Vans Warped tour—which has maintained a low ceiling on tickets for 10 years—to be one of the few getting this value thing right.

This has been a tough year overall for touring. But nothing is wrong that a responsible pricing strategy will not quickly fix. Forget the discounts; tickets need to be priced correctly as the tour is conceived.

Promoters need to offer significantly less to artists in 2005. Their competitors need to resist the temptation to double that offer. More flexibility is needed. What's worth \$250,000 in Chicago may be worth only \$100,000 in Boise, Idaho. And if agents insist their act is worth more, they should cut a straight back-end deal based on ticket sales instead of leaving promoters holding the bag. This will show promoters how much the agent believes in the act.

Promoters say they are going to take a pass. In 2004, concert-goers showed them how it's done.

—Ray Waddell

Letters

Give Songwriters Credit

Could I make a plea on behalf of songwriters for them to be credited on major TV shows?

Frank Sinatra went to great lengths to name the authors of songs he sang in concert. But so often, legendary songsmiths go unmentioned.

A good case in point was the recent CBS-TV special "Genius: A Night for Ray Charles," full of great songs popularized by the late singer; however, their original writers, which included Hoagy Carmichael,

Percy Mayfield, Johnny Mercer, Harold Arlen and Don Gibson, went unidentified.

Not that this show is any different from programs that run music videos where songwriters don't get screen credit either. Isn't it time to remind ourselves that everything starts when the songwriter puts pen to paper?

Alan Warner
Senior VP of global catalog promotion
EMI Music Publishing
Los Angeles

Billboard

Executive Editors
KEN SCHLAGER TAMARA CONNIFF

BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
San Francisco: Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672
Nashville: Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-321-4284
Miami: Lella Cole (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299
London: Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TF; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014
New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Hanitz (Billboard) 646-654-4680; Barry Jekel (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716
Senior Editors: Meinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284
Senior Writers: Scott Banerjee (Technology) 415-291-9999; Jim Bessman (Publishing) 212-746-0795; Susan Butler (Legal) 646-654-4646; Ed Christian (Retail) 646-654-4723; Laila Cole (Latin) 305-361-5279; Brian Garity (Business) 646-654-4721; Cara Hay (Film & TV Music) 646-654-4730; Gal Middel (R&B) 323-525-2289; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Pop Audio) 646-654-4780
Staff Writers: Jill Kipnis (Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292
News/Reviews Editor: Jonathan Cohen (Billboard.com) 646-654-5582
Associate Editors: Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Margo Whitmore (L.A.) 323-525-2322
Copy Chief: Chris Woods; **Copy Editors:** Jackie McCarthy, Wayne Robins
Art Director: Jeff Nisbet
Editorial Assistant: Sarah Han (N.Y.) 646-654-4605
Contributors: Fred Bruns, Ramon Bur, Rashawn Hall, Catherine Appleford Okon, Dan Quillette, Chuck Taylor, Christa Tish, Steve Traiman, Anastasia Tsouras

GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
Bureau Chiefs: Christine Ekezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

CHARTS

Director of Charts/Senior Analyst: GEOFF MAYFIELD (L.A.)
Chart Managers: Bob Allen (Boscon, Nashville), Keith Gaultier (Pop Catalog, Soundtrads, Producer Credits, L.A.), Anthony Corombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Compañero (Dance, Latin, Classical), Mary DeCree (Old Audio, Blues, Nashville), Wade Jensen (Bluesgrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Paul Primm (Hits of the World, London)
Chart Production Manager: Michael Curson
Associate Chart Production Manager: Alex Vitoulis
Archive Research: 646-654-4633

RESEARCH SERVICES

Associate Publisher: MICHAEL ELLIS

INTEGRATED SALES, EVENTS & BRAND MARKETING

Vice President, Integrated Sales: JOSEPH GUERRIERO
Associate Publisher/International: GENE SMITH
Advertising Directors Europe/U.K.: Frederic Renaud +44 (0) 207-420-6075
Asia-Pacific/Australia: Linda Match 612-9440-7777; Fax: 612-9440-7788
Japan: Aoi Kaneko 323-525-2299 **Latin America/Miami:** Marcia Olival 305-864-7578; Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret 323-782-6250
Caribbean: Betty Ward 954-829-5120, **Nashville:** Cynthia Melrow 615-293-6786 (Touring)
Advertising Directors New York: Johanna Johnson 646-654-4707; Peter Weinstock 646-654-4710
Midwest Advertising Director: Scott Fowler 312-583-5649
National Consumer: L.A. Aoi Kaneko 323-525-2299 **Nashville:** Lee Ann Phillips 615-321-4294
Classified/Directories: Jeff Semette 646-654-4697
Advertising Coordinator: Mima Gomez 646-654-4695
Sales & Telemarketing Assistant: Adam Gross 646-654-4691
Executive Director, Conferences & Special Events: MICHELE JACANGELO
Special Events Coordinator: Kelly Peppers **Special Events Associate:** Margaret O'Shea
Director, Integrated Marketing & Business Development: NATHAN MISNER 646-654-4618
Art Director, Marketing & Sales: Melissa Subath
Promotion Manager: Mary Ann Kim 646-654-4644
Brand Development Manager: Joseph Knus 646-654-4634
Marketing & Events Associate: Rina Jacuz 646-654-4660

LICENSING & REPRINTS

Vice President, Licensing & Events: HOWARD APPELBAUM
Sponsorship/Business Development Manager: Cebele Marquez
Marketing/Promotions Manager, Licensing & Events: Barbara Grienerger 646-654-4675
Manager, Licensing, Sales & Reprints: Angelina Besheuev 646-654-4677

CIRCULATION

Circulation Director: MARIANN MOERY
Associate Circulation Director: Linda Lam **Circulation Manager (Group):** Michele Larsen
Assistant Circulation Managers: Marlene Hazard **International Circulation Marketing Director:** Ben Eva (London) **International Subscriptions Marketing Manager:** Karen Grimm (London) **International Circulation Marketing:** Paul Bridgen (London)
Subscriptions: 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

PRODUCTION

Production Director: TERENCE C. SANDERS
Advertising Production Director: Lydia Miskko
Advertising Production Manager: Chris Dexter
Editorial Production Supervisor/QPS Administrator: Anthony E. Stallings
Specials Production Editor: Mar. Glapinto **Systems/Technology Supervisor:** Barry Balin
Senior Composition Technician: Susan Cicola **Composition Technician:** Rodger Linnard
Advertising Graphic Artist: Ray Carlson
Directories Production Manager: Len Durham (Nashville)

ADMINISTRATION

Vice President/General Manager: P. ANDREW BILBAO
Distribution Director: Lou Bradfield
Billing: Lisa Perez **Credit:** Shawn Norton
Assistant to the Publisher: Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN

Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of *Billboard*, which shall own the copyright in whole or part, for publication.

Jägermeister Music Tour

FALL 2004

FALL 2004



Proud sponsors of the
Jägermeister Music Tour 2004

Schecter
DIAMOND SERIES

PERCY

Coffin Case

M MEINL

www.jager.com
www.jagermusic.com



Available in Stores Now

with special guests
**KILLSWITCH
ENGAGE**

- ANB -

MASTODON



DRINK RESPONSIBLY

Jägermeister is dedicated to music, NOT UNDERAGE DRINKING.

Jägermeister Liqueur 35% Alc./Vol. Imported by Sidney Frank Importing Co., Inc. New Rochelle, NY 10801

the truth:
42 SOLD OUT ARENAS!
congratulations

WESTIER

KANYE WEST
CHRISTINA MILIAN

TICKETS SOLD **478,698** GROSS **\$29,114,119**

SPECIAL THANKS

JONNETTA PATTON and the STAFF at



MARK CHEATHAM and ICM • JIVE and BMG RECORDS • The ENTIRE PRODUCTION CREW

from your friends at

concerts west



**Atlanta Worldwide
Touring**

Wynton Marsalis celebrates the opening of Frederick P. Rose Hall



Photo: Patrick McMullan

MUSIC

Paul Oakenfold keeps a busy schedule while working on his second album for Maverick



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



TV ON THE RADIO: WILL BEGIN RECORDING NEW ALBUM IN MARCH 2005

Good Reception

TV On The Radio Up For Shortlist Prize

BY TROY CARPENTER

Of the multitude of New York-based rock bands to garner recent media attention, surely the most unique musical personality belongs to TV on the Radio, a Brooklyn quintet whose two releases on Touch & Go have fueled major interest.

Curiosity peaked after the group—then the barely-out-of-the-loft project of lead singer Tunde Adebimpe and producer/multi-instrumentalist David Sitek—released the five-track EP “Young Liars” in July 2003.

The record blindsided the indie rock community with the title track, the haunting dirges “Blind” and “Staring at the Sun” and an a cappella doo-wop cover of the Pixies’ “Mr. Grieves.”

The EP set the stage for March’s

“Desperate Youth, Blood Thirsty Babes,” a nine-track collage of stuttering tape loops, macabre synths, rumbling bursts of guitar and seductive layered vocals.

That album is one of 10 finalists for the Shortlist Prize, to be awarded Nov. 16 in Los Angeles.

Last month, “Desperate Youth” was repackaged with non-album single “New Health Rock,” the first TVOTR recording to feature new members Gerald Smith (bass) and Jaleel Bunton (drums). Vocalist/guitarist/songwriter Kyp Malone rounds out the group.

The members have been moving targets as their fame has evolved. “We’ve been on tour for like a year-and-a-half,” Adebimpe says. “My mom called and said, ‘I saw you in Spin magazine,’ and I thought ‘Why is my mom

(Continued on page 14)

Lennon Discs Reveal Artist’s Two Sides

Beatles fans will have no shortage of releases to choose from this fall. In addition to the Fab Four’s first

As its name implies, “Acoustic” features 16 Lennon tracks recorded acoustically at home. “Rock ‘N’ Roll,”

originally released in 1975, captures Lennon singing tunes made famous by his idols. His selections include “Ain’t That a Shame,” “Peggy Sue” and “Stand by Me.”

Yoko Ono oversaw both projects, and she tells *Billboard* it is no coincidence that the Capitol releases came out the same day.

“It’s very dramatic to have ‘Acoustic’ and ‘Rock ‘N’ Roll’ together,” Ono says. “They’re the totally opposite sides of John’s character.”

(Continued on page 58)

The Beat



By Melinda Newman
mnewman@billboard.com



four U.S. albums, which come out in a boxed set Nov. 16, two John Lennon albums, “Acoustic” and “Rock ‘N’ Roll,” were released Nov. 2.

Carlton Strikes A Balance With Sophomore Set

BY JILL KIPNIS

LOS ANGELES—Vanessa Carlton is realistic.

She knows today’s musical environment is not always friendly toward pop-oriented artists who play their instruments and write their own songs as she does.

In fact, Carlton says she is gladly straddling the fence between “being true to myself as a musician and being embraced commercially” with her sophomore album, “*Harmonium*,” due Nov. 9 from A&M/Interscope Records.

“It’s nice to be back and be the alternative to the more calculated, poppy acts out there,” the 24-year-old artist says. “I feel lucky that I’m able to appeal to real music lovers, and it also somehow works in a really commercial way without me sacrificing or selling myself out.”

The 10-track “*Harmonium*,” which was produced by Carlton’s beau, Third Eye Blind’s Stephan Jenkins, and executive-produced by Carlton and A&M Records president Ron Fair, indeed showcases her coming into her own. The album is full of beautiful, classical-leaning piano riffs and features more heartfelt lyrics than her 2002 debut, “*Be Not Nobody*.”

“The first album was more formal. It was Vanessa Carlton in

an elegant party dress,” Fair notes. “This is her in Birkenstocks and jeans.”

Though the new album’s first single, “*White Houses*,” has so far not shown the signs of success that debut single “*A Thousand Miles*” did, retailers and radio programmers are optimistic about the song’s and the album’s potential.

A SLOW BUILD

Fair admits that marketing Carlton is far different from promoting some of today’s young, female pop artists, particularly after the huge success of “*A Thousand Miles*.”

That song topped the Adult Contemporary chart for seven weeks and the Mainstream Top 40 chart for five. It spent 41 weeks on The Billboard Hot 100 and peaked at No. 5. Additionally, the song reached No. 2 on the Adult Top 40 chart.

“*White Houses*” is No. 28 with a bullet on the Mainstream Top 40 chart. The song gained 94 spins last week.

“Lindsay Lohan and Hilary Duff and Ashlee Simpson are prominent media and television stars, and their music is an extension of their overall image,” Fair says. “Vanessa is a singer/songwriter in the classic sense. ‘*A Thousand Miles*’ is just one piece of the story of this artist. It’s time to move on and write other chapters.”

Part of the strategy, Fair says, involves building “*White Houses*,” co-written by Carlton and Jenkins, at radio.

Carlton calls “*White Houses*,” which features an upbeat tempo and building piano chord progressions, a “metaphor for simple innocence. It’s about the irony of these simple mundane places that hold so

(Continued on page 73)



A&M Records president calls Vanessa Carlton ‘a singer/songwriter in the classical sense.’

Streamlining The License Clearance Process

As piracy continues to affect the music industry's bottom line, labels have an opportunity to boost their master-license income by streamlining the clearance process.

While music publishers have historically focused on working their catalog—licensing old and new compositions for use in motion pictures, commercials, games and other vehicles—labels have typically focused on working a record to sell CDs, placing master-use licenses in the back seat.

As a result, the process of obtaining the right to use a recording can be time-consuming, sometimes taking more than a year.

Why does it take so long?

Some labels employ very few people to handle licenses, taking the position that “deal by deal,” individual licenses are not lucrative enough to support a larger staff, says **Mark Pinkus**, a senior VP with **Warner Strategic Marketing**. He believes “collective license revenue is a good and significant income generator.”

It's not just staffing that causes delays, however. Recording artists'

contract terms and third-party license requests that do not include all the necessary information also play a part.

Contracts between artists and labels often require an artist's written consent before the company may license masters for any commercials, motion pictures or other special uses. When the request is for an older recording, labels often have difficulty finding the artists or their representatives to obtain that consent, causing delays.

As for companies seeking licenses, they often fail to provide all the information labels need. It “may sound obvious, but apparently folks are not clear” that the territory, term (number of years), exact use requested and the duration of the track to be used (e.g., 30 seconds) must be in the

request, a **Sony BMG Music** spokesman says.

If labels have to contact the requesting parties to obtain more information, he adds, it delays the process. Another label rep says, “You

record deals become more like songwriter contacts, where all licenses are permitted except for specific types of uses that the individual artist finds offensive, such as licenses for violent or sexually explicit films, rather than excluding all film or commercial uses subject to permission.

Labels can also make their contact information readily available. In response to a *Billboard* inquiry, **Sony BMG Entertainment**, **Warner Music Group** and **EMI Music** provided specific contact information; **Universal Music** declined.

Companies may seek licenses from **Sony BMG Strategic Marketing** by asking for the senior VP of master licensing in Los Angeles for TV, theatrical film, commercial, game and merchandise licenses. For online music and master ringtone licenses, contact the senior VP of the **Digital Music Group** in New York.

At Warner Strategic Marketing in Burbank, Calif., Pinkus oversees licensing for TV, film, games, commercials and custom products.

Glenn Schwartz oversees licenses

for compilations.

For **EMI Music Marketing** in Los Angeles, **Frank Lopez** deals with compilations, and **Cynthia Sexton** handles TV, radio, commercial and synchronization licenses. **Gerrit Meier** with **EMI Music North America** and **Jay Pomeroy** at **EMI Music Marketing** in New York license masters for use in digital formats.

To speed up the process, labels should look at providing online forms with specific questions. Rather than mailing final contracts, they should e-mail the agreements as PDF files and accept electronic signatures.

Finally, any shortage in licensing staff could be alleviated by using independent contractors. In the wake of recent industry layoffs, there are qualified representatives who could work online. Labels could save money in payroll taxes and benefits while increasing their license revenue—and former label and publisher reps could earn money.

Income generation and a faster turn-around time seem like a win-win for all.

Legal Matters™

By Susan Butler
sbutler@billboard.com



gravitate toward the complete ones.” Incomplete requests pile up.

Personnel changes at labels also make the process more time-consuming, as companies search for the appropriate label contacts.

How can the clearance process be streamlined?

First, the hurdle of artists' contract provisions may be lowered if future

Veteran Act Point Of Grace Walks A New Road

What does an act do when the style that made it famous for a decade becomes passé? On their new **Word Records** release, “I Choose You,” the members of **Point of Grace** chose to move away from their signature sound and reinvent themselves musically.

“We asked ourselves this question: ‘Are we bored with what we are doing?’ The answer was yes,” Point of Grace's **Shelley Breen** says. “We've been making the same kind of music for 11 years.”

Next, the group members asked, “What conscious steps can we make to change things up? Not for anybody else, but for ourselves,” Breen says.

To forge a new direction, they enlisted the help of independent A&R vet **John Mays**, who served as Point of Grace's A&R director during the group's early success at Word. “He just began to ask the real hard questions,” group member **Denise Jones** says. “What did we want to do on this record? What did we want to change? What did we love about the last record? What did we hate about it? What's current right now?”

As it began wrestling with those questions, the group underwent its first personnel change, as **Terry Jones** decided to retire to spend more time with her family.

Remaining members Breen, Denise Jones and **Heather Payne** asked **Leigh Cappillino**, a former member of **Truth**, to join the group. Leigh's husband, **Dana Capillino**, has been Point of Grace's guitar player/

bandleader for seven years, and she was already a close friend.

“I've always wanted to be with a team,” says Cappillino, who says she never harbored aspirations to be a solo artist. “I love my job and the people that I work with. It has been a great journey so far.”

The addition of Cappillino helped facilitate the group's new sound. “When you change up a voice after 13 years, it's going to sound different,” Breen says. “That really was the first step in our sound changing . . . That automatically gave it a new feel.”

Artists often proclaim they are heading in a new direction, then fearfully cling to the same old path. Not so for Point of Grace. “I Choose You,”

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



released Oct. 12, boasts a fresh, more organic sound—one that shouldn't alienate the fan base that has made the foursome contemporary Christian's best-selling female group, but will likely earn it new fans.

“We made a conscious effort this time to not have one person sing the verse and then everyone comes in on the chorus with perfect-sounding harmony,” Breen says. The group also moved away from “fixing every little thing, making it sound glossy and really perfect. We wanted it to sound more authentic.”

“John brought it to our attention that harmony bands are out right now,” Breen adds. “It's not really what people are listening to. So if we wanted to stay current, which was our desire, we were going to have to change. It happened at a good time because we were ready to do that anyway.”

The group's previous sound has worked well for it, earning eight **Gospel Music Assn.** Dove Awards, two platinum records and five gold discs.

On the new album, Point of Grace

enlisted producers **Wayne Kirkpatrick**, **David Zaffiro**, **Brent Bourgeois** and **Mark Hammond**, who produced the title cut.

That song has also become the catchphrase for a movement that is encouraging people to serve God. There's a Web site, ichooseyou.com, and consumers who buy the CD will receive an “I Choose You” bracelet.

The members of Point of Grace have always been viewed as role models, and it's a responsibility they've embraced by sponsoring the popular Girls of Grace conferences for teens. However, Jones says, the songs on this album reveal a struggle with life's realities and will dispel any notions that the group members' lives are too perfect.

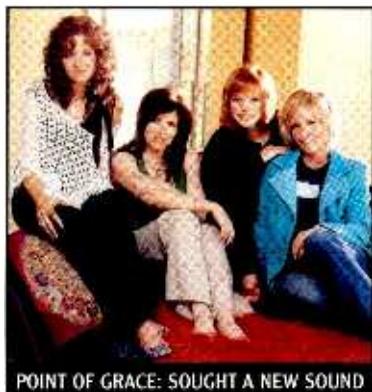
“One of the things that we really wanted to do was be more personal,” she says. “Sometimes people have claimed our music to be ‘bubbleli-

cious,’ which I will disagree with. We've always tried to do more universal things.”

Breen believes this album will appeal to a broader demographic than the group's previous efforts—everyone from Girls of Grace conference attendees to their fathers, brothers and, of course, their mothers.

But, she admits, “We're sort of the perfect group to reach the consumer that record companies like to call ‘Becky’—the 35-year-old soccer mom [who] has two kids and drives a burgundy Dodge Caravan, listens to a Christian radio station and goes to church most Sundays.”

“That's sort of who all the radio stations are trying to capture the ear of,” she continues. “We didn't want to go so far to offend Becky because we are Becky, but we wanted to take Becky on a little trip. I hope Becky enjoys the ride on this album.”



POINT OF GRACE: SOUGHT A NEW SOUND

Reception

Continued from page 13

reading Spin?”—so maybe that's a sign that we've reached a larger audience.”

“Desperate Youth” has sold 47,000 copies in the United States, according to Nielsen SoundScan, while “Young Liars” has scanned 17,000.

“Most of the stuff we've done with this band isn't stuff we're generally in

a position to do for our bands,” Touch & Go head of sales **Leslie Ransom** says, noting such moves as cutting the list price of “Young Liars” from \$9.98 to \$4.98 and giving away bonus live tracks with online purchases of the full-length.

Other labels have come knocking, but **Adebimpe** says the group has no thoughts of leaving Touch & Go: “We don't really have any significant plans to do anything with another label, at all.” Recording for a new album begins in March 2005.

SONY & BMG

MUSIC ENTERTAINMENT

COULD YOU BE MISSING ROYALTIES?

If you are an artist, producer, musician, performer or otherwise believe you are owed royalties or are entitled to an accounting from Sony BMG Music Entertainment or its predecessor companies, and believe we may not have your current contact information, please go to:

WWW.SONYBMG.COM to complete an Address Change Request Form.

Webpage links to obtain form can be found by clicking on
Missing Royalties.



ARISTA



VP RECORDS IMPORT AND EXPORT



THE LARGEST REGGAE LABEL

LADY SAW STRIP TEASE

(LP/CD) VP1683

HOTTEST 12" SINGLES

CALL TOLL FREE TO PLACE ORDERS
1.800.441.4041 / FAX: 718.658.3573

IN STORES NOW!!



MAIN BRANCH: 89-05 136TH STREET, JAMAICA, NY 11435 TEL: 718.425.1100

VP FLORIDA: 6022 S.W. 21ST STREET, MIRAMAR, FLORIDA 33023 • TEL: 954.966.4744 FAX: 954.966.8766

Marsalis And Friends Gig At NYC's New Jazz Digs

It was no coincidence that Oct. 18—the day the new Jazz at Lincoln Center performance space, the glorious Frederick P. Rose Hall, opened its doors—was also artistic director Wynton Marsalis' 43rd birthday.

After all, even though he himself calls it the House of Swing, it really is the House That Wynton Built, given his vision and round-the-clock fundraising, which generated more than \$128 million for the construction of the three-venue jazz palace in the Time Warner building on New York's Columbus Circle.

The party started at 10 a.m. with a rousing New Orleans-style parade down Broadway, from Lincoln Center proper to the new house six blocks south. With Marsalis leading the festive procession of white hankies and red parasols, the makeshift band performed "When the Saints Go Marching In" and "Down by the Riverside." Then it was on to the amphitheater-like Allen Room for a celebratory press conference with city and JALC officials (including Mayor Michael

Bloomberg and JALC board chairman Lisa Schiff).

After Juilliard School students performed "The Gift," written and conducted by trombonist Slide Hampton, the inaugural ribbon was cut.

That evening, the three performance spaces—Rose Theater, Allen Room and Dizzy's Club Coca-Cola—were packed with guests getting their first taste of the aesthetics and acoustics. At Rose Theater, it was jazz at Wynton center, with the trumpeter leading the Lincoln Center Jazz Orchestra in a revue featuring guest performers Tony Bennett, violinist Mark O'Connor and percussionist Cyro Baptista. The opening was broadcast live on PBS.

Overall, the performances were uneven. Marsalis and LCJO tenor saxophonist Victor Goines engaged in an exhilarating call-and-response section in Marsalis' original "Call to Prayer," tenor saxophonist Joe Lovano nailed "Body and Soul" and the full band swung mightily through Count Basie's "Jumpin' at the Woodside."

But the orchestra shot a dud with a 3/4 time version of Charles Mingus' classic "Better Get Hit in Yo' Soul," and later in the set robbed Oliver Nelson's "Stolen Moments" of its brilliance with another poor arrangement. The highlight of the evening was vocalist Abbey Lincoln delivering a passionate, melancholic take of her own "Down Here Below."

Meanwhile, things were cooking at the Allen Room—with its spectacular floor-to-ceiling windows overlooking Columbus Circle—as Arturo O'Farrill led JALC's Afro-Latin Jazz Orchestra with guest Paquito D'Rivera. And the Bill Charlap Trio masterfully broke the seal of Dizzy's Club with guest Frank Wess. While the main theater's show was a letdown, the evening in general was a milestone for jazz and American culture.

In 1938, when Benny Goodman and his orchestra played Carnegie Hall, it signaled that jazz was a sophisticated art form ready to burst out of clubs and dancehalls. Marsalis' monumental achievement ups the ante. By envisioning, then guiding the new jazz center to completion, he aims to put jazz on equal artistic footing with opera, ballet and theater.

SFJAZZ COLLECTIVE LIVE: The San Francisco Jazz Organization launched a grand musical experiment during its spring season this year: the SFJazz Collective, an all-star octet organized by artistic director/saxophonist Joshua Redman and fea-

turing vibraphonist Bobby Hutcherson, trumpeter Nicholas Payton, alto saxophonist Miguel Zenón, trombonist Josh Roseman, pianist Renee Rosnes, bassist Robert Hurst and drummer Brian Blade.

After the SFJazz spring season, the band hit the road (Jazz Notes, *Billboard*, April 3), collectively work-

Jazz Notes

By Dan Ouellette
douellette@billboard.com



ing on original material as well as six Ornette Coleman tunes newly arranged by Gil Goldstein.

The experiment was a rousing success, resulting in a remarkable three-CD set, "The Inaugural Season Live 2004." This limited-edition collection is available only through the SFJazz



MARSALIS: OPENING-NIGHT EXHILARATION

Web site, sfjazz.org. In addition, the group will re-form next spring for another monthlong artistic residency and an extended tour that will include dates at Chicago's Symphony Hall and New York's Jazz at Lincoln Center.

Meanwhile, SFJazz's fall classic, the San Francisco Jazz Festival, is finishing its always impressive season with four wide-ranging evening concerts. On Nov. 6, the queen of R&B, Etta James, performs with her Roots Band at Masonic Auditorium, while the Gary Burton Quartet with Julian Lage and Makoto Ozone perform at Herbst Theater.

On Nov. 7, the festival presents a Fats Waller centennial celebration with Ruth Brown, Dick Hyman, Jay McShann and others at Davies Symphony Hall, while across the Bay in Oakland there's a conga-king Latin jazz show with Candido, "Patato" Valdez and Giovanni Hidalgo at Calvin Simmons Theater.

just add jazz.

Reach millions of upscale Jazz fans with your next CD release.

the jazz channel.



music. talk. style.

Just add The Jazz Channel to your media mix and you'll reach a vast audience of sophisticated, urban music lovers 18-54 with high levels of disposable income.

Jazz Fan Facts:

- Avid music consumer
- Highly educated and professional
- 24-54 (median age 44)
- Affluent (medium HHl - \$70,000)
- Ethnically diverse

Call 212.846.5056 for more information.

© 2004 BET JAZZ



Ten Ten Celebrates 10 + 10 Years Of Publishing

BY JIM BESSMAN

Nashville's Ten Ten Music Group reached a peak last month when it celebrated its 20th anniversary with a party at the Country Music Hall of Fame and Museum.

"I've always lived by the words of Sir Edmund Hillary," says Barry Coburn, who founded the pubbery with his wife, Jewel, Sept. 23, 1984—four days after they married in New Zealand, the legendary mountain climber's birthplace.

"Someone asked him why he climbed Mount Everest, and he said, 'Nothing ventured, nothing gained.' That has always been our motto."

The Coburns actually moved to Nashville from Melbourne, Australia—having stopped in New Zealand to get married.

"I had a music publishing company in Australia—Coburn Music, which is still our BMI company," Barry says. (Ten Ten Music is an ASCAP affiliate.) "We set up an office here with two suitcases each and a box of tapes at 1010 16th Ave., which used to be the old Almo/Irving building. We stayed there about seven years before moving to our current address at 33 Music Square West."

Barry had previously promoted concerts in Australia and New Zealand by acts ranging from Led Zeppelin to Duke Ellington.

WANTED: A NEW CHALLENGE

"I started publishing in 1971 and had been involved in it over the years—as well as managing groups like Split Enz," Barry continues. "We wanted new challenges and had looked at London, New York and Los Angeles, but felt Nashville was changing and might accept us."

The Coburns had been to Nashville before. Jewel in fact was an RCA Nashville solo artist, and as Jewel Blanch won the *Billboard* award for best new female country artist in 1978. She had a top five hit in Australia when she was 4, then moved to Los Angeles at 10, signing with Capitol.

She returned to Australia in 1980, got a deal with CBS and recorded a country duet album with her father, Arthur Blanch. Jewel won best new female vocalist at the Australian Country Music



BARRY COBURN, LEFT, JEWEL COBURN AND KEITH URBAN: AUSTRALIAN PUBLISHERS AND SONGWRITER ARE AT HOME IN NASHVILLE

Awards in 1981 and 1982. She met Coburn, the son of a swing band-leader in New Zealand, at a festival in 1982.

To fund their Nashville publishing endeavors, Barry remained in management. He signed Lacy J. Dalton a few months after arriving, then Holly Dunn, "then found a guy in 1988 called Alan Jackson."

Jewel notes, "With Barry's contacts from being a concert promoter and publisher and manager in New Zealand and Australia and my days of being on RCA in Nashville, we knew some folks between us. But it was really starting from scratch in a lot of ways."

They learned that their Australian catalog was not compatible with the market and educated themselves by spending many nights at the Bluebird Café, meeting writers, publishers, producers and performing-rights people. With a limited budget, they started doing single-song deals with young writers to build a cat-

alog and signed such writers as Mark Irwin, Zack Turner and Angela Kaset. Irwin wrote 'Here in the Real World' with Jackson (who is not a Ten Ten writer).

Success took a little time. Barry relates a sage comment from Nashville publisher Charlie Monk.

"The first week we were here he said, 'Nashville's a five-year town,' that it takes you five years to break in here from a publishing standpoint," Barry recalls. "It took us five years to the week—in late September 1989—to get our first top 40 single, Jo-Ei Sonnier's 'If Your Heart Should Ever Roll This Way Again' [co-written by Irwin], so Charlie was right."

Soon after, Ten Ten had a hit with Keith Whitley's "I'm Over You," co-written by Turner, and then "Here in the Real World." "Alan took off, and my management activities were huge the next six years, which allowed us to sign more writers," Barry says.

Ten Ten had 13 writers at one point, "which proved too many," Jewel says. "We now have six—Angela Kaset, Harley Allen, Keith Urban, Cory Mayo, Bobby Huff and Angaleena Presley." Current hits include Urban's "Days Go By" and two songs Allen co-wrote: Joe Nichols' "If Nobody Believed in You" and Darryl Worley's "Awful, Beautiful Life."

"We've worked with Harley over 10 years, Angela Kaset for 14 and Keith Urban for 10," Jewel says. "If we really believe in a writer's talent, we make a real commitment, like a marriage."

Barry now attributes the company's success to its family nature. "We have no joint venture partners and no investors—therefore Jewel and I can make decisions quickly without the layers of management that often slow down the larger companies."

Jewel adds, "Sometimes we could barely pay for groceries, but we always made sure we paid our writers their advances. After 20 years of ups and downs, we're in a really healthy place right now, personally and professionally. Barry and I are a good team, and we're more excited than ever about what we do. We also have two sons, 11 and 13, who love music, play guitar and drums and take a real interest in the company, coming into the office to help with odd jobs and learn about the business. I love the idea of passing Ten Ten down to them in the future."

Bennett Debuts As Songwriter On New CD

The title of **Tony Bennett's** new **RPM/Columbia** album, "The Art of Romance," harks back to "The Art of Excellence," the 1986 set that jump-started his career resurgence.

But the album also includes the popular song interpreter's first songwriting effort, the lyrics to "All for You."

The song was an instrumental jazz tune called "Nuages" written by **Django Reinhardt** and **Jacques LaRue** (EMI Music Publishing

France S.A.).

Bennett, who is now a **Benedetto Music** (ASCAP) writer (he also paints under his given **Benedetto** surname), happened upon it coming back from a hotel gig in Maui.

"I heard a nice trio playing it in Hawaii and went to the piano player and asked what tune it was, and he said it was a Django Reinhardt song," Bennett recalls. "So I found the family who owned it and got permission to write the lyric, and it's funny, but it just rolled out in an hour."

He credits his son and manager **Danny Bennett** with suggesting that he write the lyrics.

"My attitude is, 'Hey, if you can't do something real well, don't do it!'" he continues. "It's hard to top **Cole Porter** and **Jerome Kern**, so I'd rather just interpret. But top musicians like **Johnny Mandel** [who arranged and conducted the orchestra for much of the album] and people I respect musically say the song's right in there."

A love song for Bennett's companion **Susan Crow**, "All for You" keeps with the album title's theme. He says

it was also inspired by "all the great lyricists from the Golden Age—Kern and **Ira Gershwin**, **Yip Harburg** and [**Johnny**] **Mercer**, of course." He

points here to his inclusion of **Geoffrey Clarkson** and **Mercer's** previously unrecorded "Time to Smile," which he expects will eventually become a pop standard.

The artwork on "The Art of Romance" appropriately features Bennett's paintings. Its Nov. 9 release comes a few weeks after **Legacy's** five-disc "Fifty Years: The Artistry of Tony Bennett" (an updated version of his 1991 "Forty Years" set) and the same day **Concord Jazz** releases "The Complete Improv Recordings." That four-disc set includes the five albums Bennett released (with complete artistic freedom) in the mid-'70s on his own **Improv** label, along with singles and

other bonus tracks.

Foremost among Bennett's promotional activities supporting the new album is a five-night Thanksgiv-

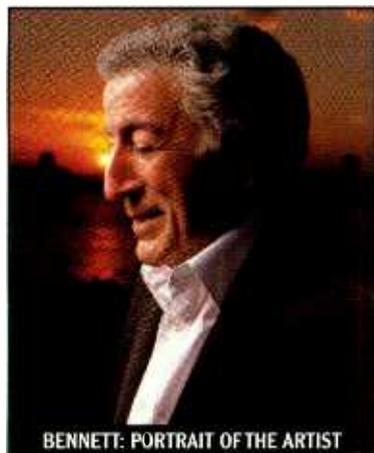
Words &
Music™
By Jim Bessman
jbessman@billboard.com



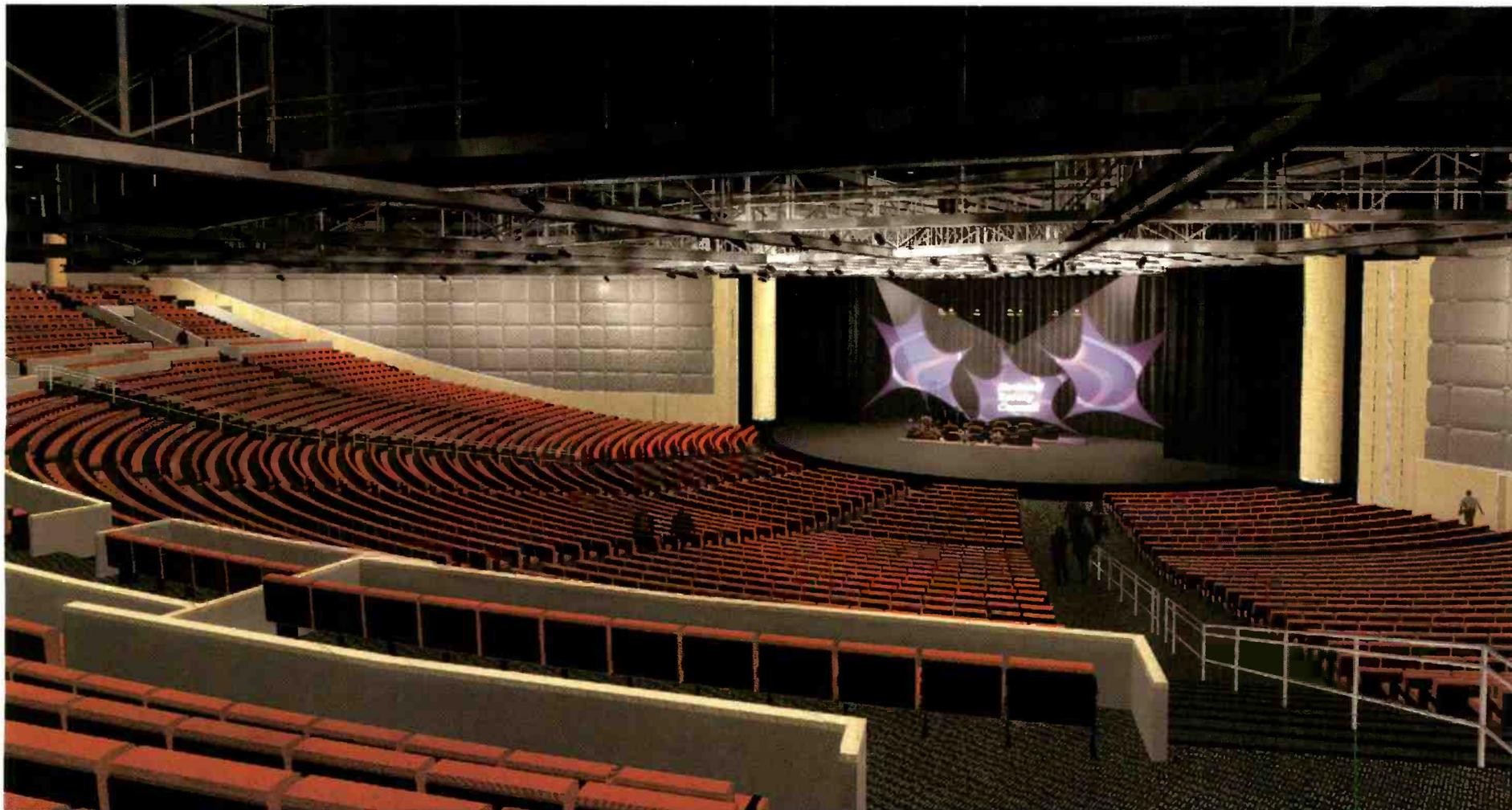
I've ended up with a huge catalog of 179 songs that were finished but never released," he says. "So even after I'm gone I'll be coming out with new product! It just proves that the real joy of life comes out of your work: Work and love, as **Freud** says—and you don't need a psychiatrist."

Incidentally, Bennett's brilliant drummer **Clayton Cameron** has an instructional book published by **Carl Fischer**, "Brushworks—The New Language for Playing Brushes." It comes with a CD containing 99 tracks of featured drum parts including recordings by **Miles Davis**, **Oscar Peterson** and **John Coltrane**. Bennett painted the cover portrait and advised Cameron on how to draw the illustrations.

COMPANION CORRECTION: Songwriter **Harley Allen**, a **Ten Ten Music Group** songwriter (see story, above) wrote **Ricky Skaggs'** Grammy Award-winning "A Simple Life." The song's authorship was misidentified in my recent *Billboard* story on Skaggs' latest album, "Brand New Strings."



BENNETT: PORTRAIT OF THE ARTIST



Denver's Newest Concert Venue

The Lecture Hall at the Colorado Convention Center

Grand
Opening
December
2004

The Lecture Hall at the Colorado Convention Center features 5,000 fixed stadium style seats and has been designed as one of the most technically advanced theaters of its kind. This venue offers the best possible acoustics for concerts, lectures and family spectaculars.

The full-service backstage offers individual dressing rooms, chorus dressing rooms, show offices and a greenroom. The Lecture Hall has its own loading dock with two end-load bays with one having side-load access.

The Lecture Hall includes state-of-the-art house sound and lighting. The main stage is 50 feet deep by 100 feet wide with a removable thrust. The overhead tension grid system can accommodate rigging points anywhere up and down stage.

For available dates and booking information:

(303) 228-8022



Colorado Convention Center
700 14th. Street • Denver, CO 80202
www.denverconvention.com

5000
seats!

Theatres and Arenas - A division of the City and County of Denver • Managed and operated by SMG

Touring

A BILLBOARD SPECIAL REPORT

The Long, Hard Road

Despite Some Bright Spots, Summer 2004 Was No Picnic

BY RAY WADDELL

For the touring business, this year has been full of glorious winners and not-so-beautiful losers. From the heights of Madonna to the depths of Lolapalooza, the summer of 2004 was, if nothing else, a memorable one.

"This summer should be viewed, unquestionably, as a turning point in the history of the live concert business," says John Scher, president of Metropolitan Talent.

Whether Scher's assertion proves true in the long run, this year's touring season may well be remembered for a perfect storm, as hefty ticket prices, market saturation and less-than-compelling packages resulted in cancellations, deep discounts and half-full houses.

BUSINESS DRAMATICALLY OFF

"Aside from a few bright spots, business was dramatically off," Scher continues. "My observation as to why it was is a culmination of the public finally being fed up with outrageous ticket prices and insulting service charges; overpriced parking, food and beverages; and, in general, the entire concert experience, particularly at amphitheaters."

Scher thinks high concert costs are the main catalyst for turning off consumers. "We, as an industry, have not been able to pull the wool over everybody's eyes," he says. "The cost of going to a concert has become repugnant to a lot of people."

Exacerbating the problem is the increasingly short peak touring season—some 70% of business falls between May and September—and too few new headliners.

"The same old acts, year after year after year, are being rejected in significant numbers," Scher says. "As a music industry, we've not replenished with enough new headliners. Border to border, the concert-going public spoke [on that issue] as one this summer."

The public spoke loudly enough that the prevailing
(Continued on page 27)



Madonna performs at New York's Madison Square Garden during her Re-Invention tour.

A Look Behind The Curtain

BY RAY WADDELL

As the touring industry licks its wounds from the most brutal concert season in years, there should be no shortage of hot topics during the inaugural Billboard Backstage Pass touring conference, set for Nov. 8-9 at the Roosevelt Hotel in New York.

All the panels, which cover issues looming over the industry in the wake of the 2004 touring season, are named after songs—an appropriate touch since many in the concert business are singing the blues.

TOUGH ISSUES AHEAD

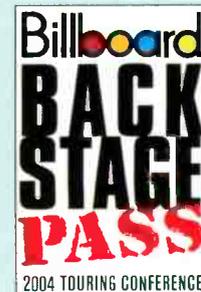
Tough issues will be raised right out of the gate with the independent promoters panel, "I Won't Back Down." It will focus on those indie promoters who have survived consolidation and have found the going particularly rough in 2004, a year when many of the most successful tours were promoted nationally by corporate promoters.

"Independent promoters have seen their traditional inventory shrink," says Carl Freed, president of Trevanna Entertainment and managing director of the Independent Promoters Organization. "It has become quite difficult to create new business. It's all about thinking out of the box, finding new venues and creating new revenue streams."

Freed will moderate the panel, which includes Police Productions president Brad Garrett, Concerts East co-president Stan Levinstone, Metropolitan Talent senior producer Ian Noble, Rising Tide president Bill Reid, NYK Productions president Arie Kaduri and Fantasma Productions president Jon Stoll.

As the industry evolves, business models shift, the pie is sliced into thinner pieces and few sacred cows exist. This shifting model will be examined by the "Takin' Care of Business" panel, moderated by Aaron Van Duyn III, personal accountant for Dave Matthews and Kiss and business manager for 3 Doors Down.

"From a small-band point of view, tour support is really being scrutinized now," Van
(Continued on page 24)



Billboard Honors Top Achievers

Inaugural Backstage Pass Awards Recognize Touring Industry's Best

BY RAY WADDELL

Billboard's Backstage Pass Awards recognize the year's top achievements within the touring industry. The winners reflect a wide range of artists, venues, promoters and touring professionals that excelled despite the difficult touring year.

Along with recognizing the top tours, venues, promoters and events, the awards acknowledge the managers, agents and breakthrough artists who achieved top marks during the past year.

The awards, which are based on box office data gathered from Billboard Boxscore reports from Nov. 19, 2003, to Sept. 30, 2004, will be given at a reception during Billboard's inaugural Backstage Pass touring conference Nov. 8-9 at the Roosevelt Hotel in New York.

Top Tour Madonna

The Re-Invention Tour
With a cool \$125 million in box office revenue, Madonna's Re-Invention tour is easily the top-grossing trek of 2004. Nearly 900,000 people ponied up to see the Material Girl perform in a lavish production that featured many of her best-loved hits.

"This is a tremendous honor," Madonna's manager Caresse Henry says of the Backstage Pass Award. "I never worked harder but it was a labor of love, and an opportunity to collaborate and bring together the most talented artists, musicians and production people in the business."

Madonna sold out 55 of 56 performances; among them were some of the top-grossing engagements of the year. The top-grossing date of the tour was \$12.7 million from six nights at Madison Square Garden.

Other highlights of the North American run included a \$7.9 million gross from four sellouts at the United Center in Chicago, \$7 million from two sellouts at the MGM Grand Garden Arena in Las Vegas and \$7 million from three sellouts at the Forum in Los Angeles.

Madonna was also on fire in the United Kingdom, where she grossed \$9.8 million from four sellouts at Wembley Arena in London, \$6.3 million from two sellouts at Earls Court in London and \$5.1 million from two sellouts at the Manchester Evening News Arena in Manchester, England.

Clear Channel Entertainment produced the tour worldwide. "This tour was a brilliant success on every level," says Arthur Fogel, who, as president of CCE's touring division, spearheaded the company's efforts in producing the Re-Invention tour.

Touring Manager Caresse Henry

As manager of Madonna, Caresse Henry takes home the award for top manager. This award goes to the manager or management company with the biggest total gross from the act or acts it represents among the top 25 tours.

"Having represented Madonna for many years, the Re-Invention tour was truly the crowning achievement of our time together," Henry says.

Fans clearly responded to the fact that the set list highlighted not only Madonna's new material but also hits from throughout her career.

"[This was] the chance for Madonna to truly thank her fans for sticking by her for the last two decades," Henry says. "For me, it was an unforgettable, once-in-a-lifetime experience."



MADONNA

Photo: Kevin Mazur/WireImage.com



HENRY



PRINCE: COULDN'T WAIT TO PLAY

Photo: Kevin Mazur/WireImage.com

Top Draw Prince

Musicology Tour
The added value of the "Musicology" CD combined with a reasonable ticket price to begin with makes it easy to see why Prince was the best concert draw on the planet in 2004.

A total of 1,471,831 tickets were sold to the Musicology tour from 99 shows reported. The tour was routed, produced and promoted by AEG Live subsidiary Concerts West.

"This award really belongs to Prince," says Paul Gongaware, co-president of Concerts West along with John Meglen. "The shows were fantastic. He really kicked ass, and he couldn't wait to get onstage every night."

Meglen says the tour came off flawlessly, which was attributed to the team Prince and Concerts West put together. "To pull off something like this takes an incredible team, which is what we're trying to perfect and bring to artists," Meglen notes.

Top Small Venue Tour Josh Groban

In early 2004, 23-year-old Josh Groban hit the road as an unproven touring act. In fact, this was his first headlining tour—or national tour of any kind.

"We thought in the back of our minds that he would do well," says Brian Avnet, Groban's manager. "But what really amazed us was every venue sold out in minutes."

Groban's small venue tour last winter grossed more than \$8.3 million. A follow-up summer tour of arenas and amphitheaters took Groban's debut year of touring to nearly \$30 million. "We're going to do it again next year," Avnet vows.

Groban, who records for Warner/Reprise, is booked by Gayle Holcomb at the William Morris Agency. His 2004 tour was produced by Clear Channel Entertainment and overseen by VP Nick Masters.

Breakthrough Act Linkin Park

Managed by Rob McDermott at the Firm and booked by Michael Arfin at Artists Group International, Linkin Park has seen steady growth before breaking big on the road this year.

By gracing Billboard's top 25 tours for the first time, Linkin Park gets the nod for Backstage Pass Breakthrough Act. This year saw the band, fronted by Chester Bennington, gross more than \$31 million, much of it on



GROBAN

Photo: Kevin Mazur/WireImage.com



BENNINGTON

Photo: Theo Wargo/WireImage.com

the inspired Projekt Revolution package, with Korn, Snoop Dogg and the Used.

Breakout year or not, Linkin Park is no overnight success. "They have toured in every possible scenario, using every building block to pave their way," Arfin says. "This band has proved to be a success on all levels of touring. They can sell out arenas, appear as special guests of Metallica in stadiums and also create an extremely successful package like Projekt Revolution."

It's worth noting that Linkin Park gave something back, as well. Five dollars from every ticket sold for the band's Projekt Revolution concerts at the Ford Amphitheatre in Tampa, Fla., went to the Red Cross Hurricane Charley Relief Fund. The total gift was more than \$65,000.

Top Arena Madison Square Garden New York

Although out of commission for several weeks while hosting the Republican National Convention, the world's most famous arena, Madison Square Garden, still racked up nearly \$60 million in grosses from 77 reported shows.

"Even with the RNC occupying our venue for a month and a half, 2004 proved to be an excellent year for MSG," says Joel Peresman, executive VP of entertainment for Radio City Entertainment, MSG's parent company. "Knowing that we would not be able to book shows during that period of time, we began working with managers, agents and promoters very far out to coordinate touring schedules around our availability."

As such, MSG was able to book six Madonna shows and three Prince shows before the RNC occupied the building, and a double from Phil Collins immediately after it vacated the building.

"This aggressive approach allowed us to get out in front to map out a strong 2004 schedule," Peresman says. "These sold-out shows, along with strong business from our many Latin and family entertainment shows, helped drive our business and contributed to what has been a successful year."

Top Small Venue (Capacity of 6,500 Or Less) The Colosseum at Caesars Palace Las Vegas

The Colosseum at Caesars Palace has changed the face of entertainment in Las Vegas.

According to Billboard Boxscore, the 4,100-seat Colosseum—which cost \$95 million to build—has grossed \$95.7 million from 169 shows this year.

Since it opened in 2003, the showplace has grossed more than \$165 million, and by the end of this year it will have doubled the venue's costs.

Even with the success of acts ranging from Elton John to Tim McGraw, the Colosseum remains the house that Celine built. Dion has grossed \$130,712,868 and moved 959,495 tickets from 239 shows. This year alone, Dion has taken in more than \$66 million.

Meanwhile, John, booked for three years at the Colosseum with his lavishly produced "Red Piano" show—has also been a big winner, reporting \$23.4 million and attendance of 128,085 from 32 shows this year.



PERESMAN

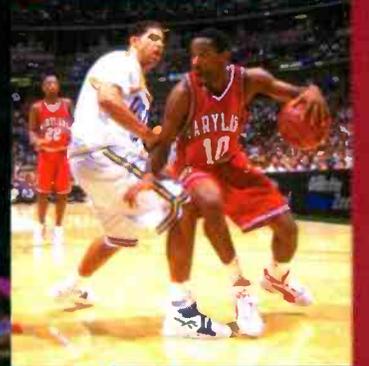


DION

Photo: Theo Wargo/WireImage.com

(Continued on page 22)

The Arrowhead Pond of Anaheim...



It's What's Inside
That Counts.



2695 East Katella Avenue, Anaheim, CA 92806
www.arrowheadpond.com



Achievers

Continued from page 20

Top Amphitheater Tweeter Center for the Performing Arts Mansfield, Mass.

No one could claim that 2004 was a great year for sheds, but Tweeter Center reported more than \$21 million from 29 concerts—including two sellouts each by Phish, the Dave Matthews Band and Sting/Annie Lennox; individual sellouts by Kenny Chesney and Tim McGraw; and Eric Clapton's only two shed shows.

"We continue to have successful seasons due to our strong Boston media promotional sponsors in radio, TV and print, along with a strong promotional presence in Providence, [R.I.]," says Dave Marsden, senior VP of booking for Clear Channel Entertainment in Boston.

"We also feel that our work throughout the year in the indoor venues helps to build and maintain audiences for the artists we present at the Tweeter Center."

Marsden also touts the added experience of the venue's executive director Bruce Montgomery, box office manager Paul MacDonald and production head Tom Bates. "Their experience and knowledge are invaluable in making the Tweeter Center a great place to see a concert, and to play one," Marsden says.



Photo: Kevin Mazur/WireImage.com

CLAPTON



HOUSE OF BLUES: GREAT AGENT RELATIONSHIPS

Top Club House of Blues Chicago

A great relationship with the agent community and a responsive market helped the House of Blues in Chicago exceed \$5 million in grosses from 204 shows in 2004 to nab top club honors.

"I would credit [talent buyer] Michael Yerke with bringing a lot of quality artists to the market," says Mary Jane Bourjaily, artist relations manager for the Chicago HOB. "He has such a great relationship with so many agents, I know that has played a role in us getting so many artists that might not have come here otherwise."

Top Boxscore Red Hot Chili Peppers Hyde Park, London

The Red Hot Chili Peppers seemingly came out of nowhere with this blockbuster engagement at London's famed Hyde Park.

James Brown and Chicks on Speed opened the shows, which grossed \$17,187,324 and drew more than 258,000. The dates—June 19, 20 and 25—were produced by CCE's U.K. office.

"It was an honor and a pleasure to rock out for all those people at Hyde Park," Peppers'



Photo: Kevin Mazur/WireImage.com

KIEDIS

frontman Anthony Kiedis tells *Billboard*. "And a huge 'thank you' to James Brown and Chicks on Speed for being part of it all."

The shows were part of an annual music series the company produces at Hyde Park. Clear Channel Entertainment global music president Michael Rapino says even he was caught offguard at how well-received the Peppers were.

"The first show sold out in a couple of hours, then we put up a second show and it went clean just as quickly," Rapino says.

A third show also sold out, and Rapino thinks there was still more business for the Peppers at Hyde Park. "We could've done another two or even three [shows] if we had the avails," he notes.

Tickets were \$64, with some gold circle seats priced at \$81. The Peppers are managed by Q Prime and booked by Emma Banks at Helter Skelter in the United Kingdom and Don Muller at Creative Artists Agency in the United States.

Top Package Kenny Chesney with Rascal Flatts and Uncle Kracker

Kenny Chesney's Guitars, Tiki Bars and a Whole Lot of Love tour was one big party, and Rascal Flatts and Uncle Kracker were the perfect special guests.

The tour was a huge success, grossing \$48.4 million and drawing 1.1 million, making it the first country tour to top 1 million in attendance since Garth Brooks' outing in 1998.

"This was a phenomenal tour," tour producer Louis Messina says. "You just don't see runs like this very often."

The package was a knockout, especially since Rascal Flatts is a headlining act in its own right, which the group proved on a fall run. And Uncle Kracker, though more of a mainstream rock act, fits well with Chesney's party-time image. Uncle Kracker and Chesney have traded hit duets on each others' albums.



CHESNEY

Top Agent/Agency Creative Artists Agency

With involvement in 10 of the top 25 tours, including those by Madonna, Shania Twain, Simon & Garfunkel (with the William Morris Agency) and Bette Midler, Creative Artists Agency routed some of the biggest tours in the world in 2004.

Rob Light, CAA partner and head of the agency's music division, also was one of the lead agents supervising the routing of the ambitious Vote for Change tour, featuring Bruce Springsteen, R.E.M., Pearl Jam, Dixie Chicks and many others.

"This award actually honors the remarkable talent we represent, and the multitude of people behind the scenes who help those artists showcase that talent," Light says. "CAA's success is, and has always been, rooted in teamwork. I am honored to work with an amazing group of people who respect each other, learn from each other and support each other. This interaction provides a support system for our clients that is unparalleled and allows us to help fuel our clients' careers."

Top Promoter Clear Channel Entertainment

With more than \$1 billion in grosses reported, Clear Channel Entertainment remains far and away the top promoter, tour producer and venue operator in the world.

CCE had a hand in promoting 5,321 shows between Nov. 19, 2003, and Sept. 30 of this year, according to *Billboard* Boxscore.

"The story for Clear Channel Music in 2004 is [CCE



Photo: Kevin Mazur/WireImage.com

TWAIN



Photo: Kevin Mazur/WireImage.com

BOWIE

touring president] Arthur Fogel's touring group and the amazing success of the Madonna, Sting, [David] Bowie, Cher and Toby Keith tours," says Michael Rapino, CCE's global music president. Rapino says strong growth in CCE's European divisions is because of festivals—now at 26 across Europe—and the company's expansion into Eastern Europe.



DYLAN AND NELSON: PLAYING IN THE PARKS

Photo: Lester Cohen/WireImage.com

Top Independent Promoter Jam Productions

Chicago-based Jam Productions has survived and thrived in the post-consolidation era by understanding its home market and seizing creative opportunities, while also acknowledging the importance of secondary markets.

So far this year, the company has reported grosses of more than \$40 million through promoting or co-promoting 364 shows.

Jam co-president Jerry Mickelson, who runs Jam with partner Army Granat, considers winning the top independent promoter award a nod to all independents.

"Army and I are honored to receive this award," Mickelson says. "But we would also like to honor all of our fellow independent promoters because there is strength in numbers and we appreciate what they do."

As to the highlights of the year, Mickelson says, "We were very pleased to produce the Bob Dylan and Willie Nelson tour of minor league ballparks. We're looking forward to more minor league ballpark tours next summer."



Top Festival Bonnaroo Music Festival

In just three years, Bonnaroo has become a major force in music festivals, putting rural Manchester, Tenn., on the map in the process.

This year, Bonnaroo turned in its best gross yet at more than \$14.5 million for its June 11-13 run, with some 94,000 in attendance. Bonnaroo is co-produced by Superfly Presents and A.C. Entertainment, and took place on a 700-acre farm about 60 miles south of Nashville.

"We filled a niche in the music industry by creating a unique event," says Jonathan Mayers, president of Superfly. "We continue to challenge our audiences with programming and the event itself."

The 2004 Bonnaroo lineup featured some 85 acts, including Bob Dylan, the Dead, Dave Matthews and Friends, Peter Gabriel, Wilco, Burning Spear, String Cheese Incident, Ani DiFranco, Moe., Gov't Mule, Los Lobos, Beth Orton, Los Lonely Boys, Chris Robinson, Maroon5, Blue Merle and Medeski, Martin & Wood.



Photo: Kevin Mazur/WireImage.com

MATTHEWS

Home To The Greatest Entertainers In The World.



PRODUCED BY **AEG**
LIVE

THE COLOSSEUM
CAESARS PALACE

Curtain

Continued from page 19

Duynne says. "We have to give a receipt for every item."

And, as bands get squeezed, they squeeze back by trying to negotiate better deals with promoters, venues and merchandisers. "Overall, it's harder to make money on the road," Van Duynne notes.

Also on the panel are the Agency Group's Ken Fermaglich, Signatures Network president/ CEO Dell Furano, Comcast Spectacor Ventures president Peter Luukko, Concerts West co-CEO John Meglen, Clear Channel Entertainment South region director Bob Roux and Jack Utsick Presents president Jack Utsick.

Artist development has been one of the key issues facing the music industry for the past decade. Nowhere is the seriousness of the problem more apparent than in the concert business, where the top grosses are generated by acts that broke 20 or even 30 years ago.

Joe Armenia, VP of music marketing and promotion at MTV/MTV2, will examine the issue on a panel that includes Artists Group International president Dennis Arfa, the Firm manager Gayle Boulware, CCE Midwest president Rick Franks, Little Big Man's Marty Diamond, Atlantic Records VP of field/tour marketing Chris Webby and Metropolitan Talent co-CEO John Scher.

NEW BLOOD NEEDED

Scher points out that the growth and even survival of the concert

business has been driven by ongoing artist development, and clearly that job was done well in the 1960s, 1970s and 1980s.

"In the 1990s, we didn't do that well, and that has hurt our business," Scher says. "We see the same acts, year after year after year, and some of them are being rejected in significant numbers. The music industry hasn't replaced them with enough new headliners."

Some industry observers feel the summer of 2004 may be remembered as when objections to ticket prices hit critical mass. The question remains: Will online auctions, secondhand sales, print-at-home and "smart" tickets affect the industry by lowering prices, or are technological advances just another excuse to raise them higher?

The panel "Ain't No Mountain High Enough" will address the issue of ticket prices and also explore "fire sale" discounting and "papering" of houses.

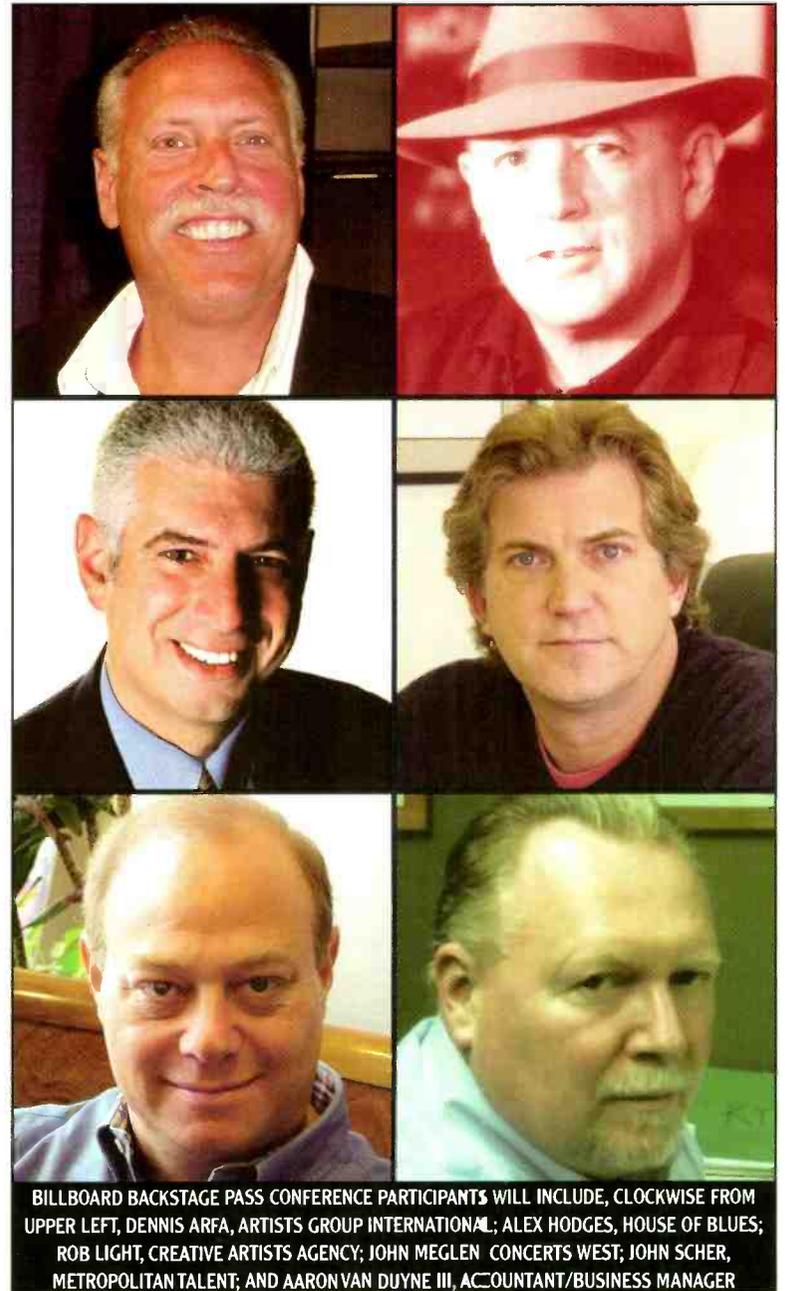
Moderating the panel is Judith Herbst, business manager for Keswick Entertainment Group. Onboard as panelists are SMG executive director of booking Bob Belher, Ticketmaster executive VP of strategy and business development David Goldberg, House of Blues executive VP Alex Hodges, Madison House booking agent/manager Mike Luba, tickets.com executive VP Carl Thomas and AOL Tickets executive director Geno Yoham.

EVOLVING ROLES

As national touring has become almost commonplace in the wake of promoter consolidation, the role of an agent has been redefined to include far more than simply routing a tour. Today, agents offer more services to clients than ever, including coordinating sponsorships and cutting building, merchandise and promoter deals.

Although he now favors a fedora, over the course of his career Hodges has worn hats as an agent, manager and promoter. He will moderate "How Do You Like Me Now," a panel that includes a mix of corporate and boutique agency representatives.

Onboard are William Morris Agency worldwide music head Peter Grosslight, Creative Artists Agency



BILLBOARD BACKSTAGE PASS CONFERENCE PARTICIPANTS WILL INCLUDE, CLOCKWISE FROM UPPER LEFT, DENNIS ARFA, ARTISTS GROUP INTERNATIONAL; ALEX HODGES, HOUSE OF BLUES; ROB LIGHT, CREATIVE ARTISTS AGENCY; JOHN MEGLEN, CONCERTS WEST; JOHN SCHER, METROPOLITAN TALENT; AND AARON VAN DUYNNE III, ACCOUNTANT/BUSINESS MANAGER

partner/music division head Rob Light, Skyline Music president Bruce Houghton, Agency Group senior VP Steve Martin, MVO president/owner Marsha Vlassic and indie promoter Jam Productions co-president Arny Granat.

Competition between corporate promoters has heated up intensely during the past few years, with AEG Live joining CCE and House of Blues Concerts in the fray. At the same time, independent promoters have fought to keep their place in the mix. Inevitably, all of these parties have to work together at times, and though competition remains fierce, a level of cooperation is also readily apparent.

Billboard co-executive editor Tamara Conniff will moderate a fireside chat of sorts called "Why Can't We Be Friends." It will see the heads of three major corporate promoters—HOB's Greg Trojan, AEG Live's Randy Phillips and CCE's Michael Rapino, along with Jam's Jerry Mickelson—discuss the issues that affect the concert business.

Other issues that will be addressed include international touring; promotion of niche genres like jam, punk, metal and Latin; sponsorships in the new millennium; and the state of hip-hop touring. All panels are populated with high-profile industry

movers and shakers.

"The Kids Are Alright," the grand finale of Backstage Pass, strives to tap into the most important component of the concert equation: the audience. Seth Hurwitz, president of Washington, D.C., promoter I.M.P. and venue the 9:30 Club, will moderate the panel, where the audience will engage in an open dialogue with the pros.

"Every time I've done a panel—and I've done a lot of them—I always walk away saying, 'OK, we've talked to everyone but the audience,'" Hurwitz says. "There are all these theories about what's wrong or what's right about our business, and more often than not self-interested agendas start guiding these theories. The one person we don't ever hear from is the audience."

That is why Backstage Pass will ensure attendees do just that.

Such pros as CCE executive VP Larry Magid, Vans Warped tour founder Kevin Lyman, Wachovia Center director John Page, Epic senior VP of artist development Harvey Leeds and CAA agent David Zedeck will talk with four concert-goers. The four fans will get a chance to ask and be asked about their concert experiences.

"This is something that has been missing from these type of gatherings," Hurwitz notes.

We're Second To None...

For more than 30 years the Salem Civic Center has been meeting and exceeding the expectations of Southwest Virginia as a place for great family entertainment and prestigious social and business events.



Our large coliseum can be used for a wide variety of events, everything from trade shows and concerts to conventions and rodeos!

For service that is unparalleled to none, give Carey or John a call and make your next event a tremendous success!

SALEM CIVIC CENTER
Taliaferro Complex
540-375-3004

1001 Boulevard, P.O. Box 886, Salem, Virginia 24153-0886
Visit us on the web: www.salemciviccenter.com

www.COWPALACE.com

GUITARS, TIKI BARS

AND A WHOLE LOT OF LOVE

TOUR 2004

78

Shows

1.2

Million Fans

57,000

Miles on a tour bus

622

Bottles of Cruzan

1

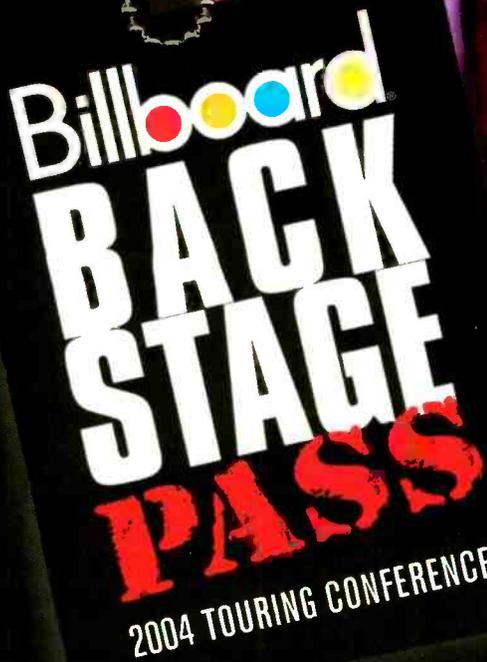
Hurricane

*"Congratulations Kenny on your
Guitars, Tiki Bars and a Whole Lot of Love Tour.
It's been one hell of an entertaining year!"*

Louis Messina and your friends at



THE MESSINA GROUP



Billboard
BACKSTAGE
PASS
2004 TOURING CONFERENCE



NOVEMBER 8 & 9 • THE ROOSEVELT HOTEL • NEW YORK CITY

SCHEDULE OF EVENTS

MONDAY, NOVEMBER 8

9:00am - 5:00pm
REGISTRATION

Badges sponsored by Cardenas Marketing Network
Lanyards sponsored by New Charlotte Arena
Registration bags sponsored by Clear Channel Entertainment

Display tables by K&K Insurance, Celebrity Access, Jägermeister, Pittsburgh Pirates/PNC Park, Instant Live & Hired Power

INTRODUCING MICHAEL CARTELLONE

"The Road Series: Yellow." Sign up to win an autographed Art print from Lynyrd Skynyrd drummer Michael Cartellone. This print is from a series of five original paintings which depict life on the road with Lynyrd Skynyrd. For more info please visit: www.michaelcartellone.com

9:30am
GREETING
RAY WADDELL, SENIOR WRITER, BILLBOARD

9:45am - 11:00am
I WON'T BACK DOWN
Indy concert promoters are making a comeback, and longstanding indies are thriving in some markets. How do they carve their niche and compete with large corporate promoters?

11:00am - 12:15pm
TAKIN' CARE OF BUSINESS
The current touring environment has created a new paradigm in deal making, where no sacred cows exist and everything is potentially on the table. Who are the potential winners and losers in this give-and-take environment?

12:30pm - 2:00pm **LUNCH BREAK**

2:00pm - 3:15pm
WHO'S GONNA FILL THEIR SHOES?
Sponsored by **PITTSBURGH PIRATES / PNC PARK**
Where is music's "farm system," in other words, who are the Stones, Billys, Eltons, Springsteens, touring heavyweights, of tomorrow?

3:45pm - 4:30pm
KEYNOTE ADDRESS AND Q&A
BRIAN BECKER of CLEAR CHANNEL ENTERTAINMENT
Even in this digital age of disposable entertainment, there is still no substitute for live music. As Chairman/CEO of Clear Channel Entertainment, Brian Becker helms the most powerful live entertainment company on the planet, with a field of influence that touches virtually all aspects of the entertainment business. Becker will talk about these challenging times in the live entertainment world, the obstacles we're facing and the incredible opportunities that await us.

4:45pm - 6:00pm
AIN'T NO MOUNTAIN HIGH ENOUGH
Have ticket prices hit the wall, and what impact will technological advances like web ticketing, print-at-home ticketing, and auctioning, have on prices?

6:00pm - 7:30pm
I LOVE THIS BAR RECEPTION
Co-Sponsored by **BLUE STAR JETS** and **TICKETMASTER**

Immediately following...
JACK UTSICK PRESENTS: BREAKING TALENT SHOWCASE
Featuring German songstress **Zascha Moktan** and newly signed Copenhagen rockers, **Warwick Avenue**.

TUESDAY, NOVEMBER 9

9:00am - 5:00pm
REGISTRATION

9:30am - 10:45am
HOW DO YOU LIKE ME NOW?
Promoter consolidation and the increase in nationally promoted tours have caused agents to redefine their position in the touring marketplace. Agents now offer more services to clients, including coordinating sponsorships, and cutting more individual deals with promoters and venues. Agents also are involved in such ancillaries as merchandising.

CONCURRENT PANELS

11:00am - 12:15pm Terrace Room
THIS NOTE'S FOR YOU
With the high cost of touring and increased sensitivity to ticket pricing, sponsorships have never been more important in the touring and venue game. At the same time, sponsors need quantitative proof that they're getting value for their money.

11:00am - 12:15pm
IT'S A SMALL WORLD
Given the more global nature of the music business today, the touring industry is increasingly taking a worldwide view in breaking acts. However, many challenges exist, including challenging logistics, language barriers, visa and security issues, the VAT tax, and voluminous red tape. What are the pros and cons of taking an act to the global stage?

12:30pm - 2:00pm **LUNCH BREAK**

2:00pm - 3:15pm
WHY CAN'T WE BE FRIENDS?
Sponsored by **HOUSE OF BLUES**
A "fireside chat" featuring top execs from the promotion business.

CONCURRENT PANELS

3:30pm - 4:45pm
US & THEM
Without radio or retail support, Jam, Funk, Metal and other musical niches unquestionably make up some of the most vital segments of the touring world today. How do they do it?

3:30pm - 4:45pm
I'M SO AFRAID
Rap and R&B music dominates at retail and radio, but has never risen to the forefront of touring, due to a variety of factors. Does rap get a bad rap?

5:00pm - 6:15pm
THE KIDS ARE ALRIGHT
What music fans want today. An open dialogue between concert-goers and the pros.

6:30pm - 8:00pm
HAVE A DRINK ON ME!
BILLBOARD TOURING AWARDS
RECEPTION & PRESENTATION

Schedule is subject to change.

FOR A COMPLETE LIST OF PANELISTS
WWW.BILLBOARDDEVENTS.COM

Special thanks to . . .
Audio Technica & Mendez Audio for their audio/visual contribution.
Instant Live for recording the panels sessions.



Hard Road

Continued from page 19

theme for the touring environment this past summer became "assume nothing." In other words, just because a package looked good on paper, an artist had a strong track record or a band had a current radio hit did not mean turnstiles would spin.

"There definitely was, in a general sense, some carnage on the side of the road. Thankfully, though, I wasn't part of it," says Ken Fermaglich, agent for 3 Doors Down and Alter Bridge at the Agency Group. "From that, you could infer that a backlash to service charges, \$8 beers and bad packaging definitely had something to do with it."

Scher goes even further. "No question, all of these ills are the result of [promotion company] consolidation. The question is, can we learn from it?"

But others aren't so quick to pin the industry's ills on consolidation.

In a previous interview, chairman/CEO Brian Becker defended the consolidation that led to CCE: "I would pose the following question to you: Where would the industry be today, where would the artists be who want to tour, who need the revenue, [the] upfront capital because capital is not

available to them because their record sales are not there; where would the national sponsorship dollars that are coming in to benefit everybody, how would those have ever been accessed; how would any of those things have occurred—to the benefit of the industry as well as Clear Channel Entertainment—if you didn't have Clear Channel Entertainment today?"

The consumer media jumped on the story of the downturn in touring business this summer. But the reality is, there were some remarkable successes, starting with Madonna. Her Re-Invention tour took in a cool \$125 million, notching some of the top engagements of the year.

BARGAIN-PRICED PRINCE

Arguably the greatest bargain was Prince, who embarked on his most extensive tour in years, performing nearly 100 shows. And, by including a copy of his "Musicology" CD in the ticket price and guaranteeing a career retrospective onstage, Prince's outing was an unqualified home run.

Indeed, those who listened to what fans wanted fared best in 2004, whether it was Madonna and Prince with their greatest-hits set lists, Ozzfest and Vans Warped tour staying true to their niches or country superstars adding value and pricing affordably.

"Warped is a franchise to be envied," Scher says. "They never take their eye off the ball. It's run very efficiently and gives great value to a specific audience."

Other top-grossing tours this year included outings by David Bowie, Simon & Garfunkel, Bette Midler, Eric Clapton, Dave Matthews Band, Britney Spears, Linkin Park, Rod Stewart and Metallica. Each topped \$30 million in gross ticket sales this year.

Another bright spot was country music, with Shania Twain, Kenny Chesney, Toby Keith, Tim McGraw and others working the road with great success.

And although it was a thin lineup, urban music tours nevertheless fielded some winners with Usher, Jay-Z and the Ladies First tour.

Despite these successes, many tour organizers who miscalculated drawing power and promoters who blindly opened their checkbooks took a beating. Tales of five- and even six-figure losses on big-name headliners were rampant over the summer.

However, those who assembled strong, value-priced packages were big winners. Such was the case on tours like Chesney with Rascal Flatts and Uncle Kracker and Nickelback/3 Doors Down with Puddle of Mudd.

"I still believe good packaging is the key," Fermaglich notes. "You can't minimize the importance of



SIMON & GARFUNKEL: STRONG TOUR

coming out and touring with bands that people want to see."

Aside from better packages, more flexible ticket pricing might be in order next year.

That is true especially since this year, some tours that did sellout business in major metropolitan areas saw sales drop in smaller markets, including Van Halen and Simon & Garfunkel.

"Overall, we had an incredibly successful Simon & Garfunkel tour," says Scher, manager for Art Garfunkel. "In the major markets we sold every ticket to every show, but when we got out of the majors we had some weak dates

because ticket prices were too high."

Gross dollars reported to Billboard Boxscore from Jan. 1 through Sept. 30 are down 12.8% worldwide from the same period last year, representing a drop of more than \$26 million.

Attendance tells an even bleaker tale, down 18.8% from a year ago. That's 8.5 million fewer concert-goers than in the first nine months of 2003.

"We're in a slump," Artists Group International president Dennis Arfa says of the current touring economy. "The question is, have we hit a wall, and is this how it will be from now on?"

Tweeter
center
Mansfield, MA

The Tweeter Center thanks
Billboard for its
Backstage Pass Award
as America's Top Grossing
Amphitheater!

Our sincere thanks to the artists, their crews, the agents and managers, our media partners and sponsors, and the best concert fans in the world for making the Tweeter Center America's Top Grossing Amphitheater.

CLEAR CHANNEL
ENTERTAINMENT

Director of Bookings

Dave Marsden (617) 547-0620

Executive Director

Bruce Montgomery (508) 339-2331

Director of Corporate Sales

Diane White (508) 339-2331

Director of Sponsorship Sales

Marc Abend (508) 339-2331

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BETTE MIDLER	Radio City Music Hall, New York, N.Y. Oct. 13-14, 16-17	\$3,724,755 \$255/\$70	23,683 23,792 four shows one sellout	Clear Channel Entertainment, Radio City Entertainment
R. KELLY (OCT. 29 ONLY) & JAY-Z, MARY J. BLIGE, USHER, JA RULE & OTHERS	Madison Square Garden, New York, N.Y. Oct. 29-30, Nov. 1	\$3,219,647 \$129.50/\$49.50	41,183 44,778 three shows	Atlanta Worldwide Touring, Jack Utsick Presents
STING, ANNIE LENNOX, DOMINIC MILLER	Madison Square Garden, New York, N.Y. Oct. 19	\$1,583,112 \$177/\$47	14,541 sellout	Clear Channel Entertainment
ELTON JOHN	Shanghai Grand Stage, Shanghai, China Sept. 19, 21	\$1,220,495 (10,089,239 Yuan Renminbi) \$302.43/\$30.24	11,194 14,000 two shows	Jack Utsick Presents, Live Ltd.
BARRY MANILOW	Allstate Arena, Rosemont, Ill. Oct. 21	\$1,183,188 \$129/\$36.25	15,841 18,575	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Air Canada Centre, Toronto, Ont. Oct. 17	\$1,038,986 (\$1,302,575 Canadian) \$119.45/\$39.28	14,466 sellout	Clear Channel Entertainment
ELTON JOHN	Hong Kong Convention Center, Wanchai, Hong Kong Sept. 14	\$954,943 (\$7,447,110 Hong Kong) \$216.71/\$62.83	7,713 7,926	Jack Utsick Presents, Live Ltd.
JAY-Z, P. DIDDY, MARY J. BLIGE, KANYE WEST	Continental Airlines Arena, East Rutherford, N.J. Oct. 31	\$944,150 \$125/\$35	15,931 16,894	Atlanta Worldwide Touring, Jack Utsick Presents
JUAN GABRIEL, MARIANA	Staples Center, Los Angeles, Calif. Oct. 2	\$934,240 \$150/\$45	11,598 sellout	Goldenvoice/AEG Live, OCEA Presents, Nederlander
METALLICA, GODSMACK	MCI Center, Washington, D.C. Oct. 17	\$924,926 \$78/\$58	15,367 17,531	Clear Channel Entertainment
R. KELLY & JAY-Z	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 28	\$817,376 \$128/\$37.50	13,159 13,886	Atlanta Worldwide Touring, Jack Utsick Presents
R. KELLY & JAY-Z	1st Mariner Arena, Baltimore, Md. Oct. 8	\$724,183 \$100/\$35	12,345 12,451	Atlanta Worldwide Touring, Jack Utsick Presents
STING, ANNIE LENNOX, DOMINIC MILLER	Credit Union Centre, Saskatoon, Sask. Oct. 13	\$722,151 (\$907,236 Canadian) \$79.20/\$47.36	10,188 13,040	Clear Channel Entertainment
VOTE FOR CHANGE TOUR: DAVE MATTHEWS BAND, BEN HARPER, JURASSIC 5, MY MORNING JACKET	Bryce Jordan Center, University Park, Pa. Oct. 1	\$716,562 \$49.50	14,596 sellout	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Ford Amphitheatre, Tampa, Fla. Oct. 22	\$706,897 \$89/\$10	13,450 19,991	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCBRIDE	Bradley Center, Milwaukee, Wis. Oct. 2	\$704,168 \$67.50/\$54.50/\$44.50	11,436 11,579	Police Productions
ELTON JOHN	Chungshan Soccer Stadium, Taipei, Taiwan Sept. 23	\$697,518 (\$23,644,680 Taiwanese) \$177/\$35.40	9,570 10,000	Jack Utsick Presents, Live Ltd.
STING, ANNIE LENNOX, DOMINIC MILLER	Sound Advice Amphitheatre, West Palm Beach, Fla. Oct. 21	\$697,430 \$99/\$10	12,669 19,247	Clear Channel Entertainment
R. KELLY & JAY-Z	Toyota Center, Houston, Texas Oct. 15	\$689,156 \$100/\$35	11,399 12,502	Atlanta Worldwide Touring, Jack Utsick Presents
BARRY MANILOW	Nationwide Arena, Columbus, Ohio Oct. 16	\$664,255 \$125/\$35	11,549 19,139	Clear Channel Entertainment
WAVEFEST: DAVE KOZ, BONEY JAMES, ROBERTA FLACK, BRIAN MCKNIGHT & OTHERS	Greek Theatre, Los Angeles, Calif. Oct. 8-9	\$662,764 \$129.50/\$24.50	11,116 11,618 two shows	Touring Pro, Jack Utsick Presents
BETTE MIDLER	Dunkin' Donuts Center, Providence, R.I. Oct. 19	\$638,479 \$152.50/\$15	6,543 10,383	Clear Channel Entertainment
METALLICA, GODSMACK	John Labatt Centre, London, Ont. Oct. 28	\$631,458 (\$774,102 Canadian) \$78.51/\$65.87/\$41.40	10,211 sellout	House of Blues Canada
BETTE MIDLER	Richmond Coliseum, Richmond, Va. Oct. 21	\$623,142 \$125.50/\$14	6,223 8,462	Clear Channel Entertainment
JOAN SEBASTIAN, MARCO ANTONIO SOLIS	Arrowhead Pond, Anaheim, Calif. Oct. 24	\$614,425 \$125/\$75/\$50/\$35	9,417 10,449	Goldenvoice/AEG Live, Nederlander
VICENTE FERNANDEZ	Toyota Center, Houston, Texas Oct. 17	\$583,710 \$95/\$35	8,698 11,891	Clear Channel Entertainment
VAN HALEN	Rose Garden, Portland, Ore. Oct. 21	\$517,485 \$125/\$35	8,007 13,795	Clear Channel Entertainment
R.E.M., NOW IT'S OVERHEAD, ANGELA MCCLUSKEY	Auditorium Theatre, Chicago, Ill. Oct. 25-26	\$502,799 \$73/\$48	7,138 two sellouts	Jam Productions
VOTE FOR CHANGE TOUR: DAVE MATTHEWS BAND, BEN HARPER, JURASSIC 5, MY MORNING JACKET	Ervin J. Nutter Center, Dayton, Ohio Oct. 2	\$495,168 \$48	10,451 10,722	Clear Channel Entertainment
R. KELLY & JAY-Z	American Airlines Center, Dallas, Texas Oct. 13	\$476,086 \$100/\$35	9,069 10,526	Atlanta Worldwide Touring, Jack Utsick Presents
R. KELLY & JAY-Z	FedEx Forum, Memphis, Tenn. Oct. 17	\$461,454 \$86.75/\$35	7,783 8,775	Atlanta Worldwide Touring, Jack Utsick Presents
POWER 99 FM POWERHOUSE: G-UNIT, JUDAKISS, MASE	Wachovia Center, Philadelphia, Pa. Oct. 29	\$453,634 \$49.99/\$39.99/\$29.99/\$9.99	18,340 sellout	Clear Channel Entertainment
R. KELLY & JAY-Z	Target Center, Minneapolis, Minn. Oct. 19	\$438,150 \$96.75/\$36.75	7,697 9,856	Atlanta Worldwide Touring, Jack Utsick Presents
R. KELLY & JAY-Z	HSBC Arena, Buffalo, N.Y. Oct. 5	\$416,558 \$79.50/\$32.50	8,329 9,801	Atlanta Worldwide Touring, Jack Utsick Presents
JUAN GABRIEL, WILLY CHIRINO	American Airlines Arena, Miami, Fla.	\$403,881 \$88.50/\$51.50	5,744 7,679	Clear Channel Entertainment

Copyright 2004, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

From Pandora's Box To Voodoo Lounge

In an industry known for colorful figures, Michael Cohl stands out for his sheer chutzpah. From his early days running the 1960s Ottawa strip club Pandora's Box to pioneering the worldwide promotion model, to promoting the two highest-grossing tours in the business' history, Cohl has shaped the touring industry like few others. That's why *Billboard* names Cohl the first winner of its Backstage Pass Legend of Live award.

Cohl's first promotion was Buck Owens in 1970. Then in 1973, he and Bill Ballard

formed Concert Productions International in Toronto.

Even early on, Cohl could see the big picture. Starting with an exclusive promotional deal at Toronto's Maple Leaf Gardens, Cohl gradually expanded his influence across Canada

ground in consolidating revenue streams like sponsorships, merchandising, cable TV and record deals. Last year he oversaw the Stones controversial deal to sell the "Four Flicks" concert DVD exclusively through Best Buy, which led to one of the top-

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

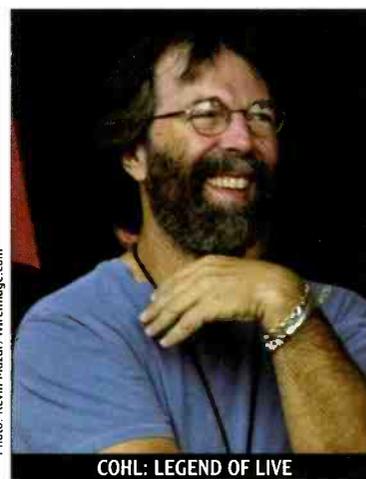


Photo: Kevin Mazur/WireImage.com

COHL: LEGEND OF LIVE

and into the United States through creative partnerships with other promoters and venues.

But what really put Cohl on the global touring map was nailing down the Rolling Stones' Steel Wheels tour in 1989 for a then-unheard-of \$1 million-per-show guarantee. At the time, it was overwhelmingly believed that the Stones would work again with another legend, Bill Graham.

Under various corporate names—including CPI, BCL, the Next Adventure and TGA—Cohl has gone on to produce every Stones tour since, including the 1994-95 Voodoo Lounge tour, which grossed \$320 million, and the 2002-03 Licks tour, which grossed \$300 million.

Cohl has tallied more than \$1 billion in grosses with the Stones. He has also produced global treks by Pink Floyd, U2, David Bowie and others. In 1998, when he sold his company, TNA, to SFX Entertainment, he smartly held on to the right to produce the Stones.

All along, Cohl has broken new

selling music DVDs of all time.

Several high-profile industry executives cut their touring industry teeth under Cohl, including Clear Channel Entertainment's global music president Michael Rapino and touring president Arthur Fogel and Concerts West co-CEO John Meglen.

"Michael has redefined the touring business," Fogel says. "People talk about making change but very few actually deliver the concept and execute. I had the privilege of learning from the master."

GIVING BACK: For residents of Florida and the Gulf Coast, 2004 will likely be remembered as the year of the hurricane. At least four major hurricanes wreaked havoc on the region, and Clear Channel Entertainment answered the call for help.

CCE had many initiatives in 2004 that led us to give it our Backstage Pass Humanitarian Award.

The company offered reduced-price tickets to see Gloria Estefan to fans who contributed to the Red Cross. In addition, all proceeds from Tim McGraw's Aug. 22 concert in Orlando, which was presented by CCE, were donated to the Red Cross. Merchandise and clothing, valued at more than \$600,000, was sent to local churches and the Salvation Army for distribution to people in Florida and countries in the Caribbean affected by the storms.

Beyond hurricane relief, CCE's most successful charitable initiative in 2004 was the Raise the Roof project, a program created from a partnership between CCE and Habitat for Humanity.

With the help of some of the biggest touring acts this summer, the partnership was able to build houses for deserving families in several cities. House builds were done with Blink-182, Linkin Park, Dave Matthews Band and John Mayer. Cher is the honorary chairperson for the program.

an IFG managed facility

Introducing the BOB HOPE THEATRE

Stockton, California

Now booking this magnificently restored, historical theatre.

Originally built in 1930, the newly re-opened Bob Hope Theatre is a nationally registered historical place.

Stockton is the heart of Northern California's Central Valley, an emerging entertainment market strategically located on the touring route between Sacramento, San Francisco and Fresno.

Seating capacity: 2042

Jacqui James: GM and booking
209.337.1021
jjames@bobhope theatre.com

information and technical details
www.bobhope theatre.com

MMC 2004
The Mobile Music Conference

MobileMusiCon 2004

PRODUCING, PROTECTING, AND MONETIZING THE MOBILE MUSIC MARKET

NOVEMBER 18-19, 2004 • RITZ-CARLTON SOUTH BEACH • MIAMI FLORIDA

KEYNOTE PRESENTATIONS:



Les Bider

Howard Handler

Les Bider, Chairman and CEO, **Warner/Chappell Music, Inc.**
Howard Handler, CMO, **Virgin Mobile USA**
Larry Kenswil, President, **Universal eLabs**
Jeff Hallock, VP, Product Marketing and Strategy, **Sprint PCS**
Jim Ryan, Vice President, Data Product Management and Business Marketing, **Cingular Wireless**
Ted Cohen, SVP, Digital Development and Distribution, **EMI Recorded Music**

PRODUCED BY:

CONSECT
mobile • metrics • markets

IN ASSOCIATION WITH:



ROUNDTABLE DISCUSSIONS HIGHLIGHTING:

- Who Gets What? Revenue Splits Licensing and Payment Models
- Mobile Bling-Bling: Ringtones, Ringtunes, Ringbacks, and Images
- Mobile Music Applications and Platforms
- Yo, I Want My Mobile Music: Mobile Music Marketing, CRM and Data Collection
- Latin Heat: Focus On the Latin Mobile Music Market

GOIN' MOBILE: WHO'S NEXT!

Now is your opportunity to commit to the mobile music event of the year. This MobileMusiCon program is designed to give you access to new technologies, products and services, as well as high-level networking, dialogue and discussions with top mobile, music, artist management and technology industry executives.

SPONSORS:



MEDIA SPONSORS:



For More Information, Call 646-495-4900 or Visit: www.mobilemusiccon.com



Mobile & Money Summit

INVESTMENT AND ACQUISITION OPPORTUNITIES
IN MOBILE ENTERTAINMENT & TECHNOLOGIES

NOVEMBER 30, 2004 • JAPAN SOCIETY • NEW YORK, NY



KEYNOTE PRESENTATION:

Donald F. McLellan, Corporate Vice President and Director, Corporate Development and Strategic Transactions, **Motorola**

ROUNDTABLE DISCUSSIONS HIGHLIGHTING:

- Valuation of the Mobile Industry
- Licensing & Acquisition Deals in Mobile Development
- Japanese Mobile Partnerships, Funding & Acquisitions

SPEAKERS INCLUDE:

I-HATCH • BESSEMER VENTURE PARTNERS • ROTH CAPITAL PARTNERS, LLC • UPOC NETWORKS • ZINGY • MOTOROLA VENTURES • BROADVIEW/JEFFERIES • KEY VENTURE PARTNERS • GRANDBANKS CAPITAL • DOLPHIN EQUITY PARTNERS • DIMENSIONAL ASSOCIATES • APAX PARTNERS • STARVEST PARTNERS, L.P. • MOBLISS/INDEX GROUP • SIEMENS MOBILE ACCELERATION

PRODUCED BY:

CONSECT
mobile • metrics • markets

IN COOPERATION WITH:

JAPAN SOCIETY

MEDIA SPONSORS:



GLOBAL PARTNERS:



For More Information:

Call 646-495-4900 or Visit
www.mobileandmoney.com

Levert Switches Labels, Expands Themes

BY GAIL MITCHELL

LOS ANGELES—Given such song titles as “Baby Hold On to Me,” “Can You Handle It,” “The G Spot” and “U Got That Love,” the general theme of Gerald Levert’s music is easy to divine. His brand of sensuous R&B has provided romantic sustenance to a devoted fan base ever since his 1991 solo debut, “Private Line.”

But Levert takes an unexpected turn on his eighth solo outing, “Do I Speak for the World?” As the title implies, the Nov. 30 release finds the 38-year-old singer/songwriter/producer pursuing more socially conscious topics: patriotism, activism, religion and the future of mankind.

The project also signals another milestone for Levert: It’s his first album for the revamped Atlantic Records and without his longtime mentor, former Elektra Entertainment chairman/CEO Sylvia Rhone.

The shift to Atlantic is a homecoming of sorts. As frontman for R&B trio Levert, the artist recorded for Atlantic before moving to the Rhone-helmed EastWest (which later folded into Elektra Entertainment).

“You get complacent,” Levert says during a stop in Los Angeles to shoot the new album’s first video. “I’d been working with Sylvia for 18 years, so I knew [everyone’s] names [on the staff]. It was like family.”

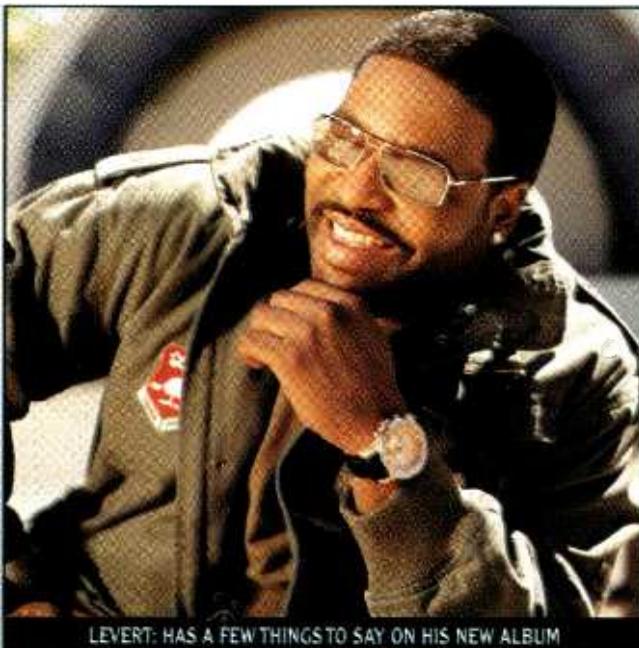
Levert says he came up with the concept for “Do I Speak for the World?” before Elektra was dismantled. He also wanted to integrate elements of the original love connection he had forged with his audience, and this became even more important after his label switch.

“You never know what can happen,” Levert says. “This business can be scary.”

The singer, who is the son of the O’Jays’ Eddie Levert, adds, “Now I understand my father’s dilemma when his group left Philadelphia International and the special relationship it had with [Kenny] Gamble & [Leon] Huff.

“I didn’t want to force-feed my album concept,” Levert continues. “But if I had gone totally left-field, the label might have said, ‘Why didn’t we drop him?’ I still have to make a living at this. So I added a few love songs that still put across my original message. Not the one-night-stand kind of love, but that special kind of love for everything—your family, your mate, the world.”

The result is a record in the message-oriented vein of Marvin Gaye and Stevie Wonder. Underscoring Levert’s theme on the title track are cameos by noted social commentators Dr. Cornel West and Tavis Smiley. The anthem “Crucify Me” speaks to what’s going on in the world. “What Happened to the Lovin’ ” ponders changing family values, accompanied by a chorus of Levert children and grandchildren. “So What (If You Got a Baby)” offers a tribute to single mothers.



LEVERT: HAS A FEW THINGS TO SAY ON HIS NEW ALBUM

Among the writer/producers working with Levert were Darrell “Delite” Allamby, Mike City and Tony Nicholas. Additional guests include Eddie Levert and Atlantic R&B newcomer Trey Songz.

Atlantic is promoting “Do I Speak for the World?” to adult R&B and R&B/hip-hop radio. The first single, the ballad “One Million Times,” stands at No. 21 on Billboard Radio Monitor’s adult R&B chart.

Before filming the single’s video, Levert appeared on BET’s

first comedy awards show and on its Walk of Fame special honoring Smokey Robinson.

RUNNING A MARATHON

Levert’s albums have held their own in a predominantly hip-hop world, with his last three debuting in the top 10 of The Billboard 200. Two entered the chart at No. 6: “Gerald’s World” (2001), which has sold 558,000 units, according to Nielsen SoundScan, and “Stroke of Genius” (2003), which has scanned 381,000. Entering at No. 9 was “The G Spot” (2002), which has scanned 359,000.

Levert’s most recent top 10 R&B/Hip-Hop Singles & Tracks hit, however, was “Taking Everything,” which peaked at No. 3 in 1999.

With his latest release, Atlantic is taking what VP of marketing James Lopez terms “a marathon approach. We’re committed to digging deep on this project—being more patient and letting radio and other people really experience the album.”

Levert will appear Nov. 19 on radio personality Tom Joyner’s syndicated “Skyshow” in Atlanta. Atlantic is sponsoring a fly-away to the event for two winners, as well as pressing a special CD sampler/keepsake.

In tandem with prerelease promotional efforts, the label is developing tie-ins for Valentine’s Day (February), Mother’s Day (May) and Father’s Day (June).

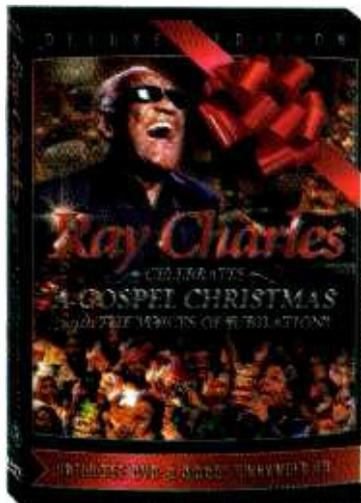
A campaign linchpin is the Father Son tour, which features Gerald and Eddie Levert. The outing kicks off Nov. 24 in Cincinnati and includes stops in Detroit, Boston, Cleveland, Atlanta, Houston and Washington, D.C.

Levert, whose previous production work includes Barry White and the Winans, has been busy with other projects as well. He earned kudos for his recent duet with Teena Marie, “A Rose by Any Other Name.” He says the group Levert is 10 songs into a reunion project. And he still harbors a desire to work with Gladys Knight, whom he deems the “singingest woman in the world.”

Right now, though, he wants to show that there’s another side to Gerald Levert: “I’m just trying to say some things to people. [This album] speaks to the spirit of the reality that I’ve grown, and it isn’t about how many girls or how much money I have.”

UrbanWorks Brings Ray For The Holidays

Film company **UrbanWorks Entertainment** will enter the music realm with the DVD/CD project “Ray Charles Celebrates: A Gospel Christmas With the Voices of Jubilation!” The Nov. 23 release features the late singer’s final performance with the



120-member **Voices of Jubilation** gospel choir of Newark, N.J.

The performance was taped 18 months ago. Among the selections are “The Christmas Song,” “Silent Night” and “Little Drummer Boy.” The package will be available as a deluxe-edition DVD with a bonus-enhanced audio CD (\$19.99), as a standard DVD (\$14.99) and on VHS (\$9.99).

The CD itself debuted at No. 32 on the Top Gospel Albums chart in the last issue. It rises this week to No. 22.

While tapping into Charles’ mainstream audience and the buzz surrounding the biopic “Ray,” UrbanWorks will also target the gospel market.

Future UrbanWorks music releases will focus on “audio projects that have DVD companions and vice versa,” president **Jeff Clanagan** says.

“One thing we’re trying to do is put together properties that will stand the test of time,” he adds. “The Ray Charles project is a perfect example.”

Among music-oriented projects the Los Angeles-based company is eyeing for 2005 are tracks from the “Born to Ball” street basketball series (which UrbanWorks distributes) and expanded footage from the Soul Music festivals hosted by comedian **Sinbad**.

Clanagan is also building a strategic online component. “I’m looking to partner with a **RealNetworks** or an **Apple [Computer]** to create a download situation,” he says. “I believe [the industry] is 18 months away from fully realizing the digital-distribution end of things. When that happens, we’ll then look at signing artists, as we’ll have the brick-and-mortar stores plus digital distribution.”

UrbanWorks, a subsidiary of **Ventura Entertainment Enterprises**, produced the recent independent theatrical film “Hair Show,” starring comedian **Mo’Nique** and executive-produced by **Magic Johnson Entertainment**. Urban-

episode boxed set (\$39.99) Dec. 14, preceding **Twentieth Century Fox’s** live-action film “Fat Albert,” which arrives in theaters Dec. 25.

MOVIN’ ON: After departing **Atlantic Records** (billboard.biz, Nov. 1), **Brandy** is talking with other labels about future releases.

During her 11-year Atlantic sojourn, Brandy recorded four albums. Her 1994 self-titled debut has sold 2.1 million units, according to **Nielsen SoundScan**. Her biggest seller is 1998’s “Never Say Never,” which has scanned 4.5 million. It was followed by 2002’s “Full Moon” (1.1 million) and this year’s “Afrodisiac” (361,000).

Brandy also notched seven top 10 singles on The Billboard Hot 100, including two No. 1s: “The Boy Is Mine” and “Have You Ever?”

Confirming Brandy’s exit, Atlantic issued a statement saying the singer (Continued on page 32)

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Works is also the exclusive North American distributor for classic animated TV series “Fat Albert and the Cosby Kids,” which debuted in 1972. The company will release a 20-

NOVEMBER 13
2004

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title			
1	45	—	2	NUMBER 1/GREATEST GAINER 1 Week At Number 1			R. KELLY & JAY-Z JIVE/DEF JAM 003691/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1	50	21	—	2	O'RYAN T.U.G./UNIVERSAL 003153/UMRG (9.98 CD)	O'Ryan	21			
2	NEW	—	1	HOT SHOT DEBUT			TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2	51	27	—	2	SURVIVALIST SLAVE 2104 (11.98 CD)	Retribution	51			
3	1	1	31	USHER ▲ LAFACE 63982/ZOMBA (12.98/18.98)				Confessions	1	52	52	37	14	BIZZY BONE 7TH SIGN 970036/BUNGALD (18.98 CD/DVD)	Alpha And Omega	27			
4	2	3	7	NELLY ▲ ² DERRTY/FO REEL 003316*/UMRG (13.98 CD)				Suit	1	53	52	37	14	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	2			
5	3	2	3	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)				The New Danger	2	54	44	32	16	MASE ● BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	3			
6	5	5	11	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)				Straight Outta Ca\$hville	2	55	54	50	15	JOJO ● OA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10			
7	4	4	5	CIARA ● SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)				Goodies	1	56	49	22	3	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22			
8	NEW	—	1	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)				Motown Two	8	57	46	40	11	SHYNE GANGLAND/DEF JAM 002962*/IDJMG (8.98/13.98)	Godfather Buried Alive	1			
9	33	—	2	PACESETTER			RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	9	58	62	48	7	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	23			
10	8	23	9	RAY CHARLES ▲ HEAR 2248/CONCORD (18.98 CD)				Genius Loves Company	5	59	59	51	7	BEYONCE ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1			
11	7	9	51	ANTHONY HAMILTON ● SO SO DEF 52107/ZOMBA (12.98 CD)				Comin' From Where I'm From	6	60	51	45	11	MOBB DEEP INFAMOUS/JIVE 53730*/ZOMBA (12.98/18.98)	Amerikaz NightMare	2			
12	NEW	—	1	JACKI-O POE BOY 2660*/TVT (17.98 CD)				Poe Little Rich Girl	12	61	61	56	3	LALAH HATHAWAY MESA BLUEMOON 006911/PYRAMID (18.98 CD) [M]	Outrun The Sky	34			
13	10	13	11	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)				Tha Carter	2	62	70	58	11	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	7			
14	13	7	5	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)				Guerilla City	4	63	NEW	—	1	MARVIN SEASE MALACAD 7518 (10.98/16.98)	Playa Haters	63			
15	14	11	9	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)				My Everything	1	64	48	44	31	KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	1			
16	17	8	11	R. KELLY ▲ ³ JIVE 60356/ZOMBA (17.98/19.98)				Happy People/U Saved Me	1	65	64	49	11	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	2			
17	16	16	9	LL COOL J ● DEF JAM 002939*/IDJMG (13.98 CD)				The DEfinition	3	66	58	38	4	RAPHAEL SAADIQ POKKIE 1004 (17.98 CD)	Ray Ray	18			
18	11	6	7	NELLY ▲ DERRTY/FO REEL 003314*/UMRG (8.98/13.98)				Sweat	2	67	65	52	3	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38			
19	15	12	9	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)				Beautifully Human: Words And Sounds Vol. 2	1	68	67	59	5	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1			
20	6	—	2	LIL WYTE HYPNOTIZE MINDS 68500/ASYLUM (17.98 CD/DVD)				Phinally Phamous	6	69	79	81	11	VARIOUS ARTISTS GRP 002426/VG (18.98 CD)	Forever, For Always, For Luther	24			
21	19	15	5	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)				The Dana Owens Album	11	70	50	47	15	LLOYD THE INC./DEF JAM 002409*/IDJMG (13.98 CD)	Southside	3			
22	9	—	2	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)				The Greatest Hits	9	71	NEW	—	1	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul	71			
23	23	18	4	DE LA SOUL ADI 87526*/SANCTUARY URBAN (18.98 CD)				The Grind Date	18	72	47	36	3	J MOSS GDSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36			
24	18	17	4	JON B E2 87520/SANCTUARY URBAN (18.98 CD)				Stronger Everyday	17	73	55	60	11	TEEDRA MOSES TVT 2450 (11.98 CD) [M]	Complex Simplicity	20			
25	20	14	5	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)				The Beautiful Struggle	3	74	69	57	6	NORMAN BROWN WARNER BROS. 48713 (18.98 CD) [M]	West Coast Coolin'	24			
26	24	24	11	LYFE JENNINGS COLUMBIA 90546/SONY MUSIC (12.98 EQ CD) [M]				Lyfe 268-192	17	75	56	55	4	WU-TANG CLAN WU-TANG 84727/SANCTUARY URBAN (18.98 CD)	Disciples Of The 36 Chambers: Chapter 1	36			
27	25	20	13	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)				Crime Mob	11	76	68	53	8	JUVENILE, WACKO & SKIP UTP 42046/RAP-A-LDT 4 LIFE (18.98 CD)	The Beginning Of The End...	17			
28	34	25	19	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)				The Hunger For More	1	77	76	71	11	BOYZ II MEN MSM 5735/KOCH (17.98 CD)	Throwback	8			
29	12	—	2	JIN RUFF RYDERS 84087*/VIRGIN (12.98 CD)				The Rest Is History	12	78	78	61	19	ANGIE STONE J 56215*/RMG (18.98 CD)	Stone Love	4			
30	26	27	3	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556*/WARNER BROS. (18.98 CD)				The King Of Crunk & BME Recordings Present	3	79	87	62	2	8BALL & MJG ● BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	1			
31	36	41	7	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M]				1st Infantry	11	80	85	69	3	AMEL LARRIEUX BLISS/LIFE 00001 (16.98 CD)	Bravebird	28			
32	30	21	18	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)				Trouble	11	81	75	82	7	LUTHER VANDROSS ▲ ² J 51885*/RMG (12.98/18.98)	Dance With My Father	1			
33	22	10	7	I-20 CAPITOL 82114 (17.98 CD)				Self Explanatory	5	82	84	67	26	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3			
34	35	33	10	PITBULL OIAZ BROTHERS 2560*/TVT (11.98/18.98)				M.I.A.M.I. (Money Is A Major Issue)	7	83	90	64	32	LIL' FLIP ▲ SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	2			
35	NEW	—	1	WU-TANG CLAN BMG STRATEGIC MARKETING GROUP 61645 (18.98 CD)				Legend Of The Wu-Tang: Wu-Tang Clans Greatest Hits	35	84	NEW	—	1	LADY SAW VP 1683* (16.98 CD)	Strip Tease	84			
36	32	26	19	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)				The Diary Of Alicia Keys	1	85	82	90	5	RAHSAAN PATTERSON ARTISTRY 7001 (17.98 CD)	After Hours	85			
37	38	34	11	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KOCH (17.98 CD)				On My Way To Church	4	86	82	90	5	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1			
38	NEW	—	1	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ BODY HEAD/UNIVERSAL 003667/UMRG (13.98 CD) [M]				Body Head Bangerz: Volume One	38	87	74	70	11	MC EIHT WEST/NATIVE 0217/PAL (15.98 CD)	Veterans Day	70			
39	41	39	20	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)				Kiss Of Death	1	88	77	94	9	THE BEATNUTS PENALTY 7001*/RYKO/GOIC (16.98 CD)	Milk Me	42			
40	42	43	25	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)				La Dona	3	89	60	42	16	CHAKA KHAN FEATURING THE LONDON SYMPHONY ORCHESTRA AGUEARTHS/SONY 87524/SANCTUARY URBAN (18.98 CD)	Classikhan	42			
41	29	—	2	THE GAME GET LOW 7 (17.98 CD) [M]				Untold Story	29	90	72	63	18	THE ROOTS GEFFEN 002573*/INTERSCOPE (13.98 CD)	The Tipping Point	2			
42	28	29	11	213 ODGGYSTYLE 2670*/TVT (11.98/17.98)				The Hard Way	1	91	80	74	18	HOUSTON ● CAPITOL 90432* (18.98 CD)	It's Already Written	8			
43	43	35	5	JOSS STONE S-CURVE 94897 (18.98 CD)				Mind Body & Soul	15	92	88	100	4	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (18.98/17.98)	Trap Muzik	2			
44	53	46	14	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)				True Story	1	93	89	83	10	BRANDY ● ATLANTIC 83633*/AG (12.98/18.98)	Afrodisiac	4			
45	31	19	5	SHAWNNA DISTURBING THA PEACE/DEF JAM 002950*/IDJMG (13.98 CD)				Worth Tha Weight	5	94	100	96	11	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	4			
46	39	28	5	THE O'JAYS MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)				Imagination	19	95	83	84	11	SO CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1			
47	37	30	4	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)				Nothing Without You	15	96	NEW	—	1	PATTI LABELLE DEF SOUL CLASSICS 002433/IDJMG (12.98 CD)	Timeless Journey	5			
48	40	31	7	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD) [M]				Dem Franchise Boyz	18	97	92	79	20	CHRISTINA MILIAN ISLAND 002223*/IDJMG (13.98 CD)	It's About Time	5			
49	63	54	9	WON-G REAL SOVAGE 87511/SANCTUARY (18.98 CD)				Rage Of The Age	49	98	86	66	11	KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29			
										99	73	85	3	E.S.G. S-E-S ENTERTAINMENT 9871 (15.98 CD)	All American Gangsta	73			
										100	96	—	38	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1			

NOVEMBER 13
2004

Billboard

TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title			
1	10	—	2	NUMBER 1			RAY CHARLES RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles	18	10	9	—	2	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	42			
2	3	—	306	Greatest Hits			2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	306	11	22	—	2	R. KELLY ▲ ⁴ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	148			
3	—	—	1	Kings Of Crunk			LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	1	12	5	—	2	EMINEM ▲ ⁹ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	191			
4	1	—	467	Ready To Die			THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die	467	13	17	—	2	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	350			
5	2	—	417	Legend: The Best Of Bob Marley And The Wailers			BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 54894/UME (18.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	417	14	16	—	2	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	330			
6	4	—	447	All Eyez On Me			2PAC ▲ ⁹ DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	447	15	17	—	2	ANITA BAKER ● ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	110			
7	13																		

NOVEMBER 13
2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

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

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.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 30

"joined us when she was just 14 years old, and we have had the great experience of watching her grow from a gifted teenager into a sophisticated and multifaceted young woman. We thank her for all the wonderful music she has given us over the years, and we wish her all the best as she moves into the next phase of her extraordinary career."

With her mother/manager, **Sonja Norwood**, and producers **Neil Meron** and **Craig Zadan**, Brandy will executive-produce a fall 2005 comedy series that **Touchstone Television** is developing for **Fox Television Network**.

UNDER NEW MANAGEMENT: Janet Jackson segues to **Wright Crear Management**. The **Virgin Records** artist joins a roster that includes **Chingy** and **Backstreet Boys**. The Los Angeles-based firm is headed by **Johnny Wright** and **Kenneth Crear**. Jackson's former managers, **Lindsay Scott** and **Roger Davies**, manage **Tina Turner**, **Cher** and **Sade**.

GETTING 'HOTT FEETT': What do you do with a catalog of hot music? If you're **Earth, Wind & Fire** founder **Maurice White**, you team with Tony Award-nominated actor/choreographer **Maurice Hines** (brother of the late **Gregory Hines**) for a Broadway musical.

Taking a cue from **Twyla Tharp's** use of **Billy Joel** songs in "Movin' Out," "Hott Feett" will feature **EW&F** hits as well as **White** solo material. Hip-hop novelist **Heru Ptah** is penning the four-act musical.

Casting is slated for early 2005, with a workshop planned for spring and previews for late summer or fall. The show's Broadway debut is expected in early 2006.

"Hott Feett," represented by **William Morris Agency** VP **Susan Weaving**, falls under the umbrella of **Kalimba Entertainment**, which handles **White's** non-EW&F activities. The firm's partners include **White's** longtime business manager, **Art Macnow**, and **Herb Trawick**, who previously managed **Brian McKnight**.

Among **Kalimba's** divisions is **Kalimba Records**, which released **EW&F's** "The Promise" last year. According to **Trawick**, **White** is restructuring the label, with details to come. A **White** autobiography is also in the works.

NOVEMBER 13 2004 Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) #1 4 Wks At No. 1
2	7	7	Hush LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)
3	2	9	Breathe FABOLOUS (DESERT STORM/ATLANTIC)
4	4	4	Balla Baby CHINGY (CAPITOL)
5	5	9	Welcome Back/Breathe, Stretch, Shake MASE (BAD BOY/FO REEL/UMRG)
6	6	7	Go D.J. LIL WAYNE (CASH MONEY/UMRG)
7	15	22	Goodies CIARA (ISHO NUFF-MUSIC/LAFACE/ZOMBA)
8	12	19	Thief's Theme NAS (ILL WILL/COLUMBIA/SUM)
9	8	5	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
10	3	7	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)
11	28	2	Westside Story THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
12	19	7	Used To Love U JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM)
13	13	21	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)
14	9	20	Headsprung LL COOL J (DEF JAM/IDJMG)
15	17	7	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	10	6	Take Me Home TERROR SQUAD (SRC/UNIVERSAL/UMRG)
17	21	11	White Tee's DEM FRANCHIZE BOYZ (TIGHT 2 DEF/UNIVERSAL/UMRG)
18	20	9	Real Gangstaz MORRIS DEEP FEAT. LIL JON (INFAMOUS/JIVE/ZOMBA)
19	26	4	Let Me Love You MARIO (3RD STREET/J/RMG)
20	11	21	No Problem LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
21	31	2	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
22	16	14	My Place/Flap Your Wings NELLY FEAT. JAHEIM (DEERY/FO REEL/UMRG)
23	—	—	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)
24	18	30	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
25	23	9	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)

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

NOVEMBER 13 2004 Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA) #1 4 Wks At No. 1
2	4	8	Over And Over NELLY FEAT. TIM MCGRAW (CURB/DEERY/FO REEL/UMRG) #1
3	3	6	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE) #1
4	9	8	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) #1
5	6	7	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM) #1
6	2	21	Goodies CIARA (ISHO NUFF-MUSIC/LAFACE/ZOMBA)
7	8	9	Let's Go TRICK DADDY FEAT. LIL JON & TWISTA (SLIP-N-SLIDE/ATLANTIC)
8	10	9	Oye Mi Canto N.O.R.E. (IROC-A-FELLA/DEF JAM/IDJMG)
9	5	19	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)
10	7	22	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
11	11	7	Balla Baby CHINGY (CAPITOL)
12	13	7	Breathe FABOLOUS (DESERT STORM/ATLANTIC) #1
13	19	4	1, 2 Step CIARA (ISHO NUFF-MUSIC/LAFACE/ZOMBA) #1
14	20	4	Wonderful JA RULE (THE INC./DEF JAM/IDJMG) #1
15	14	7	Hush LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)
16	12	16	My Place NELLY FEAT. JAHEIM (DEERY/FO REEL/UMRG) #1
17	17	17	Headsprung LL COOL J (DEF JAM/IDJMG)
18	15	23	Sunshine LIL FUP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM)
19	32	2	Let Me Love You MARIO (3RD STREET/J/RMG) #1
20	16	27	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/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. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™ DATA PROVIDED BY RadioMonitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ MISS B. Bottle Action ZOMBA
- ☆ NELLY Na-Na-Na UMRG
- ☆ NICOLE WRAY If I Was Your Girlfriend (IDJMG)
- ☆ JACKI-O Fine TVT

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

TERROR SQUAD Take Me Home UMRG

KEYSHIA COLE I Changed My Mind INTERSCOPE

R. KELLY Red Carpet (Pause, Flash) ZOMBA

LUDACRIS Get Back (IDJMG)

KANYE WEST The New Workout Plan IDJMG

JADAKISS U Make Me Wanna INTERSCOPE

HOUSTON Ain't Nothing Wrong CAPITOL

NELLY Over And Over UMRG

URBAN MYSTIC Where Were You WARNER BROS.

GUERRILLA BLACK You're The One VIRGIN

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ NIVEA Okay ZOMBA
- ☆ NELLY Na-Na-Na UMRG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

JOJO Baby It's You UMRG

LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT

GUERRILLA BLACK You're The One VIRGIN

LUDACRIS Get Back (IDJMG)

HOUSTON Ain't Nothing Wrong CAPITOL

JUVENILE WACKO & SKIP Nolia Clap ASYLUM

JADAKISS U Make Me Wanna INTERSCOPE

KANYE WEST The New Workout Plan IDJMG

NOVEMBER 13 2004 Billboard® HOT RAP TRACKS™

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

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.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				👑 NUMBER 1 👑		5 Weeks At Number 1							
1	1	1	5	JUANES SURCD 003475/UNIVERSAL LATIN (11.98 CD)	Mi Sangre	1	49	43	46	18	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
				🔥 HOT SHOT DEBUT 🔥									
2	NEW	1	1	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	50	28	22	5	LOS RIELEROS DEL NORTE FONOVISA 351453/UG (14.98 CD) [M]	Sobre Los Rieles	15
3	2	3	20	GRUPO CLIMAX MUSART 20539/BALBDA (5.98 CD) [M]	Za Za Za	1	51	37	30	7	GRUPO EXTERMINADOR FONOVISA 351450/UG (13.98 CD)	Los Amos Y Senores: Lqs 20 Corridos Mas Perrones	20
4	4	2	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	2	52	39	41	11	VARIOUS ARTISTS DISA 720363 (11.98 CD)	iQue Chido! El Pasito Duranguense	8
5	3	—	2	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	53	75	—	2	JOSE ALFREDO JIMENEZ UNIVISION 310350/UG (14.98 CD)	20 Inolvidables	53
6	6	5	7	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor... Coleccion	2	54	NEW	1	1	LOS ACOSTA FONOVISA 351370/UG (13.98 CD)	Ritmo Y Sentimiento	54
7	5	4	4	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	55	42	35	5	JENNI RIVERA UNIVISION 310343/UG (13.98 CD)	Simplemente...La Mejor!	29
8	NEW	1	1	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8	56	66	57	65	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
9	10	10	14	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1	57	46	37	10	GILBERTO SANTA ROSA SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3
10	7	—	2	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	58	63	64	53	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
11	9	6	9	JUAN LUIS GUERRA VENE 951000/UNIVERSAL LATIN (15.98 CD) [M]	Para Ti	2	59	48	48	26	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7
12	12	8	8	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	60	45	51	20	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22
13	13	11	18	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	61	61	60	54	SIN BANDERA SONY DISCOS 70533 (16.98 EQ CD) [M]	De Viaje	6
14	14	13	18	VICENTE FERNANDEZ SONY DISCOS 95241 (19.98 EQ CD) [M]	Tesoros De Coleccion	8	62	51	43	4	LOS HURACANES DEL NORTE SONY DISCOS 95357 (9.98 CD)	Tesoros De Coleccion	40
15	11	9	5	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6	63	44	59	32	GRUPO MONTEZ DE DURANGO DISA 720356 (12.98 CD)	En Vivo Desde Chicago	1
16	8	—	2	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8	64	53	47	7	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29
17	16	17	11	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	65	NEW	1	1	LOS HURACANES DEL NORTE UNIVISION 310276/UG (14.98 CD)	Corridos De Caballos	65
18	18	12	12	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14	66	50	49	14	ALACRANES MUSICAL UNIVISION 310277/UG (13.98 CD) [M]	A Cambio De Que?	7
19	20	16	19	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD) [M]	La Trayectoria	7	67	69	65	47	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
20	22	23	14	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15	68	54	61	5	CARDENALES DE NUEVO LEON DISA 720412 (10.98 CD)	Exitos Con Banda	42
21	15	12	3	DJ NELSON FLOW 180002/UNIVERSAL LATIN (15.98 CD) [M]	Flow La Discoteca	12	69	52	54	16	PATRULLA 81 DISA 720378 (12.98 CD) [M]	En Vivo Desde: Dallas, Texas	6
22	21	14	14	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	70	47	45	15	ALEKS SYNTEK EMI LATIN 94970 (16.98 CD)	Mundo Lite	36
23	NEW	1	1	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351496/UG (14.98 CD)	En Vivo	23	71	56	55	30	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11
24	NEW	1	1	GLORIA ESTEFAN SONY DISCOS 95353 (17.98 EQ CD/DVD)	Amor Y Suerte: Exitos Romanticos	24	72	65	53	4	LOS ANGELES AZULES DISA 720413 (11.98 CD)	Nunca Te Olvidare	49
25	17	7	3	BRAZeros MUSICAL DISA 720439 (11.98 CD) [M]	El Grupo Joven Duranguense	7	73	70	74	3	SOUNDTRACK EDGE/DG 003294/UNIVERSAL CLASSICS GROUP (18.98 CD)	The Motorcycle Diaries	70
26	NEW	1	1	VARIOUS ARTISTS LIDRES 950632 (21.98 CD)	Las 32 Mas Grandes De El Pasito De Durango	26	74	NEW	1	1	TOMMY TORRES OLE 197117 (16.98 CD)	Estar De Moda No Esta De Moda	74
27	19	19	5	VARIOUS ARTISTS DISA 720414 (12.98 CD)	Mano A Mano, Durango Vs. Chicago	9	75	—	—	2	LOS INCOMPARABLES DE TIJUANA SONY DISCOS 95414 (9.98 EQ CD)	Tesoros De Coleccion	72
28	23	24	21	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3							
29	NEW	1	1	LOS RAZOS ARIOLA 64907/BMG LATIN (13.98 CD)	La Raza Anda Acelerada	29							
				💰 GREATEST GAINER 💰									
30	49	—	2	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	30							
31	24	21	6	VARIOUS ARTISTS DISA 726934 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6							
32	26	25	15	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2							
33	30	31	20	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4							
34	25	15	5	JAE-P UNIVISION 310278/UG (13.98 CD) [M]	Esperanza	7							
35	27	26	4	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26							
36	31	27	21	MARC ANTHONY SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1							
37	29	20	9	PEPE AGUILAR SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6							
38	33	28	22	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2							
39	34	38	22	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (19.98 EQ CD)	Tesoros Musicales	24							
				🎯 PACESETTER 🎯									
40	68	36	3	NORIEGA FLOW 180001/CUTTING/UNIVERSAL LATIN (14.98 CD)	Contra La Corriente	36							
41	64	50	20	JENNIFER PENA UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1							
42	36	39	9	JAVIER SOLIS SONY DISCOS 95328 (19.98 EQ CD) [M]	Tesoros De Coleccion	21							
43	32	32	25	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5							
44	35	33	21	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1850 (16.98 CD) [M]	Antologia De Un Rey	16							
45	41	42	12	LOS ANGELES DE CHARLY FONOVISA 351442/UG (13.98 CD) [M]	De Amores Y Recuerdos... 20 Exitos Romanticos	9							
46	RE-ENTRY	3	3	MOSA LATINFLAVA 1014 (7.98 CD)	Damelo	46							
47	40	40	20	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38							
48	38	29	9	CARLOS VIVES EMI LATIN 95027 (18.98 CD) [M]	El Rock De Mi Pueblo	4							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES MI SANGRE (SURCD/UNIVERSAL LATIN)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
2 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	2 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	2 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBDA)
3 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	3 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATIN)	3 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
4 GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)	4 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATIN)	4 LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
5 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	5 DJ NELSON FLOW LA DISCOTECA (FLOW/UNIVERSAL LATIN)	5 LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
6 JENNIFER PENA SEDUCCION (UNIVISION/UG)	6 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	6 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2005 (UNIVISION/UG)
7 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	7 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	7 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
8 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	8 NORIEGA CONTRA LA CORRIENTE (FLOW/CUTTING/UNIVERSAL LATIN)	8 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
9 FRANCO DE VITA STOP (SONY DISCOS)	9 MOSA DAMELO (LATINFLAVA)	9 LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
10 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRAS (SONY DISCOS)	10 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	10 DUELO MI HISTORIA MUSICAL (UNIVISION/UG)
11 SIN BANDERA DE VIAJE (SONY DISCOS)	11 DON OMAR THE LAST DON (VI)	11 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
12 ALEKS SYNTEK MUNDO LITE (EMI LATIN)	12 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	12 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
13 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	13 TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	13 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
14 SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	14 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATIN)	14 BRONCO: EL GIGANTE DE AMERICA EN VIVO (FONOVISA/UG)
15 TOMMY TORRES ESTAR DE MODA NO ESTA DE MODA (OLE)	15 MAGNATE & VALENTINO SIN LIMITE (SELLOS ASOCIADOS/VI)	15 BRAZeros MUSICAL EL GRUPO JOVEN DURANGUENSE (DISA)
16 MOLOTOV CON TODO RESPETO (SURCD/UNIVERSAL LATIN)	16 TEGO CALDERON EL ENEMIGO DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	16 VARIOUS ARTISTS LAS 32 MAS GRANDES DE EL PASITO DE DURANGO (LIDRES)
17 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	17 DADDY YANKEE THE KING OF NEW YORK (EMI LATIN)	17 VARIOUS ARTISTS MANDA A MANO, DURANGO VS. CHICAGO (DISA)
18 SOUNDTRACK AMY, LA NIÑA DE LA MOCHILA AZUL VOL. 1 (UNIVERSAL LATIN)	18 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATIN)	18 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
19 LAURA PAUSINI ESCUCHA A TIEMPO (WARNER LATIN)	19 TROBOL CLAN LOS BACATRANES (GOLD STAR/UNIVERSAL LATIN)	19 LOS RAZOS LA RAZA ANDA ACELERADA (ARIOLA/BMG LATIN)
20 BEBO & CIGALA LAGRIMAS NEGRAS (CALL 54/BLUEBIRD/RCA VICTOR)	20 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	20 ANA GABRIEL TRADICIONAL (VENE/SONY DISCOS)

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

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART			
			NUMBER 1			7 Weeks At Number 1	
1	1	1	1	1	NADA VALGO SIN TU AMOR JUANES G. SANTOALLA (JUANES)	Juanes	1
2	2	2	13	13	ME DEDIQUE A PERDERTE A BAQUEIRO, S. GEORGE, I. GARCIA	Alejandro Fernandez	1
3	4	6	2	2	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios	3
4	5	5	13	13	LAS AVISPAS J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra	4
5	3	4	19	19	MIEDO PAGUILAR (FATO)	Pepe Aguilar	2
6	9	7	4	4	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel	6
7	8	8	13	13	OJALA QUE TE MUERAS J. M. ELIZONDO, M. A. ZAPATA (F. DE JESUS MARTINEZ JR.)	Pesado	7
			GREATEST GAINER				
8	43	—	2	2	DAME OTRO TEQUILA E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MAROINI (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MAROINI, M. C. WILLIAMS)	Paulina Rubio	8
9	6	10	14	14	LASTIMA ES MI MUJER J. L. TERRAZAS (NOT LISTED)	Grupo Montez De Durango	6
10	7	3	1	1	COMO TU E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, C. I. MEDINA)	Carlos Vives	1
11	10	9	13	13	VALIO LA PENA ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony	9
12	18	20	13	13	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (O. AGUIRRE)	Banda El Recodo	12
13	13	12	22	22	DUELE EL AMOR A. SYNTEKA, BAQUEIRO (A. SYNTEKA)	Aleks Syntek With Ana Torroja	2
14	14	24	3	3	FUEGO A. B. QUINTANILLA III, C. CK, MARTINEZ (A. B. QUINTANILLA III, C. CK, MARTINEZ, L. GIRALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, S. WIGFALL)	Kumbia Kings	14
15	20	29	3	3	PERDIDOS M. DE LEON (O. CRUZ)	Monchy & Alexandra	15
16	15	16	27	27	NO ME QUIERO ENAMORAR M. ODMIM (M. ODMIM, E. OGERANSKY, M. BERNALI)	Kalimba	6
17	11	11	15	15	SON DE AMORES A. STIVEL, M. RIVERA (L. GONZALEZ GOMEZ)	Andy & Lucas	1
18	16	15	23	23	QUE DE RARO TIENE A. A. ALBA, R. PEREZ (M. JULIETA SOLANO)	Los Temerarios	1
19	24	26	5	5	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena	19
20	25	14	23	23	AHORA QUIEN ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony	1
21	19	21	17	17	VUELVE CONMIGO J. GUILLEN (R. MONTANER)	Conjunto Primavera	17
22	21	13	16	16	SI LA VES F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera	10
23	23	30	3	3	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHAIRIS, L. GARCIA)	Sin Bandera	23
24	29	—	2	2	UN AMOR ENTRE DOS A. PASTOR (J. A. CASTILLO DIAZ)	Don Francisco	24
25	17	18	15	15	QUE NO ME FALTES TU A. A. ALBA, R. PEREZ, PINIGUEZ (W. CASTILLO)	Mariana	6
26	26	—	2	2	INVISIBLE R. MARTINEZ, R. MUÑOZ (M. A. PEREZ)	Intocable	26
27	12	37	5	5	DICEN POR AHI K. SANTANDER, J. L. ARROYAVE, D. BETANCOURT, M. SALCEDO (C. BRANT, R. TERANI)	Pablo Montero	12
28	28	22	14	14	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81	22
29	34	42	7	7	COSA DEL DESTINO A. PIRES, C. ROSA, P. DURAN (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, F. LOPEZ ROSSI)	Alexandre Pires	29
30	38	—	2	2	NO CREO QUE TU P. RAMIREZ (F. MENDEZ)	Vicente Fernandez	30
31	30	35	6	6	DESDE QUE LLEGASTE M. ODMIM, R. BARBA (R. BARBA)	Reyli Barba	27
32	27	23	10	10	BASTA BRONCO (R. GONZALEZ MORAN)	Bronco: El Gigante De America	23
			HOT SHOT DEBUT				
33	NEW	1	1	1	TODO EL AÑO S. KRYS, J. SOMELLAN (O. BERMUDEZ, E. TORRES)	Obie Bermudez	33
34	32	25	4	4	VOLVERE K. PAZ DE LA SIERRA (C. NATI, L. RAMOINO, C. POLIZZI)	K-Paz De La Sierra	25
35	31	32	11	11	CORAZON ENCADENADO E. MARTINEZ (C. BLANES, S. FACHELLI)	Graciela Beltran With Conjunto Primavera	31
36	48	—	2	2	MI MAYOR SACRIFICIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	36
37	NEW	1	1	1	SOMBRA A. A. ALBA (F. LOMUTO, J. M. CONTURS)	Los Temerarios	37
38	22	17	7	7	DEJAME ESTAR A. VERDE, D. TORRES (D. TORRES, P. PETCHEVERRY)	Diego Torres	7
39	33	19	5	5	PASOS DE GIGANTE J. V. ZAMBRANO (J. VILLAMAZAR)	Bacilos	19
40	42	49	14	14	FABRICANDO FANTASIAS S. GEORGE (J. L. PILOTO, R. DEL SOL)	Tito Nieves	28
41	35	38	16	16	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas	33
42	RE-ENTRY	2	2	2	GAOLINA L. UNYTONS (R. AYALA, E. DAVILA)	Daddy Yankee	42
43	RE-ENTRY	3	3	3	TE TENGO QUE APRENDER A OLVIDAR R. PEREZ (J. MARCELO, P. DE JESUS)	Betzaida	43
44	47	—	2	2	A MANOS LLENAS F. MEZA (E. GARRIBAY)	Isabela	44
45	40	46	3	3	ESCUCHA ATENTO L. PAUSINI (DANIEL, L. PAUSINI, CHEPDE, J. BADA)	Laura Pausini	40
46	46	33	25	25	MIEDO PALOMO (FATO)	Palomo	11
47	36	31	23	23	SOY TU MUJER C. CK, MARTINEZ (A. VILLARREAL, C. CK, MARTINEZ)	Alicia Villarreal	2
48	NEW	1	1	1	QUIERO SABER DE TI J. L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango	48
49	39	41	16	16	LA LOCURA E. RUFFINENGO, D. BALLO, B. BENOZZO (W. PAZ, R. VERGARA, A. JAEN)	Yahir	14
50	NEW	1	1	1	EL RUMBO QUE TU QUIERAS NOT LISTED (NOT LISTED)	Los Invasores De Nuevo Leon	50

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

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		WEEKS ON CHART	WEEKS ON CHART						
1	2	2	2	LAS AVISPAS VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	21	17	COMO TU EMI LATIN	CARLOS VIVES
2	1	1	1	PERDIDOS J&N	MONCHY & ALEXANDRA	22	23	PUNTO Y APARTE WHITE LION/BMG LATIN	TEGO CALDERON
3	3	3	3	VALIO LA PENA SONY DISCOS	MARC ANTHONY	23	35	DALE DON DALE VI	ODN OMAR
4	7	7	7	GASOLINA EL CARTEL/VI	DADDY YANKEE	24	24	AMELO LATINLAVA	MOSA
5	4	4	4	GRITA CONMIGO SGZ	CHARLIE CRUZ	25	34	AY HOMBRE SONY DISCOS	JORGE CELEODIN & JIMMY ZAMBRANO
6	5	5	5	YA NO QUEDA NADA SGZ	TITO NIEVES	26	18	SI LA VES SONY DISCOS	NG2
7	6	6	6	FABRICANDO FANTASIAS SGZ	TITO NIEVES	27	—	BATIDORA DIAMOND	YAGGA & MACKIE
8	9	9	9	MI GORDA BDNITA SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	28	39	LO QUE PASO, PASO EL CARTEL/VI	DADDY YANKEE
9	19	19	19	VEN TU J&N	DOMENIC MARTE	29	—	LEAN BACK SRC/UNIVERSAL/UMRG	TERROR SQUAD
10	10	10	10	ENAMORAITO SONY DISCOS	OSCAR D LEON	30	28	SOLO POR TI M.F.	JOSE ERNESTO
11	8	8	8	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	31	38	NADA DE NADA J&N	FRANK REYES
12	11	11	11	POBRE DIABLA VI	ODN OMAR	32	33	QUIERO BAILAR REAL/UNIVERSAL LATINO	IVY QUEEN
13	30	30	30	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	33	—	BEBISTE, COMISTE Y DEL AMOR QUE EMI LATIN	LIMI-T 21
14	32	32	32	OYE MI CANTO N O R E FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO RDC-A-FELLA/DEF JAM/DJMG	FRANCO DE VITA	34	—	DIP IT LOW ISLAND/DJMG	CHRISTINA MILLAN
15	15	15	15	NO LE TEMAS GOLD STAR/UNIVERSAL LATINO	TREBOL CLAN	35	27	DE NAOA VALIO M.F.	TITO GOMEZ
16	14	14	14	TE PROPONGO SONY DISCOS	VICTOR MANUELLE	36	31	HECHIZO DE LUNA LATINUM/SONY DISCOS	WILLY CHIRINO
17	16	16	16	YO VOY WHITE LION	ZION & LENNOX FEATURING DADDY YANKEE	37	26	MI TENTACION SONY DISCOS	REY RUIZ
18	21	21	21	AHORA QUIEN SONY DISCOS	MARC ANTHONY	38	—	EN BARRANQUILLA ME QUEDO M&M	JOE ARROYO
19	22	22	22	MI PELIGRO SONY DISCOS	ANDY ANDY	39	25	SI EN UNA PALABRA NII	N KLABE
20	12	12	12	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	40	36	PASOS DE GIGANTE WARNER LATINA	BACILOS

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		WEEKS ON CHART	WEEKS ON CHART						
1	1	1	1	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	21	24	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE
2	3	3	3	OJALA QUE TE MUERAS WARNER LATINA	PESADO	22	18	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS
3	2	2	2	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	23	—	VIRUS DEL AMOR UNIVISION	LOS TUCANES DE TIJUANA
4	4	4	4	DELANTE DE MI FONOVISA	BANDA EL RECODO	24	23	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
5	6	6	6	INVISIBLE EMI LATIN	INTOCABLE	25	—	ENAMORAO DE TI DISA	GERMAN LIZARRAGA
6	5	5	5	FUEGO EMI LATIN	KUMBIA KINGS	26	26	OBSESION PROCAN/DISA	LOS HOROSCOPOS DE DURANGO
7	9	9	9	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	27	21	SI PUOIERA EMI LATIN	INTOCABLE
8	7	7	7	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA	28	30	SOLO LOS TONTOS UNIVISION	ALACRANES MUSICAL
9	8	8	8	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA	29	37	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
10	11	11	11	UN AMOR ENTRE DOS UNIVISION	ODN FRANCISCO	30	36	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
11	10	10	10	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	31	32	PARA SOBREVIVIR UNIVISION	DUELO
12	12	12	12	VOLVERE UNIVISION	K. PAZ DE LA SIERRA	32	29	QUE NUNCA LLORES DISA	EL PODER DEL NORTE
13	20	20	20	SOMBRA FONOVISA	LOS TEMERARIOS	33	—	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
14	14	14	14	A MANOS LLENAS DISA	ISABELA	34	—	ROSAS UNIVERSAL LATINO	DIANA REYES
15	22	22	22	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	35	—	TE NECESITO JUNTO A MI UNIVISION	ADAN CHALINO SANCHEZ
16	15	15	15	MIEDO DISA	PALOMO	36	33		



*México
en la
Piel*

THE LONG AWAITED
MARIACHI ALBUM FROM LATIN
INTERNATIONAL SUPERSTAR
LUIS MIGUEL WILL BE
AVAILABLE IN STORES NOVEMBER 9TH
INCLUDING THE HIT
"QUE SEAS FELIZ"



NOVEMBER 13 2004					Billboard®		HOT DANCE SINGLES SALES™	
Sales data compiled by Nielsen SoundScan					Artist			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist		
1	1	1	5	NUMBER 1	5 Weeks At Number 1	TURN ME ON (REMIXES) Kevin Lyttle		
2	2	—	2	WHO IS SHE 2 U (REMIXES)		Brandy		
3	NEW	1	1	MY MY MY		Armand Van Helden		
4	3	—	2	SURFING ON A ROCKET		Air		
5	NEW	1	1	EIGHT EASY STEPS (REMIXES)		Alanis Morissette		
6	11	5	7	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)		Utada		
7	4	3	24	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)		George Michael		
8	6	9	69	THE DISTRICT SLEEPS ALONE TONIGHT		The Postal Service		
9	5	6	9	FLAWLESS (GO TO THE CITY)		George Michael		
10	8	2	4	YOU MOVE ME		Amber		
11	13	8	28	LEFT OUTSIDE ALONE (J. NEVINS REMIX)		Anastacia		
12	10	7	52	ME AGAINST THE MUSIC		Britney Spears Feat. Madonna		
13	12	21	7	WHATEVER U WANT (DANCE REMIXES)		Christina Milian Feat. Joe Budden		
14	RE-ENTRY	15	15	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TK/FORD/A. SMITHEE)		Brandy		
15	NEW	1	1	MORE & MORE		Astrid Suryanto & Dave Micalizzi		
16	7	4	5	DRAGOSTEA DIN TEI		Haiducii		
17	15	12	33	LOVE PROFUSION		Madonna		
18	14	16	25	HOLE IN THE HEAD (A. VAN HELDEN REMIX)		Sugababes		
19	NEW	1	1	FLASHDANCE		Deep Dish		
20	16	—	3	FEEL BRAND NEW (JUNIOR/TWISTED DEE/M. CRUZ MIXES)		Seduction		
21	RE-ENTRY	28	28	DIP IT LOW (DANCE REMIXES)		Christina Milian		
22	RE-ENTRY	17	17	IF I CLOSE MY EYES		Reina		
23	24	18	55	SYMPATHY FOR THE DEVIL (REMIXES)		The Rolling Stones		
24	17	11	17	SWAY (JXL/PASSENGERZ/RALPHI MIXES/SPIDER-MAN THEME (JXL REMIX))		Michael Buble		
25	RE-ENTRY	21	21	LOVE COMES AGAIN		Tiesto Featuring BT		

NOVEMBER 13 2004					Billboard®		HOT DANCE RADIO AIRPLAY™	
Airplay compiled by Nielsen Broadcast Data Systems					Artist			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & PROMOTION LABEL	Artist			
1	2	8	NUMBER 1	1 Week At Number 1	SURRENDER Lasgo			
2	3	12	GET UP STAND UP		Stellar Project			
3	1	14	LOLA'S THEME		Shape: UK			
4	4	6	DIARY		Alicia Keys Featuring Tony! Toni! Tone!			
5	5	14	HOW DID YOU KNOW?		Mynt Featuring Kim Sozzi			
6	18	5	LOSE MY BREATH		Destiny's Child			
7	7	18	TURN ME ON		Kevin Lyttle Featuring Spragga Benz			
8	9	19	MOVE YA BODY		Nina Sky Featuring Jabba			
9	8	4	FREE ME		Emma			
10	10	7	VISION OF LOVE		See Alice Featuring Simon Luka			
11	12	21	IF I CLOSE MY EYES		Reina			
12	14	6	YOU NEVER KNOW		Marly			
13	13	9	STEPPIN' OUT		Kaskade			
14	6	3	WALK INTO THE SUN		Dirty Vegas			
15	17	6	MAMASITA		Flexy			
16	15	13	OPA OPA		Despina Vandi			
17	19	5	CALL ON ME		Eric Prydz			
18	11	8	DEVIL INSIDE		Utada			
19	20	6	TELL ME WHERE YOU ARE		Ago			
20	NEW	1	(REACH UP FOR THE) SUNRISE		Duran Duran			
21	NEW	1	CONNECTED		Paul Van Dyk Featuring Vega 4			
22	RE-ENTRY	17	IT'S YOU		Sin Plomo			
23	RE-ENTRY	41	CHERISH THE DAY		Plummet			
24	23	2	HOW WOULD U FEEL		David Morales With Lea-Lorien			
25	21	14	SATELLITE		Oceanlab			

NOVEMBER 13 2004					Billboard®		TOP ELECTRONIC ALBUMS™	
Sales data compiled by Nielsen SoundScan					Artist			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist			
1	NEW	1	NUMBER 1	1 Week At Number 1	DEPECHE MODE Remixed 81-04 [Limited]			
2	NEW	1	DEPECHE MODE		Remixed 81-04			
3	1	82	THE POSTAL SERVICE		Give Up			
4	2	14	SCISSOR SISTERS		Scissor Sisters			
5	3	4	FATBOY SLIM		Palookaville			
6	NEW	1	DJ LIL' CEE		Dance Mix 6			
7	4	7	THE PRODIGY		Always Outnumbered, Never Outgunned			
8	5	8	VARIOUS ARTISTS		Ultra.Trance: 4			
9	6	12	PAUL OAKENFOLD		Creamfields			
10	NEW	1	UNKLE		Never, Never, Land			
11	7	24	THE STREETS		A Grand Don't Come For Free			
12	9	44	VARIOUS ARTISTS		Fired Up!			
13	10	9	LOUIE DEVITO		Louie Devito's Dance Factory: Level 3			
14	8	30	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		Los Remixed 2.0			
15	NEW	1	REINA		This Is Reina			
16	NEW	1	AUTOLUX		Future Perfect			
17	12	18	THIEVERY CORPORATION		The Outernational Sound			
18	11	2	SANDER KLEINENBERG		This Is Everybody Too			
19	23	60	VARIOUS ARTISTS		30th Anniversary Collection: Ultimate Disco			
20	13	5	STEPHANE POMPOUENAC		Hotel Costes V.7			
21	14	35	ZERO 7		When It Falls			
22	21	28	VIC LATINO & DAVID WAXMAN		Ultra.Dance 05			
23	17	8	ACE OF BASE		Platinum & Gold Collection			
24	16	40	AIR		Talkie Walkie			
25	19	8	DENNY TSETTOS		Club Anthems Vol. 1			

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

NOVEMBER 13 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist		
1	2	4	10	NUMBER 1	1 Week At Number 1	EVERYMAN...EVERYWOMAN... Ono		
2	3	3	10	LOOKING GOOD, FEELING GORGEOUS		RuPaul		
3	4	7	8	DIARY (HANI MIXES)		Alicia Keys Featuring Tony! Toni! Tone!		
4	5	8	9	FREE ME		Emma		
5	7	10	7	WHICH WAY YOU'RE GOING		Robbie Rivera		
6	10	22	4	SAND IN MY SHOES (REMIXES)		Dido		
7	1	2	8	DIRTYFILTHY		Superchumbo Featuring Celeda		
8	15	23	6	(REACH UP FOR THE) SUNRISE		Duran Duran		
9	12	17	6	TOUCH IT		Holly James		
10	16	21	7	SHAKE THAT BODY		The Ernie Lake Project Featuring Kevin Ceballos		
11	13	16	9	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES)		Raw Deal		
12	17	27	6	ONE NIGHT STAND (REMIXES)		Mis-Teeq		
13	11	6	10	HOW WOULD U FEEL		David Morales With Lea-Lorien		
14	9	1	13	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)		Utada		
15	8	9	11	FOLLOW THIS BEAT		Paul Johnson		
16	21	24	7	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES)		Madison Park		
17	24	29	5	WHATEVER U WANT (DANCE REMIXES)		Christina Milian Featuring Joe Budden		
18	6	5	11	MAMASITA		Flexy		
19	14	15	9	BEAUTIFUL DAY		DJ Jackie Christie Featuring Discomind		
20	19	12	11	MATTER OF TIME (F. KNUCKLES/GROOVE JUNKIES MIXES)		Frankie Knuckles Feat. Nicki Richards		
21	28	35	4	EIGHT EASY STEPS (REMIXES)		Alanis Morissette		
22	26	32	4	RAINDROPS WILL FALL (REMIXES)		Tamyra Gray		
23	33	—	2	POWER PICK		WALK INTO THE SUN Dirty Vegas		
24	30	41	3	WHAT YOU WAITING FOR?		Gwen Stefani		
25	22	11	11	CAN'T GO ON		Mike Rizzo Presents Allie		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist		
26	20	14	13	CHERISH THE DAY		Plummet		
27	25	25	8	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES)		Ultra Nate		
28	23	19	16	LOLA'S THEME		Shape: UK		
29	18	13	14	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)		Esthero		
30	43	—	2	MY MY MY		Armand Van Helden		
31	32	31	7	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES)		The Killers		
32	34	39	4	TRIBAL MADNESS		Size Queen Featuring Mitch Amtr@k		
33	35	37	4	COMO TU (P. OAKENFOLD/R. RIVERA MIXES)		Carlos Vives		
34	38	40	3	PUMP IT UP		Danzel		
35	29	30	7	IT'S YOU		Sin Plomo		
36	46	—	2	YOU LIFT ME UP		Martha Wash		
37	39	42	4	PERSONAL JESUS (FELIX DA HOUSECAT MIXES)		Marilyn Manson		
38	42	44	3	ECSTASY		ATB		
39	45	—	2	WITHOUT LOVE		Sun		
40	37	34	8	LA LA		Maurice Joshua Featuring Liquid Soul		
41	44	—	2	STILL (REMIXES)		Tamia		
42	27	20	12	YOU MOVE ME		Amber		
43	NEW	1	1	HOT SHOT DEBUT		ENJOY THE SILENCE (REMIXES) Depeche Mode		
44	41	36	6	SON DE LA LOMA (NORTY COTTO REMIX)		Celia Cruz		
45	NEW	1	1	EWOHEWAY		Frischia & Lamboy		
46	NEW	1	1	VERTIGO (JACKNIFE LEE MIXES)		U2		
47	31	18	13	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES)		Debi Nova		
48	NEW	1	1	I'M ADDICTED		Eday		
49	36	26	12	STUPIDISCO		Junior Jack		
50	47	45	5	I WANT YOU		Marcy Faith		

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

DFA Inches Toward Mainstream

BY MICHAEL PAOLETTA

Fed up with the state of dance music and where it seemed to be heading, James Murphy and Tim Goldsworthy founded DFA (Death From Above) three years ago in New York. The duo's goal was to create a Motown-like musical factory, where artists and musicians could work on their productions in a musically open atmosphere.

Murphy, a member of the label's LCD Soundsystem, and Goldsworthy, formerly of British dance/electronic outfit UNKLE, set their eyes on releasing quality music and great songs—albeit with a late-'70s/early-'80s punk/funk/rock/disco aesthetic.

DFA encompasses a record label, recording studio and the production duo of Goldsworthy and Murphy.

Now, after underground global success with acts like the Rapture, Black Dice, the Juan Maclean and LCD Soundsystem, DFA has entered into a deal—including licensing, distribution and direct signings—with EMI in the United Kingdom for all territories outside the United States, with options for that country.

The first release under the agreement is the three-disc compilation "Compilation #2," which arrived Nov. 1 through DFA/EMI. DFA released the set one day later in the United States.

Additionally, LCD Soundsystem has entered a worldwide licensing deal with EMI for its debut album. Due next year, the set will be released by DFA/EMI in Europe and Capitol in the United States.

Following this release, LCD Soundsystem

will be signed directly to EMI for the world.

For its other releases in the United States, DFA uses such distributors as Revolver, Carrot Top, Forced Exposure, Syntax and Watts.

COMMON UNDERSTANDING

According to Goldsworthy, DFA began discussions with EMI nearly two years ago when he and Murphy began shopping "Echoes," the full-length, DFA-produced debut from the Rapture.

"We had been approached by other labels, but [Capitol Music U.K. president] Keith Wozencroft truly understood where we and the label were coming from," Goldsworthy says. "He listened to us, he asked us questions, he didn't have that smell of paranoia that other label execs have."

Wozencroft says he has a lot in common—musically and creatively—with Goldsworthy and Murphy: "I like to work with people I'm inspired by, people who are willing to take risks. DFA focuses on music and creativity, not markets."

Although the Rapture and its management decided to align with Universal, DFA continued its discussion with EMI.

"We tend to micro-manage everything at DFA," Murphy notes. "So, we had to feel absolutely comfortable before agreeing to partner with another label."

Goldsworthy adds, "EMI is giving us complete creative control, from videos and artwork to advertisements and marketing ideas. We can be as petty and stupid as we want. All this enables us to keep the character of what DFA is about."

Murphy was particularly impressed that EMI wanted to work with a label that is not known for having crossover hits. Simply put, he says, "we really don't have them."

But this is where EMI's assistance can come in handy. Numerous dance/electronic enthusiasts and industry observers believe that DFA is one band away from making the transition from under-the-radar label to mainstream acceptance.

"A company like EMI will definitely bring more attention to the label—especially for the less avid indie/art rock fans," says Matt Wishnow, president of online music retailer/community insound.com, which operates DFA's online store. "By bringing more awareness to DFA, EMI can help DFA get play on radio and TV."

And with an act like LCD Soundsystem, this could prove incredibly valuable, particularly in the United Kingdom, where the act is a critical darling.

Indeed, DFA has created a sturdy foundation for an act like LCD Soundsystem, Wishnow notes. "People in the indie rock and dance/electronic scenes know about the act."

Retailers agree. David Shebiro, owner of specialty store Rebel Rebel in New York, says the label has done a good job in getting the word out about LCD Soundsystem—as well as its other acts.

"Now with the EMI machine backing it up, DFA and its artists will surely have more possibilities," Shebiro says.

Wozencroft believes EMI will enable DFA to develop artists long term—particularly because of its experience on the global stage.



GOLDSWORTHY, LEFT, AND MURPHY: IN 'COMPLETE CREATIVE CONTROL' OF DFA

"We know how DFA operates," Wozencroft says, "and we'll help them to maintain their core values—without compromise."

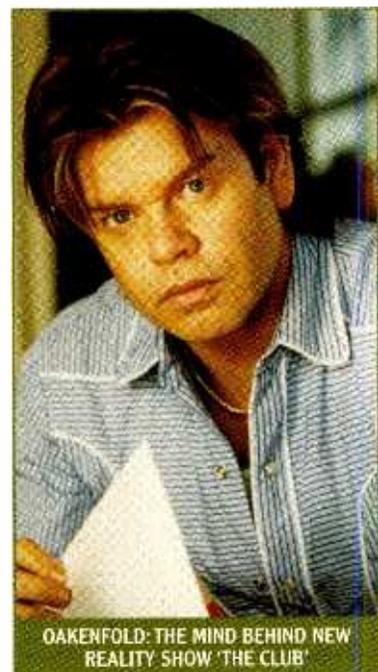
Looking into the future, DFA label manager/partner Jonathan Galkin says the agreement with EMI could, at one point in time, extend to the United States.

"We are a bit scared of the U.S., which is why we kept it out of the overall deal," Galkin says. "We're not sure if American labels really get what the music of DFA is about. In that respect, there's a huge gap between the majors and indies in this country—and in Europe, we don't feel that. Perhaps we'll know more after the LCD album comes out here."

Multitalented Oakenfold A Multimedia DJ

For the past several months, **Paul Oakenfold** has been working on his second **Maverick** album.

And while the international DJ/producer says he has nearly completed the set, he admits he is having a difficult time finishing it. "I've recorded many songs with



OAKENFOLD: THE MIND BEHIND NEW REALITY SHOW 'THE CLUB'

a bunch of singers, but I don't know if I'm going to keep any of them," Oakenfold tells *Billboard*. "I'm musically comfortable with the tracks, but I'm now trying to find two unknown singers—a man and a woman—to spotlight."

Oakenfold credits his uncertainty to not feeling very inspired lately. "It's as if I've hit a brick wall," he says.

Of course, this could be because of an incredibly busy work schedule—which includes scoring video game "GoldenEye: Rogue Agent" (*billboard.biz*, Aug. 12), due Nov. 17 from **Electronic Arts**—and developing the concept for and starring in reality TV series "The Club" (*Beat Box*, *Billboard*, Sept. 4).

Lensed at the Ice Meta Club in Las Vegas, "The Club"—which focuses on DJs, enthusiasts and nightlife culture—premieres Nov. 10 on **Spike TV**.

Naturally, music will play a major role in "The Club," with many of the featured tracks appearing on an accompanying soundtrack to be released early next year by Oakenfold's label, **Perfecto**, which is licensed to **RED**-distributed **Thrive** for the United States.

The soundtrack will include exclusive Oakenfold remixes of tracks by **Natasha Bedingfield** and **Faultline**—as well as an Oakenfold rework of **the Doors'** "L.A. Woman."

Oakenfold says that working on "The Club" has opened his mind to other film and TV opportunities. "I'm learning a lot these days," he says. "I'm now working on a concept for a feature film."

In addition to "The Club" soundtrack, upcoming releases from **Perfecto/Thrive** include new discs from **Sandra Collins** and new signing **DJ Skribble**.

TURN TO THE LEFT: Fashion retailer **Armani Exchange (A|X)** held a party Oct. 26 at Pier 95 in New York honoring, naturally, **Giorgio Armani**, who presented the spring/summer 2005 Giorgio Armani Collection fashion show earlier in the evening.

The festive event also celebrated the Oct. 26 release of "Chemistry"

(*A|X/Star 69*), the fourth volume in the *A|X Music Series* (*Beat Box*, *Billboard*, Aug. 21). The two-disc compilation—one mixed by **DJ Rap**, the other by **Palash**—shows two sides of clubland.

**Beat
Box™**

By Michael Paoletta
mpaoletta@billboard.com

For his seamless, deliriously musical, progressive house journey, Palash keeps his eyes primarily focused on the present (**Junior Jack's** "Stupidisco") with an occasional glance back at yesterday (**Brother Brown's** "Under the Water").

For her part, DJ Rap gives one major nod to the past, when DJs played a variety of music. So, this party-primed set finds her more concerned with musical highs and

lows—as well as emotional ups and downs—than creating seamless mixes.

Witness her sublime sequencing of **Lil Louis & the World's** "French Kiss," **Electrified 101's** "Talking With Myself," **Soul II Soul's** "Keep On Moving" and **Clivillés & Cole Featuring Deborah Cooper's** "A Deeper Love."

After a couple of spins, it becomes apparent that DJ Rap is a master programmer: She knows that the most important song is the one that comes after the song currently being played.

In her 14-song lineup, there's not a dud to be found. In the course of revisiting her roots, DJ Rap has delivered one of the best DJ mixes we've heard in eons.

"Chemistry" is sold at all 48 A|X stores, on the retailer's Web site (*armaniexchange.com*) and at **Virgin Megastores**. Coinciding with the CD's release is the Chemistry tour, which commences Nov. 12 at the Avalon club in New York.

By the way, Beat Box hears that A|X is this close to confirming a DJ for Vol. 5. Two words: Release yourself.

Turner Wins Big

BY DEBORAH EVANS PRICE

NASHVILLE—Josh Turner was the big winner at the 10th annual Christian Country Music Awards Nov. 4 at Nashville's Ryman Auditorium. Turner, who co-hosted the event with Lisa Ryan, won song and video of the year for "Long Black Train." He was also named songwriter of the year.

"Long Black Train" peaked at No. 13 on the *Billboard* Hot Country Singles & Tracks chart in February. The song served as the breakthrough hit in the country format for the young MCA Nashville artist and also earned him a fan base in Christian country circles.

The entertainer of the year prize went to Clifton Jansky. Mike Hammock won the male vocalist of the year award, and Stella Parton was named female vocalist of the year.

Jimmy Snow received the Pioneer Award and the Living Legend Award.

Perennial favorites the Fox Brothers took home the vocal group of the year award while Young Harmony was named vocal duo. Last Light Band

won the trio of the year accolade.

Country veterans the Oak Ridge Boys were named mainstream artist of the year. The group performed "Someplace Green" from its current Spring Hill album, "The Journey."

The new artist of the year award went to Tommy Brandt. Frankie Punkintown Smith won the comedy act of the year honor while Rory Hoffman was named musician of the year.

The youth in music award was presented to Jana Brooke. Del Way was named music evangelist of the year.

WNAH Nashville was voted radio station of the year, and WNAH's Bobby Lynn won the radio personality of the year award.

The Christian Country Music Awards are the cornerstone of the Christian Country Music Assn. Convention, held this year Oct. 31-Nov. 3 at the Millennium Maxwell House in Nashville. For the second consecutive year the

awards were broadcast live on the Great American Country cable network. Winners are determined by the association's members.



Musgrave Leads Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Curly Musgrave leads the list of nominees for the upcoming Western Music Assn. Awards with four nods. Musgrave received nominations in the entertainer, male performer and songwriter of the year categories.

He also picked up a nomination in the traditional Western duo/group of the year category for his work with Belinda Gail. In addition to that nomination, Gail was recognized in the female performer category.

Kip Calahan, who won last year's WMA Crescendo Award—an honor that recognizes up-and-coming talent—received three nominations this year: female performer, song of the year for "What Cowboy Means" and traditional Western album of the year for "Cowboys, Cowgirls & Round Up Rodeos."

Joni Harms was nominated in the Western swing album of the year category for her Wildcatter Records album, "Let's Put the Western Back in the Country." She also received a nod in the female performer category. Harms is the

WMA's reigning female performer who won song of the year honors at last year's event in Wichita, Kan.

Sons of the San Joaquin, Sisters of the Purple Sage and the Texas Trailhands each received two nominations. The Sons were recognized in the entertainer of the year and traditional Western duo/group category. Sisters received nods in the duo/group category and for traditional Western album of the year for their self-titled collection.

Texas Trailhands were nominated for Western swing duo/group of the year and for Western swing album for "San Antonio Waltz."

The awards will be presented Nov. 20 in Albuquerque, N.M.,

during the WMA's annual festival. The event has been scaled back to two days this year (Nov. 19-20) and will include a Friday-night concert featuring Rex Allen Jr., Syd Masters & the Swing Riders and Calahan. There will also be a Saturday-evening barn dance.

Members of the WMA voted on the nominees. For a complete list of nominees, go to billboard.com/awards.



Hard-Partyin' Charlie Robison Grows Up

With a new album and a new label, **Charlie Robison** also has a newfound maturity in his music. While the idea of a mature Robison may sound like a scary notion to his party-crowd fans, they'll be heartened to know that this growth in his songwriting does not come at the



expense of his sly wit.

In "Love Means Never Having to Say You're Hungry," for example, Robison channels **Lyle Lovett** with a hilarious and not-so-subtle food-as-sex metaphor.

For the Sept. 21 release, "Good Times," Robison left his longtime home at **Sony Music Nashville** and moved to the **Dualtone Music Group**. Like most of Dualtone's artist-friendly deals, Robison licensed the project to the label, and

he continues to own the master.

Robison says that while Sony appeared interested in keeping him in the fold, he exercised an option and amicably bowed out. For an artist like Robison, who has a rabid fan base but doesn't score big radio hits outside his home state of Texas, the major label system did not seem like the best fit.

"The little bit more organic thing has always worked better for me," he says. "I write stuff that gets on the radio easier when I'm trying not to."

Robison also wanted to leave behind the major label strategy of throwing "a gazillion dollars at video and radio," he says. "With my stuff, I'm trying to push the whole record, not just a single."

Besides that, Robison says, "I really wanted to write this record with absolutely nothing on my mind except making a record I liked. I didn't want A&R people saying, 'This is 10 seconds too long' and 'Can you change 'damn' to 'dang'?' I missed the feeling of making those first [pre-Sony] records where you were just making it for yourself."

Robison thinks this album is a big step forward for him as a writer. "In whatever vocation you choose, your goal should be getting better at what you're doing," he says. On this album, "from start to finish lyrically and melodically I've gotten better."

"I still wanted my songs to have a

sense of humor, but I didn't want them to be clownish anymore," he continues. "I kind of accomplished that. I was able to look at the lighter side of the song without being overtly funny or bawdy or raucous," although he admits "I'm certainly still that guy."

Robison kept much of the making of this record within the family. His wife is **Emily Robison** of the **Dixie Chicks** and his extended "family" includes the rest of the Chicks and their relatives.

Chicks lead singer **Natalie Maines** sings with Robison on the track "El Cerrito Place," just as she did on "The Wedding Song" on his "Step Right Up" album.

Robison once again teamed with Maines' father, **Lloyd Maines**, to produce "Good Times." Robison and Maines previously produced the artist's "Life of the Party" album six years ago.

The feel of the songs he was writing for "Good Times" convinced Robison to work with Maines again. "We're family first," he says, "and when you get that, you kind of share a brain in the studio."

Robison paid for the record out of his own pocket and shopped it to various labels. Out of a number of interested companies, he chose Dualtone because its principals, **Dan Herrington** and **Scott Robinson**, have major market experience but have been able to do innovative things as an indie label.

ing of the marketing department.

Famous Music has re-signed songwriter and two-time **Grammy Award** nominee **Darrell Scott**. He has written hits for the **Dixie Chicks**, **Travis Tritt**, **Sara Evans** and **Garth Brooks**.

ARTIST NEWS: **Faith Hill** and **Willie Nelson** will perform in a tribute to **Kris Kristofferson** during Kristofferson's induction into the **Country Music Hall of Fame** at the Country Music Assn. Awards Nov. 9 in Nashville. The three-hour show will be televised live at 8 p.m. ET on CBS.

Kristofferson will also be honored with the first **Orchid Award** from **Tootsie's Orchid Lounge** on Nov. 8. His engraved marble likeness will be placed in a "walk of fame" that will lead through the legendary Nashville nightclub. The award recognizes artists who have helped make Tootsie's popular with country fans. Kristofferson was among the artists who spent many nights at Tootsie's in the early part of their careers.

In other news, **Tim McGraw** has purchased a minority interest in the **Nashville Kats** arena football franchise. He will play a concert exclusively for Kats season ticket holders and sponsors early next year. It will be McGraw's only headlining performance in 2005.



NOVEMBER 13
2004

Billboard®

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (12.98 CD)	NUMBER 1	4 Weeks At Number 1	1	38	29	33	46	RON WHITE PARALLEL/IMP-O 001582/UMG (12.98 CD) [M]	Drunk In Public	11	
2	3	2	11	TIM MCGRAW ▲ CURB 78858 (18.98 CD)		Live Like You Were Dying	1	39	33	32	102	SHANIA TWAIN ◆ MERCURY 170314/UMGN (12.98 CD)	Up!	1	
3				BLAKE SHELTON WARNER BROS. 48728/WRN (18.98 CD)	HOT SHOT DEBUT	Blake Shelton's Barn & Grill	3	40	30	22	3	TRENT WILLMON COLUMBIA 91257/Sony Music (12.98 EQ CD) [M]	Trent Willmon	22	
4	5	4	25	GRETCHEN WILSON ▲ EPIC 90903/Sony Music (18.98 EQ CD)	GREATEST GAINER	Here For The Party	1	41	36	39	104	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (18.98 CD)	Live	9	
5	2	—	2	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)		The Greatest Hits Collection II	2	42	37	34	71	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	
6	4	3	5	RASCAL FLATTS ▲ LYRIC STREET 185049/HOLLYWOOD (18.98 CD)		Feels Like Today	1	43	38	38	74	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	
7	7	5	26	BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)		Horse Of A Different Color	1	44	35	35	10	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	15	
8	9	6	6	KEITH URBAN CAPITOL 77489 (18.98 CD)		Be Here	1	45	45	44	22	KENNY ROGERS CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	
9	12	7	39	KENNY CHESNEY ▲ BNA 58801/RLG (12.98/18.98)		When The Sun Goes Down	1	46	49	41	10	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UMG (12.98 CD)	25 Number Ones	29	
10	11	11	67	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)		Mud On The Tires	1	47	41	40	14	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	
11	8	8	8	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)		What I Do	1	48	39	24	3	LEANN RIMES CURB 78779 (18.98 CD)	What A Wonderful World	24	
12	NEW		1	WILLIE NELSON LDS1 HIGHWAY 002576/UMGN (13.98 CD)		It Will Always Be	12	49	42	37	18	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	
13	14	13	63	SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)		Restless	3	50	47	52	11	TRAVIS TRITT COLUMBIA 92084/Sony Music (18.98 EQ CD)	My Honky Tonk History	7	
14	10	9	16	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)		License To Chill	1	51	43	36	12	ANDY GRIGGS RCA 59630/RLG (18.98 CD)	This I Gotta See	7	
15	16	16	52	TOBY KEITH ▲ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)		Shock'n Y'All	1	52	46	42	13	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	
16	6	—	2	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)		Lucky Ones	6	53	48	45	50	DIXIE CHICKS ● MONUMENT/COLUMBIA 50794/Sony Music (13.98 EQ CD)	Top Of The World Tour Live	3	
17	NEW		1	BIG & RICH WARNER BROS. 48904/WRN (17.98 DVD/CD)		Big & Rich's Super Galactic Fan Pak (EP)	17	54	52	50	76	WILLIE NELSON LEGACY/COLUMBIA 86740/Sony Music (25.98 EQ CD)	The Essential Willie Nelson	24	
18	15	14	108	KEITH URBAN ▲ CAPITOL 32936 (10.98/18.98)		Golden Road	2	55	57	53	81	TOBY KEITH ● MERCURY/CHRONICLES 170351/UMG (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
19	13	12	57	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)		Martina	1	56	58	57	69	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
20	19	18	48	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)		Comin' On Strong	3	57	51	51	20	JOSH GRACIN LYRIC STREET 185045/HOLLYWOOD (18.98 CD)	Josh Gracin	2	
21	17	15	4	JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)		Definitive All-Time Greatest Hits	9	58	53	55	55	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (14.98/19.98) [M]	Long Black Train	3	
22	22	21	23	LONESTAR BNA 59751/RLG (18.98 CD)		Let's Be Us Again	2	59	50	48	7	DOLLY PARTON BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22	
23	23	17	46	ALAN JACKSON ▲ ARISTA NASHVILLE 54960/RLG (18.98 CD)		Greatest Hits Volume II	2	60	59	59	4	KATRINA ELAM UNIVERSAL SOUTH 002610 (13.98 CD) [M]	Katrina Elam	42	
24	20	19	14	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)		Greatest Hits 1994-2004	4	61	54	61	50	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3	
25	18	10	3	ALABAMA RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)		Ultimate Alabama: 20 #1 Hits	10	62	55	49	101	TIM MCGRAW ▲ CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	
26	25	29	57	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)		See If I Care	2	63	56	54	64	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	
27	NEW		1	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98 CD)		A Decade Of Laughs	27	64	61	64	36	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11	
28	27	27	63	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)		Dierks Bentley	4	65	65	63	19	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UMG (13.98 CD)	The Definitive Collection	52	
29	26	26	24	MONTGOMERY GENTRY ● COLUMBIA 90558/Sony Music (18.98 EQ CD)		You Do Your Thing	2	66	62	60	14	THE NOTORIOUS CHERRY BOMBS UNIVERSAL SOUTH 002530 (13.98 CD) [M]	The Notorious Cherry Bombs	23	
30	28	28	21	SHEDAISY LYRIC STREET 185044/HOLLYWOOD (18.98 CD)		Sweet Right Here	2	67	63	46	68	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	
31	24	23	23	JULIE ROBERTS MERCURY 001902/UMGN (18.98/13.98)		Julie Roberts	9	68	64	56	10	STEVE EARLE E-SQUARED 51505/ARTEMIS (17.98 CD)	The Revolution Starts...Now	12	
32	NEW		1	SUGARLAND MERCURY 902172/UMGN (13.98 CD) [M]		Twice The Speed Of Life	32	69	66	58	6	MARK CHESNUTT VIVATONI 01 (17.98 CD)	Savin' The Honky Tonk	23	
33	34	31	81	SOUNDTRACK ● WARNER BROS. 48424/WRN (18.98 CD)		Blue Collar Comedy Tour: The Movie	15	70	60	70	26	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	
34	40	47	50	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)		Room To Breathe	4	71	67	62	5	GEORGE CANYON UNIVERSAL SOUTH 003159 (13.98 CD) [M]	One Good Friend	35	
35	32	30	6	WILLIE NELSON & FRIENDS LDS1 HIGHWAY 002794/UMGN (13.98 CD)		Outlaws And Angels	10	72	72	72	32	ELVIS PRESLEY RCA 57858/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
36	31	25	5	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (18.98 CD)		Shaken Not Stirred	10	73	69	68	31	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2	
37	44	43	104	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	PACESETTER	American IV: The Man Comes Around	2	74	68	65	17	JEFF FOXWORTHY WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7	

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

NOVEMBER 13
2004

Billboard®

TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170669/UMGN (18.98/12.98)		14 Weeks At Number 1 O Brother, Where Art Thou?	204	13	13	RASCAL FLATTS ▲ LYRIC STREET 185011/HOLLYWOOD (18.98/12.98) [M]		Rascal Flatts	229
2	—	RASCAL FLATTS ▲ LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)		Melt	105	14	—	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)		Coyote Ugly	208
3	1	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)		Greatest Hits	206	15	14	WILLIE NELSON ▲ LEGACY/COLUMBIA 68322/Sony Music (17.98 EQ/11.98)		16 Biggest Hits	320
4	4	SHANIA TWAIN ◆ MERCURY 536003/UMGN (18.98/12.98)		Come On Over	365	16	12	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)		The Greatest Hits Collection	372
5	2	LARRY THE CABLE GUY ● PARALLEL/IMP-O 001423/UMG (18.98 CD)		Lord, I Apologize	72	17	19	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)		Greatest Hits, Vol. 1	530
6	6	ELVIS PRESLEY ▲ RCA 68079/IMP (12.98/18.98)		Elvis: 30 #1 Hits	110	18	18	TOBY KEITH ▲ MERCURY 558962/UMG (18.98/12.98)		Greatest Hits Volume One	309
7	5	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)		Set This Circus Down	163	19	16	MONTGOMERY GENTRY ▲ COLUMBIA 96520/Sony Music (11.98 EQ/17.98)		My Town	114
8	7	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)		Unleashed	119	20	21	JOHNNY CASH LEGACY/COLUMBIA 86280/Sony Music (17.98 EQ/24.98)		The Essential Johnny Cash	70
9	9	KENNY CHESNEY ▲ BNA 67916/RLG (12.98/18.98)		Greatest Hits	214	21	15	GEORGE STRAIT ▲ MCA NASHVILLE 120280/UMG (18.98 CD)		The Best Of George Strait: 20th Century Masters The Millennium Collection	136
10	8	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)		Greatest Hits	163	22	20	GARTH BROOKS ◆ CAPITOL 97424 (19.98/26.98)		Double Live	256
11	10	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/Sony Music (17.98 EQ/11.98)		16 Biggest Hits	291	23	22	WILLIE NELSON BCI MUSIC 0295 (4.98 CD)		Greatest Hits - Live In Concert	8
12	11	KENNY CHESNEY ▲ BNA 67032/RLG (12.98/18.98)		No Shoes, No Shirt, No Problems	132	24	17	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)		The Best Of John Denver	312
						25	24	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)		The Greatest Hits Collection	470

● 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 VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
					NUMBER 1	2 Weeks At Number 1							
1	1	3	29	IN A REAL LOVE FROGERS,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	1	31	32	33	16	NO END IN SIGHT T.BROWN,J.L.SLOAS (K.ELAM,R.L.BRUCE,C.OANNEMILLER)	Katrina Elam UNIVERSAL SOUTH ALBUM CUT	31
2	5	8	17	MR. MOM D.HUFF (R.MCDONALD,R.HARBIN,D.PFRIMMER)	Lonestar BNA ALBUM CUT	2	32	34	36	6	TRYING TO FIND ATLANTIS K.STEGALL (C.WATERS,T.TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	32
3	4	4	19	THAT'S WHAT IT'S ALL ABOUT K.BROOKS,R.QUINN,M.WRIGHT (S.MCEWAN,C.WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	3	33	40	51	4	I MAY HATE MYSELF IN THE MORNING B.GALLIMORE (D.BLACKMAN)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	33
4	7	6	21	NOTHING ON BUT THE RADIO M.WRIGHT,G.ALLAN (B.HILL,O.BLACKMAN,B.LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	4	34	36	40	4	ME AND CHARLIE TALKING FLIODELL,M.WRUCKE (M.LAMBERT,R.LAMBERT,H.LITTLE)	Miranda Lambert EPIC ALBUM CUT/EMN	34
5	6	5	14	STAYS IN MEXICO J.STROUD,J.KEITH (T.KEITH)	Toby Keith DREAMWORKS ALBUM CUT	5	35	50	—	2	BLESS THE BROKEN ROAD M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (H.HUMMON,B.E.ROYD,J.HANNA)	Rascal Flatts LYRIC STREET ALBUM CUT	35
6	8	9	11	THE WOMAN WITH YOU B.CANNON,K.CHESENEY (C.WISEMAN,D.FRASIER)	Kenny Chesney BNA ALBUM CUT	6	36	37	39	13	THE UPSIDE OF BEING DOWN K.STEGALL (C.BAKERT,S.BAKER,L.FEEK)	Catherine Britt RCA ALBUM CUT	36
7	2	1	13	I HATE EVERYTHING T.BROWN,G.STRAIT (K.STEGALL,G.HARRISON)	George Strait MCA NASHVILLE ALBUM CUT	1	37	42	47	5	IF HEAVEN R.SCRUGGS (G.PETERS)	Andy Griggs RCA ALBUM CUT	37
8	3	2	23	SUDS IN THE BUCKET S.EVANS,P.WORLEY (B.MONTANA,JENAI)	Sara Evans RCA ALBUM CUT	1	38	38	41	7	REVENGE OF A MIDDLE-AGED WOMAN B.J.WALKER,JR.,T.BYRD (D.BERG,A.TATE,S.TATE)	Tracy Byrd BNA ALBUM CUT	38
9	10	14	11	BACK WHEN B.GALLIMORE,T.MCGRAW,D.SMITH (J.STEVENS,S.SMITH,S.LYNCH)	Tim McGraw CURB ALBUM LABEL	9	39	39	38	8	WHERE I BELONG C.LINSEY (C.LINSEY,H.LINSEY,A.MAYO,T.VERGES)	Rachel Proctor BNA ALBUM CUT	38
10	12	16	15	SOME BEACH B.BRADDOCK (P.OVERSTREET,R.L.FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	10	40	41	42	5	YOU DON'T LIE HERE ANYMORE B.CANNON,K.GREENBERG (S.FAIRCHILD,C.MILLS,S.LEMAIRE)	Shelly Fairchild COLUMBIA 71162	40
11	11	13	27	HOW AM I DOIN' B.BEAVERS (WRITER X,D.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	11	41	44	43	8	I AIN'T SCARED S.SMITH (R.BOYER,G.LOYO,S.SMITH)	Carolina Rain EQUITY ALBUM CUT	41
12	9	7	28	DAYS GO BY K.URBAN,D.HUFF (K.URBAN,M.POWELL)	Keith Urban CAPITOL ALBUM CUT	1	42	45	44	7	LONG, SLOW KISSES B.CHANCEY,K.BEARD,D.MALLOY (J.BATES,G.BRADBERRY,B.HAYS/UP)	Jeff Bates RCA ALBUM CUT	42
13	16	18	19	AWFUL, BEAUTIFUL LIFE FROGERS (D.WORLEY,K.ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	13	43	47	46	8	I AM THE WORKING MAN B.DRAIN,C.SCHLEICHER,P.WORLEY (S.TEETERS,G.HARRISON)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	43
14	15	17	9	PARTY FOR TWO R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain With Billy Currington Or Mark McGrath MERCURY ALBUM CUTS	14	44	54	58	3	I'M A SAINT J.RITCHEY (J.RITCHEY,J.SELLERS,T.MARTIN)	Mark Chesnut VIVATON! ALBUM CUT	44
15	13	15	31	ROUGH & READY S.HENDRICKS,T.BRUCE (C.WISEMAN,B.MACKICHAN,B.WHITE)	Trace Adkins CAPITOL ALBUM CUT	13	45	51	53	5	COWGIRLS B.GALLIMORE (ANGELO,H.LINSEY,R.TYLER)	Kerry Harvick LYRIC STREET ALBUM CUT	45
16	19	20	11	NOTHIN' 'BOUT LOVE MAKES SENSE D.HUFF (K.SACKLEY,G.BURR,J.FEENEY)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	16	46	53	52	5	INSPIRATION D.L.MURPHY (D.L.MURPHY)	David Lee Murphy Featuring Lee Roy Parnell KOCH ALBUM CUT	46
17	17	19	19	COME HOME SOON D.HUFF,SHE/DAISY (K.OSBORN,J.SHANKS)	She/Daisy LYRIC STREET ALBUM CUT	17	47	58	—	2	THE CHANCE B.ROWAN (D.BRYANT,L.HENGBER)	Julie Roberts MERCURY ALBUM CUT	47
18	25	29	5	MONDAY MORNING CHURCH K.STEGALL (B.BAXTER,E.ENDERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	18	48	52	—	2	THAT'S WHAT I LOVE ABOUT SUNDAY C.MORGAN,P.O'DONNELL (A.DORSEY,M.NARMORE)	Craig Morgan BROKEN BOW ALBUM CUT	48
19	20	25	9	MUD ON THE TIRES FROGERS (C.DUBOIS,B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	19	49	55	45	6	ALL I EVER NEEDED B.MICHAELS (B.MICHAELS)	Bret Michaels With Jessica Andrews POOR BOY ALBUM CUT	49
20	21	23	11	HE GETS THAT FROM ME R.MCENTIRE,B.CANNON,N.WILSON (S.O.JONES,P.WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	20	50	48	48	6	SAWDUST ON HER HALO J.STROUD (M.CRISWELL,R.HUCKABY)	Tracy Lawrence DREAMWORKS 002547	50
21	24	27	7	HOLY WATER B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,V.MCGEHE,J.COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WRN	21	HOT SHOT DEBUT						51
22	23	24	11	TRIP AROUND THE SUN M.UTLEY,M.MCANALLY (A.ANDERSON,S.BRUTON,S.VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	22	51	49	35	17	FEEL MY WAY TO YOU K.LEHNING,M.MCANALLY (J.SCHOTT,D.ORTON)	Restless Heart KOCH ALBUM CUT	29
23	22	22	17	YOU DO YOUR THING J.SCAIFE,M.WRIGHT (C.BEATHARO,E.HILL)	Montgomery Gentry COLUMBIA ALBUM CUT	22	52	43	34	11	THE BRIDE C.HOWARD (L.HENGBER,D.BURGESS,L.A.BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	27
24	26	26	10	WHAT SAY YOU B.J.WALKER,JR.,T.TRITT (F.J.MYERS,M.BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	24	53	52	—	2	I WOULD CRY L.MILLER (A.DALLEY,B.BAKER)	Amy Dalley CURB ALBUM CUT	54
25	28	28	10	NOTHIN' TO LOSE M.WILLIAMS (K.SAVIGAR,M.CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	25	54	46	37	14	DIXIE ROSE DELUXE'S FROGERS (T.WILLMON,M.HEENEY)	Trent Willmon COLUMBIA 77568	36
26	33	50	3	YOU'RE MY BETTER HALF D.HUFF,K.URBAN (J.SHANKS,K.URBAN)	Keith Urban CAPITOL ALBUM CUT	26	55	57	56	15	HEAVEN J.PORTER (H.GARZA,J.GARZA,R.GARZA)	Los Lonely Boys OR/EPIC 76813/EMN	46
27	31	31	10	LET THEM BE LITTLE B.DEAN,L.WHITTE (B.DEAN,R.MCDONALD)	Billy Dean CURB ALBUM CUT	27	56	57	—	RE-ENTRY	PAPER ANGELS C.LINSEY,J.STROUD (J.WAYNE,O.SAMPSON)	Jimmy Wayne DREAMWORKS ALBUM CUT	40
28	29	30	13	DON'T BREAK MY HEART AGAIN D.GEHMAN (P.GREEN,W.BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	28	57	56	55	5	THAT CHANGED ME B.CANNON (S.O.JONES,J.SELLERS,M.DULANEY)	Chad Brock BROKEN BOW ALBUM CUT	53
29	35	49	3	WHEN I THINK ABOUT CHEATIN' M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH,V.MCGEHE)	Gretchen Wilson EPIC ALBUM CUT/EMN	29	58	58	—	1	I MISS ME S.BOGARD,R.GILES (B.COTTER,S.BOGARD,R.GILES)	Brad Cotter EPIC ALBUM CUT/EMN	59
30	30	32	17	BABY GIRL G.FUNDIS (K.BUSH,K.HALL,J.NETTLES,T.BLESER)	Sugarland MERCURY 003295	30	59	59	—	1	RED BIRD FEVER M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH)	Gretchen Wilson EPIC/EMN	60

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

NOVEMBER 13 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	104	ALISON KRAUSS + UNION STATION	▲ ROUNDER 610515	101 Weeks At Number 1 Live
2	2	5	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings
3	3	38	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
4	5	82	STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
5	4	5	VARIOUS ARTISTS	WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society
6	RE-ENTRY		RHONDA VINCENT	ROUNDER 610497 (M)	One Step Ahead
7	6	7	YONDER MOUNTAIN STRING BAND	FROG PAD 204	Mountain Tracks: Volume 3
8	7	9	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 19007/TIME LIFE	Legends Of Bluegrass
9	8	52	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
10	10	5	PETER ROWAN & TONY RICE	ROUNDER 610441	You Were There For Me
11	12	52	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
12	9	35	VARIOUS ARTISTS	CMH 875	Pickin' On Toby Keith Volume II
13	13	16	STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
14	14	27	VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
15	15	62	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers

NOVEMBER 13 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1
1		RESTLESS	ROUNDER 614618	Alison Krauss + Union Station
2	2	BABY GIRL	MERCURY 003295/UMGN	Sugarland
3	1	GETAWAY CAR	CAPITOL 61746	The Jenkins
4	3	HURT	▲ ² AMERICAN 009770*/L.DST.HIGHWAY	Johnny Cash
5	9	YOU DON'T LIE HERE ANYMORE	COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
6	6	DIXIE ROSE DELUXE'S/BEER MAN	COLUMBIA 77568/SONY MUSIC	Trent Willmon
7	4	ROCKY TOP '96	DECCA/MCA NASHVILLE 155274/UMGN	The Osborne Brothers
8	7	I MEANT TO	EPIC 76885/SONY MUSIC	Brad Cotter
9	5	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts
10	10	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins

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

ALBUMS

Edited by Michael Paoletta

POP

► RAZORLIGHT

Up All Night
PRODUCERS: John Cornfield, Steve Lillywhite
Universal B0003362
RELEASE DATE: Oct. 26

A mark of a great frontman is the ability to get people out of their seats to turn up the volume, dance, bounce or perhaps lip-sync into a hairbrush in front of a mirror. Razorlight's Johnny Borrell hones his frontman *chi* through patent brattiness, haphazard lyrics and genuine gusto—characteristics that color the general impression of Razorlight's debut, "Up All Night." Yes, the group sounds like Television, the Velvet Underground, maybe even a little like the Strokes. Sure, Razorlight's garage revival survival helps to afford it its own drinks. But the band's addictive hooks and memorable charm are far from dismissive. With tracks like "Vice" and "To the Sea," "Up All Night" is fiery, fun and a primitive pleasure.—**KH**

★ THE DEARS

No Cities Left
PRODUCER: Murray A. Lightman
SpinArt 157
RELEASE DATE: Oct. 19

Canadian indie rock collective the Dears blend the prog grandeur of God Speed You Black Emperor with the mope of 1980s gloom pop and the twee precociousness of Belle & Sebastian. The biggest influence here is the Smiths, whose effect is felt on tracks like "Who Are You, Defenders of the Universe" and the single "Lost in the Plot." Frontman Murray Lightman even delivers his vocals in a warbled baritone croon reminiscent of Morrissey. However, just when the Dears' formula seems rote, along comes the Francophile tint to "The Second Part" and the brassy symphonic sweep in "Expect the Worst/Cos She's a Tourist"—a track that sounds like an outtake from an early Roxy Music album. The band isn't quite so easily pigeonholed as it might seem at first blush. "No Cities Left" is a curious amalgamation of styles that is ultimately quirky and compelling.—**BG**

DANCE/ELECTRONIC

► DEPECHE MODE

Remixes 81-04
PRODUCERS: various
Mute/Reprise 2-48781
RELEASE DATE: Oct. 26

"Remixes 81-04" is a 12-track, single-disc taster of some of Depeche Mode's biggest hits that have been reworked. While fun remixes of "Just Can't Get Enough," "Never Let Me Down Again" and "Personal Jesus" are highlights, the focal point of the set is the new remix of the band's biggest Billboard Hot 100 hit, "Enjoy the Silence." Linkin Park's Mike Shinoda reinterpreted the classic cut, and while his remix maintains the original's tempo

ESSENTIAL REVIEWS



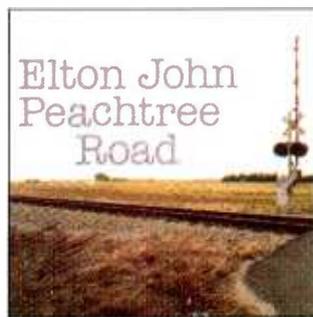
A PERFECT CIRCLE

eMOTiVe
PRODUCERS: Maynard James Keenan, Billy Howerdell
Virgin 7243 8 66687
RELEASE DATE: Nov. 2

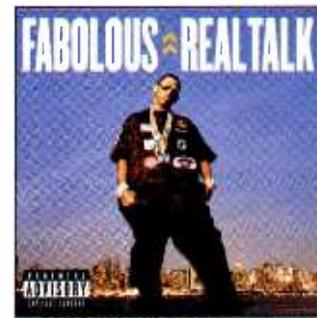
A Perfect Circle primarily lets other artists (by way of their vintage recordings) do the talking on "eMOTiVe," the protest album it purposely released on Election Day. Ten of its 12 songs are covers, ranging from Joni Mitchell ("Fiddle and the Drum") to Black Flag ("Gimme Gimme Gimme"). A Perfect Circle reinvents them as mournful hymns for the apocalypse, emphasizing the lyrical poignancy that casual listeners may have missed in songs like Depeche Mode's "People Are People." Its restructuring of John Lennon's "Imagine" transforms the uplifting original into an anguished lament, and the despairing but compassionate reading of Marvin Gaye's "What's Going On" attests to that masterpiece's timelessness. The titles to the originals "Passive" and "Counting Bodies Like Sheep to the Rhythm of the War Drums" are all the explanation those songs need.—**CLT**

ELTON JOHN
Peachtree Road
PRODUCER: Elton John
Rocket/Universal 3647
RELEASE DATE: Nov. 9

For his 43rd(!) album, "Peachtree Road," Elton John takes listeners to a destination that is musically reminiscent of many of his earliest works. Melodies are straightforward, produced with a lighter touch, even twangy from time to time. And yet lyrically—through lifetime writing partner Bernie Taupin—John focuses on the wisdom and resilience that accompany growing older and gaining



experience. Opener "Weight of the World" best embodies those themes and is quintessential Elton. Playful "They Call Her the Cat" and bluesy "Freaks in Love" show how many dimensions these guys still possess. "Peachtree" is much less self-conscious than previous CD "Songs From the West Coast" and succeeds in cutting John loose so that he sounds like he's doing it because it still matters. The enduring master has plenty to be proud of in this "Road" traveled.—**CT**



FABOLOUS

Real Talk
PRODUCERS: various
Desert Storm/Atlantic 83754
RELEASE DATE: Nov. 9

Fabulous, who first made a name for himself in 2002 with singles "Can't Deny It" and "Young'n (Holla Back)," shows a newfound maturity on this, his third set. Witness "Hotrunner" TL-produced "Real Talk (123)," an organ-driven track that showcases a new, more confident Fabolous. The Brooklyn, N.Y. MC is socially conscious on "Can You Hear Me" and "Po Po" (featuring Paul Cain and Nate Dogg). While the former tells different tales of the drug game gone awry, "Po Po" is a verbal warning shot to police who abuse their authority. Musically, the album's crowning jewel is lead single "Breathe," produced by Just Blaze. The album does have its misses, among them "In My Hood," "Ghetto" and "Girls," which frivolously employs a sample of the Run-D.M.C. classic "King of Rock" to talk about women. That said, it appears that "Real Talk" is as real as this MC is ready to get at this point in time.—**RH**

and doesn't mess with the vocals, he does add a mass of nü-metal guitars and distortion. Also onboard is Goldfrapp's haunting new remix of "Halo," which almost turns the track into a duet. "Remixes 81-04" is also available as a limited-edition three-disc set, with additional new remixes by Coldcr, LFO, Headcleanr, Ulrich Schnauss and Rex the Dog.—**KC**

► UNKLE

Never, Never, Land
PRODUCERS: Ant Genn, UNKLE
Global Underground GUUNK001
RELEASE DATE: Oct. 26

Like its 1998 album "Psyence Fiction," UNKLE's "Never, Never, Land" is dark, cold and littered with celebrities. Both sets are largely manned by Mo' Wax label leader James Lavelle. And this is where the similarities between the two discs end. This lackluster collaboration operates under Lavelle and Richard File, sans DJ Shadow and such dotted dramatis personae as Josh Homme and Ian Brown. Consisting mostly of anthemic house blends and deadpan vocalists, "Never, Never, Land" tends more toward the "dance" elements of IDM than the "intelligent," reducing UNKLE's trip-hop origins and innova-

tive beats to overdrawn synth wank-fests. Songs like "What Are You to Me?" are fulfilling dance-pop tracks but lose steam among the monotony. For all the delightful miscellany that was "Psyence Fiction," "Never, Never, Land" is grossly repetitive—which Lavelle, though obviously capable, refuses to transcend.—**KH**

★ REINA

This Is Reina
PRODUCERS: various
Robbins 76869-75049
RELEASE DATE: Oct. 26

After making a name for herself on dancefloors with such top 10 offerings as "Find Another Woman" and "Anything for Love"—as well as scoring a Hot 100 entry with "No One's Gonna Change You"—Reina, at long last, delivers her debut album. Already, the set's lead single, the energetic "If I Close My Eyes," has proved itself in clubs and on the radio; it peaked at No. 6 and No. 2 on the *Billboard* Hot Dance Club Play and Hot Dance Radio Airplay charts, respectively. And there is more where this major slab of buoyant dance-pop came from. Working with several producers (including Jack D. Elliot, Ellis Miah and Giuseppe D.),

Reina stands head and shoulders above other female dance-pop artists who tend to get lost in their producers' rock-solid beats and rhythms. Of course, it doesn't hurt that Reina possesses power-packed, emotional vocals. Brightly shining moments like "On My Own," a delicious cover of "If You Should Ever Be Lonely" and "Believe in Us" more than make up for the lackluster "Vivo Per Lei," a duet with the Sicilians Featuring Angelo Venuto. With "This Is Reina," a star is born. Hopefully, those outside of the dance scene will take notice.—**MP**

COUNTRY

► DARRYL WORLEY

Darryl Worley
PRODUCER: Frank Rogers
DreamWorks B0002322
RELEASE DATE: Nov. 2

Seemingly overnight, Darryl Worley mutated from a crafter of everyman perfection ("Second Wind") to some sort of country moral compass and patriotism policeman. That's not always as irritating as it ought to be, particularly when he stays away from making judgment calls. Here, he shows

he's got the real stuff, particularly on the Haggard-esque "If I Could Tell the Truth" and describing the put-upon six-pack Jack of "Awful Beautiful Life." Worley is also able to lighten things up to great effect ("I Love Her, She Hates Me," "Was It Good for You"). And when he goes for the heart, he does it with aplomb ("If Something Should Happen," "If It Hadn't Been for Love"). Worley can't resist climbing on his soapbox with "Wake Up America." Still, this is easily the best record, thus far, in his career.—**RW**

LATIN

► ALEXANDRE PIRES

Alma Brasileira
PRODUCERS: Alexandre Pires, Claudio Rosa, Pablo Durand
BMG U.S. Latin 82876-65111
RELEASE DATE: Oct. 26

Alexandre Pires, a Brazilian superstar, won success in the Spanish-language marketplace with two albums of ballads and Latin pop. Now he's meeting fans midway. "Alma Brasileira" is a collection of well-known Brazilian songs—some standards like "País Tropical" and "Usted Abusó" and others that are more contemporary. All are performed in Spanish with rich, sophisticated Latin-pop arrangements. The album is a marriage of Brazilian and mainstream sensibilities, different from the more purely Brazilian sound of the likes of Maria Rita or Bebel Gilberto. Pires, with his plaintive, distinctive tenor, is an ideal ambassador for the mix, which can lean Brazilian (the tasteful, stylized bossa "Es Parte de Mi Show") or in-your-face Latin ("Regresa a Mí"). The single "Cosas del Destino," written by Pires, is in the middle: radio-friendly pop, with acoustic arrangements and emblematic vocals.—**LC**

WORLD

★ MARTA GÓMEZ
Cantos de Agua Dulce
PRODUCERS: Julio Santillan, David Chesky Chesky 281

RELEASE DATE: Oct. 26

This album is the essence of Latin cool. Colombian vocalist Marta Gómez recorded 14 engaging tunes, working mainly with a fine trio of musicians and a backing vocalist. Her approach was minimalist, but the payoff for the listener is huge. Gómez has a delightfully musical voice that suggests the feel of a breezy summer day. She wrote 12 of the album's songs, and she touches on a multitude of traditional South American styles, imparting to each an understated jazz sensibility that allows us to hear these essentially folk forms in an intriguing new way. Whether she's performing a bolero ("Bolero"), the *Carnavalito* rhythm of Brazil and Argentina ("Canción de Cuna"), *joropo* ("El Hermiguelo") or a Peruvian *vals* ("El Pueblo"), Gómez's vocals are discerning, arresting and stylistically on the mark. The album title translates to "Songs of Sweet Water," and, indeed, this record is a refreshing taste of South American soul music.—**PVV**

(Continued on page 44)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Deborah Evans Price, Brian Garrity, Rashaun Hall, Sarah Han, Katie Hasty, Gail Mitchell, Michael Paoletta, Wayne Robins, Mark Sullivan, Chuck Taylor, Christa L. Titus, 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 page 43)

JAZZ

NILS LANDGREN

Funky ABBA
PRODUCERS: Nils Landgren, Coltrane Price
Act/Justin Time JTR 8510
RELEASE DATE: Oct. 26

The notion of applying a funk-jazz coating to history's ultimate superlative for pop music—ABBA—may sound absurd in concept, but there are some delightfully inspired moments on "Funky ABBA." Swedish trombonist/vocalist Nils Landgren conceived the album with the blessing of ABBA co-writer Benny Andersson. The project was recorded at the famed Polar Studio A in Stockholm, the very room where ABBA made its original magic. "Voulez-Vous" and "Take a Chance on Me" lend themselves particularly well to reinterpretation, but surprises abound, like a full-fledged rap in "SOS." The quintessential number is a melancholy ballad version of "When All Is Said and Done," featuring Andersson on piano, which finally gets its due as a song about resignation at the end of a relationship. This album may have limited, oddball appeal, but its ambition and sincerity shine with reward for those willing to go down a different road with Landgren and the most enduring pop group of all time.—**CT**

CHRISTIAN

► MICHAEL W. SMITH

Healing Rain
PRODUCERS: Michael W. Smith, Sam Ashworth, Matt Bronleewe
Reunion 02341-0073
RELEASE DATE: Oct. 26

In the past few years, Smith has released two of the top-selling praise and worship albums in Christian music ("Worship" and "Worship Again"). With "Healing Rain," he returns to the straight-ahead Christian pop that first propelled him to the top of the charts. However, the influence of his worship projects can still be felt, particularly on the reverent title track. "Human Spark," penned with pop veteran Dan Hill, questions man's inhumanity toward his fellow man. The thread of social consciousness continues on "We Can't Wait Any Longer," which was co-written with Wayne Kirkpatrick and features the Ugandan Children's Choir. Smith also turns in a solid rendition of the Simon & Garfunkel classic "Bridge Over Troubled Water." It's a meaty album, chock-full of songs likely to invite questions and encourage action as well as entertain.—**DEP**

VITAL REISSUES

GRATEFUL DEAD

Beyond Description (1973-1989)
PRODUCERS: various
Rhino R2 76491
RELEASE DATE: Oct. 26

Twelve discs with original artwork, each with ample bonus tracks, constitute Rhino's second massive Grateful Dead box, covering 1973-1989: a prolific but typically inconsistent era for the group. Included are the fascinating, folksy, rare and often terrific albums from the band's own Grateful Dead label (including the forever inscrutable "Blues for Allah") and the self-consciously radio-aimed Arista

albums ("In the Dark," among others). But individual records don't matter much—they're just chapters in this novelistic narrative. Still a bummer: Songs featuring late keyboardist/singer Brent Mydland are even more misplaced than they were then. But the Jerry Garcia metaphysical guitar grooves and telepathic ensemble playing, and a gargantuan yet often scholarly song collection, elevates the dross. Since the Dead rarely played a song the same way twice, the bonus material adds a fresh dimension. You can hunt and peck for months, which makes this a good value, especially at a \$149.98 list.—**WR**

VARIOUS ARTISTS

Broadway: The American Musical
PRODUCERS: various
Columbia Broadway Masterworks/Legacy C5K 92899
RELEASE DATE: Oct. 19

Those who have memorized every known lyric to "You're the Top" will find a lot to quibble about with this five-disc salute to the Great White Way, "Broadway: The American Musical." Where's "Lady in the Dark," "The Cradle Will Rock" or "Sweeney Todd"? But those folks are missing the point. This handsomely packaged, impressively annotated collection—a companion to the PBS documentary of the same name—is intended for those who just want to hum the tunes. A sprinkling of rarities, such as Bert Williams singing "When the Moon Shines on the Moonshine" from "Ziegfeld Follies of 1919," won't make this a must-have for show queens. But for those who haven't heard "A Chorus Line" since they played it on their parents' turntable, it will be one singular sensation.—**MS**

DVD

GEORGE HARRISON

The Dark Horse Years 1976-1992
Capitol C9 7243 5 44104
RELEASE DATE: Nov. 2

One year after a boxed set of his Dark Horse output, the DVD included in that collection is available individually. For fans of the "quiet Beatle," it is precious. The intensely private George Harrison revealed little of himself outside of his recordings, and apart from the promotion of his stellar 1987 set, "Cloud Nine," film of his post-Beatles career is scarce. "I've always felt that I'm me and I make this kind of music," the artist says in a "Cloud Nine"-era interview included here, "it's wrong if I should try to fashion my songs and my music to fit a market." Harrison's substance-over-style affirmation, voiced in the era of MTV's ascendancy, is in full view on 1970s videos "Crackerbox Palace" and "This Song," both presented with the irreverent humor of his friends in the Monty Python troupe. Also included are four performances from a Japanese tour with Eric Clapton and his band and a photo- and text-rich booklet.—**CW**

Billboard.com

- Pavement, "Crooked Rain, Crooked Rain"—10th Anniversary Edition (Matador)
- Dogs Die in Hot Cars, "Please Describe Yourself" (V2)
- Richard Buckner, "Dents and Shells" (Merge)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

► RUBEN STUDDARD I Need an Angel (4:17)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: R. Kelly/Zomba (BMI)
J 82876-64670 (CD promo)

And they're off! The onslaught of fourth-quarter "American Idol" releases—from Fantasia, Kelly Clarkson, Clay Aiken, Diana DeGarmo and Ruben Studdard—begins with second-season victor Studdard's "I Need an Angel," the launch single from his upcoming gospel-infused second album. This is an R. Kelly production through and through, with all the familiar bells and whistles that the singer/songwriter/producer has himself used a half-dozen times before, à la "I Believe I Can Fly." Studdard does a fine job with the vocal, infusing a convincingly soulful quality to a lyric that searches out assistance from a higher power. Still, this comes off like a connect-the-dots kind of number, a song we've heard over and over from Kelly and his protégés. Its success will more likely depend on the cachet quotient that R&B radio feels for the TV Idol. Heaven knows, radio is pretty much a requirement to sustain "Idol" careers; let's hope a few of those angels are hanging out at Clear Channel, Infinity and Radio One.—**CT**

★ OUTKAST Ghetto Musick (3:56)

PRODUCER: André 3000
WRITERS: A. Benjamin, A. Patton, K. Gamble, B. Sigler
PUBLISHERS: Gnat Booty/Chrysalis Music (ASCAP); Warner-Tamerlane Publishing (BMI)

LaFace/Zomba LFCD-64730 (CD promo)
 As the 2003 Grammy Award-winning album of the year, "Speakerboxxx/The Love Below" remains one very powerful entity. That should only continue with "Ghetto Musick," the latest focus track to be culled from the set. Like "Hey Ya!" "The Way You Move" and "Roses" before it, "Ghetto Musick" displays Outkast's fertile imagination—musically and lyrically. A mash-up of sorts, the track intertwines driving, frenetic, techno-infused beats with a smooth soul hook from Patti LaBelle's 1984 R&B hit, "Love, Need and Want You." Threaded throughout are biting lyrics that address the state of music and life: "You ought to be detained by the hip-hop sheriff/Locked up, no possibility of getting out/Because the shit you make is killing me/And my ears and my peers." Music to the ears of many.—**GM**

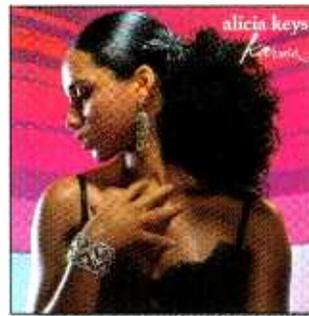
AC

SONIA DADA Diggin' on a Road (3:29)

PRODUCERS: Dan Pritzker, Scott Steiner
WRITER: D. Pritzker
PUBLISHER: Sic Pig Songs

Razor & Tie 7930185018 (CD promo)
 The nine members of Chicago-rooted band Sonia Dada continue to do what they do best: fuse various genres to create music with its own personality. "Diggin' on a Road," culled from the group's latest album, "Test Pattern," is no exception. In fact, the song's

ESSENTIAL REVIEWS



ALICIA KEYS Karma (3:39)

PRODUCER: Kerry "Krucial" Brothers
WRITERS: K. Brothers Jr., T. Smith, A. Keys
PUBLISHERS: Book of Daniel Music, Lellow Productions/EMI-April Music (ASCAP)
J 82876-62467 (CD promo)

"Karma" marks the fourth single from Alicia Keys' multiplatinum sophomore album, "The Diary of Alicia Keys." It also handily dispels the "one single, the rest filler" tag affixed to most contemporary albums. As with its predecessors, you can hear the creative attention the singer/songwriter applies to her craft. This time around, Keys layers her contemporary R&B with a classical vibe, courtesy of symphonic strings. That off-center yet aurally stimulating mix is paired with her full-bodied, street-edged vocals and life-teaching lyrics: "What goes around?/Comes around/What goes up?/Must come down/Now who's cryin'/Desirin'/To come back to me?" Once again, Keys exhibits, with flying colors—no karma chameleon here—why her career is in long-play mode.—**GM**



MAROON 5 Sunday Morning (4:02)

PRODUCER: Matt Wallace
WRITERS: A. Levine, J. Carmichael
PUBLISHERS: various
Octone/J 65270 (CD promo)

Single No. 4 from Maroon 5's triple-platinum set, "Songs About Jane," is another can't-miss romp from America's hottest pop/rock band. For "Sunday Morning," the midtempo vibe is a little bit jazzy, kind of loose and just about elegant—though still plenty hip to stay at the top of kids' iPod playlists. Lead vocalist Adam Levine's voice is deservedly becoming a signature at top 40 radio. (And how refreshing is it to witness the format actually developing staple pop acts again?) Here's a band—whose melodies are consistently crafty and indelible—that continues to surprise by serving up a little something new with each successive single. It took a year to develop "Harder to Breathe," but with "This Love," "She Will Be Loved" and now "Sunday Morning," Maroon 5 is in the midst of a roller coaster ride. And radio is a better place for taking us along with it.—**CT**

marriage of deep gospel and soul melodies is quite exceptional. Couple these elements with powerful lyrics, and the result is stirring indeed. Picture a man going to the city square where other townsmen have gathered to watch a hanging. There he falls for the "prettiest girl there could ever be," only to find out she's the hangman's daughter. The man's dilemma is part of the chorus: "'Cause I love a hangman's daughter/But I cannot tell her so." So lively is the colorful storyline that listeners will likely have images in their head while enjoying this classic-sounding gospel melody.—**SH**

COUNTRY

► RANDY TRAVIS Four Walls (3:43)

PRODUCER: Kyle Lehning
WRITERS: D. Rollins, H. Stinson, D.V. Williams
PUBLISHERS: various
Word/Curb/Warner Bros. PRCD-509120 (CD promo)

After an absence of new material on country radio, Randy Travis rebounded with "Three Wooden Crosses," which claimed song of the year honors from the Country Music Assn., Academy of Country Music and Christian Country Music Assn. this past year. After three gospel albums, this is the first single from his forthcoming country project, and it's signature Travis: a great lyric and memorable melody, brought to life

by that warm, unmistakable baritone. In the years since his 1986 debut, "Storms of Life," Travis' voice has aged beautifully, becoming more potent along the way. "Four Walls" is a positive, nostalgic tale that serves as a reminder of what's most important in life: "Four walls/Three words/Two hearts/One love." If programmers give this fine single a fair shot, Travis' winning streak will only continue.—**DEP**

DANCE

► WYNONNA I Want to Know What Love Is (3:58)

PRODUCERS: Dann Huff, Wynonna Judd
WRITER: M. Jones
PUBLISHER: Somerset Songs (ASCAP)
REMIXER: Piper
Curb 73198 (CD promo)

Country singer Wynonna is not particularly a known commodity in the dance community. But that is likely to change with the potent Piper remixes of the artist's cover of Foreigner's 1984 No. 1 pop hit, "I Want to Know What Love Is." Piper (aka Ron Slowmowicz, Tommy Dorsey and Lenny Bertoldo) surround Wynonna's blues-tinged vocals with rugged trance-laced rhythms. Sure, some club DJs will find these remixes too pop for dancefloors, but that unfortunate reality should not deter dance radio programmers from immediately adding this tight radio edit.—**MP**



Grand Soundtrack Plans For 'San Andreas'

BY STEVE TRAIMAN

Interscope Records has partnered with Rockstar Games on an ambitious and multitiered soundtrack program for the just-released PlayStation 2 title "Grand Theft Auto: San Andreas."

Interscope and Rockstar, Take-Two Interactive Software's publishing label, have developed a joint marketing program for the game and soundtrack. The game racked up almost 1 million pre-orders before it hit stores Oct. 26, according to industry analysts.

Compared with the previous game smash, "Grand Theft Auto: Vice City," "we have a different approach for 'San Andreas,'" Courtney Holt, head of Interscope new-media strategic marketing, tells *Billboard*.

The double-CD "Grand Theft Auto: San Andreas Official Soundtrack" offers 23 songs heard in the game, plus a bonus track—AFI's cover of Nine Inch Nails' "Head Like a Hole." A stand-alone DVD in the package features a 22-minute prequel of the game's story. The set is due Nov. 23 with a suggested retail price of \$21.98.

Other featured Universal-distributed acts include Motown's Rick James, Interscope's 2Pac, Polydor's James Brown and Lyn Collins, Island Def Jam's Public Enemy and Slick Rick, Mercury's Ohio Players and MCAs Guy and Bell Biv DeVoe.



In addition to the double-CD release is an eight-CD "San Andreas" boxed set, out Dec. 7 with a suggested price of \$51.98. Much like the "Vice City" release, this boxed set replicates radio stations heard in the game. The music attempts to capture the feel of West Coast FM radio circa 1991, with hip-hop and funk, alternative and classic rock, even reggae and country.

Included are such acts as Kool & the Gang, Dr. Dre, En Vogue, Kiss, Hank Williams and Depeche Mode.

"We got into business with Rockstar as the most progressive game publisher out there," Interscope's Holt explains. "Music has become more valuable to the videogame world as it

has been integrated culturally to enhance gameplay. Rockstar also was one of the first to incorporate in-game radio stations, with gamers selecting their own playlist as they raced in different cities or countries."

The music was selected by Rockstar to complement the early-'90s West Coast game environment. Holt notes, "It was extremely challenging to clear all the music for the game; a real groundbreaking achievement."

From its October 2002 ship date through the end of 2003, "Vice City" has sold more than 5.5 million units in the United States alone, according to the

NPD Group, which tracks retail sales.

Epic/Sony produced the "Vice City" collection, which featured a seven-CD boxed set (with a suggested price of \$53.95) that has sold 28,607 copies, according to Nielsen SoundScan.

"Retail partnerships are vital," Holt emphasizes, "and we're working on a number of chain-specific programs with major retailers who are heavily marketing both games and music, such as FYE, Hastings and Tower, among others."

For the Oct. 26 game launch, Best Buy offered any \$19.99 PlayStation 2 "Greatest Hits" title free with the purchase of "San Andreas" at \$49.99, plus two months of GameFly game rental service at \$11.95, a \$10 discount.

Interscope's music is mentioned in all in-game advertising and media that will target music and game players. This includes extensive radio and TV exposure and aggressive online marketing, "which is where that [music and gamer] audience lives," Holt observes. "We're focusing on gaming and music lifestyle sites."

"We're also pleased to be involved with one of the most successful franchises in game industry history," Holt adds. "Grand Theft Auto 3," released in October 2001, has sold more than 4.9 million copies in the United States through 2003, including more than 610,000 last year, according to NPD.



John Peel: A Champion Of Indie Music

This is the seventh in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand, with additional reporting by Howell Llewellyn in Madrid.

Much has been said about how **John Peel**, the British DJ who died last month at the age of 65, championed new talent and indie repertoire. Peel also supported indie labels, which released many of the records he played on his show for national pop station **BBC Radio 1**. Often, Peel was giving these labels their first—and sometimes only—U.K. airplay.

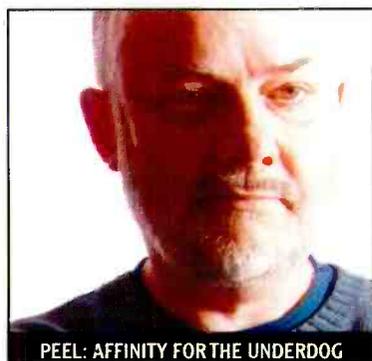
Geoff Travis, founder of pioneering new wave label **Rough Trade**, says Peel had "a natural affinity for the underdogs and liked indie labels, but was suspicious when you got too successful."

One of Rough Trade's main acts in the '80s was **the Smiths**. Reports in the British press after Peel's death

credited him with bringing the act to Rough Trade's attention, but Travis recalls it differently.

"We knew the band before," he says. "What is true is that he gave them their first live session on the radio, and he constantly supported them."

Other Rough Trade acts Peel supported included **Belle & Sebastian** and **the Detroit Cobras**. "One thing about Peel is that he was always true to the artists he liked," Travis says.



PEEL: AFFINITY FOR THE UNDERDOG

Travis remembers the DJ as "a unique personality who liked great music. If you take a look at his list of favorite records, I'd say 99% of it shows he had good taste."

Martin Goldschmidt, managing director of London-based indie label **Cooking Vinyl** agrees. "He was passionate about music," Goldschmidt says. "He found lots of stuff before anyone else. And you would be sure he was always listening to everything. He had complete integrity—you could not [influence] him."

Goldschmidt adds that he did not know Peel personally but liked his attitude toward music. "He did not care what the marketing plot was—if he liked it, he would play it."

Travis and Goldschmidt point out that Peel was part of a broadcasting system that allowed him to exercise freedom and creativity.

"He was a beacon," Goldschmidt says. "On the one hand, you had John Peel, and on the other, you have com-

plete tarts who ask you about the marketing plan before they even listen to one note of music. But because Peel was who he was, he gave many



DJs a sense of integrity. Having someone like him made it a lot easier for many DJs to emulate him."

When **Alan McGee**, founder of '80s label **Creation Records**, was asked about Peel, he replied via e-mail with just a few words: "John Peel was bigger than the BBC."

SPANISH SALAD: Veteran Spanish music industry executive **Manolo**

and seasoned producer **Alejo Stivel** have formed a record label, **Salad**.

The new imprint will work alongside Moreno's indie management and publishing company, **Musican**.

Moreno's career spans more than 30 years, including 28 at **Sony Music Spain**. He left his role as the company's marketing director in May. He had been GM of **Epic** before it merged with **Columbia**.

Stivel recently launched his own company, **ASK Producciones**. He has produced platinum albums by such Spanish acts as **El Canto del Loco**, **La Oreja de Van Gogh** and **Andy & Lucas**.

The three Madrid-based companies were formed in September. Moreno says each is still setting up rosters and negotiating deals, including a Musican partnership with new music information Web site **buscamusica.org**. Salad will soon release the debut album by Madrid-based Cuban singer **Ela**, "Abreme la Puerta."



REGISTER TODAY!

Lights, Camera, Action...

CONNECT WITH FILM, TV & MUSIC'S KEY PLAYERS!

THE REPORTER **Billboard** FILM & TV MUSIC CONFERENCE

HIGHLIGHTS



CONVERSATION WITH A DIRECTOR & COMPOSER

GARRY MARSHALL & JOHN DEBNEY



The two will discuss their collaborations on "The Princess Diaries," "The Princess Diaries 2: Royal Engagement" and "Raising Helen."



BEHIND THE SCENES
A LOOK AT THE COMPOSING & PRODUCTION OF THE MUSIC ON

THE SIMPSONS with Alf Clausen

THE BILLBOARD Q&A AN INTERVIEW WITH COMPOSER **MARK MOTHERSBAUGH**

TV & film credits include "Rugrats," "Thirteen," "Rushmore," "Happy Gilmore" and the upcoming "Lords of Dogtown" and "The Life Aquatic."



NEW!

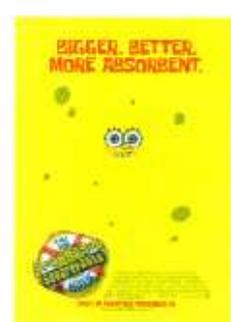


ANATOMY OF A FILM **SPIDER-MAN 2**

An inside look at the process of bringing together the project's key audio and visual elements.

MOVIE SCREENING SPECIAL ADVANCED SCREENING **THE SPONGEBOB SQUAREPANTS MOVIE**

featuring an original score by Associated Production Music's SONOTON composer Gregor Narholz.



VANGUARD SESSION ARTIST & COMPOSER **DAVE STEWART**

A discussion about his recent work with **Mick Jagger** writing songs for the film "Alfie" and current collaborations with **Shakira, Sheryl Crow, Jennifer Lopez** and **Glen Ballard**.



INFO & SPONSORSHIPS: Michele Jacangelo 646.654.4660
HOTEL: Renaissance Hollywood Hotel 323.856.1200
Mention you're with the Billboard conference when making reservations.



Berklee college of music

NOVEMBER 16-17, 2004 • RENAISSANCE HOLLYWOOD HOTEL
FOR SCHEDULE, SPEAKERS, REGISTRATION, SPONSORSHIPS: WWW.BILLBOARDEVENTS.COM

NARM Hails Its New Chief

Some of the unresolved questions at the **National Assn. of Recording Merchandisers** are finally getting answered. First off, the NARM board upped **Jim Donio** to president. Donio, who joined NARM in 1988, has been overseeing its day-to-day operations, first as executive VP and since March as acting president, following **Pam Horovitz's** departure in summer 2003.

In a statement, NARM chairman **Glen Ward** said that since Donio took on its day-to-day management, "NARM has made progress against a number of key priorities identified by the board. There has been a significant increase in membership, and Jim had overall responsibility for one of NARM's most highly rated conventions in years. What is more, Jim's long tenure, extensive experience and dedication to the association has been of tremendous benefit."

In other NARM news, the organization will stick with the

ming, logistics and finances."

He added that the groups have not ruled out sharing a convention location, and that merger talks will continue.

CONDOLENCES: **Larry Abosch**, who founded Woodside, N.Y.-based **Topline Record Distributors** in 1974, died of cancer Nov. 1 in Boca Raton, Fla. He was 73. He is survived by his children, **Linda** and **Mitch**, who continue to run Topline. Donations can be

Retail Track
By Ed Christman
echristman@billboard.com



made in Abosch's name to Hospice by the Sea in Boca Raton.

Also, **Marcia R. Hartstone**, the wife of the late **Lee Hartstone**, died Sept. 29 in Bainbridge Island, Wash. She was 82.

In the 1960s Hartstone worked for her husband's company, **Recona**, which ran the **Music Box** retail stores and **NorCal Distributors** in the San Francisco area. She later had stints at **Wherehouse Entertainment** and at **Record World** magazine. She is survived by son **Roger** and daughters **Jane Stone** and **Judith**.

Donations in her name can be made to three Bainbridge Island organizations: **Congregation Kol Shalom**, **PAWS of Bainbridge Island** and the **Bainbridge Island Senior Center**.

FAN-TASTIC: Hey, did you notice that **Universal Music & Video Distribution** Boston marketing director **Mike Khouri** wrote the liner notes for "The Sonny and Cher Christmas Collection"? The DVD was released Oct. 26 on **R2 Entertainment**. Khouri previously wrote liner notes for "If I Could Turn Back Time: Cher's Greatest Hits" and the "I Paralyze" reissue.

MAKING TRACKS: **Warren Pujdak**, formerly VP of sales and marketing at **Lightyear**, has left the company and is seeking opportunities. He can be reached at 516-510-4951 or orkadjup@hotmail.com.



DONIO: NARM'S OFFICIAL NEW PRESIDENT

new formula for its next convention, scheduled for August 2005 in San Diego. NARM has been negotiating with the **Video Software Dealers Assn.** about a possible merger, which would result in a joint convention.

"Both NARM and VSDA's staffs undertook exhaustive analysis of how the proposed location and business and event model could work," Ward said, "but the [NARM] board determined there were still significant issues in terms of the scheduling, program-

WE MEAN BUSINESS!

aec URBAN
URBAN RETAIL BREAKIN' ARTISTS NATIONWIDE

New Accounts Call:
300-635-9082 • Fax: 954-340-7641

Urban Sales & Marketing:
300-329-7664 ext. 4469 • Fax: 954-255-4830

Retailers Hotline:
300.635.9082

or visit us on the web at
www.oent.com

SXSW[®]

Announcing
SXSW 2005
Keynote Speaker **Robert Plant**

HURRY!
Final Submission Deadline
NOV. 8th!

MUSIC 2005

MARCH 16 - 20 » AUSTIN, TEXAS

For info on registration discounts and artist showcase applications, go to sxsw.com

TalentMatch.com[™]
Talent, Industry and the Fans that Support Them.

Miller Lite **CHRONICLE**

AudioFeast Offers Downloadable Radio

BY SCOTT BANERJEE

SAN FRANCISCO—The rise of portable music players and time-shift recording devices like TiVo has spawned an appetite for media where, when and how consumers want it.

Mountain View, Calif.-based online subscription service AudioFeast is hoping to satisfy this hunger by adding music to its menu of downloadable radio programming.

The company has partnered with more than 50 syndicated radio providers—both terrestrial and Internet—to offer their programming for download to MP3 players.

AudioFeast, which uses its own file-distribution system, will launch its subscription music service Nov. 8. The service is compatible with a limited number of portable MP3 players.

AudioFeast will offer more than 100 channels of commercial-free, CD-quality music. These include such genre-based channels as rock, dance, country, classical and hip-hop and such specialized programs as “Beatles-a-Rama” and “The Grateful Dead Hour.”

The music joins AudioFeast programming that includes sports, news, comedy, business and entertainment channels like National Public Radio, Sporting News Radio and the Wall Street Journal Radio Network.

AudioFeast CEO Tom Carhart believes the new offering is a cost-effective alternative to digital download services like Apple Computer’s iTunes, which requires users to search for, download and program individual tracks.

Further, portability gives AudioFeast an advantage over most digital subscription services.

Mike McGuire, analyst with research firm GartnerG2, agrees that the portability factor “may deliver some value to consumers that they’re not seeing in subscription or Internet-radio models.”

He adds, “Consumers who haven’t made the jump to digital music services might find this an interesting mid-

dle ground if their music-consuming experience is rooted in radio.”

AudioFeast is offering its all-music subscription package for \$5.99 per month, or \$3.99 per month under a one-year contract. A premium package—which includes news, sports and entertainment—costs \$7.99 per month, or \$5.99 with contract.

AudioFeast’s pricing is close to premium Internet radio offerings like Yahoo’s Launchcast Plus, a commercial-free streamed feed that goes for \$3.99 per month or \$35.99 per year.

But AudioFeast has a significant price advantage over Napster and the FYE Download Store, which offer portable music by subscription for \$15 per month.

Carhart says AudioFeast operates under the Internet radio provisions set forth by the Digital Millennium Copyright Act and subsequent Copyright Arbitration Royalty Panel decisions.

AudioFeast uses Windows Media Audio digital rights management technology; its proprietary DRM system locks the files so they cannot be

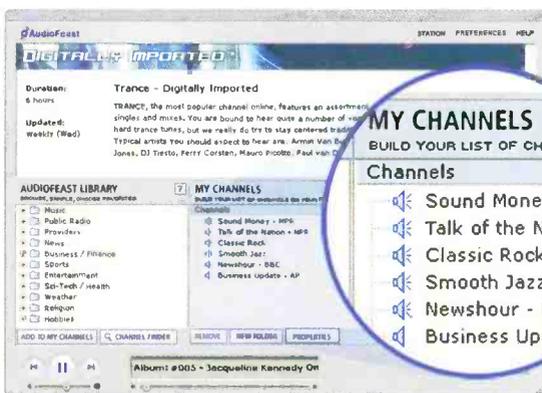
moved among MP3 players. “We don’t make the individual song files visible on portable devices,” Carhart says. “They are locked on the device.”

AudioFeast’s music programming can play only on the iRiver iFP-300, iFP-700 and iFP-800 series devices. It is not compatible with Apple’s iPod, which represents as much as 65% of the portable-music-player market.

Its non-music programming can play on portable music players from Creative Labs, iRiver, iRock, RCA and Rio, which together represent about 25% of that market. Carhart says he aims to expand the number of players that can handle AudioFeast music files.

McGuire believes this expansion is the key to AudioFeast’s growth.

“In this nascent market,” he says, “they could present an interesting challenge to the subscription services.”



The AudioFeast Web site displays a menu of entertainment, news and sports content available to subscribers for downloading.



High-End iPod Home

The iPod accessory market turns up to 11 with the Bose SoundDock digital-music system. Users can slip an iPod or iPod Mini into the Bose unit’s cradle and crank up the volume via remote control. The \$300 system fits on an office shelf but cannot feed audio from a CD player or laptop.

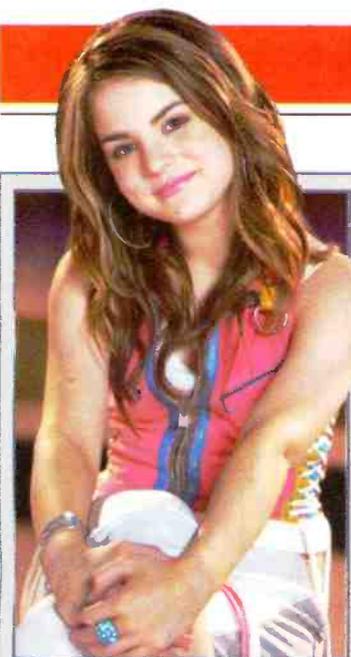
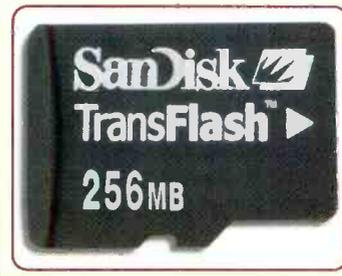


Big 'T.H.U.G.'

Activision’s “Tony Hawk’s Underground” (aka “T.H.U.G.”) took the inaugural best videogame soundtrack honor at this summer’s MTV Video Music Awards. It also has the dubious distinction of winning gamespot.com’s award for most despicable product-placement in a game. Sensing opportunity, Napster ensured that its logo abounds in “T.H.U.G. II.” Now Napster is unveiling a “T.H.U.G.” compilation page, which features downloadable in-game songs, game trailers and cheat codes.

MP3 Memory Calling

Sandisk is answering the call for more memory on cell phones that double as MP3 players. For \$54.99, the company’s fingernail-sized Transflash card stores 256MB—about four hours of MP3 listening—and fits in new devices like the Motorola V710.

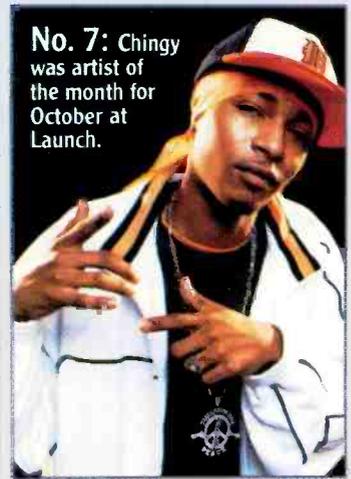


No. 3: The popularity of JoJo’s second single among Launch users last month heralded the track’s rise up The Billboard Hot 100, where it moves this week 43-36 with a bullet.

LAUNCH: Top 20 Streams (Oct. 4-Oct. 31)

1	EMINEM	Just Lose It INTERSCOPE	6,380,261
2	USHER AND ALICIA KEYS	My Boo LaFACE/ZOMBA	3,837,613
3	JOJO	Baby It’s You Da Family/BLACKGROUND/UNI	3,079,758
4	LINDSAY LOHAN	Rumors CASABLANCA/UNIVERSAL	2,804,157
5	SIMPLE PLAN	Welcome to My Life LAVA	2,517,014
6	BRITNEY SPEARS	My Prerogative JIVE	2,391,119
7	CHINGY	Balla Baby CAPITOL	2,303,196
8	CIARA FEATURING PETEY PABLO	Goodies LaFACE/ZOMBA	2,287,057
9	MAROONS	She Will Be Loved OCTONE/RECORDS	2,240,690
10	KELLY CLARKSON	Breakaway WALT DISNEY	2,208,628
11	NELLY & CHRISTINA AGUILERA	Tilt Ya Head Back DERRITY/UNIVERSAL	2,135,335
12	SNOOP DOGG FEATURING PHARRELL	Drop It Like It’s Hot DOGSTYLE/GEFFEN	2,125,592
13	GREEN DAY	American Idiot REPRISE	2,071,456
14	GOOD CHARLOTTE	Predictable EPIC	1,984,412
15	HILARY DUFF	Fly HOLLYWOOD	1,932,713
16	GWEN STEFANI	What You Waiting For? INTERSCOPE	1,896,227
17	BOWLING FOR SOUP	1985 JIVE	1,864,023
18	AVRIL LAVIGNE	My Happy Ending ARISTA	1,851,568
19	JA RULE FEATURING R. KELLY & ASHANTI	Wonderful THE INC/DEF JAM/IDJMG	1,840,178
20	EVANESCENCE	My Immortal WIND-UP	1,777,717

The top 20 audio and video streams (combined) for the four weeks ending Oct. 31. Source: Nielsen Broadcast Data Systems



No. 7: Chingy was artist of the month for October at Launch.

NEWTECH

Sony Ericsson, the joint venture between Japan’s Sony Corp. and Swedish phone manufacturer Ericsson, is starting to make music—on handsets, that is.

At the Cellular Telecommunications & Internet Assn.’s Wireless IT & Entertainment Conference last month in San Francisco, the company’s S700 “swivel-phone” sang loud among multimedia gadgets that also make phone calls. Particularly appealing are the S700’s music functions, which include an MP3 player, a built-in FM radio and Music DJ, a do-it-yourself ringtone mixer that allows users to combine preselected instruments, beats and melodies.

“The radio and music player are designed for someone who wants a cool-looking handset with high-end features,” says Kent German, senior editor at cnet.com.



Another differentiating feature, according to German, is the quality of the S700’s 1.3-megapixel camera, which includes a digital zoom lens.

But the phone doesn’t stop there: It can handle 3-D videogames and has 128MB of expandable memory.

“Ericsson’s marriage with Sony has taken the company’s focus from telecom equipment into the broader realm of consumer electronics,” Mmetrics analyst Seamus McAteer says.

While Sony Ericsson still trails Nokia, Motorola and Samsung in the global handset market, it has been able to widen its slice of the pie.

The S700 is currently available in Europe. The U.S. version—the \$300 S710a—will arrive in mid-December with at least one carrier.

SCOTT BANERJEE

NOVEMBER 13 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23266	Hugh Jackman Kate Beckinsale	PG-13	29.98
2	NEW	VAN HELSING (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25861	Hugh Jackman Kate Beckinsale	PG-13	29.98
3	NEW	GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
4	1	THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
5	2	THE DAY AFTER TOMORROW (PAN & SCAN) FOXVIDEO 23559	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
6	NEW	A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453	Hilary Duff Jennifer Coolidge	PG	27.98
7	3	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
8	4	FAHRENHEIT 911 COLUMBIA TRISTAR HOME ENTERTAINMENT 08670	Michael Moore	R	28.98
9	NEW	A CINDERELLA STORY (WIDESCREEN) WARNER HOME VIDEO 031452	Hilary Duff Jennifer Coolidge	PG	27.98
10	NEW	BIONICLE 2: LEGENDS OF METRU NUI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34078	Animated	NR	29.98
11	NEW	STARGATE SG-1: SEASON 7 MGM HOME ENTERTAINMENT 06666	Richard Dean Anderson	NR	69.98
12	5	RAISING HELEN (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32657	Kate Hudson	PG-13	29.98
13	9	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
14	6	RAISING HELEN (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35911	Kate Hudson	PG-13	29.98
15	RE-ENTRY	SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
16	8	WALKING TALL MGM HOME ENTERTAINMENT 1006333	The Rock Johnny Knoxville	PG-13	27.98
17	10	MAN ON FIRE FOXVIDEO 23565	Denzel Washington	R	27.98
18	7	BREAKIN' ALL THE RULES (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 001312	Jamie Foxx	PG-13	26.98
19		VAN HELSING (WIDESCREEN COLLECTOR'S EDITION) UNIVERSAL STUDIOS HOME VIDEO 26139	Hugh Jackman Kate Beckinsale	PG-13	69.98
20		BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
21	RE-ENTRY	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	19.98
22	NEW	HELLBOY (DIRECTOR'S CUT) COLUMBIA TRISTAR HOME ENTERTAINMENT 07409	Ron Perlman Selma Blair	NR	34.98
23	NEW	ED WOOD (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29572	Johnny Depp Martin Landau	R	29.98
24	NEW	ARRESTED DEVELOPMENT: SEASON ONE FOXVIDEO 24655	Jason Bateman Jeffrey Tambor	NR	39.98
25	12	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98
26	13	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36060	Animated	PG	29.98
27	11	REN & STIMPY: COLLECTOR'S EDITION: SEASON 1 & 2 PARAMOUNT HOME ENTERTAINMENT	Animated	NR	39.98
28	17	MEAN GIRLS (PAN & SCAN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 53554	Lindsay Lohan Tina Fey	PG-13	29.98
29		THE MUMMY: LEGACY COLLECTION UNIVERSAL STUDIOS HOME VIDEO 25453	Boris Karloff	NR	29.98
30	29	SCOOBY DOO 2: MONSTERS UNLEASHED (PAN & SCAN) WARNER HOME VIDEO 28398	Freddie Prinze Jr. Sarah Michelle Geller	PG	27.98
31	20	THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98
32	RE-ENTRY	YOUNG FRANKENSTEIN FOXVIDEO 09070	Gene Wilder	PG	19.98
33	RE-ENTRY	THE SOUND OF MUSIC FOXVIDEO 2004509	Julie Andrews Christopher Plummer	G	19.98
34	RE-ENTRY	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	19.98
35	NEW	THE CREATURE FROM THE BLACK LAGOON UNIVERSAL STUDIOS HOME VIDEO 29455	Rex Reason	NR	29.98
36	18	MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13	29.98
37	16	ETERNAL SUNSHINE OF THE SPOTLESS MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23959	Jim Carrey Kate Winslet	R	24.98
38	RE-ENTRY	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	19.98
39	RE-ENTRY	THE SANTA CLAUSE 2 (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G	19.98
40		MASTER & COMMANDER (WIDESCREEN) FOXVIDEO 21421	Russell Crowe	PG-13	19.98

NOVEMBER 13 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 1 Week At Number 1				
1	NEW	GARFIELD THE MOVIE FOXVIDEO 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
2	1	DAY AFTER TOMORROW FOXVIDEO 23889	Dennis Quaid Jake Gyllenhaal	2004	PG-13	22.98
3	NEW	VAN HELSING UNIVERSAL STUDIOS HOME VIDEO 62727	Hugh Jackman Kate Beckinsale	2004	PG-13	22.98
4	4	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT HOME ENTERTAINMENT 77893	Animated	2004	NR	9.98
5	NEW	A CINDERELLA STORY WARNER HOME VIDEO 31454	Hilary Duff Jennifer Coolidge	2004	PG	22.98
6	2	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31652	Animated	1992	G	24.98
7	5	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16147	Barbie	2004	NR	19.98
8	3	RAISING HELEN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32651	Kate Hudson	2004	PG-13	24.98
9	10	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98
10	11	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
11	8	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
12	6	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98
13	7	THE PASSION OF THE CHRIST FOXVIDEO 22165	Jim Caviezel Luca Lionello	2004	R	24.98
14	9	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 41913	Animated	2004	NR	12.98
15	NEW	BIONICLE 2: LEGENDS OF METRU NUI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34098	Animated	2004	NR	22.98
16	13	WINNIE THE POOH: ABC'S WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33050	Animated	2004	NR	14.98
17	14	WINNIE THE POOH: 123'S WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33049	Animated	1840	NR	14.98
18	12	CARE BEARS: JOURNEY TO JOKE-A-LOT LIONS GATE HOME ENTERTAINMENT 16156	Animated	2004	NR	14.98
19	15	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	Animated	2004	NR	14.98
20	18	HALLOWEEN: RESTORED ANCHOR BAY ENTERTAINMENT 10903	Jamie Lee Curtis	1978	R	14.98
21	16	WHAT'S NEW SCOOBY DOO? VOL. 3 HALLOWEEN BOOS & CLUES WARNER HOME VIDEO 02379	Animated	2004	NR	14.98
22	17	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	Animated	2004	G	24.98
23	RE-ENTRY	SESAME STREET: A MAGICAL HALLOWEEN ADVENTURE SONY WONDER 55948	Sesame Street	2004	NR	12.98
24	21	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
25	24	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 78593	Animated	2004	NR	9.98

♦ RAA 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.

NOVEMBER 13 2004 Billboard TOP VIDEO RENTALS

Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	Principal Performers	RATING
		NUMBER 1 2 Weeks At Number 1		
1	1	THE DAY AFTER TOMORROW FOXVIDEO	Dennis Quaid Jake Gyllenhaal	PG-13
2	NEW	VAN HELSING UNIVERSAL STUDIOS HOME VIDEO	Hugh Jackman Kate Beckinsale	PG-13
3	NEW	GARFIELD THE MOVIE FOXVIDEO	Breckin Meyer Jennifer Love Hewitt	PG-13
4	NEW	A CINDERELLA STORY WARNER HOME VIDEO	Hilary Duff Jennifer Coolidge	PG
5	3	RAISING HELEN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Kate Hudson	PG-13
6	2	WALKING TALL MGM HOME ENTERTAINMENT	The Rock	PG-13
7	4	MAN ON FIRE FOXVIDEO	Denzel Washington	R
8	5	MEAN GIRLS PARAMOUNT HOME ENTERTAINMENT	Lindsay Lohan Tina Fey	PG-13
9	6	FAHRENHEIT 911 COLUMBIA TRISTAR HOME ENTERTAINMENT	Michael Moore	R
10	7	ENVY DREAMWORKS HOME ENTERTAINMENT	Jack Black Ben Stiller	PG-13

◆ 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.

NOVEMBER 13 2004 Billboard TOP VIDEO GAME RENTALS

Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.

THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		NUMBER 1 2 Weeks At Number 1		
1	1	PS2-TONY HAWK'S UNDERGROUND 2	Activision	NR
2	2	PS2: MORTAL KOMBAT: DECEPTION	Midway Entertainment	NR
3	3	PS2: STAR WARS: BATTLEFRONT	Lucasarts Entertainment	T
4	5	PS2: MADDEN NFL 2005	Electronic Arts	E
5	4	PS2: DEF JAM: FIGHT FOR NY	Electronic Arts	M
6	7	XBOX-MORTAL KOMBAT: DECEPTION	Midway Entertainment	NR
7	8	PS2: X-MEN: LEGENDS	Activision	NR
8	10	XBOX-FABLE	Microsoft	M
9	9	XBOX-STAR WARS: BATTLEFRONT	Lucasarts Entertainment	T
10	RE-ENTRY	XBOX-DEF JAM: FIGHT FOR NYC	Electronic Arts	NR

© 2004, VNU Business Media, Inc. All rights reserved.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG Music Entertainment in New York names **Deirdre McDonald** senior VP of industry and government relations. She held the same title at BMG.

Warner Music Group in Burbank, Calif., appoints **Darren Higman** senior VP of soundtracks. He was an independent music supervisor and co-founder of **WH Entertainment**.

PUBLISHING: BMI in New York promotes **Emily Ashton** to executive director, office of the president. She was senior director of government relations.

RADIO: Infinity Broadcasting in Philadelphia promotes **Tim Sabean** to VP of active rock programming. He remains VP of programming for Infinity's Philadelphia radio stations and OM at active rock **WYSP Philadelphia**.

R&B/hip-hop **WBLS** New York appoints **Deon Livingston** GM. He was Indianapolis market manager at **Radio One**.

Country **WYCD** Detroit names **Chip Miller** PD. He was OMPD at country **WGKX** Memphis.

Spanish **KSJO** San Jose, Calif., appoints **Alex Lucas** PD. He was PD of Spanish **KPRC** Monterey, Calif.

Country **WYGY** Cincinnati taps **Steve Giutarri** to



McDONALD



HIGMAN



ASHTON



HARDY



RABIN

be PD. He was PD at country **KSYU/adult R&B KBQI** Albuquerque, N.M., which name **Tim Jones** PD. Jones was PD/afternoon host at country **WDDD** Marion, Ill.

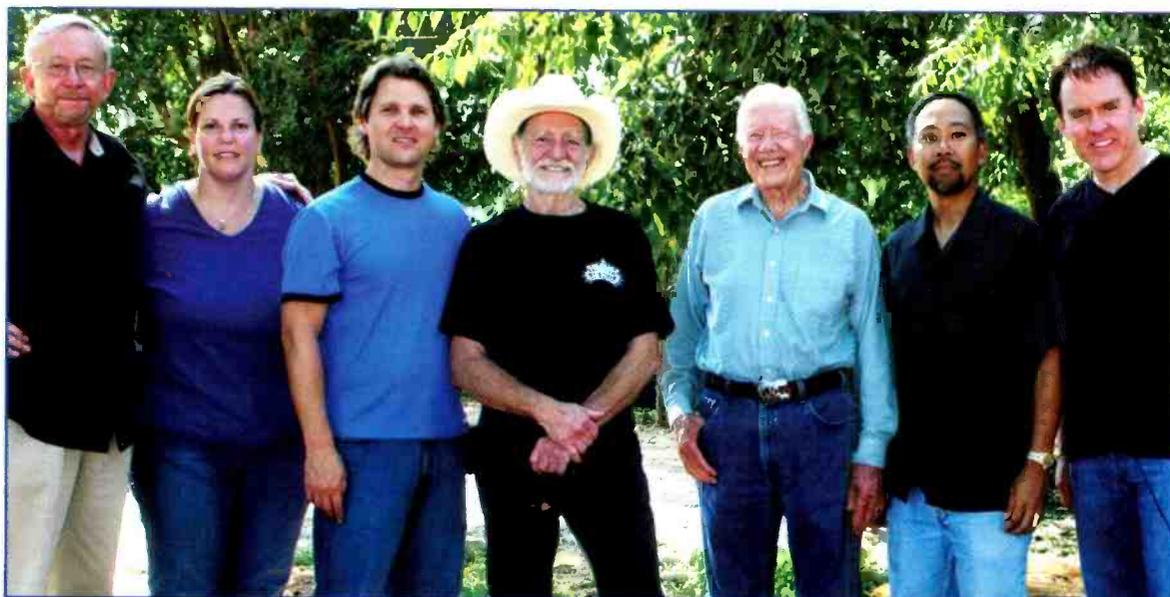
Sheridan Media in Sheridan, Wyo., names **Russ Davidson** director of programming. He was OM for **Cumulus Media** in Eugene, Ore.

MUSIC VIDEO: Scripps Networks in Knoxville, Tenn., names **Ed Hardy** senior VP, overseeing the transition of recently acquired **Great American Country** into the company. He was president/CEO of **MeasureCast**.

Production company **Taillight TV** in Nashville names **Chandra LaPlume** VP/partner. She was executive producer/representative at **Picture Vision**.

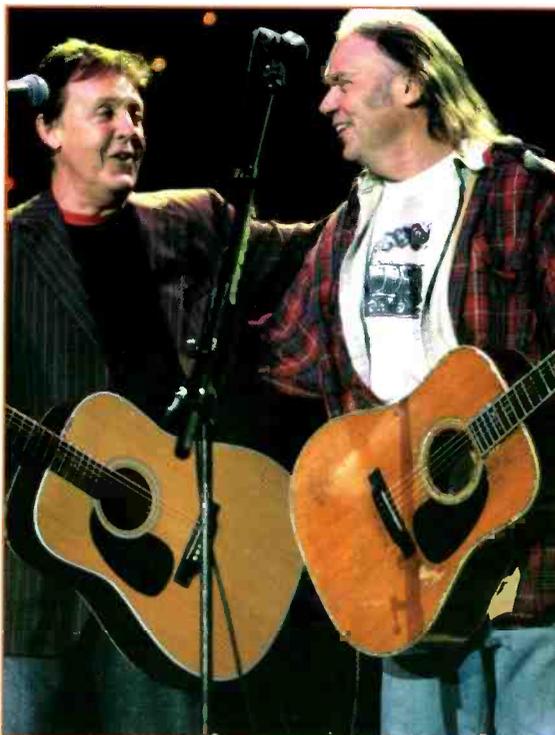
HOME VIDEO: Docurama in New York names **Liz Ogilvie** marketing manager and **Erick Opeka** marketing coordinator. Ogilvie was managing editor of **Filmmaker** magazine. Opeka was an affinity membership program representative at **Madstone Theaters**.

RELATED FIELDS: **Opus 1 Music Library** in Studio City, Calif., appoints **Mitch Rabin** VP. He was president of **New World Music USA**.



Presidential Homecoming

Longtime friends **Willie Nelson** and former President **Jimmy Carter** were reunited for the TV special "CMT Homecoming: President Carter in Plains," which **CMT** will premiere Dec. 3. The special features a concert that Nelson performed in Carter's hometown of Plains, Ga. Pictured, from left, are CMT/cmt.com editorial director **Chet Flippo**, CMT VP of production **Sarah Brock**, CMT VP of music and talent **Chris Parr**, Nelson, Carter, CMT VP of programming and development **Paul Villadolid** and CMT executive VP/GM **Brian Phillips**. (Photo: Rick Diamond/WireImage.com)



Building A Bridge

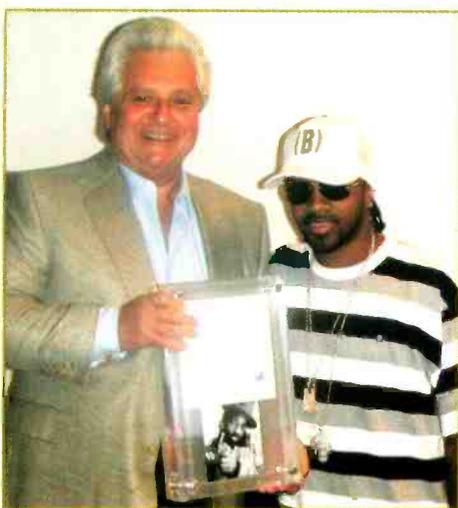
Paul McCartney, left, and **Neil Young** performed at the 18th annual Bridge School benefit concert, held Oct. 23-24 at Shoreline Amphitheatre in Mountain View, Calif. The all-star event raised money for Young's nonprofit **Bridge School** for children with physical disabilities. Other performers included **Tony Bennett**, **Sonic Youth**, **Red Hot Chili Peppers**, **Eddie Vedder** of **Pearl Jam**, **Los Lonely Boys**, **Ben Harper** and **Tegan & Sara**. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ... KEREN ANN Artists to Watch

"I guess I played and wrote music before I even played and wrote music," Paris-based **Keren Ann** muses on a recent morning in her New York studio. It is an apt if playful description of her first English-language album, released Aug. 24 on **Blue Note Records'** **Metro Blue** imprint. The breathy, gentle delivery of the 11 songs on "Not Going Anywhere" suggest the poetry and prose of a deeply perceptive child, wise beyond her years. Most of the album is adorned with sparse, eclectic instrumentation, ranging from strings and trumpet to rushing water, or the artist herself, multitracked to choir dimensions. "I got my first guitar when I was 9," says Keren Ann, who has also lived in Israel and Holland. "I liked writing—not even songs, just writing—and I liked playing. The two came together much later." Five years ago, Keren Ann, then primarily known as a songwriter, was asked to contribute a song to French crooner **Henri Salvador's** 2000 comeback album, "Chambre AvecVue." She ultimately co-wrote most of the album and the same year released her debut, "La Biographie de Luka Philipsen." Her "La Disparition" album followed in 2002. Keren Ann spent much of the summer and early fall recording in New York and performing East Coast and West Coast dates. Her upcoming "Nolita" album is due Nov. 9 in France, Belgium and Switzerland and in 2005 in the rest of continental Europe and Asia.

CHRISTOPHER WALSH



Triple-Threat Dupri

Producer/songwriter/artist **Jermaine Dupri**, right, smiles with **EMI Music Publishing** chairman/CEO **Martin Bandier** after Dupri received a surprise Triple Threat Award from EMI Music Publishing during the company's Oct. 6 international directors conference in New York. After receiving the award, Dupri performed some of the hits he has produced and written (including **Usher** and **Alicia Keys'** No. 1 song "My Boo") and talked about working with **Quincy Jones** on the remake of "We Are the World."

Industry Gathers To Find Out What Teens Want



In his keynote speech, MTV senior VP of brand strategy and planning **Todd Cunningham**, second from right, described teens' desire for "customized" experiences. After the speech he was congratulated by, from left, MTV VP of audience research **Lisa Tyler**, *Billboard* executive editor **Ken Schlager** and MTV VP of advertising sales **Gina Sheldon**.



Vans Warped tour founder **Kevin Lyman**, center, discussed the continuing success of this multigenerational tour, now in its 10th year. Joining him were *Billboard* West Coast bureau chief/panel moderator **Melinda Newman**, left, and Vans promotions manager **Kristy Van Doren**.



Representatives from advertising and marketing agencies conferred with potential clients at the conference. Pictured, from left, are **Sprint's Nicole Fabry**, **Euro RSCG's Darin Sullivan** and **AOL's Christine Loreda**.



After moderating a live focus group of female teens from Southern California, *Teen Vogue* associate publisher of marketing **Jane Grenier**, right, networked at the cocktail reception with, from left, **TracyLocke's Tricia Nichols**, **Nintendo's Kelley Electa** and **Buffalo Exchange's Michelle Livingston**.

Brand marketers and researchers shared insights about how to reach today's teen population at the What Teens Want conference held Oct. 26-27 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. *Billboard* and fellow VNU publications *Adweek*, *Brandweek*, *Mediaweek* and *The Hollywood Reporter* hosted the event, which was sponsored by *Teen Vogue* and *Snip-pies*. (Photos: R. Michael Zilz/Zilz Productions)



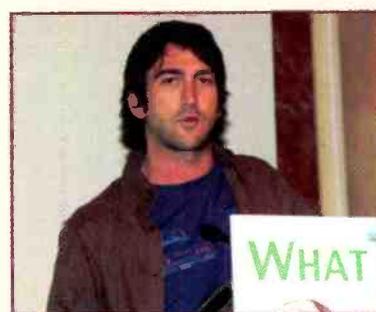
Panelists at the "Marketing to Hispanic Teens" session agreed that targeting young Hispanics requires a break from traditional Spanish-language options. Pictured, from left, are **Nielsen Media Research senior VP of Hispanic services Doug Darfield**, **Lion Fish Management founder Rebecca Leon**, *Billboard* Miami bureau chief/panel moderator **Leila Cobo**, **LATV president Daniel Crowe** and **Creative Artists Agency executive Christy Haubegger**.



Bob Dowling, left, editor-in-chief/publisher of *The Hollywood Reporter*, moderated a discussion of **Sony Pictures Entertainment's** wildly successful film "Spider-Man 2" with, from left, **Columbia TriStar Motion Picture Group president of creative advertising Josh Goldstone**, **Activision VP of global brand management Will Kassoy**, **SPE senior VP of field publicity and promotions Wendy Lightbourn**, **SPE senior VP of national publicity Ileen Reich** and **SPE president of worldwide music Lia Vollack**.



Joe Simpson, right, manager of daughters **Jessica Simpson** and **Ashlee Simpson** and president/CEO of **JT Entertainment**, was the subject of a revealing interview conducted by *Billboard* West Coast bureau chief **Melinda Newman**.



Keynote speaker **Josh Schwartz**, creator/executive producer of the hit **FoxTV** program "The O.C.," said that he reaches back to the emotions he felt as a teen when writing for the show.



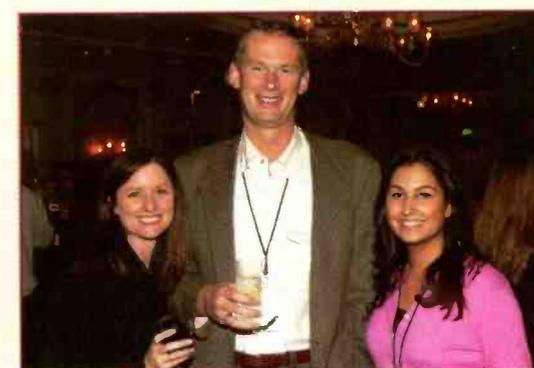
Major brand marketers abounded at What Teens Want. *Billboard* executive editor **Ken Schlager**, right, greets **Ford Motor's Nicholas Minas**.



During the presentation "A Look Behind the Curtain: Challenges Facing a New Generation," futurist **Jim Taylor** provided a portrait of today's teen generation.



At an evening cocktail reception, attendees discussed the profitable teen demographic. Pictured, from left, are **Tiffany Brown** of **WOW Special Events**, **Doug Harrison** of **Intelligence** and **Nickelodeon's Maria Laino**.



The "Gamer's Panel" examined how videogames have become mainstream to teens. Pictured, from left, are **Future Network USA president/panel moderator Jonathan Simpson-Bint**, **Nielsen Interactive Entertainment GM Michael Dowling**, "Prince of Persia" videogame creator **Jordan Mechner**, **Electronic Arts worldwide executive of music and audio Steve Schnur** and **Dragon Optical director of marketing Scott Sorensen**.



Teens respond to the subversive feel of nontraditional marketing, panelists said at the session "Reaching Teens Through Alternative Marketing." Pictured, from left, are **ACCESS Retail Entertainment president Roman Kushnir**, **Mas-termind Group president/strategic officer Erin Patton**, who moderated the panel; **Alloy Media & Marketing senior VP of convergent marketing Samantha Skey**; **Element Skateboards president Johnny Schillereff**; and **Teen Network Worldwide president Yoel Silber**.

Audio Pros See Opportunity In Videogames

BY CHRISTOPHER WALSH

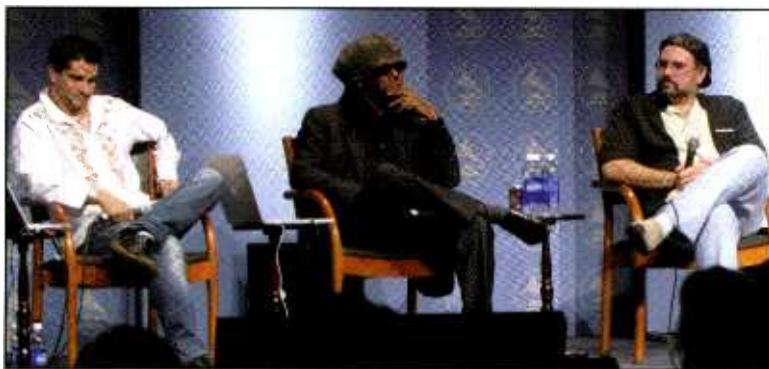
SAN FRANCISCO—Audio professionals would be wise to keep the booming videogame industry in mind for career opportunities, according to a panel of experts at the 117th Audio Engineering Society Convention, held here Oct. 28-31.

The opening-day panel "Game On! Video Games: The Future of Music and Entertainment," was presented by the Recording Academy's Producers & Engineers Wing and introduced by director Leslie Lewis.

With sales of 200 million units in 2003, according to the panel, the industry is a "Wild West" environment, akin to the early days of the music and film industries. As with those industries, videogames hold great opportunity for audio engineers and musicians.

Further, panelists asserted, the audio component of videogames has progressed to include high resolution, surround sound and extraordinary realism. Audio professionals may not comprehend the sophistication and skill set required to produce audio for videogames.

Top film composers, said Tommy Tallarico, president of Tommy Tallarico Studios and founder of Game Audio Network Guild, may make upwards of



Pictured at the "Game On!" session, from left, are panelists Tommy Tallarico, Nile Rodgers and Buzz Burrowes.

\$1 million per project, but most are doing it for the film credit and much smaller payouts.

Tallarico said that while videogames are not yet paying \$1 million per project, "we could make up to half that. But the difference is, the guys on the bottom are making \$75,000-\$100,000 [per game]. We're finding film and television guys now leaving that industry to go make some decent money."

One popular but erroneous belief pertains to the consumer demographic, said Tallarico, an industry veteran who has worked on more than 200 videogames. "It's a huge misconception that videogames are played by kids," he said.

that my generation is having kids, it has evolved into our culture, just like television did in the '50s."

Recalling his life as a music producer, panelist Nile Rodgers noted that "30% to 40% of the budget was spent in downtime playing videogames. Since all that money was going to that part of the recording session, I decided to figure out what was so compelling about it, and I got hooked.

"It is the future," added Rodgers, who assembled music for the upcoming "Halo 2" soundtrack, which features Incubus, Hoobastank and Breaking Benjamin (*Billboard*, Nov. 6). "It is a very sophisticated radio and MTV at the same time."

"The future is coming very quickly," said Buzz Burrowes, director of tools,

technology and services at Sony Computer Entertainment America.

"There's going to be an opportunity to market music to consumers in a way it hasn't been before," Burrowes added, sketching out a scenario in which gamers could purchase music directly through the videogame they are playing. "The storefront is already changing, and videogames might be a big part of that."

With games that can feature 45 hours of music and dozens or even hundreds of licensed songs, opportunities are plentiful, panelists agreed. "There are a lot of seats in specialization of videogame audio that are analogous to its traditional counterparts," Burrowes said. "All these chairs need to be filled with people with the same basic skill."

Optimism Abounds Among AES Confab Attendees

The Boston Red Sox have won the World Series. Could there be a clearer indication of infinite possibility?

The Sox's historic, come-from-behind victory in the playoffs restored a sense of possibility to the team's long-suffering fans.

Simultaneous to the thrilling conclusion of the World Series was the opening of the **Audio Engineering Society's 117th convention**, which, for the first time in several years, demonstrated a similar excitement and feeling of great potential.

The well-attended convention—more than 16,000 attendees and 400 exhibitors—reflects a recovering music industry. Though many commercial recording studios continue to struggle, other high-end facilities are enjoying robust booking schedules. Meanwhile, newer personal and home studios proliferate, offering an unprecedented level of sophistication and professionalism.

Products and software updates introduced at the convention were eagerly examined by attendees, many of whom represent these innumerable new production environments. More than ever, these products inhabit the digital audio workstation paradigm to which such studios owe their existence.

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



phenomenal to watch as the forest grows back," Fair said during his address, citing iTunes, surround sound, satellite radio and ringtones, along with a wealth of compelling new artists, as evidence of an industry renaissance.

"We lost about 40% of the record industry over the last three years. It's growing back healthy and in a way that is more in step with the times."

The San Francisco setting—the convention's first since 1998—was also popular with attendees.

Digidesign's 20th anniversary party, held Oct. 28 at the Fillmore Auditorium, featured an extraordinary performance by **the Roots**.

An Oct. 29 gathering at the Postrio restaurant afforded the opportunity to meet with many of the industry's top practitioners, among them **Jack Joseph Puig**, **Dave Pensado**, **Phil Ramone**, **Tony Maserati**, **Chink Santana**, **Tal Herzberg**, **Howard Benson**, **Ed Cherney**, **Al Schmitt**, **Chris and Tom Lord-Alge**, **Bob Ludwig**, **Elliot Scheiner** and **Mark Wright**.

At the 20th annual Technical Excellence & Creativity Awards on Oct. 30, **Steely Dan** principal **Walter Becker** inducted Scheiner into the TEC Hall of Fame. Also at the awards, **Janet Jackson** made a surprise appearance, presenting the Les Paul Award to producers **Jimmy Jam** and **Terry Lewis**.

For more on the AES Convention, see page 8.

NOVEMBER 13 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (NOVEMBER 6, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	MY BOO Usher and Alicia Keys J. Dupri, M. Seal (LaFace/Zomba)	MY BOO Usher and Alicia Keys J. Dupri, M. Seal (LaFace/Zomba)	IN A REAL LOVE Phil Vassar/ F. Rogers, P. Vassar (Arista Nashville)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) OVEN (Glen Cove, N.Y.) XXX (Paris) Brian Frye, Ann Mincieli, Mickael Rangeard	SOUTHSIDE (Atlanta) OVEN (Glen Cove, N.Y.) XXX (Paris) Brian Frye, Ann Mincieli, Mickael Rangeard	QUAD (Nashville, Tenn.) Richard Barrow
CONSOLE(S)/ DAW(S)	Mackie d8b, SSL 4064 G+, SSL K Series	Mackie d8b, SSL 4064 G+, SSL K Series	SSL 9000 J, Pro Tools HD
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD, Pro Tools HD-3	Pro Tools HD, Pro Tools HD-3	Studer A800
RECORDING MEDIA	Pro Tools HD, Pro Tools HD-3	Pro Tools HD, Pro Tools HD-3	Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE , SILENT SOUND (Atlanta) Phil Tan, Jermaine Dupri	SOUTHSIDE , SILENT SOUND (Atlanta) Phil Tan, Jermaine Dupri	EMERALD (STUDIO A) (Nashville, Tenn.) Justin Niebank
CONSOLE(S)/ DAW(S)	SSL 4064 G+, SSL 4064 with ultimation	SSL 4064 G+, SSL 4064 with ultimation	SSL 9000
MIXDOWN RECORDER(S)/MEDIA	Pro Tools HD, Pro Tools HD	Pro Tools HD, Pro Tools HD	Ampex ATR 102, Pro Tools HD
MIX DOWN MEDIA	Pro Tools HD	Pro Tools HD	Quantegy GP9
MASTERING (Location) Engineer	HIT FACTORY (New York City) Herb Powers Jr.	HIT FACTORY (New York City) Herb Powers Jr.	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG

© 2004, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.



Swedish act the Soundtrack of Our Lives conquers Scandinavia with 'Origin Vol. 1'



Helicon label CEO Roni Braun criticizes Israel's proposed changes to copyright law

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

Bebe is EMI Music Spain's priority domestic signing. Her debut on Virgin shipped 150,000 units, according to the label.

EMI's Díaz Hits The City Streets Running

BY HOWELL LLEWELLYN

MADRID—EMI Music Spain's new president, Manolo Díaz, hopes the company's recent move back to central Madrid heralds a turn in its fortunes.

EMI's office returned to the city center Oct. 13 after more than a decade in a complex 15 miles outside the Spanish capital with poor transport links to its heart.

The company is now situated next to Madrid's 19th-century Circle of Fine Arts building—a center of avant-garde art, cinema and music. The move—"a good omen," Díaz says—followed the executive's return to Spain after 14 years abroad.

EMI staffers say they loathed the distant offices. During its "exile," the company's market share fell from more than 17% to 9.5% by 2003. The 2002 relocation of Virgin Records from central Madrid to the EMI outpost is recalled by the label's staff—who prided themselves on their "street cred"—as something of a culture shock.

"EMI was pained by personnel changes, job losses and being so isolated from where things were happening," Díaz says. "The move to central Madrid is a kind of relaunch."

He estimates that the company's market share is now

12.5% and rising.

Díaz is a former musician and seasoned label executive whose industry career began in Madrid in 1971. He was named EMI president in May (*Billboard*, June 5) after a three-year spell as Miami-based chairman of the board of trustees for the Latin Recording Academy. Before that, he was Universal Music International chairman of Latin America, also based in Miami.

He took up the EMI post in September, after overseeing the Sept. 1 Latin Grammy Awards ceremony in Los Angeles.

Díaz also had a spell in Miami in 1981-86, when he was VP of marketing for CBS' Latin American operations. He moved to Madrid as CBS Spain president, then spent a year in London (1990-1991) as European VP of Sony Music International.

"I feel I never left [Spain] in some ways, but things have changed vastly, and I have a wonderful challenge," Díaz says.

"It's too early to talk of any specific plan for the company," he adds. "I know the market well, but I've been away for 14 years. You shouldn't

prescribe the therapy without knowing the diagnosis. The important thing is the new spirit [in the Madrid offices]; being back near our contacts, the venues and the media."

(Continued on page 56)



DÍAZ: HAPPY TO BE BACK IN THE HEART OF MADRID

Zing Takes On Canada's Indies

AV Distributor Adds Three Labels

BY LARRY LeBLANC

TORONTO—Five-month-old Zing Distribution is seeking to capture a chunk of Canada's independent audio and video distribution business.

Zing has landed Canadian distribution deals with Cirque du Soleil Musique, the new label from the renowned Montreal-based performance group; Image Music, the audio and video division of Chatsworth, Calif.-based Image Entertainment Group; and Toronto-based indie label Sextant Records.

"There's a landscape of good and varied independent distributors in Canada, but there's also room for someone new," Zing VP Cyril Kaye says. "The other independents are heavily loaded with commitments, so there are a lot of labels, domestic and international, looking for a home."

Zing may become a significant distribution force because it is owned by ROW Entertainment, Canada's largest wholesale distributor of CDs, DVDs and videogames. Founded in 1973, ROW operates one-stops Video One (video) and ROW Distribution (audio), as well as retail chain CDPlus, which has 100 outlets nationally. Kaye reports to ROW president/CEO Darren Throop.

Based at ROW's headquarters in Markham, Ontario, near Toronto, Zing has a five-person sales force. While it maintains its own credit, collection and inventory-tracking systems, it utilizes ROW's 40,000-square-foot warehouse for its inventory.

"We are a stand-alone company," Kaye says. "Everything we sell, we stock in the warehouse. We ship the same day" as ordered.

London-born Kaye started his career in 1975 at the export division

of Virgin U.K. While working in the United States in 1980 as VP of one-stop MJS International in Atlanta, he came to Toronto to open an affiliate. When that failed to develop, he stayed on to head several export/import firms before partnering with Dominique Zgarka in 1990 to form Electric Distribution and World Music Sales. Kaye then shifted to Koch Entertainment Canada and St. Clair Entertainment before joining Zing.

Clair Entertainment before joining Zing.

"Cyril has tremendous experience in the industry," Throop notes. "He is a real one-man army. He fits well with my team."

Zgarka, now president of Koch Entertainment Canada, adds, "Cyril approaches distribution quite intelligently. He's an amazing salesperson who, over the years, has learned all of the distribution tricks from the bottom up."



'There are a lot of labels, domestic and international, looking for a home.'

—CYRIL KAYE, ZING DISTRIBUTION

MOVING OVER

Following a three-year affiliation with EMI Music Canada, Sextant Records will move its Canadian distribution to Zing Dec. 31. The first release under the deal is SoulDecision's sophomore album, "Shady Satin Drug," due Nov. 30. Sextant's roster also includes Tal Bachman, Choclaire and Revolver.

"It became increasingly evident I needed more attention from a distributor," Sextant president Jeff Burns says. "Zing sells to everyone and has the muscle I need to get records into the stores. Because they don't have many distributed labels, it's a better place to be."

Kaye says, "Sextant is a very attractive acquisition. I'm very excited by their potential. Jeff has good ears, a good track record, and the label is run professionally."

Zing became the Canadian distributor (Continued on page 56)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 11/02/04		(THE OFFICIAL UK CHARTS CO.) 11/01/04		(SNEP/FOP/TITE-LIVE) 11/02/04		(MEDIA CONTROL) 11/03/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	NEW	1	1	1	1	1
2	NEW	2	1	2	2	2	3
3	NEW	3	NEW	3	3	3	4
4	NEW	4	NEW	4	4	4	NEW
5	3	5	4	5	6	5	2
6	2	6	3	6	7	6	7
7	NEW	7	NEW	7	8	7	31
8	NEW	8	5	8	5	8	6
9	NEW	9	NEW	9	12	9	8
10	NEW	10	6	10	14	10	13
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	NEW	1	1
2	2	2	2	2	3	2	NEW
3	5	3	3	3	1	3	5
4	NEW	4	4	4	NEW	4	2
5	NEW	5	5	5	7	5	3
6	4	6	NEW	6	2	6	NEW
7	3	7	NEW	7	8	7	6
8	8	8	NEW	8	NEW	8	7
9	6	9	8	9	4	9	4
10	NEW	10	NEW	10	NEW	10	NEW
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDSCAN) 11/13/04		(FIMI/NIELSEN) 11/01/04		(AFYVE/MEDIA CONTROL) 11/03/04		(ARIA) 11/01/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
2	3	2	5	2	1	2	3
3	2	3	3	3	2	3	2
4	4	4	2	4	NEW	4	4
5	5	5	9	5	3	5	6
6	6	6	4	6	7	6	NEW
7	8	7	7	7	10	7	5
8	10	8	8	8	5	8	8
9	9	9	6	9	6	9	9
10	RE	10	12	10	11	10	7
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
2	NEW	2	1	2	2	2	3
3	4	3	2	3	NEW	3	4
4	2	4	3	4	NEW	4	6
5	NEW	5	4	5	3	5	2
6	5	6	NEW	6	4	6	7
7	6	7	NEW	7	5	7	5
8	3	8	NEW	8	NEW	8	NEW
9	9	9	6	9	NEW	9	12
10	RE	10	24	10	NEW	10	NEW
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 10/29/04		(GLF) 10/29/04		(VERDENS GANG NORWAY) 11/01/04		(MEDIA CONTROL) 11/02/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
2	4	2	3	2	1	2	2
3	2	3	2	3	2	3	12
4	3	4	6	4	4	4	3
5	5	5	4	5	3	5	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	4	1	NEW	1	1
2	2	2	1	2	NEW	2	NEW
3	3	3	NEW	3	2	3	2
4	10	4	2	4	1	4	NEW
5	5	5	8	5	4	5	3

U.K. Radio Lights Up Cuba's 'Tobacco'

"Humo de Tobacco" is the first album from the Alex Cuba Band. But group frontman Alexis Puentes is already an established artist in Cuba, where he has won prizes that include the National Independent Music Award for Global Music.

The 22-year-old dental student is recording his debut album for a to-be-determined label, but he is already a household name in the Middle East.

Al-Atar owes his popularity to "Superstar," the Pan-Arabic version

The album will be released Nov. 8 in the United Kingdom on the independent Shell label, distributed by Nova through Pinnacle. Shell founder Dave Robinson tells *Billboard* that he has rights to "Humo de Tobacco" for Europe and plans to release it across the continent in February.

In Japan, the album will come out on Rip Curl, part of the Inpartmant label group.

The track attracting attention at British radio is a poignant ballad, "Lo Mismo Que Yo," featuring guest vocals by Canadian singer/songwriter Ron Sexsmith. It was released as a U.K. single Nov. 1 after winning the support of national public AC station BBC Radio 2.

PAUL SEXTON

RESURRECTING LOVERS ROCK: The Kickin Music release "The Lovers Rock Story" is a family affair for Peter Harris, owner and managing director of the London-based dance indie, which is best-known for soulful house act Blaze.

The album collects for the first time on CD 15 tracks from Lovers Rock, a label Harris' father, Dennis, operated from 1976 to 1979. The label was based at South London recording studio DIP.

Dennis Harris and studio engineer/producer Dennis Bovell coined the term "lovers rock" for a style that fused pop/soul melodies with reggae rhythms. Lovers Rock was devoted to the subgenre, which emerged in the United Kingdom in the mid-'70s.

Although the label did not score any crossover hits, it was home to some leading U.K. reggae acts, including vocalist Carroll Thompson and teenage female trio Brown Sugar.

"This album is a tribute to my father, and [it shows] my children their familial past," Harris says.

The set, released Oct. 25, is distributed in the United Kingdom by SRD/ Jetstar. Licensing deals are in place for Japan, France, Germany, Switzerland, Austria, Italy, Belgium, the Netherlands and Luxembourg. KWAKU

LIBYAN IDOL: Ayman Al-Atar could be on the verge of becoming the first modern pop star from Libya.

of "Pop Idol." He won the TV talent contest's second season Aug. 29, gaining 54% of the vote.

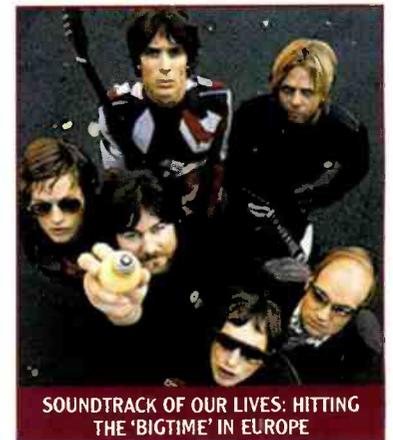
According to Lebanon-based TV network Future Television, which organized "Superstar," 3.2 million votes were cast online and by telephone across the Middle East in the contest's final week.

NIGEL WILLIAMSON

A SWEDISH SOUNDTRACK: "Origin Vol. 1" is the fourth album from Swedish power-rock combo the Soundtrack of Our Lives.

The album entered the *Billboard* European Top 100 Albums chart last week at No. 48, with top-five placements in Sweden, Norway and Finland. The first single is "Bigtime."

The six-piece band is signed to Telegram Records/Warner in Sweden.



SOUNDTRACK OF OUR LIVES: HITTING THE 'BIGTIME' IN EUROPE

In the United States, it is on Universal.

The ensemble recorded the album at its own studio, Svenska Grammo-fonstudion, in Gothenburg.

"Artistically, we have been running the whole show," frontman Ebbot Lundberg says.

The band plans a companion album to "Origin Vol. 1."

"We're going to split it in two parts," Lundberg adds, "just like [Quentin Tarantino's movie] 'Kill Bill.'" JEFFREY DE HART

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 11/03/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	CALL ON ME ERIC PRYDZ DATA	
2	2	OBSESSION AVENTURA PREMIUM	
3	4	LAISSEZ-MOI DANSER STAR ACADEMY 4 MERCURY	
4	NEW	WONDERFUL JA RULE FT. R. KELLY & ASHANTI DEF JAM	
5	10	GENTLEMAN TRAGEDIE UP MUSIC/WARNER MUSIC	
6	7	CRAZY K-MARO UP MUSIC/WARNER MUSIC	
7	6	DESPRE TINE D-ZONE MEDIA SERVICES/TIME	
8	3	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
9	12	PERFEKTE WELLE JULI ISLAND	
10	NEW	NOTHING HURTS LIKE LOVE DANIEL BEDINGFIELD POLYDOR	
11	NEW	MY BOO/CONFESSIONS II USHER & ALICIA KEYS LAFACE/ZOMBA	
12	29	PUMP IT UP! DANZEL 541 LABEL/NEWS	
13	5	ENJOY THE SILENCE '04 DEPECHE MODE MUTE	
14	NEW	STOLEN JAY SEAN RELENTLESS	
15	8	MILLIONAIRE KELIS FT. ANDRE 3000 VIRGIN	
16	11	RADIO ROBBIE WILLIAMS CHRYSALIS	
17	13	MY NECK, MY BACK KHIA FT. DSO DIRECTION	
18	18	CHANTER QU'ON LES AIME VARIOUS ARTISTS RCA/ARISTA	
19	16	LE SOUVENIR DE CE JOUR JENIFER MERCURY	
20	20	CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	R.E.M. AROUND THE SUN WARNER BROS.	
3	14	PLACEBO ONCE MORE WITH FEELING SINGLES '96-'04 VIRGIN	
4	4	STAR ACADEMY 4 FAIT SON CINEMAR MERCURY	
5	3	HELMUT LOTTI FROM RUSSIA WITH LOVE PIET ROELEN	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	O-ZONE DISCO-ZONE MEDIA SERVICES/TIME	
3	8	PHIL COLLINS LOVE SONGS: A COMPILATION OLD & NEW WARNER MUSIC	
4	3	RAY CHARLES GENIUS LOVES COMPANY CONCORD/EMI	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	
6	5	ADRIANA CALCANHOTO ADRIANA PARTIMPIM POLYDOR	
7	4	DA WEASEL RE-DEFINICOES CAPITOL	
8	17	JUANES UN DIA NORMAL POLYDOR	
9	18	RONAN KEATING 10 YEARS OF HITS POLYDOR	
10	6	PLUTO BOM DIA POLYDOR	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	R.E.M. AROUND THE SUN WARNER BROS.	
3	NEW	DEPECHE MODE REMIXES '81-'04 MUTE	
4	4	RONAN KEATING 10 YEARS OF HITS POLYDOR	
5	5	MAROON 5 SONGS ABOUT JANE J/BMG	
6	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	
7	NEW	LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC	
8	3	RAMMSTEIN REISE REISE POLYDOR	
9	NEW	PLACEBO ONCE MORE WITH FEELING SINGLES '96-'04 VIRGIN	
10	13	ROD STEWART STARDUST: GREAT AMERICAN SONGBOOK VOL.3 J/BMG	
11	8	GREEN DAY AMERICAN IDIOT REPRISE	
12	6	CELINE DION MIRACLE COLUMBIA	
13	20	SILBERMOND VERSCHWENDE DEINE ZEIT MODULE	
14	10	PHIL COLLINS LOVE SONGS: A COMPILATION OLD & NEW WARNER BROS.	
15	12	ANASTACIA ANASTACIA DAYLIGHT/EPIC	
16	7	JOSS STONE MIND, BODY AND SOUL RELENTLESS/VIRGIN	
17	9	DIE TOTEN HOSEN ZURUECK ZUM GLUECK SONY MUSIC	
18	NEW	QUEEN QUEEN ON FIRE/LIVE AT THE BOWL PARLOPHONE	
19	11	MARK KNOPFLER SHANGRI-LA MERCURY	
20	NEW	DE PALMAS UN HOMME SANS RACINE POLYDOR	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	P-MONEY FT. SCRIBE MAGIC CITY DIRTY	
3	4	BROOKE FRASER WHAT TO DO WITH DAYLIGHT SONY MUSIC	
4	5	RONAN KEATING 10 YEARS OF HITS POLYDOR	
5	8	GREEN DAY AMERICAN IDIOT REPRISE	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/01/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	OBSESSION AVENTURA PREMIUM	
2	2	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
3	3	PERFEKTE WELLE JULI ISLAND	
4	11	CALL ON ME ERIC PRYDZ DATA	
5	5	DESPRE TINE D-ZONE MEDIA SERVICES/TIME	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	R.E.M. AROUND THE SUN WARNER BROS.	
3	3	RAMMSTEIN REISE, REISE POLYDOR	
4	NEW	CLAUDIA JUNG HERZZEITEN KOCH	
5	NEW	KIDDY CONTEST KIDS KIDDY CONTEST VOL.10 BMG	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	REAL TO ME BRIAN MCFADDEN MODESTI/SONY MUSIC	
2	1	ENJOY THE SILENCE '04 DEPECHE MODE MUTE	
3	3	HJEMLOS VARIOUS ARTISTS SELSKAP UKENDT	
4	NEW	PARTY FOR TWO SHANIA TWAIN MERCURY	
5	2	RADIO ROBBIE WILLIAMS CHRYSALIS	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	
2	1	DRENGENE FRA ANGORA DRENGENE FRA ANGORA PLAYGROUND	
3	6	JOHN MOGENSEN SAMLEDE VAERKER KICK MUSIK	
4	2	VARIOUS ARTISTS M.G.P. 2004 UNIVERSAL	
5	4	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	R.E.M. AROUND THE SUN WARNER BROS.	
3	NEW	DEPECHE MODE REMIXES '81-'04 MUTE	
4	4	RONAN KEATING 10 YEARS OF HITS POLYDOR	
5	5	MAROON 5 SONGS ABOUT JANE J/BMG	
6	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	
7	NEW	LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC	
8	3	RAMMSTEIN REISE REISE POLYDOR	
9	NEW	PLACEBO ONCE MORE WITH FEELING SINGLES '96-'04 VIRGIN	
10	13	ROD STEWART STARDUST: GREAT AMERICAN SONGBOOK VOL.3 J/BMG	
11	8	GREEN DAY AMERICAN IDIOT REPRISE	
12	6	CELINE DION MIRACLE COLUMBIA	
13	20	SILBERMOND VERSCHWENDE DEINE ZEIT MODULE	
14	10	PHIL COLLINS LOVE SONGS: A COMPILATION OLD & NEW WARNER BROS.	
15	12	ANASTACIA ANASTACIA DAYLIGHT/EPIC	
16	7	JOSS STONE MIND, BODY AND SOUL RELENTLESS/VIRGIN	
17	9	DIE TOTEN HOSEN ZURUECK ZUM GLUECK SONY MUSIC	
18	NEW	QUEEN QUEEN ON FIRE/LIVE AT THE BOWL PARLOPHONE	
19	11	MARK KNOPFLER SHANGRI-LA MERCURY	
20	NEW	DE PALMAS UN HOMME SANS RACINE POLYDOR	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3	3	GEORGE MURPHY DREAMED A DREAM COLUMBIA	
4	4	THE BEAUTIFUL SOUTH GOLDENGERS, HEADNODDERS & PHOLK SONGS SONY MUSIC	
5	NEW	LEONARD COHEN DEAR HEATHER COLUMBIA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	
2	2	LUKE KELLY THE BEST LUKE KELLY CELTIC AIRS	
3			

Israel's Royalty Review

Industry Questions Proposed Changes To Copyright Law

BY SASHA LEVY

TEL AVIV, Israel—The music industry here has offered a lukewarm response to government proposals to update the copyright law.

A key proposal of the Copyright Bill (Private Copying) 2004, published Oct. 19, would allow for home-copying to new media, so long as it is for family/noncommercial use.

The bill would update Israel's 1996 Copyright Law, which legalized home-copying to cassette. It would institute a levy for manufacturers and importers of blank media used for private copying, although the bill does not specify which media are to be taxed. The levy would not exceed 5% of the retail price, and its proceeds would be placed in a fund to be split among three collecting societies representing authors, performers and recording artists. This fund would replace the \$300,000 total payment the societies receive annually from the government.

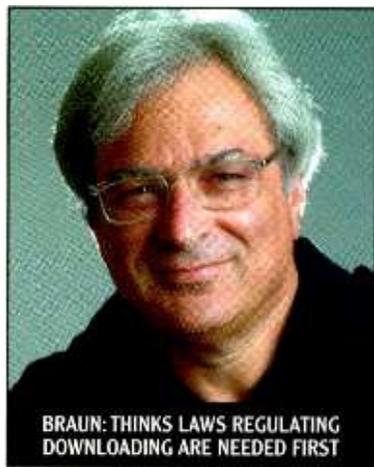
The proposal echoes legislation in several major European markets, including Germany, France and Spain.

If Israel's parliament, the Knesset, passes the law, details of the levy, such as the percentage collected and the means of distribution to the societies, would be decided at a later date by the minister of justice. The bill specifies that three societies would distribute the levy but does not name them.

Itshak Sheffer, GM of the Israeli affiliate of the International Federation of the Phonographic Industry, says the level of ministerial discretion incorporated in the new legislation is giving local labels major reservations. "The problem is that the bill doesn't settle [these] points in law, leaving the minister, not parliament, to decide," he says. Authors' rights body ACUM, which

collects performing and mechanical royalties in Israel on behalf of composers, writers and music publishers, welcomed the initiative. The two smaller Israeli collecting societies are EMMI and Eshkolot, which represent recording artists and performers, respectively.

"We are in favor of the proposals," ACUM marketing and business development manager Assaf Nahoum says. "We think that as long as the technology allows it, people will home-copy. So we have to find a way to compen-



BRAUN: THINKS LAWS REGULATING DOWNLOADING ARE NEEDED FIRST

sate creators. This type of law already exists in Europe—and in Israel for cassettes. But the current law says we are entitled to [approximately \$300,000] . . . which is hard to collect. The new law talks about a tax of 5% enforced on the manufacturers [of blank media]. This is better for us."

The government's annual payment to the societies is intended to cover income that writers, artists and producers lose as a result of home-copying to cassette. The amount comes from the budget of the Ministry of Education, Sport and Culture.

Nahoum suggests the new tax could raise \$8 million annually.

Some industry insiders object that the proposed legislation does not address such problems as illegal downloading and physical piracy, which continue to damage the local industry. Israel currently does not have any legislation covering illegal downloading.

Roni Braun, CEO of Israeli independent label Helicon, claims the government has caved in to pressure from the collecting societies. He believes home-copying issues should be addressed only after laws on illegal downloading are in place.

The proposed legislation, he says, is "opening the gate to burning from non-legitimate sources on the Web."

The bill's chief architect is Amit Ashkenazi, legislation and legal counsel in the Ministry of Justice. He insists that the bill's structure allows it to be amended swiftly at the ministerial level to accommodate new technological developments. "It's to the benefit of the rights holders that the minister can act quickly," he says. "And no country has the answer to illegal downloading."

After a 21-day consideration period, which began Oct. 19, the bill will go to an all-party legislation committee for fine-tuning. At an undetermined later date, it will be debated in the Knesset before being signed into law.

The Knesset Subcommittee for Copyright Royalties recently recommended the creation of a copyright tribunal to set rates of royalties paid to intellectual-property-rights owners in Israel.

The tribunal, which would be headed by a judge emeritus appointed by the minister of justice, would act as a court of first appeal for compensation claims. It would also settle disputes between rights societies and rights owners.

Zing

Continued from page 53

of Cirque du Soleil Musique in July. Projects covered under the pact include the soundtracks to the Cirque shows "Alegria" and "Varekai"; "Le Best Of," which collects musical moments from the Cirque's 20-year history; and "Tapis Rouge—Solarium," an album of remixes inspired by the Cirque musical repertoire.

"The Cirque du Soleil brand is well-known, particularly in Quebec," says Paul Church, consultant to Cirque du Soleil Musique. "In the rest of Canada, it is less well-known. People have seen the shows but haven't been exposed as much to the Cirque music as [they have] in Quebec."

Zing has entered a distribution sector that is competitive, if not volatile. Since the mid-'90s, several major players have filed for bankruptcy, including Montreal-based Cargo Imports and Distribution and Toronto companies Saturn Distributing and Song Entertainment Distribution. In addition, Halifax, Nova Scotia-based Tidemark Music & Distribution has closed its doors.

Today, leading Canadian-owned indie distributors include Distribution Select, DEP Distribution Exclusive, Distribution Fusion III, FAB Distribution and Madacy Entertainment Group (all in Montreal); Outside Music and Trend Music Group (Toronto); Sonic Distribution (Hamilton, Ontario); and Festival Distribution (Vancouver). Also big in Canada is U.S.-owned Koch Entertainment.

In recent years, multinationals

—especially Universal and EMI—have significantly stepped up their Canadian activities to attract independent music and video labels for distribution. Also in the field since 2003 is Sony's RED Distribution Canada.

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "There are too few distributors handling too much product. Zing can work if Cyril keeps his catalog close to him. He has started off with product that's not going to set the house on fire but is good enough to open doors for him. Picking up Cirque du Soleil was smart."

Kaye indicates that he will concentrate on music and video product that others might overlook, including budget lines. He says, "We are pursuing all avenues to expand our customer base."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The British Phonographic Industry has announced initial details of its 2005 Brit Awards, set for Feb. 9 at London's Earls Court arena.

The show will have an extended format to commemorate its 25th anniversary, with an extra 30 minutes of performances and material reflecting the year in music and the history of the Brits. First held in 1977, the awards have been an annual event since 1982.

The 2005 awards will include a new category, British live act, mounted in conjunction with the government's Live Music Forum. However, the Brits organizing committee has discontinued the award for British dance act.

Bob Geldof will receive the 2005 award for outstanding contribution to music, recognizing his career with 1970s hitmakers the Boomtown Rats and as a solo artist, and his work for the Band Aid and Live Aid charity projects in the mid-'80s.

National network ITV will broadcast the awards show Feb. 10 under a new three-year deal with the BPI.

PAUL SEXTON

The Japanese music market continued to decline in the first three-quarters of 2004, according to production data from labels body the Recording Industry Assn. of Japan.

Production of prerecorded audio software by the RIAJ's 42 member companies totaled 226.7 million units, down 4% from the corresponding period in 2003. The wholesale value of audio software dropped 6% to 269.2 billion yen (\$2.5 billion).

The RIAJ says production of domestic product fell 6% to 169.7 million units, with value down 7% to 192.1 billion yen (\$1.8 billion). Foreign repertoire rose 3% to 57 million units, with value down 2% to 77.1 billion yen (\$722.6 million).

STEVE MCCLURE

British authors' rights group MCPS-PRS Alliance has promoted COO Steve Porter to managing director, effective Nov. 1.

His elevation to the newly created position is intended to ensure stability at the collecting society ahead of the retirement of CEO John Hutchinson next year.

"I have been increasingly stepping back from the operations, and Steve has been expanding his remit to take account of this," Hutchinson said in a statement.

Porter joined the group in February 1999 as finance director. He added operational duties in a 2000 restructuring of the management board, before being appointed COO in January.



PORTER

LARS BRANDLE

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

Diaz

Continued from page 53

Díaz says he left Universal in 2001 because he was "a bit tired of corporations. Labels buying each other doesn't always work; two and two never make four. Record companies are too obsessed with maximizing economies of scale."

Music companies need to retain "a certain boutique style," he says. "The business requires an entrepreneurial spirit from managers like me. But more important is the need to rediscover the passion for music and artists that was central to the industry before."

EMI's highest-profile domestic signing right now is Bebe, whose debut Virgin album, "Pafuera Telerañas," has shipped 150,000 units, according to the label.

But Díaz suggests that his most interesting artist is Enrique Bunbury, frontman of successful early-'90s rock outfit Heroes del Silencio. The band enjoyed success at home but also broke in Germany and Italy despite singing

entirely in Spanish.

Bunbury's solo efforts since then have regularly shipped gold in Spain (50,000 units), and Díaz notes that the artist also has a solid following in Latin America, where he often tours.

"He's a committed and honest artist who explores many genres; a quality artist who does not make concessions," Díaz says.

Díaz is held in high esteem by many of his industry colleagues, who have welcomed his return. "He has never lost sight of the need to embrace the artist as part of the company," says Manolo Moreno, who left his role this summer as general director of Epic and Sony Classics in Spain. Moreno has just launched management company Musiclan and is a partner in new Madrid-based independent label Salad.

As promotion director at CBS and Epic, Moreno worked closely with Díaz when the latter was president of CBS Spain. "As we say in Spain, Manolo not only knows how to watch the bulls from the fence, he's capable of taking them on in the ring," he says. "He loves to be involved at all levels. The Spanish music industry needs people like him, with his experience and vision."

Connect with the music industry's most important decision makers in **Billboard Classified**

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com

BUSINESS OPPORTUNITIES

UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS®

110 Denton Ave.
New Hyde Park, New York 11040
Tel. # (516) 294-5900
Tel. # (800) 294-5901 Outside NY State

??? ARE YOU MISSING OUT ON SALES ???

TRADING CARD GAMES
Are the answer!!!



* Star Wars



* Duel Masters



* Magic the Gathering



* Neopets



* MLB Showdown

Major League Baseball trademarks and copyrights are used with permission of Major League Baseball Properties, Inc. Visit the official website and MLB.com. CMLBPA Official Licensee—Major League Baseball Players Association. The Showdown logo is a trademark of Wizards of the Coast, Inc. ©2003 Wizards. Neopets is a registered trademark of 2003 Neopets, Inc. All rights reserved.

Visit our website @ www.uniquedist.com

*Free freight on any internet orders for in stock merchandise placed through our website (Exclusions apply)

NOTICES/ANNOUNCEMENTS

NOW YOU CAN RUN 4/COLOR IN YOUR ADVERTISING MESSAGE!

FOR A FEW EXTRA DOLLARS YOU CAN RUN YOUR CLASSIFIED ADVERTISEMENT WITH COLOR!

**CALL JEFF SERRETTE TODAY!
1-800-223-7524 - 646-654-4697**

NOTICE:

The master FISH HEAD by Slim and The SOULFUL SAINTS can be legally and exclusively leased from CAL DISCS, P.O. Box 9, Benton, La. 71006, 318-965-0781. caldiscs@yahoo.com
NEW CD RELEASE by Dandy Don Logan "MISTER STAN" CAL 1237 \$12.97 list 22 original Cabriolet Music songs

STORE SUPPLIES

PLASTIC DIVIDER CARDS
BLANK OR PRINTED
800-883-9104
ALL MAJOR CREDIT CARDS ACCEPTED

COLLECTIBLES

WANTED

Music Memorabilia, Awards, Lyrics, Posters, Gear, Autographs.



WWW.LELANDS.COM (516) 409-9700

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager

661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard a force in the music/entertainment industry for over 100 years

TALENT

Musicians WANTED!!

www.BandMatesNetwork.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000. Fax (609) 890-0247 or write **Scorpio Music, Inc.** P.O. Box A Trenton, N.J. 08691-0020 email:scorpiomus@aol.com

REAL ESTATE

Hawai'i Calls!!!



GREASE PRICE \$1,595,000: 160 running feet of Kaneohe Bay front in Hawai'i. Build one grand estate or possible two to five home cluster development on total of 39,065 sq. ft., with superb ocean views. Engineering specs and plot plan available. Only 2 miles to He'eia Harbor and boat launch, 10 minutes to Kaneohe town and 30 minutes to Honolulu. Detailed information and map book available by calling Kalena at 1-800-373-7111; cellular 808-386-7056; www.kalenakunde.com. It's a sweetheart deal!

Kalena Kunde

Realtor-Associate®

808-386-7056 (c) • 808-239-6944 (h)

130 Kailua Rd. #110 • Kailua, HI 96734 • (808) 263-6000 • www.c21kailua.com • Each office is independently owned and operated.

Secluded singer songwriters paradise - Nashville area 4 nd. 4.5 ba. 4664 sf 20.5 wooded acres. \$258,900. Located on back of 20.5 acres 50 miles from Nashville 15 miles from Loretta Lynn's ranch and recording studio, 2 complete apt. units plus main house. Great for band members etc. <http://www.buythisfsbo.com/Waverly> 931-296-7291

PICKLE IN THE MIDDLE DIAMOND IN THE ROUGH

GREAT OPPORTUNITY

25 X 100 FOOTPRINT
6 STORY BUILDING IN NYC BETWEEN SOHO AND TRIBECA ON WEST BROADWAY GOOD FOR COMMERCIAL / RESIDENTAL PRINCIPALS ONLY
561-870-7460
\$12,500,000

WORK AND PLAY IN PARADISE

Luxury home with 145' frontage on pristine Lake Butler in Orlando (Windermere), Florida. Recording studio on site in separate building. Just 2 years young. To see captivating pictures and slide show, go to: www.VanceRealty.com/LakeButlerProperty or call 888-VANCE-10 for brochure

HELP WANTED

Creative Director

Large Independent NY Based Record Label Seeks Creative Director for immediate opening.

Please fax résumés and letter stating qualifications to (212) 505-7392, attn: A&R Administration. Must have extensive professional experience realizing creative projects in print and film/TV media.

VOLUNTEERS NEEDED

If you will be in the Los Angeles area from November 15th-17th and would like to volunteer for the Billboard/Hollywood Reporter Film & TV Music Conference, please contact: [Rosa Jaquez bbeatvents@billboard.com](mailto:Rosa.Jaquez@bbeatvents@billboard.com) 646-654-4660

SONGS FOR SALE

CHRISTMAS SONGS FOR SALE: Silent Night (Jazz/Caribbean/R&B) and Original R&B/Lite Gospel. Ready to record. Cindy (248) 366-5279 & (248) 722-1821

PROFESSIONAL SERVICES

NYC - 30th Street/Park Avenue South: Private Corner Executive Suite In boutique entertainment law firm space. Approx. 865 sq. ft. Two huge offices adjoining private conference room and reception/secretarial area. Four other offices also available. Full amenities. Contact Greg at 212-684-3929

LUXURY CONDO PENTHOUSE w/Spectacular views. Exception Gourmet Kitchen Too many amenities to mention. A must see. Broker is voting member of the Grammys. Call Office 914-338-08921 Cell 917-348-1734

HAVE BASS - WILL TRAVEL Mature London-based California native available for touring. Rock, Pop, Glam etc. www.lesstjames.com lesstjames@yahoo.com

UNSIGNED ARTISTS
PROMOTE YOUR CDS WORLDWIDE

www.thebestmusicyouneverheard.com

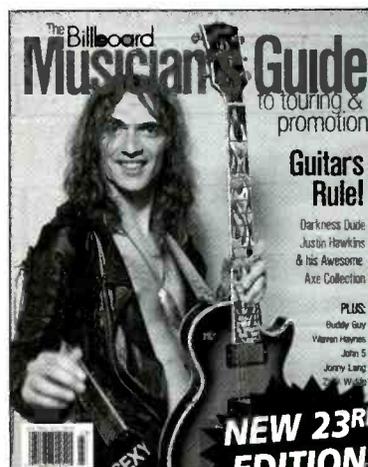
PUBLICATIONS

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS

ONLY \$15.95 - includes shipping (\$18.95 overseas)

Includes: • City by city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS—Exclusive: Darkness dude Justin Hawkins & his awesome Axe collection • And much more!

ORDER BY PHONE: 800-745-8922
OR ORDER ONLINE: www.orderbillboard.com



NEW 23RD EDITION!

HELP WANTED



92.7 FM - 105.9 FM LatinoMix

is looking for a Morning Drive Show Producer. New York, the number one radio market, is the best place for a talented producer to shine, and lead our stellar morning duo of "Coco Y Celines." Candidate must be fluent in Spanish, extremely creative, and have excellent oral and writing skills. Producer will work closely with the PD as well as the air staff, and be in charge of the daily morning show content. The mixture of broadcast discipline with a creative spark is the winning key that Univision Radio NY is looking for.

EXCELLENT OPPORTUNITY FOR THE RIGHT PERSON!

No phone calls. Please mail, fax, or email resume and demo package to: Bryan Melendez, Program Director, 105.9 FM - 92.7 FM Univision Radio, 485 Madison Ave., 3rd Fl., NY, NY 10022 Bmelendez@univisionradio.com Fax: 212-758-9410 Univision Radio is an EOE.

Impala

Continued from page 1

in Luxembourg.

The legal process is expected to last 12-24 months. Legal experts believe that during that period, it will be difficult for the EC to clear any other proposed merger in the music industry without knowing the outcome of the court case.

Sources say this could spell difficulties for EMI and Warner Music Group, should those two companies decide to merge.

"It looks as if this is designed to harm the progress of future mergers between entertainment companies," an industry source says.

Impala representatives say their intent is to object to Sony BMG in particular and consolidation in the music industry in general.

"Consolidation is not a good servant of culture," says Impala VP Alison Wenham, who is also chairman of British indie body the Assn. of Independent Music. "We believe that we are taking steps in the interest of the entire music industry."

One of the main objections to the merger, Wenham says, is that it creates a duopoly—consisting of Sony BMG and market leader Universal Music Group—that controls more than 50% of the music market. "It raises serious

issues about access to the market."

Impala deputy secretary general Helen Smith says, "We always had fundamental objections to the merger, and we believe the commission's decision was flawed. We aim through this appeal to re-establish our case against the merger."

The EC's merger review process "was not as rigorous as one would have liked," Wenham adds.

Impala says it decided to appeal "following a vote by [its] board and consultation at the national level, both of which showed overwhelming support for the appeal."

Impala president Michel Lambot, who is also co-chairman of the PIAS Group, says in a statement that this is a "historic moment for the music business." He adds: "It is the first time the industry has ever seen such a stance against concentration in the name of market access, fair play and diversity."

Under European Union rules, an appeal on an EC decision can be filed regarding a commission decision within two months and two weeks from the date of notification of the ruling. The EC decided to authorize the merger July 19; Impala was notified Sept. 23. Since then, Sony and BMG have begun to integrate their operations.

A senior legal executive at a record company familiar with these issues suggests Impala could ask the court for an expedite hearing that would reduce the procedures to about six

months. "That's something they might get," the executive says. Impala could also ask for an injunction proceeding that would freeze the merger process. "That's unlikely to be granted," the executive says.

A source close to Sony BMG says the appeal process is not bound to affect the ongoing integration.

In a statement, Sony BMG says, "We are confident that the court will reaffirm the decision to clear the merger."

Smith declines to comment on the details of the case. She says lawyers acting on behalf of the trade group are still working on legal papers that should be presented to the court at the beginning of December.

The commission has yet to receive written confirmation of the trade body's stance.

"We have not seen the Impala appeal," a representative says, "and to the best of my knowledge they have not filed it yet. . . . I'm only faced with a press release, which doesn't say much about their arguments."

In a statement, the EC added, "The commission assessed the impact of this merger in the marketplace very carefully and concluded that on balance the market would remain competitive to the benefit of music lovers in Europe."

Impala says its members have already committed the necessary finances for the appeal. The fund, Impala says, is "open to interested parties who wish to show their support."

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

PROFESSIONAL SERVICES

SUPER MAXX RECORDS LLC.
IF YOU HAVE A DEMO AND
WANT IT HEARD, WE HAVE
ACCESS TO RECORD LABEL.
I CAN HELP
SUPERMAXXRECORDS@AOL.COM

LISTENING STATIONS

CD & DVD SAMPLING STATIONS

Nakamichi - world-renowned for its high-end sound quality, state-of-the-art design and product dependability in the music industry.

Standard features for all Nakamichi Sampling Stations:

- programmable first track
- informative play counter
- auto standby function
- dbi pro 705 headphones
- other advanced features



Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

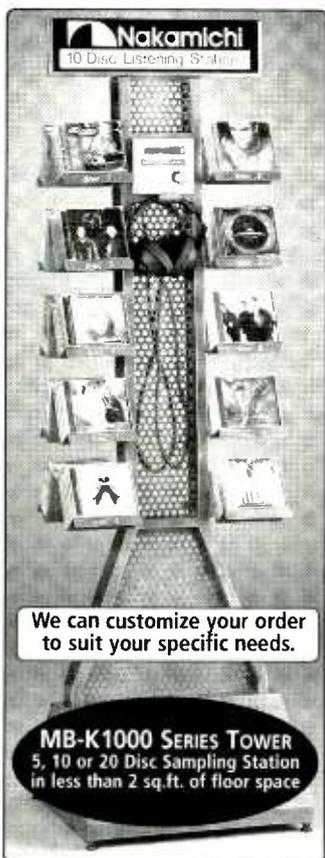
dbi international

Tel. (807) 468-8494

Email us at: info@dbiint.com

Worldwide Distributor of
Nakamichi
CD & DVD Sampling Stations

www.dbiint.com



We can customize your order to suit your specific needs.

MB-K1000 SERIES TOWER
5, 10 or 20 Disc Sampling Station
in less than 2 sq. ft. of floor space

The Beat

Continued from page 13

For Ono, overseeing the projects is a way of keeping Lennon's memory alive. "We were partners, and then John kind of left it to me to take care of it. I feel honored about it."

Despite the plethora of Beatles releases, Ono doesn't feel the boxed set will overshadow Lennon's titles.

"John has his own place and he has his own fans," Ono says. "Now I'm just trying to make sure that the Beatles' stuff is being promoted as well. It's a group that John started and he was the leader and everything. It has to be presented in the right way."

As Ono culled through Lennon's material for "Acoustic," she sadly discovered that much of his piano acoustic works had been miked in a way that the piano overshadowed Lennon's voice and "there was no way to fix it," she says. Therefore, the 16 tunes on "Acoustic," seven of which are available officially for the first time, are all guitar-based.

As she compiled the collection, Ono says she learned something new about her late husband. "I realized what an incredible acoustic guitar player he was," she says. "We're so used to listening to his electric guitar. But I thought this album has to go out because I want to encourage kids who want to learn guitar. And for the professionals, I think it will be inspiring to listen to his arrangements—they're sometimes strange and sometimes beautiful."

Work on the "Rock 'N' Roll" reissue was in some ways more challenging, Ono says, recalling the struggles Lennon and producer **Phil Spector** went through on the project before Lennon finished the album on his own.

"When I first heard it again, I was crying because the power of these classic songs hits you anyway, but it's not just that," she says. "This is his wife saying it, but I think his versions are better than the originals because of the love he had for these songs."

As for the remaining material in the Lennon vault, Ono says there is not enough to make another album, but she expects that the songs will find other outlets, either through the new Las Vegas show planned by the Beatles and **Cirque du Soleil** (*Billboard*, Oct. 23) or through the upcoming musical based on Lennon's material.

RHYMING RIMES: **LeAnn Rimes** has teamed with Plano, Texas-based **JCPenney** to aid the chain's After-school Fund.

JCPenney is selling Rimes' holiday album, "What a Wonderful World" (*Curb*), at 1,000-plus locations nationwide, with proceeds funneled to such groups as the **After-school Alliance**, **Boys and Girls Clubs of America**, **Junior Achievement**, **National 4-H** and the **YMCA**.

According to Rimes' manager, **Scott Welch**, "We expect to sell between 250,000 and 300,000 copies at JCPenney." Ads in more than 60 million JCPenney circulars will feature the Rimes album. The title, which came out Oct. 12, is also available at traditional record retail outlets.

Rimes embarks on a 14-date

holiday tour Nov. 28.

ELECTION DAY: As I write this column on Nov. 2, early results are starting to trickle in.

Some people have fretted about the divisiveness this presidential campaign has created, but I have found nothing but optimism. For once, the term "voter apathy" does not apply.

While much of the music business has supported voter initiatives like **Rock the Vote** in the past, in my nearly 16 years at *Billboard*, I have never seen artists step out of their comfort zones and risk alienating fans and their labels by exercising their rights as Americans to speak their minds.

This year, through the Vote for Change tour, punkvoter.com, Citizen Change, headcount.org and other outlets, musicians inserted themselves in the decision-making process. It is up for debate as to whether this is a good use of their power; I remain convinced that anyone who voted for Sen. **John Kerry** because **Bruce Springsteen** stumped for him or for President **George W. Bush** because **Sara Evans** supported him needs to do us all a favor and become a little more informed before stepping into the voting booth. But what is undeniable is that these artists brought their passion to the political process, and in doing so, convinced legions of fans that voting is a very rock'n'roll thing to do. The impact they had on registering fans this year can last for years to come.

Additional reporting by *Jill Kipnis* in Los Angeles.

DUPLICATION/REPLICATION



2500 CD's
Only \$1999

Includes: On Disc Printing • Bar Code
Full Color Printed Booklets • Cello Wrapping
1-877-633-7661
www.OddsOnRecording.com
Visa • MasterCard • Amex • Discover

PROFESSIONAL SERVICES

1,000 CDs
in full-color jackets for just
\$990!

Call today for your free catalog!

1-800-468-9353
www.discmakers.com/bb



MTV 'Mash-Ups': Hot Show With DVD Gravy

It has been awhile since MTV has come up with a truly great original live-music series ("Unplugged" was arguably the last one), but with "MTV Ultimate Mash-Ups," the network just may have another winner.

The series teams a pair of acts to perform their hits "mash-up" style, with different songs from each act blended for unique mixes (Tuned In: The Tube, *Billboard*, June 26).

The first "Mash-Ups" episode features Jay-Z pairing with Linkin Park in an outstanding show that was

taped July 18 at the Roxy nightclub in West Hollywood, Calif.

At MTV's private sneak-preview screening Oct. 28 in New York, Jay-Z told *Billboard* that Linkin Park's Mike Shinoda was a driving force in selecting the mash-up songs. "Mike is a wonderful producer," Jay-Z said. "He can move from keyboards to Pro Tools, so he made up these different mixes."

Jay-Z said he was impressed by Linkin Park's professionalism. "I'm used to carrying a project and they

pretty much carried it. It was a challenge, and it was fun."

On the show, the acts perform "Dirt Off Your Shoulder/Lying From You," "Jigga What/Faint" "Encore/Numb" and "99 Problems/Points of Authority/One Step Closer."

The studio recordings of these tracks are on the two-disc CD/DVD "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course," due Nov. 30 on Roc-A-Fella Records and Warner Bros.

Records. The DVD will contain the Roxy performance (including songs not shown on TV), the MTV episode and a documentary on the collaboration.

On Nov. 23, mtv.com will begin previewing tracks from the album through its program "The Leak."

MTV executive VP of music and talent programming Tom Calderone says that MTV plans to do about four or five "Mash-Ups" concerts in 2005.

Calderone adds, "Jay-Z and Linkin Park will be hard acts to follow, but we've approached artists like OutKast, Gwen Stefani and Nine Inch Nails."

The half-hour series debuts Nov. 10 at 10:30 p.m. ET/PT. It will also air on MTV sister channels MTV2 and mtvU.

IN BRIEF: With two awards each, Modest Mouse and Coheed & Cambria topped the winners' list for the first mtvU Awards (Tuned In: The

Tuned In: The Tube

By Carla Hay
chay@billboard.com



Tube, *Billboard*, Oct. 2). Modest Mouse won the Woodie of the Year award for best artist, and the band's "Float On" won the Silent But Deadly Woodie prize for best music video. Coheed & Cambria, the top nominee with three nods, won the awards for Road Woodie for best live performance and Soundtrack of My Life Woodie for best album ("In Keeping Secrets of Silent Earth: 3").

A one-hour special on the awards premiered Nov. 5 on mtvU. The complete list of winners can be found at mtvu.com.

Ice Cube will be one of the executive producers of the old-school hip-hop animated show "Grandmaster Freak & the Furious 15" through his Cube Vision Productions. The pilot episode has landed at Fox, which may pick up the show as a series.



JAY-Z, CENTER, WITH LINKIN PARK: 'MASH-UPS' DEBUT

NOVEMBER 13 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	
1234 W. Street, NE, Washington, D.C. 20018		330 Commerce Street, Nashville, TN 37201	
1 USHER AND ALICIA KEYS, MY BOO LL COOL J, HUSH SNOOP DOGG, DROP IT LIKE IT'S HOT CHINGY, BALLA BABY JA RULE, WONDERFUL TRICK DADDY, LET'S GO LIL WAYNE, GO O.J. FABULOUS, BREATHE MASE, BREATHE, STRETCH, SHAKE LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO JA RULE, NEW YORK OUTKAST, GHETTOMUSICK LLOYD BANKS, KARMA LIL' ROMEO, MY CINQUELLA N.O.R.E., OYE MI CANTO JUVENILE, WACKO & SKIP, NOLIA CLAP TERROR SQUAD, TAKE ME HOME BEYONCÉ, DANGEROUSLY IN LOVE CRIME MOB, KNUCK IF YOU BUCK JOHN LEGEND, USED TO LOVE U T.I., BRING EM OUT MARIO, LET ME LOVE YOU BODY HEAD BANGER, I SMOKE, I DRANK HOUSTON, AIN'T NOTHING WRONG MANNIE FRESH, REAL BIG KANYE WEST, THE NEW WORKOUT PLAN EMINEM, MOSH VARIOUS ARTISTS, WAKE UP EVERYBODY NELLY, MY PLACE YOUNG BUCK, SHORTY WANNA RIDE YUNG WUN, WALK IT, TALK IT ANITA BAKER, YOU'RE MY EVERYTHING KEYSHIA COLE, I CHANGED MY MIND NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK NEW EDITION, HOT 2NITE URBAN MYSTIC, WHERE WERE YOU LIL SCRAPPY, NO PROBLEM ANTHONY HAMILTON, CHARLENE MOBB DEEP, REAL GANGSTAZ NAS, BRIDGING THE GAP		1 GWEN STEFANI, WHAT YOU WAITING FOR? SNOOP DOGG, DROP IT LIKE IT'S HOT GREEN DAY, AMERICAN IDIOT USHER AND ALICIA KEYS, MY BOO FABULOUS, BREATHE SIMPLE PLAN, WELCOME TO MY LIFE LINDSAY LOHAN, RUMORS EMINEM, JUST LOSE IT EMINEM, MOSH CHINGY, BALLA BABY KANYE WEST, THE NEW WORKOUT PLAN GODD CHARLOTTE, PREDICTABLE JIMMY EAT WORLD, PAIN INTERPOL, SLOW HANDS TRICK DADDY, LET'S GO JOJO, BABY IT'S YOU SECRET MACHINES, NOWHERE AGAIN NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO NAS, BRIDGING THE GAP LLOYD BANKS, KARMA GAVIN DEGRAW, I DON'T WANT TO BE THE KILLERS, SOMEBODY TOLD ME JOHN MELLENCAMP, WALK TALL SARAH McLACHLAN, WORLD ON FIRE DURAN DURAN, REACH UP FOR THE SUNRISE SEETHER, BROKEN BEASTIE BOYS, RIGHT RIGHT NOW NOW JDS STONE, YOU HAD ME THE DONNAS, FALL BEHIND ME FINGER ELEVEN, ONE THING LJS LONELY BOYS, MORE THAN LOVE NAS, BRIDGING THE GAP CROSSFADE, COLO LINKIN PARK, BREAKING THE HABIT SHANIA TWAIN, PARTY FOR TWO NELLY & CHRISTINA AGUILERA, TILT YA HEAD BACK KORN, WORD UP SWITCHFOOT, MEANT TO LIVE AVRIL LAVIGNE, MY HAPPY ENDING BRITNEY SPEARS, MY PREROGATIVE ASHLEE SIMPSON, SHADOW SNOW PATROL, RUN VARIOUS ARTISTS, WAKE UP EVERYBODY OUTKAST, GHETTOMUSICK	
fuse		GAC	
200 Jericho Quadrangle, Jencho, NY 11753		9697 E. Mineral Ave., Englewood, CO 80112	
1 GREEN DAY, AMERICAN IDIOT BREAKING BENJAMIN, SO COLD SIMPLE PLAN, WELCOME TO MY LIFE GWEN STEFANI, WHAT YOU WAITING FOR? SUM 41, WE'RE ALL TO BLAME THE KILLERS, SOMEBODY TOLD ME JIMMY EAT WORLD, PAIN THE USED, TAKE IT AWAY LINKIN PARK, BREAKING THE HABIT TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) CHEVELLE, VITAMIN R (LEADING US ALONG) STORY OF THE YEAR, ANTHEM OF OUR DYING DAY GOOD CHARLOTTE, PREDICTABLE PAPA ROACH, GETTING AWAY WITH MURDER COHEED AND CAMBRIA, A FAVOR HOUSE ATLANTIC JET, LOOK WHAT YOU'VE DONE MUSE, HYSTERIA (I WANT IT NOW) YELLOWCARD, ONLY ONE VELVET REVOLVER, FALL TO PIECES THREE DAYS GRACE, JUST LIKE YOU LOSTPROPHETS, WAKE UP (MAKE A MOVE) THE EXIES, UGLY YELLOWCARD, OCEAN AVE MODEST MOUSE, OCEAN BREATHE'S SALTY FRANZ FERDINAND, THIS FIRE AVRIL LAVIGNE, NOBODY'S HOME SUGARCULT, SHE'S THE BLADE SNOW PATROL, RUN		1 LONESTAR, MR. MOM SHANIA TWAIN, PARTY FOR TWO BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT TOBY KEITH, STAYS IN MEXICO BLAKE SHELTON, SOME BEACH RASCAL FLATTS, FEELS LIKE TODAY SARA EVANS, SUDS IN THE BUCKET REBA MCGENTIRE, HE GETS THAT FROM ME JOE NICHOLS, IF NOBODY BELIEVED IN YOU TRACE ADKINS, ROUGH & READY LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE TERRI CLARK, GIRLS LIKE TOO TIM MCGRAW, LIVE LIKE YOU WERE DYING MONTGOMERY GENTRY, YOU DO YOUR THING SUGARLAND, BABY GIRL BIG & RICH, SAVE A HORSE (RIDE A COWBOY) KENNY CHESNEY, LIVE THOSE SONGS TRACE ADKINS, ROUGH & READY TRENT WILLMON, DIXIE ROSE DELUXE'S KEITH URBAN, YOU'LL THINK OF ME MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME TOBY KEITH, AMERICAN SOLDIER SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE PAT GREEN, DON'T BREAK MY HEART AGAIN	
MTV 2		MUSIC	
1515 Broadway, New York, NY 10036		299 Queen St West, Toronto, Ontario M5V2Z5	
1 EMINEM, MOSH LIL WAYNE, GO O.J. LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO USHER AND ALICIA KEYS, MY BOO LL COOL J, HUSH SNOOP DOGG, DROP IT LIKE IT'S HOT JA RULE, WONDERFUL FABULOUS, BREATHE BLACK EYED PEAS, SHUT UP TRICK DADDY, LET'S GO GREEN DAY, AMERICAN IDIOT EMINEM, JUST LOSE IT GODD CHARLOTTE, PREDICTABLE CHEVELLE, VITAMIN R (LEADING US ALONG) SUM 41, WE'RE ALL TO BLAME YELLOWCARD, ONLY ONE SUGARCULT, SHE'S THE BLADE INTERPOL, SLOW HANDS MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) KORN, WORD UP KANYE WEST, THE NEW WORKOUT PLAN FRANZ FERDINAND, THIS FIRE TALIB KWELL, TRY SECRET MACHINES, NOWHERE AGAIN NAS, BRIDGING THE GAP		1 K-OS, CRABBUCK EMINEM, JUST LOSE IT AVRIL LAVIGNE, NOBODY'S HOME THREE DAYS GRACE, HOME GOOD CHARLOTTE, PREDICTABLE SUM 41, WE'RE ALL TO BLAME LLOYD BANKS, I'M SO FLY USHER AND ALICIA KEYS, MY BOO JIMMY EAT WORLD, PAIN PROJECT ORANGE, TELL ALL YOUR FRIENDS GREEN DAY, AMERICAN IDIOT JOJO, BABY IT'S YOU KESHIA CHANTE, DOES HE LOVE ME CIARA, GOODIES VJ TOP 20 40 Hours Weekly SNOOP DOGG DROP IT LIKE IT'S HOT KANYE WEST KANYA WORKOUT TAPE LLOYD HEY YOUNG GIRL JADAKISS U MAKE ME WANNA LADY SAU & CECILE LOSER D12 HOW COME LL COOL J HUSH / SHAKE IT BABY	
WNNXXYY		WNNXXYY	
1 AVRIL LAVIGNE, NOBODY'S HOME BEASTIE BOYS, RIGHT RIGHT NOW NOW THREE DAYS GRACE, HOME KILLSWITCH ENGAGE, THE END OF HEARTACHE JA RULE, WONDERFUL STORY OF THE YEAR, SIDEWALKS		1 SHANIA TWAIN PARTY FOR TWO TRENT WILLMON DIXIE ROSE DELUXES RYAN ADAMS SO ALIVE RASCAL FLATTS FEELS LIKE TODAY KERRY HARVICK COWGIRLS JULIE ROBERTS THE CHANCE RODNEY CROWELL EARTHBOUND STARSAILOR SILENCE IS EASY TRAVIS TRITT WHAT SAY YOU RED HOT CHILI PEPPERS ZEPHYR SONG KEITH URBAN DAYS GO BY BIG & RICH SAVE A HORSE REBA MCGENTIRE HE GETS THAT FROM ME EMERSON DRIVE NOVEMBER LELAND MARTIN OUR AMERICAN HEROES A PERFECT CIRCLE IMAGINE MONTGOMERY GENTRY YOU DO YOUR THING LEANN RIMES NOTHIN BOUT LOVE MAKES SENSE TOBY KEITH I LOVE THIS BAR KATRINA ELAM NO END IN SIGHT	
TV 26		TV 35	
1 AVRIL LAVIGNE, NOBODY'S HOME BEASTIE BOYS, RIGHT RIGHT NOW NOW THREE DAYS GRACE, HOME KILLSWITCH ENGAGE, THE END OF HEARTACHE JA RULE, WONDERFUL STORY OF THE YEAR, SIDEWALKS		1 LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AJUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIERES QUITEMOSNOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LUMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS	
TV 26		TV 35	
1 AVRIL LAVIGNE, NOBODY'S HOME BEASTIE BOYS, RIGHT RIGHT NOW NOW THREE DAYS GRACE, HOME KILLSWITCH ENGAGE, THE END OF HEARTACHE JA RULE, WONDERFUL STORY OF THE YEAR, SIDEWALKS		1 LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AJUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIERES QUITEMOSNOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LUMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS	

REQUEST TV			
OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY			
HIP HOP/R&B		COUNTRY/ALT	
84 Hours Weekly		NYC/Melbourne FL TV 31	
WNNXXYY		WNNXXYY	
1 SNOOP DOGG DROP IT LIKE IT'S HOT JA RULE NEW YORK LLOYD HEY YOUNG GIRL CIARA MY GOODIES LLOYD BANKS IM SO FLY JADAKISS U MAKE ME WANNA BEENIE MAN KING OF THE DANCEHALL SLUM VILLAGE SELFISH NELLY MY PLACE KANYE WEST KANYA WORKOUT LIL FLIP & LEA SUNSHINE X-EDITIONERS LIVE AT THE PJS NAS BRIDGING THE GAP SIZZLA STAGE SHOW T.I. BRING EM OUT TQ RIGHT ON YOUNG BUCK RIDE WITH ME LADY SAU & CECILE LOSER D12 HOW COME LL COOL J HUSH / SHAKE IT BABY		1 SHANIA TWAIN PARTY FOR TWO TRENT WILLMON DIXIE ROSE DELUXES RYAN ADAMS SO ALIVE RASCAL FLATTS FEELS LIKE TODAY KERRY HARVICK COWGIRLS JULIE ROBERTS THE CHANCE RODNEY CROWELL EARTHBOUND STARSAILOR SILENCE IS EASY TRAVIS TRITT WHAT SAY YOU RED HOT CHILI PEPPERS ZEPHYR SONG KEITH URBAN DAYS GO BY BIG & RICH SAVE A HORSE REBA MCGENTIRE HE GETS THAT FROM ME EMERSON DRIVE NOVEMBER LELAND MARTIN OUR AMERICAN HEROES A PERFECT CIRCLE IMAGINE MONTGOMERY GENTRY YOU DO YOUR THING LEANN RIMES NOTHIN BOUT LOVE MAKES SENSE TOBY KEITH I LOVE THIS BAR KATRINA ELAM NO END IN SIGHT	
TV 26		TV 35	
1 AVRIL LAVIGNE, NOBODY'S HOME BEASTIE BOYS, RIGHT RIGHT NOW NOW THREE DAYS GRACE, HOME KILLSWITCH ENGAGE, THE END OF HEARTACHE JA RULE, WONDERFUL STORY OF THE YEAR, SIDEWALKS		1 LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AJUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIERES QUITEMOSNOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LUMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS	
TV 26		TV 35	
1 AVRIL LAVIGNE, NOBODY'S HOME BEASTIE BOYS, RIGHT RIGHT NOW NOW THREE DAYS GRACE, HOME KILLSWITCH ENGAGE, THE END OF HEARTACHE JA RULE, WONDERFUL STORY OF THE YEAR, SIDEWALKS		1 LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AJUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIERES QUITEMOSNOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LUMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS	

CONTACT: LENN COOPER & R. MORAN 212-576-1446
WWW.TV26NEWYORK.COM

**Be a part of this special collector's issue.
Advertise Today!**

The Year in Music & Touring



It All Comes Down to This.

Billboard's annual Year in Music & Touring issue is the ultimate resource tool — referenced year-round by top industry executives and music fans alike. With analysis of every segment of the music industry from touring to global business and the comprehensive year-end charts, this issue is a unique year-long opportunity to attract both industry and consumer attention alike.

ISSUE DATE: DECEMBER 25 • AD CLOSE: NOVEMBER 30

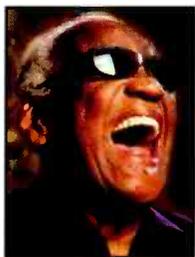
Billboard

On newstands for 2 weeks!

NY 646.654.4691 • LA 323.525.2299 • NASHVILLE 615.321.4294 • CHICAGO 312.583.5649 • LONDON 44.207.420.6075

www.americanradiohistory.com

'Ray' gives
Ray Charles
his first No. 1
on Top Pop
Catalog



In Singles
Minded:
Bright Eyes
locks top two
on sales list



SALES / AIRPLAY / TRENDS / ANALYSIS

Late Arrivals Perplex Sales

Will it be a blue Christmas in the music business?

The first eight months of 2004 were a romp, when labels and retailers were measuring their progress against the soft numbers from the first two trimesters of 2003. The question looming then was how numbers would hold up when we got to September, which was the point last year when same-week increases bloomed for the first time in almost three years.

The answer so far? Not so great.

Even with collective sales of this issue's top 10 on The Billboard 200 outweighing that from the comparable week of 2003 by more than 16%, over-



EMINEM: GOOD FOR 1M DEBUT

all volume lags for a seventh straight week. Comparing next issue's charts to the same week last year, which heralded the arrival of **Toby Keith's** "Shock'N Y'all" at more than 500,000 units, you can pretty much expect that streak will extend to eight.

For much of the first eight months, album volume was more than 8% ahead of 2003, and in the week ending Sept.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



12, the last one before the slide began, sales were still 7.2% ahead. Now, the margin has worn down to 4.5%.

The president of one distribution company thinks the gain could be as small as 3% while the stats-hawk at another thinks we will end up in the range of 2%-3%. Mind you, that would still be better than the losses posted for each of the years from 2001 to 2003, but when you saw the way 2004 began, I bet you thought the industry would build a bigger bump by the time Santa Claus finished his rounds.

Aside from competing with stronger numbers from the tail end of 2003, one of the tough challenges this quarter is that so many of this year's promising releases are all bunched up in the third and fourth Tuesdays of this month.

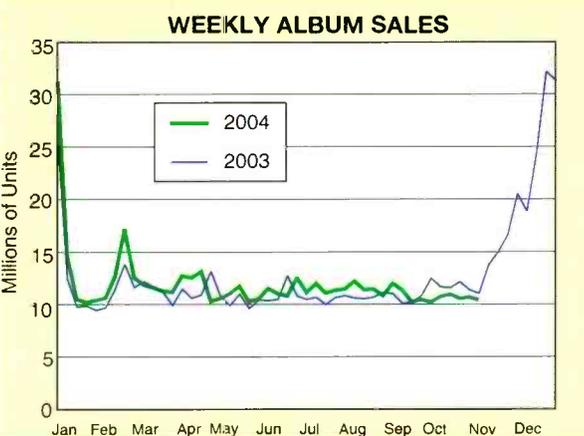
Eminem looks a good bet to rally a million-plus week, as his last two albums did. His latest was slated for Nov. 16, the same day as the new **Destiny's Child**, but has been pushed to an off-cycle date of Nov. 12. **U2** lands Nov. 23. Hits sets by country superstars **Keith** and **Shania Twain** come earlier, but both reach stores Nov. 9, the same day as **Britney Spears**.

The above are just the headlines, as other A-list artists will arrive during those weeks, including **Snoop Dogg**, **Chingy** and "American Idol" finalists **Fantasia** and **Clay Aiken**, which leads me to ponder a few questions.

How many more acts would have had shots at being No. 1 for at least one week on The Billboard 200 if some of these acts
(Continued on page 64)

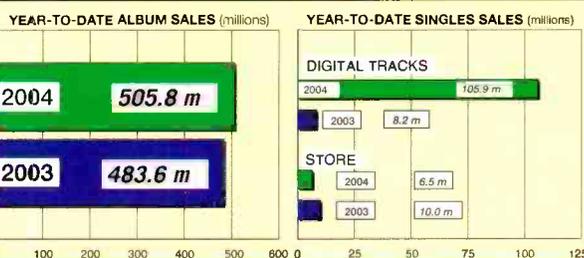
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,459,000	91,000	3,207,000
Last Week	10,709,000	89,000	3,112,000
Change	◊2.3%	◊2.2%	◊3.1%
This Week 2003	11,040,000	174,000	827,000
Change	◊5.3%	◊47.7%	◊287.8%



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	501,832,000	618,095,000	◊23.2%
Albums	483,606,000	505,770,000	◊4.6%
Store Singles	10,004,000	6,458,000	◊35.4%
Digital Tracks	8,222,000	105,867,000	◊1,187.6%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	467,301,000	496,597,000	◊6.3%
Cassette	14,821,000	7,834,000	◊47.1%
Other	1,484,000	1,339,000	◊9.8%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	307,409,000	319,396,000	◊3.9%
Catalog	176,197,000	186,500,000	◊5.8%
Deep Catalog	125,110,000	128,497,000	◊2.7%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 10/31/04. Rounded figures.

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

Nielsen SoundScan

The Brightest And The Best

Last issue, the two highest debuts on Hot 100 Singles Sales were by **Bright Eyes**, the musical invention of 24-year-old Nebraskan **Conor Oberst**. This issue, those two singles, "Lua" and "Take It Easy (Love Nothing)," move 18-1 and 7-2, respectively, to take over the top two spots on the survey.

It is the first time in seven years that one artist owns the top two positions on this list. In August 1997, **Puff Daddy** was No. 1 with **Faith Evans** on "I'll Be Missing You" and was featured with **Mase** at No. 2 on the **Notorious B.I.G.'s** "Mo Money Mo Problems."

'HOT' STUFF: The 4-2 rise of "Drop It Like It's Hot" (**Doggystyle/Geffen**) gives **Snoop Dogg** his biggest hit on The Billboard Hot 100. As a lead artist, his highest-ranking song until now was "Beautiful," a No. 6 hit in 2003 for Snoop and the same artist featured on "Drop It," **Pharrell**.

It was exactly one year ago that Snoop peaked at No. 2 as one of the featured artists on **Chingy's** "Holiday Inn."

HEARD THROUGH THE GRAPEVINE: **Michael McDonald's** fifth solo album is the highest-debuting set of his career and his first top 10 title on The Billboard 200 in 22 years. "Motown Two" (**Motown**), the sequel to last year's "Motown," bows at No. 9. That surpasses the peak position of the first "Motown," which stopped at No. 14 in February.

"Motown Two" is McDonald's first top 10 solo album since his

Chart Beat™

By Fred Bronson
fbronson@billboard.com



first record away from **the Doobie Brothers**, "If That's What It Takes," went to No. 6 in 1982.

On Top R&B/Hip-Hop Albums, "Motown Two" opens a notch higher than on The Billboard 200. By debuting at No. 8, McDonald's second "Motown" collection becomes the highest-ranked album of his career on the R&B/hip-hop chart. "Motown" peaked at No. 17, and his only other solo R&B/hip-hop chart entry, "If That's What It Takes," went to No. 10.

'RESTLESS' CHART: **Alison Krauss** made her debut on Hot Country Singles & Tracks in September 1991, with "Steel Rails," recorded with **Union Station**.

Some 13 years later, Krauss lands her first No. 1 on a country singles chart as a lead artist, as "Restless" enters Hot Country Singles Sales in pole position. That beats the No. 2 peak of "When You Say Nothing at All" on the sales chart in July 1995.

On Hot Country Singles & Tracks, Krauss was featured as a guest vocalist with **Billy Dean** on **Kenny Rogers'** chart-topper "Buy Me a Rose" in May 2000.

STEAMROLLED: For the first time in the history of Top New Age Albums, one act owns the top three positions. **Mannheim Steamroller** had the top two last issue, with "Christmas Celebration" (**American Gramophone**) at No. 1 and "Halloween: Monster Mix" at No. 2. Now, "Monster Mix" moves back to No. 1, "Christmas" comes in second and another CD, "Halloween," ranks third.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	R. KELLY & JAY-Z JIVE/DEF JAM 003691/ZOMBA/IOJMG (12.98/18.98)	Unfinished Business	1	50	42	32	4	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
2	NEW	1	1	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2	51	50	43	6	CHEVELLE EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8
3	NEW	1	1	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD)	Still Not Getting Any...	3	53	47	58	67	R. KELLY ▲ 3 JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2
4	1	—	2	ROD STEWART J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	54	56	57	38	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
5	2	3	7	NELLY ▲ 2 DERRTY/FD REEL 003316*/UMRG (8.98/13.98)	Suit	1	55	57	59	18	NORAH JONES ▲ 4 BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
6	4	2	32	USHER ▲ 7 LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	56	58	34	5	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
7	3	1	4	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	57	49	38	8	BRIAN WILSON BRIMEL/NONESUCH 79846/WARNER BROS. (19.98 CD)	Smile	13
8	5	13	9	RAY CHARLES ▲ HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	2	58	60	56	48	ANITA BAKER BLUE NOTE 77102 (12.98/18.98)	My Everything	4
9	NEW	1	1	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9	59	63	65	18	ALICIA KEYS ▲ 3 J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
				GREATEST GAINER									
10	23	—	2	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	10	60	38	17	3	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
11	NEW	1	1	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11	60	36	49	9	DURAN DURAN EPIC 92900/SONY MUSIC (18.98 CD)	Astronaut	17
12	11	7	6	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98 CD)	American Idiot	1	61	65	70	57	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1
13	10	9	10	TIM MCGRAW ▲ 2 CURB 78858 (18.98 CD)	Live Like You Were Dying	1	62	69	71	84	ANTHONY HAMILTON ● SD SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
14	8	4	3	CELINE DION EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4	63	80	77	51	LINKIN PARK ▲ 4 WARNER BROS. 48186* (19.98 CD)	Meteora	1
15	9	6	5	HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	64	80	77	51	JOSH GROBAN ▲ 3 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
				PACESETTER									
16	14	15	14	VARIOUS ARTISTS ▲ 2 UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	65	144	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1032 (12.98 CD)	Halloween: Monster Mix	65
17	18	11	4	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	66	68	63	64	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23
18	17	12	7	NELLY ▲ DERRTY/FD REEL 003314*/UMRG (8.98/13.98)	Sweat	2	67	61	50	9	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3
19	6	—	2	JIMMY EAT WORLD INTERSCOPE 003416* (13.98 CD)	Futures	6	68	59	41	5	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	14
20	NEW	1	1	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	69	NEW	1	1	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul	69
21	25	23	23	GRETCHEN WILSON ▲ 2 EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	70	53	30	4	R.E.M. WARNER BROS. 48894* (18.98 CD)	Around The Sun	13
22	20	16	5	CIARA ● SHO'NUFF-MUSIC/LINE/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	71	62	45	5	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6
23	12	5	3	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	72	NEW	1	1	WU-TANG CLAN BMG STRATEGIC MARKETING GROUP 61645 (18.98 CD)	Legend Of The Wu-Tang: Wu-Tang Clan's Greatest Hits	72
24	21	18	77	MAROONS ▲ 3 OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	73	72	76	14	NORAH JONES ▲ 9 BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
25	16	8	4	GOOD CHARLOTTE DAYLIGHT/EPIC 92425 DR 92834/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	74	55	53	12	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20
26	7	—	2	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7	75	NEW	1	1	WILLIE NELSON LOST HIGHWAY 002576*/UMGN (13.98 CD)	It Will Always Be	75
27	22	19	15	ASHLEE SIMPSON ▲ 3 GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	76	NEW	1	1	THE DONNAS ATLANTIC 83758*/AG (18.98 CD/DVD)	Gold Medal	76
28	15	14	5	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	77	78	83	34	SARA EVANS ▲ RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
29	13	—	2	JOHN MELLENCAMP ISLAND/UTV 003311/UME (19.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13	78	71	72	87	EVANESCENCE ▲ 5 WIND-UP 13063 (18.98 CD)	Fallen	3
30	30	25	26	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	79	46	51	16	JIMMY BUFFETT ▲ MAILBOAT/RCA 62710/RLG (18.98 CD)	License To Chill	1
31	33	33	84	SWITCHFOOT ▲ COLUMBIA 88967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	80	74	68	11	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8
32	27	22	23	AVRIL LAVIGNE ▲ RCA 59774/RMG (18.98 CD)	Under My Skin	1	81	77	73	18	AKON SRC/UNIVERSAL 000850*/UMRG (13.98 CD)	Trouble	38
33	29	21	10	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	82	95	90	52	TOBY KEITH ▲ 4 DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock 'n Y'All	1
34	24	20	5	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	83	70	62	5	GUERRILLA BLACK CZAR 81766*/MIRGIN (12.98/17.98)	Guerilla City	20
35	35	31	21	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	84	86	78	16	KEANE INTERSCOPE 002507 (19.98 CD) [M]	Hopes And Fears	53
36	34	24	9	LL COOL J ● DEF JAM 002839*/IOJMG (13.98 CD)	The DEFinition	4	85	82	69	30	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18
37	39	40	36	LOS LONELY BOYS ▲ DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9	86	88	82	18	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (18.98/13.98)	The Hunger For More	1
38	37	37	71	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	87	84	81	9	PAPA ROACH EL TONAL/GEFFEN 003147/INTERSCOPE (13.98 CD)	Getting Away With Murder	17
39	43	44	32	GUNS N' ROSES ▲ GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	88	67	47	6	SOUNDTRACK ● DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31
40	32	29	5	JOSS STONE S-CURVE 94897 (18.98 CD)	Mind Body & Soul	11	89	28	—	2	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	28
41	26	10	3	SUM 41 ISLAND 003492*/IOJMG (13.98 CD)	Chuck	10	90	NEW	1	1	BIG & RICH WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90
42	41	35	20	THE KILLERS ● ISLAND 002468/IOJMG (13.98 CD)	Hot Fuss	26	91	73	60	5	INTERPOL MATAHOR 616* (18.98 CD)	Antics	15
43	44	42	19	JOJO ● DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	92	92	87	108	KEITH URBAN ▲ 2 CAPITOL (NASHVILLE) 32836 (10.98/18.98)	Golden Road	11
44	45	28	6	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3	93	66	108	41	ROD STEWART ▲ 2 J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
45	48	39	4	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	39	94	112	195	16	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9
46	31	—	2	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	31	95	NEW	1	1	JACKI-O POE BOY 2650*/TVT (17.98 CD)	Poe Little Rich Girl	95
47	19	—	2	ELLIOTT SMITH ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill	19	96	161	156	56	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7
48	40	27	5	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Le\$T We Forget: The Best Of	9	97	76	61	57	THE ROLLING STONES VIRGIN 84892 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
49	52	46	39	KENNY CHESNEY ▲ 3 BNA 58601/RLG (12.98/18.98)	When The Sun Goes Down	1	98	103	105	10	JUANES SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	33

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	91	84	20	SEETHER	Disclaimer II	53	151	142	149	11	JADAKISS	Kiss Of Death	1
101	93	89	13	SOUNDTRACK	The Princess Diaries 2: Royal Engagement	15	152	156	140	12	SHERYL CROW	The Very Best Of Sheryl Crow	2
102	97	92	7	BOWLING FOR SOUP	A Hangover You Don't Deserve	37	153	151	—	11	SELAH	Hiding Place	61
103	114	104	71	BEYONCE	Dangerously In Love	1	154	135	98	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego	89
104	NEW	1	1	SOUNDTRACK	The OC: Music From The OC: Mix 2	104	155	159	137	6	STEVEN CURTIS CHAPMAN	All Things New	22
105	108	54	3	MANNHEIM STEAMROLLER	Christmas Celebration	54	156	133	114	11	213	The Hard Way	4
106	100	102	10	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	14	157	136	110	5	JESSE MCCARTNEY	Beautiful Soul	50
107	79	55	4	CAKE	Pressure Chief	17	158	—	—	—	MICHAEL McDONALD	Motown	14
108	85	66	11	MASE	Welcome Back	4	159	137	99	1	DE LA SOUL	The Grind Date	87
109	89	80	10	KANYE WEST	The College Dropout	2	160	145	118	14	TAKING BACK SUNDAY	Where You Want To Be	3
110	98	26	3	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	26	161	173	151	14	TERROR SQUAD	True Story	7
111	109	107	58	NICKELBACK	The Long Road	6	162	170	162	56	JET	Get Born	26
112	54	—	2	JIN	The Rest Is History	54	163	155	124	12	ALTER BRIDGE	One Day Remains	5
113	101	112	22	DEAN MARTIN	Dino: The Essential Dean Martin	28	164	NEW	1	1	PAVEMENT	Crooked Rain, Crooked Rain: LA's Desert Origins	164
114	NEW	1	1	LOS TEMERARIOS	Regalo De Amor	114	165	164	144	13	CRIME MOB	Crime Mob	90
115	126	132	45	CASTING CROWNS	Casting Crowns	59	166	139	115	7	FLOGGING MOLLY	Within A Mile Of Home	20
116	105	97	30	SHINEDOWN	Leave A Whisper	53	167	90	—	4	RENEE OLSTEAD	Renee Olstead	90
117	107	75	32	FRANZ FERDINAND	Franz Ferdinand	32	168	124	86	5	SHAWNNA	Worth The Weight	22
118	104	95	36	LIL SCRAPPY/TRILLVILLE	The King Of Crunk & BME Recordings Present	12	169	132	101	5	VARIOUS ARTISTS	MTV2 Headbangers Ball Volume 2	43
119	96	113	12	GRUPO CLIMAX	Za Za Za	79	170	119	—	2	K-PAZ DE LA SIERRA	Pensando En Ti	119
120	117	122	16	CROSSFADE	Crossfade	111	171	185	171	25	SOUNDTRACK	Shrek 2	8
121	87	64	4	TOM WAITS	Real Gone	28	172	181	179	14	GAVIN DEGRAW	Chariot - Stripped	56
122	64	—	2	LIL WYTE	Phinally Phamous	64	173	157	127	6	SHADOWS FALL	The War Within	20
123	140	131	58	JOHN MAYER	Heavier Things	1	174	99	—	2	VARIOUS ARTISTS	Enjoy Every Sandwich: The Songs Of Warren Zevon	99
124	111	94	47	HOOBASTANK	The Reason	3	175	154	155	3	VARIOUS ARTISTS	Integrity's I Worship Next: A Total Worship Experience	154
125	113	79	5	BARRY MANILOW	Manilow Scores: Songs From Copacabana And Harmony	47	176	165	154	12	KIDZ BOP KIDS	Kidz Bop 6	23
126	NEW	1	1	NICK CAVE AND THE BAD SEEDS	Abattoir Blues/The Lyre Of Orpheus	126	177	RE-ENTRY	50	50	JAY-Z	The Black Album	1
127	128	134	73	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16	178	RE-ENTRY	5	5	ISRAEL AND NEW BREED	Live From Another Level	146
128	127	128	5	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	103	179	160	148	5	SOUNDTRACK	Dora The Explorer	133
129	122	121	48	TRACE ADKINS	Comin' On Strong	31	180	147	111	5	SOCIAL DISTORTION	Sex, Love And Rock 'N' Roll	31
130	106	91	4	TOBYMAC	Welcome To Diverse City	54	181	195	—	37	GARY ALLAN	See If I Care	17
131	NEW	1	1	LEONARD COHEN	Dear Heather	131	182	162	138	6	LIL' ROMEO	Romeoland	70
132	NEW	1	1	KIDZ BOP KIDS	Kidz Bop Halloween	132	183	NEW	1	1	BILL ENGVALL	A Decade Of Laughs	183
133	121	184	3	SOUNDTRACK	Shall We Dance?	121	184	169	152	31	LIL' FLIP	U Gotta Feel Me	4
134	110	88	4	JOHN DENVER	Definitive All-Time Greatest Hits	52	185	163	143	27	D12	D12 World	1
135	120	109	63	JESSICA SIMPSON	In This Skin	2	186	RE-ENTRY	62	62	DIERKS BENTLEY	Dierks Bentley	26
136	125	117	18	MAROONS	1.22.03.Acoustic (EP)	42	187	175	180	7	LOS TEMERARIOS	La Mejor... Coleccion	121
137	141	142	23	LONESTAR	Let's Be Us Again	14	188	186	—	25	MERCYME	Undone	12
138	153	—	2	PINK MARTINI	Hang On Little Tomato	138	189	198	178	24	MONTGOMERY GENTRY	You Do Your Thing	10
139	129	126	23	SLIPKNOT	Vol. 3: (The Subliminal Verses)	2	190	187	170	5	CHRIS BOTTI	When I Fall In Love	124
140	118	96	5	MARK KNOPFLER	Shangri-La	66	191	166	106	5	REGIS PHILBIN	When You're Smiling	54
141	148	135	12	FINGER ELEVEN	Finger Eleven	96	192	177	163	52	LIONEL RICHIE	The Definitive Collection	19
142	94	48	3	AMY GRANT	Greatest Hits: 1986-2004	48	193	174	139	6	BEN HARPER AND THE BLIND BOYS OF ALABAMA	There Will Be A Light	81
143	143	119	45	ALAN JACKSON	Greatest Hits Volume II	19	194	178	—	3	GAITHER VOCAL BAND	Best Of The Gaither Vocal Band	177
144	102	67	4	I-20	Self Explanatory	42	195	146	—	2	THE GAME	Untold Story	146
145	134	123	14	TERRI CLARK	Greatest Hits 1994-2004	14	196	189	200	3	SKINDRED	Babylon	189
146	116	93	6	RAVEN-SYMONNE	This Is My Time	51	197	RE-ENTRY	20	20	SHEDAISY	Sweet Right Here	16
147	150	116	5	PHIL COLLINS	Love Songs: A Compilation... Old And New	51	198	RE-ENTRY	30	30	VARIOUS ARTISTS	Now 15	2
148	131	103	4	SMOKIE NORFUL	Nothing Without You	57	199	158	120	4	LOS TIGRES DEL NORTE	20 Nortenas Famosas	117
149	115	52	3	ALABAMA	Ultimate Alabama: 20 #1 Hits	52	200	179	159	23	JULIE ROBERTS	Julie Roberts	51
150	149	141	12	SNOW PATROL	Final Straw	114	—	—	—	—	—	—	—

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

NOVEMBER 13 2004		Billboard® TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	ROD STEWART J 62182*/RMG	Stardust... The Great American Songbook Vol. III
2	NEW	JERRY GARCIA BAND J GARCIA 0002	Pure Jerry: Lunt-Fontanne, New York City, 10/31/87
3	NEW	JERRY GARCIA BAND J GARCIA 0003	Pure Jerry: Lunt-Fontanne, New York City, The Best Of The Rest, 10/19-30/87
4	NEW	SIMPLE PLAN LAVA 93411/AG	Still Not Getting Any...
5	9	RAY CHARLES ▲ HEAR 2248/CONCORD	Genius Loves Company
6	NEW	GRATEFUL DEAD GRATEFUL DEAD 76491/RHINO	Beyond Description (1973-1989)
7	NEW	PEARL JAM TEN CLUB 63424/RMG	Benaroya Hall: October 22nd 2003
8	3	CELINE DION EPIC 93453/SONY MUSIC	Miracle
9	7	BRIAN WILSON BRIMEL/NOBESUCH 79846/WARNER BROS.	Smile
10	6	ELLIOTT SMITH ANTI- 86741*/EPITAPH	From A Basement On The Hill
11	20	JOHN MELLENCAMP ISLAND/UTV 003311/UME	Words & Music: John Mellencamp's Greatest Hits
12	9	GEORGE STRAIT MCA NASHVILLE 000459/UMGN	50 Number Ones
13	NEW	STRUNG OUT FAT WRECK CHORDS 680*	Exile In Oblivion
14	13	USHER ▲ 7 LAFACE 63982/ZOMBA	Confessions
15	2	JOHN MAYER AWARE/COLUMBIA 93507/SONY MUSIC	As/is
16	NEW	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	Renee Olstead
17	10	TIM MCGRAW ▲ 2 CURB 78858	Live Like You Were Dying
18	NEW	I CAN MAKE A MESS LIKE NOBODY'S BUSINESS DRIVE-THRU 82600/SANCTUARY [M]	I Can Make A Mess Like Nobody's Business
19	14	GREEN DAY REPRISE 48777*/WARNER BROS.	American Idiot
20	12	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE	The Dana Owens Album
21	NEW	LEONARD COHEN COLUMBIA 92891/SONY MUSIC	Dear Heather
22	22	ROD STEWART ▲ 2 J 55710*/RMG	As Time Goes By ... The Great American Songbook Vol. II
23	19	TOM WAITS ANTI- 86678*/EPITAPH	Real Gone
24	NEW	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love
25	17	R.E.M. WARNER BROS 48894*	Around The Sun

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 13 2004		Billboard® TOP SOUNDTRACKS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
3	3	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
4	5	A CINDERELLA STORY ●	HOLLYWOOD 162453
5	4	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861059
6	NEW	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS
7	6	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG
8	9	O BROTHER, WHERE ART THOU? ▲ 7	LDST HIGHWAY/MERCURY 170069/IDJMG
9	8	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
10	7	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
11	10	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC
12	15	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
13	11	THE PUNISHER: THE ALBUM	WIND-UP 13093
14	12	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
15	14	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
16	13	13 GOING ON 30	HOLLYWOOD 162454
17	20	ALFIE	VIRGIN 63934
18	NEW	TEAM AMERICA: WORLD POLICE	ATLANTIC 83759/AG
19	16	THAT'S SO RAVEN	WALT DISNEY 861015
20	NEW	COYOTE UGLY ▲ 3	CURB 78703
21	19	50 FIRST DATES	MAVERICK 48675/WARNER BROS
22	18	LIZZIE MCGUIRE: TOTALLY PARTY!	WALT DISNEY 861055
23	17	RESIDENT EVIL: APOCALYPSE	ROADRUNNER 61824/IDJMG
24	NEW	SHREK ▲ 2	DREAMWORKS 450305/INTERSCOPE
25	24	ELLA ENCHANTED	HOLLYWOOD 162411

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

213	156	Chevelle 51	Good Charlotte 25	Juvenile 46	Dean Martin 113	A.B. Quintanilla III Presents Kumbia Kings 154	A Cinderella Story 94	The Used 71
Trace Adkins 129		Ciara 22	Amy Grant 142	Keane 84	Mase 108	Rascal Flatts 28	Dora The Explorer 179	Usner 6
Akon 81		Teri Clark 145	Green Day 12	Toby Keith 82	John Mayer 123	R.E.M. 70	Garden State 74	VARIOUS ARTISTS
Alabama 149		Grupo Climax 119	Pat Green 89	R. Kelly 52	Martina McBride 97	Jesse McCartney 157	Enjoy Every Sandwich: The Songs Of Warren Zevon 174	Integrity's I Worship Next: A Total Worship Experience 175
Gary Allan 181		Leonard Cohen 131	Josh Groban 64	R. Kelly & Jay-Z 1	Jesse McCartney 157	Michael McDonald 9, 158	Engagement 101	MTV2 Headbangers Ball Volume 2 169
Alter Bridge 163		Phil Collins 147	Guerilla Black 83	Alicia Keys 58	Julie Roberts 200	Tim McGraw 13	Shall We Dance? 133	Now 15 198
Anita Baker 57		Crime Mob 165	Guns N' Roses 39	Kidz Bop Kids 132, 176	Michael McDonald 9, 158	John Mellencamp 29	Shark Tale 88	Now 16 16
Lloyd Banks 86		Crossfade 120	Guns N' Roses 39	The Killers 42	Tim McGraw 13	MeryMe 188	Shrek 2 171	Now 16 16
The Beach Boys 127		Sheryl Crow 152	Daryl Hall John Oates 69	Mark Knopfler 140	John Mellencamp 29	Modest Mouse 85	Rod Stewart 4, 93	Now 16 16
Dierks Bentley 186		D12 185	Anthony Hamilton 62	Korn 17	Mercury 188	Montgomery Gentry 189	Joss Stone 40	Now 16 16
Beyonce 103		De La Soul 159	Ben Harper And The Blind Boys Of Alabama 193	K-Paz De La Sierra 170	Mercury 188	Mos Def 23	George Strait 7	Now 16 16
Big & Rich 30, 90		Gavin DeGraw 172	Hoobastank 124	Avril Lavigne 32	My Chemical Romance 128	Nelly 5, 18	Sum 41 41	Now 16 16
Black Eyed Peas 38		John Denver 134	I-20 144	Lil' Flip 184	Nelly 5, 18	Willie Nelson 75	Switchfoot 31	Now 16 16
Chris Botti 190		Celine Dion 14	Interpol 91	Lil' Romeo 182	Willie Nelson 75	Nickelback 111	Raven-Symone 146	Now 16 16
Bowling For Soup 102		The Donnas 76	Israel And New Breed 178	Lil' Scrappy/Triilville 118	Nickelback 111	Smokie Norful 148	Taking Back Sunday 160	Now 16 16
Breaking Benjamin 55		Hilary Duff 15	Alan Jackson 61, 143	Lil' Wayne 59	Smokie Norful 148	Slipknot 139	Talib Kweli 68	Now 16 16
Brooks & Dunn 26		Duran Duran 60	Jack-O 95	Linkin Park 63	Slipknot 139	Elliott Smith 47	Los Temerarios 114, 187	Now 16 16
Jimmy Buffett 79		Bill Engvall 183	Jadakiss 151	LL Cool J 36	Slipknot 139	Michael W. Smith 11	Terror Squad 161	Now 16 16
Ryan Cabrera 80		Evanescence 78	Jay-Z 177	Los Lonely Boys 37	Elliott Smith 47	Snow Patrol 150	Three Days Grace 96	Now 16 16
Cake 107		Sara Evans 77	Jet 162	Lonestar 137	Michael W. Smith 11	Social Distortion 180	Trans-Siberian Orchestra 110	Now 16 16
Casting Crowns 115		Finger Eleven 141	Jimmy Eat World 19	Barry Manilow 125	Snow Patrol 150	Queen Latifah 34	Trick Daddy 2	Now 16 16
Nick Cave And The Bad Seeds 126		Flogging Molly 166	John 112	Mannheim Steamroller 65, 105	Social Distortion 180		Keith Urban 44, 92	Now 16 16
Steven Curtis Chapman 155		Franz Ferdinand 117	Jin 112	Marilyn Manson 48				Now 16 16
Ray Charles 8, 10		Gaither Vocal Band 194	Jojo 43	Maroon 5 24, 136				Now 16 16
Kenny Chesney 49		The Game 195	Norah Jones 54, 73					Now 16 16

Over The Counter

Continued from page 61

had arrived earlier in the year? And might we have sprinkled a few positive weeks among the declines we've seen for the last couple of months if these releases had been more evenly spaced?

Most important, from the artist's point of view, have any of these albums been condemned to a shorter shelf life by arriving so late in the game?

From last year's crop, **OutKast's** "Speakerboxxx/The Love Below" was a great example of a hot fourth-quarter release that continued to sell well when the new year arrived. It doesn't often work that way; each year we notice that some

of the big dogs unleashed late in the year hit a wall as soon as the holiday weeks pass.

The problem with hypothetical questions like the ones I've posed here is that they can never conclusively be answered. But my ample gut tells me that 2004 might have ended on a more cheerful note if some of these much-anticipated releases had arrived sooner.

BUSINESS FINISHED: As hard fought as the campaign battle was between President **George W. Bush** and Sen. **John Kerry**, those two guys get along with each other better than the pair that leads The Billboard 200. As their much publicized tour dissolved into an acrimonious duel of accusations and at least one lawsuit (see story, page 1), **Jay-Z** and **R. Kelly** find themselves strange bedfellows above two charts.

Like "The Best of Both Worlds," the dysfunctional duo's earlier outing, this one scales the Top R&B/

Hip-Hop Albums chart. But, with an opening week of 215,000 copies, the new "Unfinished Business" goes where the earlier joint effort failed to reach: No. 1 on The Billboard 200.

There is more irony to the new album's chart-topping status. For one thing, this set is essentially leftovers from "The Best of Both Worlds." Further, that 2002 title actually had a bigger start, 223,000 units, yet was blocked on the big chart by "Now 9."

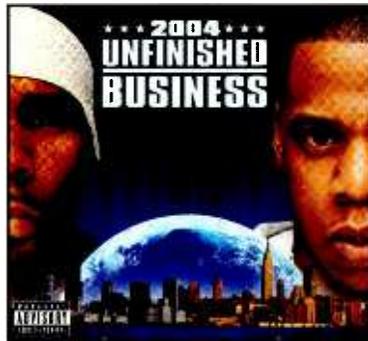
Speaking of the "Now That's What I Call Music!" series, the latest edition, "Now 17," is poised to lead the list next issue.

First-day numbers reported by chains have soothsayers predicting that the new "Now" will start with at least 325,000-350,000, and the potential to go even higher. **A Perfect Circle's** new "eMOTIVE" is pegged to scan 150,000 or more.

SAY 'RAY': For the second week in a row, the late **Ray Charles** owns

Greatest Gainer honors on The Billboard 200 and Top Pop Catalog. For good measure, he also wins the Pacesetter ribbon on Top R&B/Hip-Hop Albums.

The biographical film "Ray" opened wide during the tracking week, and its soundtrack stirs the



largest unit gain on the big chart (23-10, up 50%) and the largest percentage increase on the R&B list (33-9, up 123%).

He holds two top 10 spots on

both lists, as his posthumous duets album, "Genius Loves Company," stands at No. 8 on the former and No. 10 on the latter.

This is the first time since 1963 that Charles has two top 10s at once on a pop albums chart.

In that year's Jan. 5 issue, "Modern Sounds in Country and Western Music (Volume Two)" was No. 6, while the earlier "Modern Sounds in Country and Western Music" was No. 10 on Top 150 Best Sellers-Monaural, back in the days when the magazine also published a separate chart for stereo LPs.

The Greatest Gainer on the catalog list is "The Very Best of Ray Charles," which also becomes the beloved artist's first No. 1 on that chart (2-1, up 58%).

Also on Top Pop Catalog, Charles' "Anthology" bullets 7-4, up 24%.

Combined, the four Charles collections sold 182,500 for the week, according to **Nielsen SoundScan**.

NOVEMBER 13 2004
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	2	35	19	NUMBER 1 / GREATEST GAINER 1 Week At Number 1 RAY CHARLES The Very Best Of Ray Charles <small>RHINO 79622 (11.98 CD)</small>	
2	1	1	787	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers <small>TUFF GONG/ISLAND 54893/UMVE (8.98/12.98)</small>	
3	NEW		87	HOT SHOT DEBUT ROD STEWART ▲ It Had To Be You... The Great American Songbook <small>J 20039/RMG (12.98/18.98)</small>	
4	7	—	14	RAY CHARLES Anthology <small>RHINO 75759 (18.98 CD)</small>	
5	4	2	560	QUEEN ▲7 Greatest Hits <small>HOLLYWOOD 161265 (11.98/17.98)</small>	
6	5	3	207	THE BEATLES ▲3 1 <small>APPLE 29325/CAPITOL (12.98/18.98)</small>	
7	3	5	89	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 <small>CAPITOL 23552 (11.98/17.98)</small>	
8	6	4	1422	PINK FLOYD ▲15 Dark Side Of The Moon <small>CAPITOL 46001* (10.98/18.98)</small>	
9	12	16	185	SOUNDTRACK ▲7 O Brother, Where Art Thou? <small>LOST HIGHWAY/MERCURY 170689/UMJG (8.98/12.98)</small>	
10	NEW		105	LIL JON & THE EAST SIDE BOYZ ▲2 Kings Of Crunk <small>BME 2370*/TVT (13.98/17.98)</small>	
11	NEW		1	RASCAL FLATTS ▲2 Melt <small>LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)</small>	
12	9	6	206	TIM MCGRAW ▲4 Greatest Hits <small>CURB 77978 (12.98/18.98)</small>	
13	11	10	521	BOB SEGER & THE SILVER BULLET BAND ▲7 Greatest Hits <small>CAPITOL 30334 (10.98/15.98)</small>	
14	15	12	649	AC/DC ▲20 Back In Black <small>LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD)</small>	
15	17	23	364	SHANIA TWAIN ▲19 Come On Over <small>MERCURY 53603/UMIG (8.98/12.98)</small>	
16	NEW		50	STEVIE WONDER The Definitive Collection <small>NOTOWN/UTV 066164/UME (18.98 CD)</small>	
17	10	9	43	LARRY THE CABLE GUY Lord, I Apologize <small>PARALLELHIP-0 001423/UMIE (18.98 CD)</small>	
18	13	8	481	METALLICA ▲14 Metallica <small>ELEKTRA 81113*/AG (11.98/17.98)</small>	
19	8	22	99	ROD STEWART ▲ The Very Best Of Rod Stewart <small>WARNER BROS. 78328 (12.98/18.98)</small>	
20	16	7	114	COLDPLAY ▲3 A Rush Of Blood To The Head <small>CAPITOL 40504* (12.98/18.98)</small>	
21	14	14	65	BARRY MANILOW ▲ Ultimate Manilow <small>BMG HERITAGE 10600 (12.98/18.98)</small>	
22	RE-ENTRY		5	MICHAEL McDONALD The Very Best Of Michael McDonald <small>WARNER BROS. 76649/RHINO (12.98 CD)</small>	
23	28	25	151	JOSH GROBAN ▲4 Josh Groban <small>143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]</small>	
24	26	28	105	ELVIS PRESLEY ▲3 Elv1s: 30 #1 Hits <small>RCA 68079*/RMG (12.98/19.98)</small>	
25	19	17	119	AVRIL LAVIGNE ▲6 Let Go <small>ARISTA 14740/RMG (17.98 CD)</small>	
26	24	19	128	U2 ▲2 The Best Of 1980-1990 <small>ISLAND 524613/DJMG (12.98/18.98)</small>	
27	18	11	100	GOOD CHARLOTTE ▲3 The Young And The Hopeless <small>DAYLIGHT/EPIC 86486/SDNY MUSIC (18.98 EQ CD)</small>	
28	23	21	210	LINKIN PARK ▲6 [Hybrid Theory] <small>WARNER BROS. 47755 (12.98/18.98)</small>	
29	30	29	130	LENNY KRAVITZ ▲3 Greatest Hits <small>VIRGIN 50316 (12.98/18.98)</small>	
30	20	26	90	TIM MCGRAW ▲2 Set This Circus Down <small>CURB 78711 (12.98/18.98)</small>	
31	21	20	136	MERCYME ▲1 Almost There <small>INO 36133/CURB (16.98 CD) [M]</small>	
32	25	24	128	EMINEM ▲8 The Eminem Show <small>WEE/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)</small>	
33	31	32	380	AEIBA ▲6 Gold - Greatest Hits <small>POLYDOR/A&M 517007/UME (12.98/18.98)</small>	
34	27	18	149	JOHN MAYER ▲3 Room For Squares <small>AWA/RE/COLUMBIA 85293*/SDNY MUSIC (7.98 EQ/18.98) [M]</small>	
35	32	31	119	TOBY KEITH ▲4 Unleashed <small>DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)</small>	
36	35	37	154	KID ROCK ▲4 Cocky <small>LAVA 83482*/AG (12.98/18.98)</small>	
37	29	13	104	THE NOTORIOUS B.I.G. ▲4 Ready To Die <small>BAD BOY 002852*/UMRG (13.98 CD/VOCD)</small>	
38	22	15	504	BEASTIE BOYS ▲8 Licensed To Ill <small>DEF JAM 527351/UME (6.98/11.98)</small>	
39	37	36	593	JOURNEY ▲10 Journey's Greatest Hits <small>COLUMBIA 44493/SDNY MUSIC (12.98 EQ/18.98)</small>	
40	RE-ENTRY		224	MICHAEL JACKSON ▲15 Thriller <small>EPIC 66073/SDNY MUSIC (12.98 EQ/18.98)</small>	
41	34	34	493	TOM PETTY AND THE HEARTBREAKERS ▲10 Greatest Hits <small>MCA 110813/UME (12.98/18.98)</small>	
42	36	33	104	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix <small>EXPERIENCE HENDRIX 1116171/UME (12.98/18.98)</small>	
43	33	43	94	SIMPLE PLAN ▲4 No Pads, No Helmets...Just Balls <small>LAVA 83534/AG (7.98/12.98) [M]</small>	
44	NEW		1	THE HIT CREW Drew's Famous Haunted House Horrors <small>TURN UP THE MUSIC 1107 (12.98 CD)</small>	
45	44	42	215	CELINE DION ▲6 All The Way...A Decade Of Song <small>550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)</small>	
46	NEW		1	JEREMY CAMP Stay <small>BEC 40456 (16.98 CD) [M]</small>	
47	38	50	111	JACK JOHNSON ▲1 Brushfire Fairytales <small>ENJOY 860994*/UMRG (18.98 CD) [M]</small>	
48	42	38	214	KENNY CHESNEY ▲3 Greatest Hits <small>BNA 67978/RIG (12.98/18.98)</small>	
49	43	—	20	DAVID BOWIE Best Of Bowie <small>EMI 41929/IRGIN (18.98 CD)</small>	
50	41	47	169	EMINEM ▲9 The Marshall Mathers LP <small>WEE/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)</small>	

NOVEMBER 13 2004
Billboard® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	1	23	NUMBER 1 4 Weeks At Number 1 CROSSFADE Crossfade <small>FG/COLUMBIA 87148*/SONY MUSIC (12.98 EQ CD)</small>	
2	NEW		1	HOT SHOT DEBUT NICK CAVE AND THE BAD SEEDS Abattoir Blues/The Lyre Of Orpheus <small>ANTI- 86729/EPITAPH (19.98 CD)</small>	
3	4	2	21	MY CHEMICAL ROMANCE Three Cheers For Sweet Revenge <small>REPRISE 48615/WARNER BROS. (13.98 CD)</small>	
4	8	—	1	PINK MARTINI Hang On Little Tomato <small>HEINZ 2 (17.98 CD)</small>	
5	7	4	31	SNOW PATROL Final Straw <small>POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)</small>	
6	2	—	2	K-PAZ DE LA SIERRA Pensando En Ti <small>UNIVISION 310291/UG (14.98 CD)</small>	
7	RE-ENTRY		24	ISRAEL AND NEW BREED Live From Another Level <small>INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)</small>	
8	10	7	5	CHRIS BOTTI When I Fall In Love <small>COLUMBIA 92872/SONY MUSIC (18.98 EQ CD)</small>	
9	6	—	3	THE GAME Untold Story <small>GET LOW 7 (17.98 CD)</small>	
10	11	11	9	SKINDRED Babylon <small>BIELER BROS./LAVA 93304/AG (11.98 CD)</small>	
11	15	15	6	THE ALCHEMIST 1st Infantry <small>ALC 9548*/KOCH (15.98 CD)</small>	
12	NEW		1	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ Body Head Bangerz: Volume One <small>BODY HEAD/UNIVERSAL 003660*/UMRG (13.98 CD)</small>	
13	NEW		1	SUGARLAND Twice The Speed Of Life <small>MERCURY 002172/UMGN (13.98 CD)</small>	
14	5	—	2	LE TIGRE This Island <small>LE TIGRE/STRUMMER 003355/UMRG (9.98 CD)</small>	
15	17	19	11	LYFE JENNINGS Lyfe 268-192 <small>COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)</small>	
16	26	24	7	MADELEINE PEYROUX Careless Love <small>ROUNDER 613192 (17.98 CD)</small>	
17	16	3	3	DONALD LAWRENCE & CO. I Speak Life <small>VERITY 62228/20/MBA (11.98/17.98)</small>	
18	3	—	2	SHANE & SHANE Clean <small>INPOP 71290 (17.98 CD)</small>	
19	19	13	69	THE POSTAL SERVICE Give Up <small>SUB POP 595 (14.98 CD)</small>	
20	12	—	2	MONCHY & ALEXANDRA Hasta El Fin <small>J&N 95422/SONY DISCOS (15.98 EQ CD)</small>	
21	18	12	7	DEM FRANCHIZE BOYZ Dem Franchise Boyz <small>TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD)</small>	
22	28	25	14	SCISSOR SISTERS Scissor Sisters <small>UNIVERSAL 002772*/UMRG (12.98 CD)</small>	
23	20	18	4	FUTURE LEADERS OF THE WORLD LVL IV <small>EPIC 89192/SONY MUSIC (12.98 EQ CD)</small>	
24	25	23	40	MINDY SMITH One Moment More <small>VANGUARD 79736 (16.98 CD)</small>	
25	33	27	38	JEREMY CAMP Carried Me: The Worship Project <small>BEC 39613 (16.98 CD)</small>	
26	21	8	9	JUAN LUIS GUERRA Para Ti <small>VEVE 651000/UNIVERSAL LATINO (15.98 CD)</small>	
27	NEW		1	I CAN MAKE A MESS LIKE NOBODY'S BUSINESS I Can Make A Mess Like Nobody's Business <small>DRIVE-THRU 93600/SANCTUARY (13.98 CD)</small>	
28	34	28	32	MUSE Absolution <small>TASTE MEDIA 48733/WARNER BROS. (14.98 CD)</small>	
29	27	16	8	ALEJANDRO FERNANDEZ A Corazon Abierto <small>SONY DISCOS 95323 (18.98 EQ CD)</small>	
30	23	17	3	J MOSS The J Moss Project <small>GOSPD CENTRIC 70068/20/MBA (17.98 CD)</small>	
31	35	22	5	PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise <small>INO/EPIC 92879/SDNY MUSIC (17.98 EQ CD)</small>	
32	NEW		1	THE CROSS MOVEMENT Higher Definition <small>CROSS MOVEMENT 20008 (13.98 CD)</small>	
33	22	5	3	TRENT WILLMON Trent Willmon <small>COLUMBIA (NASHVILLE) 91257/SDNY MUSIC (12.98 EQ CD)</small>	
34	36	31	17	VICENTE FERNANDEZ Tesoros De Coleccion <small>SONY DISCOS 95241 (8.98 EQ CD)</small>	
35	24	20	5	LOS BUKIS Lo Mejor De Nosotros 1972 - 1986 <small>FONQVISA 351475/UG (13.98 CD)</small>	
36	41	—	2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics <small>BUENA VISTA 861085/WALT DISNEY (7.98 CD)</small>	
37	48	29	14	GREATEST GAINER MARTHA MUNIZZI The Best Is Yet To Come <small>MARTHA MUNIZZI 0001 (16.98 CD)</small>	
38	31	14	16	HAWTHORNE HEIGHTS The Silence In Black And White <small>VICTORY 220 (13.98 CD)</small>	
39	14	—	2	DUELO Mi Historia Musical <small>UNIVISION 310280/UG (13.98 CD)</small>	
40	13	—	2	ME FIRST AND THE GIMME GIMMES Ruin Jonny's Bar Mitzvah <small>FAT WRECK CHORDS 674* (13.98 CD)</small>	
41	32	21	4	UTADA Exodus <small>ISLAND 003186/DJMG (13.98 CD)</small>	
42	40	32	8	KIERRA KIKI SHEARD I Owe You <small>EMI GOSPEL 97304 (17.98 CD)</small>	
43	NEW		1	DAY OF FIRE Day Of Fire <small>ESSENTIAL 10738 (17.98 CD)</small>	
44	NEW		1	ZAP MAMA Ancestry In Progress <small>LUAKA BOP 90056/WARNER BROS. (18.98 CD)</small>	
45	42	36	10	LOS CAMINANTES Tesoros De Coleccion: Puras Rancheras <small>SONY DISCOS 95360 (9.98 EQ CD)</small>	
46	44	35	19	LUNYTUNES La Trayectoria <small>MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)</small>	
47	45	40	9	BANDA ARKANGEL R-15 Tesoros De Coleccion <small>SONY DISCOS 95247 (12.98 EQ CD)</small>	
48	RE-ENTRY		3	TREE63 The Answer To The Question <small>INPOP 71271 (12.98 CD)</small>	
49	37	30	3	DJ NELSON Flow La Discoteca <small>FLOW 180002/UNIVERSAL LATINO (15.98 CD)</small>	
50	47	33	4	BISHOP PAUL S. MORTON Seasons Change <small>TEHLIGHT 5907/COMPENIA (17.98 CD)</small>	

NOVEMBER 13 2004
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	39	3	NUMBER 1 2 Weeks At Number 1 ELLIOTT SMITH From A Basement On The Hill <small>ANTI- 86741*/EPITAPH (17.98 CD)</small>	
2	10	20	5	GREATEST GAINER MANNHEIM STEAMROLLER Halloween: Monster Mix <small>AMERICAN GRAMMOPHONE 1032 (12.98 CD)</small>	
3	NEW		1	HOT SHOT DEBUT DARYL HALL JOHN OATES Our Kind Of Soul <small>U-WATCH 80103 (18.98 CD)</small>	
4	2	2	5	INTERPOL Antics <small>MATAADOR 616* (16.98 CD)</small>	
5	NEW		1	JACK-O Poe Little Rich Girl <small>POE BOY 2660*/TVT (17.98 CD)</small>	
6	7	1	3	MANNHEIM STEAMROLLER Christmas Celebration <small>AMERICAN GRAMMOPHONE 2020 (17.98 CD)</small>	
7	6	5	10	PITBULL M.I.A.M.I. (Money Is A Major Issue) <small>DIAZ BROTHERS 2560*/TVT (11.98/18.98)</small>	
8	4	6	20	GRUPO CLIMAX Za Za Za <small>MUSART 20539/BALBOA (5.98 CD) [M]</small>	
9	3	3	4	TOM WAITS Real Gone <small>ANTI- 86678*/EPITAPH (17.98 CD)</small>	
10	NEW		1	NICK CAVE AND THE BAD SEEDS Abattoir Blues/The Lyre Of Orpheus <small>ANTI- 86729/EPITAPH (19.98 CD) [M]</small>	
11	13	—	2	PINK MARTINI Hang On Little Tomato <small>HEINZ 2 (17.98 CD) [M]</small>	
12	8	7	11	213 The Hard Way <small>DOGGYSTYLE 2670*/TVT (11.98/17.98)</small>	
13	11	9	14	TAKING BACK SUNDAY Where You Want To Be <small>VICTORY 228 (15.98 CD)</small>	
14	NEW		1	PAVEMENT Crooked Rain, Crooked Rain: L.A.'s Desert Origins <small>MATAADOR 610 (18.98 CD)</small>	
15	9	8	7	FLOGGING MOLLY Within A Mile Of Home <small>SIDEONEUMY 71251* (16.98 CD)</small>	
16	14	10	6	SHADOWS FALL The War Within <small>CENTURY MEDIA 8228 (12.98 CD)</small>	
17	5	—	2	VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon <small>ARTEMIS 51581 (18.98 CD)</small>	
18	15	11	6	LIL' ROMEO Romeoland <small>NEW NO LIMIT 5753*/KOCH (12.98/17.98)</small>	
19	12	—	2	THE GAME Untold Story <small>GET LOW 7 (17.98 CD) [M]</small>	
20	21	24	10	MANNHEIM STEAMROLLER Halloween <small>AMERICAN GRAMMOPHONE 1031 (18.98 CD)</small>	
21	19	17	6	THE ALCHEMIST 1st Infantry <small>ALC 9548*/KOCH (15.98 CD) [M]</small>	
22	20	15	8	THE POSTAL SERVICE Give Up <small>SUB POP 595 (14.98 CD) [M]</small>	
23	22	—	3	DROPKICK MURPHYS Tessie (EP) <small>HELLCAT 80470*/EPITAPH (15.98 CD)</small>	
24	18	4	3	STRAYLIGHT RUN Straylight Run <small>VICTORY 229 (13.98 CD)</small>	
25	24	18	10	THE DIPLOMATS PRESENT JIM JONES On My Way To Church <small>DIPLOMATS 5770*/KOCH (17.98 CD)</small>	
26	23	21	40	MINDY SMITH One Moment More <small>VANGUARD 79736 (16.98 CD) [M]</small>	
27	25	19	8	SENSES FAIL Let It Enfold You <small>DRIVE-THRU 0403/VAGRANT (13.98 CD/VOCD)</small>	
28	29	22	5	YING YANG TWINS Me & My Brother <small>COLLIPARK 2480*/TVT (17.98 CD)</small>	
29	33	27	18	VARIOUS ARTISTS The Source Presents: Hip Hop Hits 8 <small>SOURCE 2522/IMAGE (15.98 CD)</small>	

NOVEMBER 13 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	1	23	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
2	3	3	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [M]	When I Fall In Love
3	5	7	MADELINE PEYROUX	ROUNDER 613192 [M]	Careless Love
4	4	28	DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room
5	2	8	JANE MONHEIT	SONY CLASSICAL 92495/SONY MUSIC	Taking A Chance On Love
6	6	7	PETER CINCOTTI	CONCORD 2221 [M]	On The Moon
7	7	39	HARRY CONNICK, JR. ▲	COLUMBIA 90551/SONY MUSIC	Only You
8	19	13	HARRY CONNICK, JR. ●	COLUMBIA 90550/SONY MUSIC	Harry For The Holidays
9	8	13	AL JARREAU	VERVE 001634/VG	Accentuate The Positive
10	9	10	VARIOUS ARTISTS	CAPITOL 71464	Lady Sings The Blues 2
11	12	104	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
12	10	10	NANCY WILSON	MCG JAZZ 1013	R. S. V. P.
13	16	7	BRAD MEHLDAU	NONESUCH 79853/WARNER BROS.	Live In Tokyo
14	13	7	BRANFORD MARSALIS QUARTET	MARSALIS 613309/ROUNDER	Eternal
15	15	3	JOE SAMPLE	PRA/VERVE 002834/VG	Soul Shadows
16	RE-ENTRY		ANN HAMPTON CALLAWAY	SHANACHIE 5118	Slow
17	11	5	THE MANHATTAN TRANSFER	TELARC JAZZ 83603/TELARC	Vibrate
18	14	16	DR. JOHN	BLUE NOTE 78602	N'Awlinz: Dis Dat Or D'Udda
19	20	9	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 380102/UNIVERSAL CLASSICS GROUP	The Out-Of-Towners
20	24	20	VARIOUS ARTISTS	HIP-O/UTV 001780/UME	The Very Best Of Cole Porter
21	RE-ENTRY		STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
22	25	5	PATRICIA BARBER	BLUE NOTE 78213/CAPITOL	Live: Fortnight In France
23	RE-ENTRY		CHARLIE HADEN WITH GONZALO RUBALCABA	VERVE 002887/VG	Land Of The Sun
24	18	5	ALICE COLTRANE	IMPULSE! 002719/VG	Translinear Light
25	23	4	JOHN BARROWMAN	RED JMK 73388	Swings Cole Porter

NOVEMBER 13 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	140	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me
2	2	25	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
3	3	6	NORMAN BROWN	WARNER BROS. 48713 [M]	West Coast Coolin'
4	4	13	BONEY JAMES	WARNER BROS. 48786	Pure
5	6	14	VARIOUS ARTISTS	GRP 002426/VG	Forever, For Always, For Luther
6	5	73	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
7	8	7	MINDI ABAIR	GRP 002527/VG [M]	Come As You Are
8	7	16	WAYMAN TISDALE	RENECY/DIGS 5104 [M]	Hang Time
9	9	7	VARIOUS ARTISTS	PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groove
10	11	12	INCIGNITO	RICE/MARADA JAZZ 70863/MARADA	Adventures In The Black Sunshine
11	10	8	MEDESKI MARTIN AND WOOD	BLUE NOTE 95633 [M]	End Of The World Party (Just In Case)
12	12	6	MAYSA	N-CODED 4251/MARLDCK	Smooth Sailing
13	13	5	CRAIG CHAQUICO	HIGHER OCTAVE 76716	Midnight Noon
14	16	16	REGINA BELLE	PEAK 8524/CONCORD	Lazy Afternoon
15	14	21	GEORGE BENSON	GRP 000599/VG	Irreplaceable
16	17	18	FOURPLAY	BLUEBIRD 61258/RCA VICTOR	Journey
17	19	56	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
18	18	5	VARIOUS ARTISTS	KKSF 2400/A440	Smooth Jazz KKSF 103.7: Sampler For Aids Relief Volume Fifteen
19	15	16	VARIOUS ARTISTS	HIDDEN BEACH/EPIC 309507/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
20	20	56	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
21	22	10	STREETWIZE	SHANACHIE 5116	The Slow Jamz Album
22	25	21	GERALD ALBRIGHT	GRP 001631/VG [M]	Kickin' It Up
23	RE-ENTRY		ACOUSTIC ALCHEMY	HIGHER OCTAVE 84285	Radio Contact
24	21	5	VARIOUS ARTISTS	SHANACHIE 5119	Marvin, Teddy & Luther: A Smooth Urban Jazz Love Letter
25	RE-ENTRY		THE BENOIT/FREEMAN PROJECT	PEAK 8525/CONCORD	The Benoit/Freeman Project 2

NOVEMBER 13 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	1	5	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	SONY CLASSICAL 93456/SONY MUSIC	Yo-Yo Ma Plays Ennio Morricone
2	6	3	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 90818/SONY MUSIC	Vivaldi's Cello
3	3	6	ANDRE RIEU	DENON 17431	Tuscany
4	4	6	LEON FLEISHER	VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	Two Hands
5	5	7	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	DECCA 003180/UNIVERSAL CLASSICS GROUP	Handel
6	9	30	ANONYMOUS 4	HARMONIA MUNDI 907325 [M]	American Angels
7	8	53	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
8	7	5	HILARY HAHN WITH LONDON SYMPHONY ORCHESTRA (DAVIS)	DG 003026/UNIVERSAL CLASSICS GROUP	Elgar, Vaughan Williams: Concerto For Violin/The Lark Ascending
9	2	8	JAMES GALWAY	DG 003024/UNIVERSAL CLASSICS GROUP	Wings Of Song
10	11	31	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
11	12	17	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	DG 002999/UNIVERSAL CLASSICS GROUP	Sempre Libera
12	14	24	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 8188	Peace Like A River
13	10	4	ELVIS COSTELLO WITH LONDON SYMPHONY ORCHESTRA & M. TILSON THOMAS	DG 003284/UNIVERSAL CLASSICS GROUP	Il Sogno
14	15	103	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
15	RE-ENTRY		YO-YO MA	SONY CLASSICAL 92858/SONY MUSIC	The Dvorak Album

NOVEMBER 13 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	37	JOSH GROBAN ▲	143/REPRISE 48450/WARNER BROS.	Closer
2	2	5	SARAH BRIGHTMAN	NEMO STUDIO 57801/ANGEL	Live From Las Vegas
3	3	20	BOND	MB/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
4	7	7	CHANTICLEER WITH BISHOP YVETTE FLUNDER	WARNER CLASSICS 60300/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
5	5	100	JOSH GROBAN	143/REPRISE 48413/BMG BROS.	Josh Groban In Concert
6	4	20	HAYLEY WESTENRA	DECCA 001886/UNIVERSAL CLASSICS GROUP [M]	Pure
7	8	5	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 1063	Sing, Choirs Of Angels
8	6	7	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
9	10	10	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
10	9	10	TAN DUN FEATURING ITZHAK PERLMAN	SONY CLASSICAL 87726/SONY MUSIC	Hero (Soundtrack)
11	15	64	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
12	14	3	THE TEN TENORS	RHINO 76525/WARNER STRATEGIC MARKETING	Larger Than Life
13	RE-ENTRY		ANDRE RIEU	DENON 17348	At The Movies
14	13	5	ARIA	KOCH 5765	Aria 3: Metamorphosis
15	RE-ENTRY		BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92106/SONY MUSIC	Music For Two

NOVEMBER 13 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	2	8	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1032	Halloween: Monster Mix
2	1	4	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2020	Christmas Celebration
3	4	24	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1031	Halloween
4	3	3	GEORGE WINSTON	DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	Montana - A Love Story
5	5	3	VARIOUS ARTISTS	WINDHAM HILL #441/BMG STRATEGIC MARKETING GROUP	A Windham Hill Christmas: I'll Be Home For Christmas
6	6	10	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits
7	7	13	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
8	8	10	OTTMAR LIEBERT + LUNA NEGRA	3SRD STREET 3338	La Semana
9	9	11	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1775	American Spirit
10	11	4	AMETHYSTIUM	NEURODISC 4202	Evermind
11	10	9	JOHANNES LINSTEAD	FANTHSCAPE 1334	Mediterranea
12	13	14	VARIOUS ARTISTS	WINDHAM HILL 62942/RCA VICTOR	Relaxation: A Windham Hill Collection
13	12	19	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
14	RE-ENTRY		ZADE	SAWA 620	Roads To You
15	NEW		WESTWIND ENSEMBLE	BCI MUSIC 40566	New Age Christmas

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

NOVEMBER 13 2004 **Billboard** TOP CLASSICAL BUDGET

1	LASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	BOLCOM: SONGS OF INNOCENCE & OF EXPERIENCE	VARIOUS ARTISTS
4	MOZART: 25 FAVORITES	VARIOUS ARTISTS
5	25 PIANO FAVORITES	VARIOUS ARTISTS
6	A CELEBRATION OF DEFINING MOMENTS IN RECORDING HISTORY	VARIOUS ARTISTS
7	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
8	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
9	THE MOST FRIGHTENING MUSIC IN THE UNIVERSE	VARIOUS ARTISTS
10	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
11	GUITAR CLASSICS	VARIOUS ARTISTS
12	CLASSICAL VIOLIN	VARIOUS ARTISTS
13	MOONLIGHT CLASSICS	VARIOUS ARTISTS
14	ROMANTIC PIANO	VARIOUS ARTISTS
15	CLASSICAL PIANO	VARIOUS ARTISTS

NOVEMBER 13 2004 **Billboard** TOP CLASSICAL MIDLINE

1	BABY EINSTEIN: BABY BACH	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
2	BABY MOZART	BUENA VISTA /WALT DISNEY
3	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
4	OPERA ALBUM	EMI CLASSICS/ANGEL
5	CLASSICAL MUSIC 101	RED SEAL/RMG CLASSICS
6	THE BEST OF LUDWIG VAN BEETHOVEN: 20TH CENTURY MASTERS MILLENIUM COLLECTION	UNIVERSAL CLASSICS GROUP
7	CHANT: THE ANNIVERSARY EDITION	THE SELECTIVE WORKS OF SANCTO DOMINGO DE SILOS
8	THREE TENORS CHRISTMAS	PAVARTO/CARRERAS/DOMINGO BCI MUSIC
9	THE #1 OPERA ALBUM	DECCA/UNIVERSAL CLASSICS GROUP
10	HANDEL'S MESSIAH	THOMAS KINKADEE
11	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS
12	THE MOST RELAXING PIANO ALBUM IN THE WORLD... EVER!	VARIOUS ARTISTS
13	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
14	GUITAR ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP
15	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	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.

NOVEMBER 13 2004 **Billboard** TOP KID AUDIO

1	CELINE DION	MIRACLE
2	KIDZ BOP KIDS	KIDZ BOP HALLOWEEN
3	KIDZ BOP KIDS	KIDZ BOP 6
4	DORA THE EXPLORER	DORA THE EXPLORER
5	VARIOUS ARTISTS	DISNEY CHANNEL HITS: TAKE 1
6	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
7	VARIOUS ARTISTS	DISNEY PRINCESSES: THE ULTIMATE SONG COLLECTION
8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN LULLABY CLASSICS
9	VARIOUS ARTISTS	THAT'S SO RAVEN
10	VARIOUS ARTISTS	HALLOWEEN SONGS & SOUNDS
11	VARIOUS ARTISTS	LIZZIE MCGUIRE: TOTALLY PARTY!
12	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
13	THE WIGGLES	YUMMY YUMMY
14	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
15	VARIOUS ARTISTS	RADIO DISNEY: ULTIMATE JAMM-GREATEST HITS FROM VOLUMES 1-4
16	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
17	VEGGIETALES	BIG IDEAS VEGETABLES SING ALONGS: BOB & LARRY'S CAMPBELL SONGS
18	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
19	VARIOUS ARTISTS	RADIO DISNEY JINGLE JAMS
20	CEDARHART KIDS	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
21	KIDZ BOP KIDS	KIDZ BOP 5
22	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
23	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY... THEIR WAY!
24	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
25	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). ☆ Certification for net shipment 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.

1, 2 STEP (Royalty Rights, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 24; RBH 23
1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-ah, BMI/EMI Blackwood, BMI), HL/WBM, H100 23
3 KINGS (LW3, ASCAP) RBH 88

-A-

AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 20
AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Ho, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAP, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 70
ALL I EVER NEEDED (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 49
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 68
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 41
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 13; H100 72

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 30
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Ho, ASCAP/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 36
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 9; H100 47
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 20; RBH 17
BASTA (Seg Son, BMI) LT 32
BETTER WITH TIME (Songs Of Universal, BMI/Hey You're Hey Music, BMI/Uncle Buddies, SESAC/Phil Jackson Music, ASCAP), HL, RBH 98
BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 39; RBH 18
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 35
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP/EMI April, ASCAP), HL, RBH 89
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 8
BREAK BREAD (TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Ludacris, ASCAP/EMI April, ASCAP/2x10 Music, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP), HL, RBH 93
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 57
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 7
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 54
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 34
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 53
BRIDGING THE GAP (Ili Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL, RBH 64
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, RBH 61
BROKEN (Seether, BMI/Dwight Frye, BMI/EMI Blackwood, BMI), HL/WBM, H100 25

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 94; RBH 50
CAN'T WAIT (Demis Ho Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 66
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 44
THE CHANCE (WB, ASCAP/Cal IV, ASCAP), WBM, CS 47
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 19; RBH 3
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 91
COLD (Sugarstar, BMI) H100 84
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, CS 17
COMO TU (Gaira Bay, ASCAP/EMI Blackwood, BMI) LT 10
COMPTON (Six July, BMI/Dolla Figga, ASCAP/Royne, ASCAP/EMI Blackwood, BMI), HL, RBH 87
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 28
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 35
COSA DEL DESTINO (BMG Songs, ASCAP) LT 29
COWGIRLS (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 45

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 8
DAMMIT MAN (Marimbore, ASCAP/Diaz Brothers Music, BMI) RBH 63
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/IWM, SESAC), HL, H100 63; RBH 20
DARE YOU TO MOVE (Sugar Feet, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 30
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 56
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 12; H100 65
DEJAME ESTAR (BMG Songs, ASCAP) LT 38
DELANTE DE MI (EMI Blackwood, BMI) LT 12
DESDE QUE LLEGASTE (SACM Latin, ASCAP) LT 31

DE VIAJE (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 23
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 18; RBH 25
DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 27
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), HL/WBM, H100 50
DIXIE ROSE DELUXE'S (Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI/EMI April, ASCAP), HL, CS 55
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 28
DON'T LET ME DIE (Zomba Songs, BMI/R. Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOR, BMI/Spandor Music, BMI), HL/WBM, RBH 58
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, H100 2; RBH 1
DULE EL AMOR (Gente Normal, ASCAP/Warner Chappell, SACM) LT 13

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mumbo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP), HL, RBH 69
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP) LT 45
ESTA LORANDO MI CORAZON (Edimonsa, ASCAP) LT 3

-F-

FABRICANDO FANTASIAS (WB, ASCAP/Pioto, ASCAP/Universal Musica, ASCAP) LT 40
FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/Dracorum Music, ASCAP/DTK Music, ASCAP), WBM, H100 71
FEEL MY WAY TO YOU (Cherry River, BMI/Songs Of Nashville DreamWorks, BMI/Universal-MCA, ASCAP/Hal-hana, ASCAP), CLM/HL, CS 52
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, H100 100
FINE (Weir Pink Pub, BMI/E-Class, BMI/EMI Blackwood, BMI/CollPark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 86
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Raychaser, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 95; RBH 54
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP), HL, RBH 72
FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP/EMI April, ASCAP), HL, RBH 65
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 14

-G-

GASOLINA (Los Cangris, ASCAP) H100 96; LT 42; RBH 95
GET BACK (Ludacris, ASCAP/Elizab Music, ASCAP) RBH 59
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 69
GO D.J. (Money Mack, BMI) H100 15; RBH 4
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/Zomba, ASCAP/Kumbaya, ASCAP), HL, H100 3; RBH 5
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 51
GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 85
GROUPE LUV (Hancock, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Warren G, BMI/Nate Dogg, BMI), HL, RBH 100

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 19
HEADSPRING (L Cool I, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 52; RBH 29
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros, Music, BMI), HL, CS 56; H100 29
HE GETS THAT FROM ME (I B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 20
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, H100 90
HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 67
HEY YOUNG GIRL (Young Goldie, BMI/Holly Corron, ASCAP/BMG Songs, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP), HL/WBM, RBH 83
HIGHER (EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Copyright Control), HL, RBH 97
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskins Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 77
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 21
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) H100 87; RBH 40
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 11; H100 62
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodie Music, ASCAP) RBH 60
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI) CS 51
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I. Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mumbo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, RBH 48
HUSH (L Cool I, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 27; RBH 19

-I-

I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 41
I AM THE WORKING MAN (Zomba, ASCAP/Shane Teeters, ASCAP/Midnight Express, ASCAP/Bigger Picture, ASCAP/Ratpack, BMI), WBM, CS 43
I CHANGED MY MIND (She Wrote It, ASCAP/BMG

Songs, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/John Legend, BMI/Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Screen Gems-EMI, BMI/Cherry River, BMI), HL, RBH 25
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 31
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 37
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 26; RBH 27
IF I WAS YOUR GIRLFRIEND (Copyright Control/Alread Lewis, ASCAP) RBH 74
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, H100 88
I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 7; H100 61
I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 44
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 32
I MISS ME (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI), WBM, CS 59
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 81
I'M A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 1; H100 40
INSPIRATION (Old Desperados, ASCAP/NzD, ASCAP) CS 46
INVISIBLE (Ser-Ca, BMI) LT 26
I SMOKE, I DRANK (gWAL, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 81; RBH 37
IT RY (Pen Skills, BMI/EMI Blackwood, BMI/John Leg-end, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, RBH 79
I'VE GOT YOUR MAN (STB, ASCAP) RBH 68
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 54

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 31
JUST LIKE YOU (EMI April, ASCAP/3 Days Grace, SOCAN/For Everyone, SOCAN), HL, H100 77
JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mumbo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 6; RBH 45

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, RBH 82
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP), HL/WBM, RBH 41
KING OF THE DANCEHALL (EMI Blackwood, BMI/Uni-versal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, H100 83; RBH 42
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 80; RBH 35

-L-

LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 49
LAS AVISPAS (Elyon, BMI) LT 4
LASTIMA ES MI MUJER (Not Listed) LT 9
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, H100 9; RBH 12
LET ME BE YOUR ANGEL (Cotillion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 94
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pepp-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 21; RBH 10
LET'S GET IT STARTED (will.i.am, BMI/Jeepney, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI/Cherry River, BMI), CLM/HL, H100 48
LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/YA Daddy, ASCAP/Almo, ASCAP/Warner-Tamer-lane, BMI), HL/WBM, H100 10; RBH 15
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 27
LOCKED UP (Byefall Music, ASCAP/Famous, ASCAP), HL, H100 16; RBH 11
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 42

-M-

LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Gar-rett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 4; RBH 14
A MANOS LLENAS (TN Ediciones, BMI) LT 44
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Re-vellie B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 34
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 2
MIEDO (Vander America, BMI/Fato, ASCAP) LT 5
MIEDO (Vander, ASCAP) LT 46
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 36
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 38
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfriemer, ASCAP/The Loving Company, ASCAP/Wiken, ASCAP), HL, CS 2; H100 35
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 19
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 1; RBH 2
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 14
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 28; RBH 13

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Cameleon, BMI) LT 1
NASTY GIRL (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, H100 98
NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI), HL/WBM, RBH 43
NO CREO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 30
NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 31
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 45; RBH 16
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 16
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) H100 59; RBH 21
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr... ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 16; H100 75
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odieos, ASCAP/Short Story Long, ASCAP), WBM, CS 4; H100 41
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 25

OH (Royalty Rights, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/EMI April, ASCAP/Ludacris, ASCAP), HL, RBH 75
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 7
ONE THING (Finger Eleven, SOCAN/Refield, ASCAP), WBM, H100 22
ONLY U (Pookietees, ASCAP/Baeza, ASCAP/Uni-versal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, RBH 46
ON THE WAY DOWN (RHOP, ASCAP/EMI April, ASCAP/Playin Hokey, ASCAP/Little Mixx Music, ASCAP), HL, H100 17
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 5; RBH 53
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzbulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/War-ner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, H100 12; RBH 26

-O-

PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM, HL, CS 57
PARTY FOR TWO (Universal-Songs Of PolyGram Inter-national, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 14; H100 70
PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 39
PERDIDOS (I & N, ASCAP) LT 15
PIECES OF ME (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 37
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 80

-P-

QUE DE RARO TIENE (Geminis Musical, SACM/Uni-versal Musica, ASCAP) LT 18
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 25
QUE SEAS FELIZ (PHAM, BMI) LT 6
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 48

-Q-

(REACH UP FOR THE) SUNRISE (Copyright Control) H100 89
REAL BIG (Money Mack, BMI) H100 82; RBH 38
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 92
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 34
RED BIRD FEVER (Sony/ATV Acuff Rose, BMI/Gracie Girl, ASCAP), ASCAP), WBM, CS 60
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 49
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 38
A ROSE BY ANY OTHER NAME (Ailarose Music, BMI) RBH 56
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC), HL, CS 15; H100 78
EL RUMBO QUE TU QUIERAS (Not Listed) LT 50

-R-

SAWDUST ON HER HALO (Songs Of Mosaic, ASCAP/Mosaic Music, BMI) CS 60
SHADOW (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 85
SHE THINKS SHE NEEDS ME (Songs Of Nashville DreamWorks, BMI/EMI Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/SHX Minor, BMI), CLM/HL, H100 91
SHE'LL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 7
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 33; RBH 9
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 22
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 76
SOMBRA (SADACI Latin, BMI/Rightsong, BMI) LT 37
SOME BEACH (Scarlet Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) CS 10; H100 55
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 60
SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) RBH 67
SON DE AMORES (WB, ASCAP) LT 17
SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R. Kelly, BMI/Stayin High Music, ASCAP/Almo, ASCAP/TOUJA Have It, ASCAP), HL/WBM, H100 92; RBH 47
SOY TU MUJER (C.K. Jointz, BMI/Universal-Song Unica, BMI/Warner-Tamerlane, BMI/Editora Regia Uni-versal, SGAE) LT 47
STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 5; H100 51
STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 84
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine Music, ASCAP), WBM, CS 8; H100 53
SUNSHINE (Lucky, BMI/My Peeps, BMI/Publishing Designee, BMI/S. La, BMI/L. Quezada, BMI/Careers-

-S-

BMG, BMI/Clover G, BMI), WBM, H100 43
-T-
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/Warner-Tamerlane, BMI/Gotta Have It, ASCAP), HL/WBM, H100 73; RBH 24
TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 46; RBH 30
TE TENGO QUE APRENDER A OLVIDAR (Universal Musica, ASCAP/Queen Music Division, ASCAP/EMI April, ASCAP/Juan Marcelo, ASCAP) LT 43
THAT CHANGED ME (I 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 58
THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 48
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 3; H100 42
THIS LOVE (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 38
TODO EL AÑO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 33
TRIP AROUND THE SUN (Mighty Nice, BMI/Al Ander-sons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharondipity, ASCAP), WBM, CS 22
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 32
-U-
U-HAUL (Mass Confusion, ASCAP/WB, ASCAP/Nisan's Music, ASCAP/Universal, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 78
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 36
UN AMOR ENTRE DOS (Pastor Musical, SESAC/BMG Songs, SESAC) LT 24
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 36
U SAVED ME (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 99
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, H100 74; RBH 32
-V-
VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 11
VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 32
VOLVERE (TRO-Essex, ASCAP) LT 34
VUELVE CONMIGO (EMI April, ASCAP) LT 21
-W-
WALK IT, TALK IT (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/Crump Tight, ASCAP) RBH 99
WEIGHT A MINUTE (Dudaman, ASCAP/Tarpo, ASCAP/Notting Hill, ASCAP/Copyright Control) RBH 96
WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Wamer Chappell, SOCAN), WBM, H100 66
WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 90
WESTSIDE STORY (J. Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mumbo, ASCAP), HL/WBM, H100 93; RBH 55
WHATEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Uni-versal, ASCAP/EMI April, ASCAP/Touch'd By Jazz, ASCAP/Kylah Porcupine Musicworks, ASCAP) RBH 62
WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 24
WHAT U GON' DO (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI) H100 67; RBH 28
WHAT WE DO HERE (Cancelled Lunch, ASCAP/Uni-ver-sal-PolyGram International, ASCAP) RBH 39
WHAT YOU WAITING FOR? (Harajuku Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 58
WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 76
WHEN I THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 29
WHERE I BELONG (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silvericks, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL, CS 39
WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Kharatroy, ASCAP/I Want My Daddy's Records, ASCAP/Nonson Music, SESAC/Jahque joints, SESAC/Non-Affiliated, SESAC/Mycanase, ASCAP), WBM, RBH 73
WHITE HOUSES (Songs Of Universal, BMI/Rosasharn, BMI/3EB, BMI), HL, H100 86
WHITE TEETH'S (Tight 2 Def, ASCAP) H100 79; RBH 33
WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Vir-gin, ASCAP), HL, H100 64; RBH 22
THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Aisierfa, BMI), HL, CS 6; H100 44
WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Ensign, BMI/Zomba Songs, BMI/R. Kelly, BMI/Careers-BMG, BMI), HL/WBM, H100 13; RBH 8
-Y-
YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Chris-to-pher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 49
YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/ANI Country Music, BMI/Songs Of Nashville DreamWorks, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/Cherry River, BMI), HL, CS 40
YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 23
YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS 26
YOU'RE MY EVERYTHING (Anita Baker Music, ASCAP/Scottie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 97; RBH 52
YOU'RE THE ONE (Dolla Figga, ASCAP/Marsky, BMI/janice Combs, BMI/EMI Blackwood, BMI), HL, RBH 71

Snoop Dogg, Pharrell 'Hot' On R&B/Hip-Hop

Snoop Dogg grabs his first No. 1 on Hot R&B/Hip-Hop Singles & Tracks as "Drop It Like It's Hot," featuring **Pharrell**, wins a tight battle for the top slot.

With a lead of only 24 points, "Drop" has the slimmest margin of victory for a No. 1 track since 11 points separated **Sean Paul's** "Get Busy" from **50 Cent's** "21 Questions" in the April 26, 2003, issue.

Though trailing "My Boo" from **Usher and Alicia**

Keys for No. 1 honors on the Hot R&B/Hip-Hop Airplay chart by a mere 500,000 listener impressions, "Drop" is able to push its way to the top of the main chart because it has

scanned three times as many 12-inch vinyl units at retail than "Boo" did.

"Drop" is the first song to reach No. 1 from points on a retail single since Usher's "Yeah!" moved to the

top in the March 6 issue over the airplay champ for that week, **Ruben Studdard's** "Sorry 2004."

While Studdard never hit No. 1 on Hot R&B/Hip-Hop Singles & Tracks, "Yeah!" went on to top the airplay chart for the next seven weeks.

On The Billboard Hot 100, "Drop" takes the dual Greatest Gainer/Sales & Airplay tag for a second consecutive week as it jumps 4-2. It is the first song to earn those honors in back-to-back weeks since **En Vogue's** "Free Your Mind" did so in September 1992.

OUT OF THE DARK: For the first time since 1997, the same act occupies the top two slots on Hot 100 Singles Sales (see Chart Beat, page 61).

Bright Eyes' "Lua" flies 18-1 while "Take It Easy (Love Nothing)" bullets 7-2 in their first full week at retail.

The singles, which each feature multiple B-sides, combine to sell nearly 9,000 units, with nearly 48% of that total coming from nontraditional sources, including Internet and digital providers.

Bright Eyes is a band built around singer/songwriter **Conor Oberst**, who was featured on **MTV and MTV2's** "All Things Rock" program Oct. 23 and Oct. 25 and profiled with **Jack White** in a hefty Oct. 10 Los Angeles Times article. Bright Eyes also played the Vote for Change tour last month, sharing dates with **Bruce Springsteen, John Fogerty and R.E.M.**

The act's last full-length album,

"Lifted or the Story Is in the Soil. Keep Your Ear to the Ground," bowed in August 2002 and has sold 176,000 units. "Lua" and "Take It Easy" are the lead singles from Bright Eyes' forthcoming albums "I'm Wide Awake, It's Morning" and "Digital Ash in a Digital Urn," respectively. Both are due Jan. 25, 2005.

TAKING 'OVER': Nelly and **Tim McGraw** continue to set new stan-

dards on the Mainstream Top 40 chart with "Over and Over." The track is the Greatest Gainer for the fourth consecutive week and becomes the first song to post back-to-back increases of more than 1,000 detections while occupying the No. 1 slot.

This week's gain of 1,125 spins follows last week's increase of 1,783 spins, which was the largest ever for a No. 1 song.

FOUNTAIN OF YOUTH: For the second time in three months, Hot Country Singles & Tracks welcomes an artist under 20 years of age, as **Blaine Larsen's** "How Do You Get That Lonely" nets Hot Shot Debut honors at No. 51.

The 18-year-old Larsen joins 19-year-old **Catherine Britt** as the youngest artists on the list. Britt's "The Upside of Being Down" rises 37-36 in its 13th chart week. The new track is Larsen's second chart appearance. He spent a week on the list at No. 60 with "In My High School" in the June 5 issue.

While Larsen and Britt are closer to adulthood than most of country's finds in that demographic during the new millennium, their presence suggests that talent scouts may be more interested in older teens than recent history has shown.

One year ago, 12-year-old **Ashley Gearing** became the youngest female artist to debut on the chart when "Can You Hear Me When I Talk to You?" spent 16 weeks on the list, peaking at No. 36. **Billy Gilman** remains the youngest artist to impact the chart, placing his "One Voice" on the scorecard at age 11 in May 2000.

HEAVEN CAN'T WAIT: Latin Christian group **Salvador** earns its first top 10 after only three weeks on billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks as the group's cover of **Los Lonely Boys'** "Heaven" leaps 17-10 on those charts.

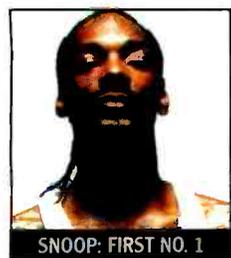
Salvador becomes the second Latin act to reach the top 10 of the charts since they launched in July 2003. This past June, **Jaci Velasquez** stopped at No. 8 with "Unspoken,"

though her track needed 15 weeks to reach its peak.

Additional reporting by Keith Caulfield in Los Angeles.

SinglesMinded™

Silvio Pietroluongo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



SNOOP: FIRST NO. 1

NOVEMBER 13 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART	NIelsen Broadcast Data Systems
1	1	Over And Over	NELLY FEAT. TIM MCGRAW (CURB/REPRISE/UMRG)	5	2 Wks At No. 1
2	3	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	13	★
3	5	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	8	★
4	2	She Will Be Loved	MAROONS (OCTONE/JRMG)	19	★
5	7	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	9	★
6	4	Goodies	CARA FEAT. PETY PABLO (ISHI/NIFF/MUSIC/INFA/CE/ZOMBA)	12	★
7	9	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	6	★
8	6	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	19	★
9	8	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	18	★
10	11	1985	BOWLING FOR SOUP (SILVERTONE/LIVE/ZOMBA)	13	★
11	16	Baby It's You	JULIO FEAT. BOB WYOM (IGA FAMILY/BLACKGROUND/UMRG)	7	★
12	13	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	11	★
13	15	Dare You To Move	SWITCHFOOT (COLUMBIA)	11	★
14	10	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	19	★
15	12	One Thing	FINGER ELEVEN (WIND-UP)	20	★
16	25	I Don't Want To Be	GAVIN DEGRAW (JRMG)	5	★
17	20	Let's Go	TRICK DADDY FEAT. LIL JON & TWISTA (SLIP-N-SLIDE/ATLANTIC)	6	★
18	23	Welcome To My Life	SIMPLE PLAN (LAVA)	5	★
19	24	What You Waiting For?	GWEN STEFANI (INTERSCOPE)	4	★
20	17	Pieces Of Me	ASHLEE SIMPSON (GFEFFEN)	23	★

NOVEMBER 13 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART	NIelsen Broadcast Data Systems
1	1	She Will Be Loved	MAROONS (OCTONE/JRMG)	19	8 Wks At No. 1
2	2	One Thing	FINGER ELEVEN (WIND-UP)	26	★
3	3	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	15	★
4	7	Daughters	JOHN MAYER (AWARRE/COLUMBIA)	11	★
5	5	The Reason	HOOBASTANK (ISLAND/IDJMG)	38	★
6	8	1985	BOWLING FOR SOUP (SILVERTONE/LIVE/ZOMBA)	15	★
7	9	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	13	★
8	6	Heaven	LOS LONELY BOYS (OR/EPIC)	33	★
9	4	Pieces Of Me	ASHLEE SIMPSON (GFEFFEN)	14	★
10	13	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	4	★
11	12	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	13	★
12	11	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GFEFFEN)	26	★
13	17	Lady	LENNY KRAVITZ (VIRGIN)	8	★
14	10	This Love	MAROONS (OCTONE/JRMG)	42	★
15	15	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	16	★
16	16	(Reach Up For The) Sunrise	DURAN DURAN (EPIC)	10	★
17	19	Dare You To Move	SWITCHFOOT (COLUMBIA)	7	★
18	14	World On Fire	SARAH MCLACHLAN (ARISTA/RMG)	15	★
19	18	Vertigo	UZ (INTERSCOPE)	6	★
20	22	More Than Love	LOS LONELY BOYS (OR/EPIC)	8	★

HitPredictor™ RadioMonitor DATA PROVIDED BY promosquad™

MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>NO NEW SONGS SHOWED</p> <p>HIT POTENTIAL THIS WEEK</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>THE KILLERS Somebody Told Me IDJMG</p> <p>YEL LOWCARD Only One CAPITOL</p> <p>LINKIN PARK Breaking The Habit WARNER BROS.</p> <p>HOOBASTANK Disappear IDJMG</p> <p>JOHN MAYER Daughters COLUMBIA</p> <p>RYAN CABRERA True ATLANTIC</p> <p>AVRIL LAVIGNE Nobody's Home RMG</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>LAZYBOY Underwear Goes Inside The Pants UMRG</p>	<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>ROD STEWART FEAT. STEVIE WONDER What A Wonderful World RMG</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>TIM MCGRAW Live Like You Were Dying CURB</p> <p>KELLY CLARKSON Breakaway HOLLYWOOD</p> <p>MICHAEL MCDONALD Reach Out, I'll Be There UMRG</p> <p>JOHN MAYER Daughters COLUMBIA</p> <p>ASHLEE SIMPSON Pieces Of Me GFEFFEN</p> <p>JOHN MELLENCAMP Walk Tall COLUMBIA</p> <p>LIONEL RICHIE Long Long Way To Go IDJMG</p>
ADULT TOP 40	MODERN ROCK
<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>LOW MILLIONS</p> <p>Eleanor EMC</p> <p>MARC BROUSSARD Where You Are IDJMG</p> <p>SIMPLE PLAN Welcome To My Life LAVA</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>GOO GOO DOLLS Give A Little Bit WARNER BROS.</p> <p>KELLY CLARKSON Breakaway HOLLYWOOD</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>SEETHER Broken WIND-UP</p> <p>SWITCHFOOT Dare You To Move COLUMBIA</p> <p>SARAH MCLACHLAN World On Fire RMG</p>	<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>LAZYBOY Underwear Goes Inside The Pants UMRG</p> <p>LOSTPROPHETS I Don't Know COLUMBIA</p> <p>PAPA ROACH Scars GFEFFEN</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>CROSSFADE Cold COLUMBIA</p> <p>SUM 41 We're All To Blame IDJMG</p> <p>GREEN DAY Boulevard Of Broken Dreams REPRISE</p> <p>MODEST MOUSE Ocean Breathes Salty EPIC</p> <p>CAKE No Phone COLUMBIA</p> <p>THE KILLERS Mr. Brightside IDJMG</p> <p>THE EXPLOSION Here I Am VIRGIN</p> <p>STORY OF THE YEAR Sidewalks REPRISE</p>

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

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 88 adult top 40, 89 adult contemporary and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by 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 iHeartRadio.com. ★ indicates title earned HitPredictor status in research data provided by PromoSquad. © 2004. VNU Business Media, Inc. All rights reserved.

Split

Continued from page 1

Worlds represents the worst way to combine R&B and hip-hop on a tour, since it has devolved into a tale of oversized egos and missed financial opportunity.

Ironically, amid the feuding, Kelly and Jay-Z bow at the top of The Billboard 200 this week with their second joint release, "Unfinished Business" (Jive/Def Jam/IDJMG). The duo's highest-charting collaboration opened with U.S. sales of 215,000, according to Nielsen SoundScan.

The tour fared less well. What was supposed to be a 40-city double bill started out badly in late September and was seriously derailed a month in, with Kelly booted off the tour for what Jay-Z labeled "lack of professionalism and unpredictable behavior."

Finger-pointing and a lawsuit soon followed, and the financial and legal issues are likely to take months—if not years—to resolve.

In an opening salvo, Kelly filed a \$75 million lawsuit against Jay-Z and promoter Atlanta Worldwide Touring, seeking \$15 million in compensatory damages and \$60 million in punitive damages (billboard.biz, Nov. 2).

Kelly's breach-of-contract suit accuses Jay-Z and his associates of threats and violence that turned the trek into "a nightmare."

The suit attempts to explain why Kelly was late for some shows, citing issues with the tour's lighting and production (see story, this page). It also alleges that Jay-Z's "spite and jealousy toward R. Kelly's superior audience draw and tour profit share" caused Jay-Z to use threats and violence to force Kelly off the tour through a "pattern of wrongful conduct."

ILL-FATED PAIRING

But a source close to the Jay-Z camp tells *Billboard* that the troubles began before the tour even started.

"The problems began right up front, because R. Kelly never went to any rehearsals before the first Chicago shows," the source says. "Any problems with the lighting were because [Kelly] didn't even show up for any of the tech rehearsals, so the lighting crew had to wing it."

In an e-mail to *Billboard*, Edward Hayes, attorney for Kelly, describes the tour as "a commercial success." Of the dispute, he says, "There were frictions over the lighting, which was run by Jay-Z and which Kelly felt was inadequate and used to favor Jay-Z against [Kelly]."

The tour began Sept. 29-30 in Kelly's hometown, Chicago, with

FOR THE RECORD

The Donnas DualDisc was recalled because of an error that occurred during premanufacturing of the CD side, not because of a mastering error, as was reported in the Nov. 6 issue.

Photo: Kevin Mazur/WireImage.com



JAY-Z, LEFT, AND R. KELLY STOOD TO GROSS \$30 MILLION FROM THE BEST OF BOTH WORLDS TOUR

Kelly, Jay-Z In \$75M Tussle

Suit Claims Co-Headlining Tour Was 'A Nightmare'

NEW YORK—Following the recent Madison Square Garden performances of R. Kelly and Jay-Z, Kelly's Bass Productions filed a lawsuit against Best of Both Worlds tour promoter Atlanta Worldwide Touring, Jay-Z and his Marcy Projects Productions.

The suit, filed Nov. 1 in State Supreme Court in Manhattan, claims that the artists' companies entered separate contracts with Atlanta for the "historic and highly anticipated tour [that] quickly turned into a nightmare."

It alleges that the concert lighting for Jay-Z, which was his responsibility, "was consistent with his status as a headliner" but was "lackluster" for R. Kelly. After the first night's performance in Chicago, "critical lighting cues

were missed, forcing R. Kelly to stay up all night in order to completely reprogram the staging of the show himself," resulting in his late arrival for the second Chicago show and forcing cancellation of Kelly's performance in Cincinnati.

A source close to Jay-Z's camp challenges these allegations, telling *Billboard* that Kelly failed to attend rehearsals before the first show, requiring the lighting technicians to "wing it." The next day, Kelly was in his bus for the second show, but it took the promoter more than two hours to coax him out to perform, the source claims.

The suit describes Kelly's version of the Oct. 30 MSG incident. It alleges that the following day, Atlanta told Kelly's representatives

that the promoter was cancelling the tour as conceived, that the remaining performances would be for Jay-Z & Friends, that Jay-Z insisted that Kelly be prevented from performing the remainder of the tour and that MSG was banning Kelly from the premises.

The action seeks an accounting of tour revenue and \$15 million from Atlanta for breach of the touring contract. It also seeks \$75 million from Jay-Z and his company for interfering with the contract between Bass and Atlanta—\$15 million to compensate for its losses plus \$60 million in punitive damages.

Jay-Z's attorney, Michael Guido, declined comment on the suit, saying that they are assembling their litigation team. **SUSAN BUTLER**

packed houses at All-State Arena.

"The first show went fine, only about a half-hour late," recalls Pat Nagle, GM of All-State Arena. "The second show was supposed to start at 8 p.m., and they didn't come on until five minutes after 11."

Nagle says Jay-Z was in the building Sept. 30 and did his sound check at 5 p.m. "R. Kelly was MIA," Nagle says, adding that he heard a couple of explanations for Kelly's absence.

Both headliners performed to tracks on the tour, together and separately. "I heard [Kelly] didn't like his first show and he redid it in the studio and was waiting on the music," Nagle says. "Then I heard he just wasn't happy."

The second Chicago show eventually did come off. It wrapped at 1 a.m., making for a late load-out with a "huge" stagehand bill, according to Nagle. "The last truck didn't leave

the dock until 7 a.m."

Nagle applauds the professionalism of all parties involved in producing the show, including Atlanta Worldwide promoter Jeff Sharp.

"Jay-Z's people were first class, and actually R. Kelly's crew was great, too," Nagle says. "It just seems to be a situation of an artist being too touchy, sensitive or whatever."

The late exit from Chicago made setting up in time for the Oct. 1 date in Cincinnati untenable, so that show was scrapped. The tour moved directly to Columbus, Ohio, for the Oct. 2 date at Value City Arena. That show went off as planned.

But other problems followed. An Oct. 23 date at the Savvis Center in St. Louis was delayed when Kelly left the stage, and the Oct. 17 show at the new FedEx Forum in Memphis ended early.

Todd Mastry, director of event operations at the FedEx Forum, says

there was a definite "vibe" backstage, with grumbling about catering and dressing room arrangements.

"You could tell that the two camps were not getting along," Mastry says. "The show ended about 45 minutes early, and the crowd was just stunned."

Mastry says he was told Jay-Z left the building early; the Kelly complaint alleges Jay-Z left the show to attend Usher's birthday party.

Oct. 24 and 26 shows in Milwaukee and Hartford, Conn., respectively, were cancelled because of "technical problems," but the Oct. 28 date at Nassau Coliseum in Uniondale, N.Y., went smoothly, belying the trouble ahead.

"We had a nice, hassle-free event," Nassau Coliseum GM Scott Mullen says. "The show started on time, ended five minutes early and the sold-out crowd loved it."

The first of three sold-out performances (Oct. 29-Nov. 1) at Madi-

son Square Garden in New York saw the tour seriously run aground. Not surprisingly, the Jay-Z and R. Kelly camps disagree on what happened.

At the opening-night performance, Kelly abruptly left the stage after telling the audience he saw two men in the crowd with guns.

Kelly says that backstage a short time later, a member of Jay-Z's entourage sprayed him and three of his bodyguards in the face with pepper spray.

A security sweep of the arena failed to find any weapons, and the show resumed without problems as Jay-Z performed with guests Usher and Mary J. Blige.

Jay-Z issued a statement through his record label Island Def Jam, saying it was Kelly who created a "dangerous situation" by claiming to have seen guns in the audience. The statement said it was "the equivalent of screaming 'fire' in a crowded theater."

Kelly's complaint was brought Nov. 1 in State Supreme Court in Manhattan. On Oct. 30 and Nov. 1, Jay-Z returned to MSG to perform without Kelly. That wrapped up a three-night stand that grossed \$3.2 million.

THE NEW TOUR

Jay-Z has continued to perform on his own with special guests, including a Halloween show at the Continental Airlines Arena in East Rutherford, N.J.

The Jersey show featured Blige, P. Diddy, Kanye West, Slick Rick and others. "It turned out to be a really good show," Continental Airlines Arena GM Ron Vandeven says. He adds that there were relatively few requests for refunds at the sold-out show.

The efforts of Jay-Z, who has a solid reputation in the touring industry, may lessen the blow for hip-hop tours, which seldom live up to the genre's clout at retail and have been plagued with a negative reputation, though it is often unwarranted.

With 50 Cent and Eminem off the road, the Jay-Z/R. Kelly outing represented one of the best opportunities for an R&B/hip-hop bill to rank among the year's top tours. The 19 shows reported to *Billboard* thus far grossed about \$13 million.

If that pace had been maintained through the course of 40 dates, Jay-Z and R. Kelly could have grossed close to \$30 million. By comparison, Usher took in \$30 million from 42 shows, and the Beyoncé-headlined Ladies First tour grossed \$20.1 million, according to *Billboard* Boxscore.

Meanwhile, Jay-Z and company will soldier on and perform a total of 18 dates under the banner of Jay-Z & Friends, with Atlanta Worldwide promoting the shows. The tour will end Nov. 27 at the Thomas & Mack Center in Las Vegas.

Promoter Jeff Sharp could not be reached for comment.

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

Idol

Continued from page 5

on The Billboard Hot 100 and becoming the best-selling single of 2004.

But its audience impressions at radio were a scant 2.7 million, the lowest of any No. 1 song in the chart's history.

In fact, the four top-selling singles of this year all belong to Idols: In addition to "I Believe," Aiken's "Solitaire"/"The Way" moved 317,000 copies and DeGarmo's "Dreams" sold 111,000—while radio ignored both songs. Second-season third-place finalist Kimberley Locke's debut single, "8th World Wonder," sold 78,000 copies—and it took label Curb six months of promotion to crack the top 20 at pop radio.

Aiken, whose accessible sing-along melodies and fanatical popularity with pubescent girls might have made him radio's millennium teen idol poster boy, was instead characterized by top 40 radio as too polarizing.

Like "Solitaire"/"The Way," his album launch single, "This Is the Night," peaked at No. 1 on Hot 100 Sales, yet it never cracked the top 40 at mainstream radio. The same held true for "I Will Carry You." Only the second single, "Invisible," was supported at radio, reaching No. 14 at mainstream top 40.

CLARKSON AN EXCEPTION

There is at least one anomaly. Clarkson's debut album, "Thankful," debuted at No. 1 in May 2003, sold 2 million copies and spawned the No. 1 Hot 100 single "A Moment Like This"

(her "Idol" victory anthem). That song and follow-up "Miss Independent" scored top 10 airplay at top 40.

Clarkson is now riding high with "Breakaway," a top five single at mainstream top 40 from the "Princess Diaries 2: Royal Engagement" soundtrack.

Country radio has also tipped its hat to season-one finalist Josh Gracin. His self-titled debut on Lyric Street Records entered at No. 2 on the *Billboard* Top Country Albums chart after the first single, "I Want to Live," peaked at No. 4 in August at country radio. His current single, "Nothin' to Lose," is now climbing the top 30. That exposure has made Gracin the best-selling new male artist of 2004 at the format.

VOTE OF CONFIDENCE

But those on-air successes are hardly representative for a posse of singers that has received an overwhelming vote of confidence by the general public.

Richard Palmese, executive VP of promotion for the RCA Music Group, which has signed the vast majority of the Idols, says, "We do run into resistance where programmers say that a television show doesn't mean that these are recording artists and therefore they say, 'I don't have to turn my station over to you.'"

But the smart programmers, he says, "know how popular these artists are with their audience. We encourage them to put the songs on and let listeners decide. They may not like it personally . . . but I ask them to be open-minded."

Radio consultant Guy Zapoleon, who heads Zapoleon Strategies and Promosquad's HitPredictor, suggests

that PDs may be weary of "Idol," even if the audience is not. "There may be a burnout factor with programmers—and not necessarily with the fans."

Zapoleon notes that it took a long time for radio to pick up on Locke. As for Clarkson's "Breakaway," "it was slower to be added and put in hot rotation than it should have been for someone with her success," Zapoleon says.

I KNOW WHAT YOU WANT

"Idol" contestants are generally hesitant to criticize radio programmers, since they depend on their favor to further their careers. But they are definitely aware of the issue.

Fantasia suggests that radio needs to understand that the solo album projects that follow a winner's victory should be judged on their own as a more realistic portrait of what the singers represent artistically.

"After I won, I just had to keep saying that I wanted to do a variety of things on my record. 'I Believe' was 'American Idol.' My album [which includes collaborations with Missy Elliott and Jermaine Dupri] is a lot different," Fantasia says.

But Fantasia also recognizes that she has to adapt to what is already familiar to programmers.

"You have to give them what they're looking for," she says. "I know what they want—and I also realize that I have to earn their respect, showing radio people the love, doing interviews, promoting myself and then coming out with a hot album."

Clarkson offers that as powerful as "Idol" is as a TV show, "the record label and management make it very clear to us that you have to get radio. You can't assume that because 40 million peo-

ple loved you on television that radio likes the same thing."

On the radio front, Rick Vaughn, PD of mainstream top 40 WKSS (Kiss 95.7) Hartford, Conn., draws a hard line on the "Idol" franchise, stating that a pop culture phenomenon does not necessarily equate excellence for the airwaves.

He denies that there is a stigma attached to "Idol." "If it sounds like a hit, we'll slam it on . . . If we don't give a song a chance, there is a reason for it. The song is not good. Just because they are on TV doesn't mean we have to spin it 200 times until we get callout."

"The fact is, someone has to win that show," Vaughn says. "I don't think the American public or the voting process necessarily give us the best talent. Just because somebody wins a big show doesn't mean they are a pop star."

Eric O'Brien, PD of mainstream top 40 WSNX Grand Rapids, Mich., believes that no matter how popular "Idol" may be, TV and radio are not serving the same audience.

"It isn't what is going on at top 40 right now. 'AI' tunes are traditionally downtempo, which, for a station like WSNX, makes it hard to fit them in if they aren't smashes," he says.

Further, O'Brien says, "the TV audience is made up of a lot of people that don't really fit the traditional top 40 audience. That's why 'American Idol' does a lot of old, classic pop songs that aren't racy, edgy or really in tune with what's going on currently."

Another theory from the radio side is that "Idol" is an entertainment vehicle where the competition is the star, not the songs or the performers.

"AI" is a great show, but I don't

think people are tuning in for the music," says Fernando Ventura, assistant PD/music director at mainstream top 40 KHKS (106.1 Kiss FM) Dallas. "Once the show is over, the winner must compete in a larger arena with artists like Beyoncé and Avril Lavigne. "So far, only Kelly Clarkson has come close to making music in a style that is accepted by an audience outside of 'American Idol.'"

MEETING IN THE MIDDLE

Clive Davis, chairman of BMG North America, says the way to get these artists on the radio is by ensuring that the singers signed from the TV show are matched with the right songs and appropriate collaborators.

"With rock and hip-hop dominating at radio, the major thing is to show that these artists have emerged past the music that they are performing on 'American Idol,'" he says.

"Those initial releases are chosen by the TV show; they are souvenirs. 'Flying Without Wings' has nothing to do with Ruben Studdard, but 'Sorry 2004' [his J Records follow-up] showed what this artist was capable of." The track topped the Hot R&B/Hip-Hop Airplay chart.

Davis says that once he starts working with these artists "I never think of 'American Idol' again, not one iota."

Palmese tempers that statement. "We don't try to ignore 'American Idol,'" he says. "We put it in front of programmers as pop culture: They may not like it, but they've got to understand that here is an artist who already has a fan base of 40 million people."

"And then you put on the CD—if it knocks their socks off, it's going on the radio . . . At the end of the day, it comes down to the music."

P2P

Continued from page 1

According to Los Angeles-based P2P market research firm BigChampagne, the back-to-school months coincided with the typical spike of usage on file-swapping networks, with average simultaneous peak users totaling 5.7 million in the United States in October, edging up from 5.4 million in October 2003.

Similarly, a recent study by the University of California at Riverside and the Cooperative Assn. for Internet Data Analysis also revealed that P2P traffic has not declined.

The Recording Industry Assn. of America, however, has been steadfast in its approach, recently issuing 750 lawsuits against music file sharers, bringing the total to 6,191 since September 2003.

As the landscape of illegal file sharing changes, the RIAA has been able to adapt its strategy.

"We routinely base lawsuits on multiple platforms and will evolve our strategies as circumstances change,"

RIAA president Cary Sherman says.

As foretold by *Billboard* this summer (*Billboard*, July 31), file-trading service eDonkey surpassed Kazaa as the P2P leader, according to BigChampagne and Los Gatos, Calif.-based BayTSP, which monitors P2P use on behalf of entertainment companies. This change is partially attributable to the effectiveness of interdiction companies flooding Kazaa with spoofed files.

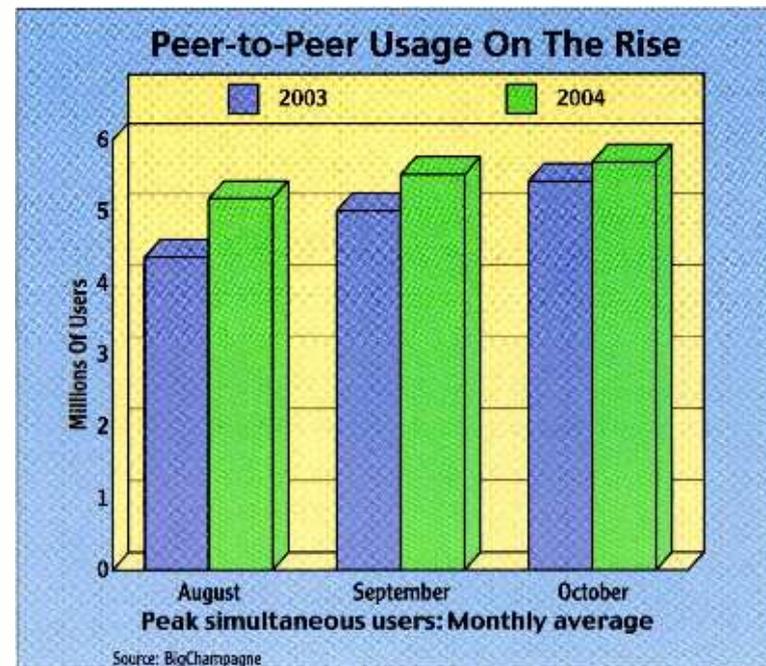
"We have directed more of the lawsuits to eDonkey users recently, and we'll continue to go where the problem is worst," says Sherman, who also is mindful of file sharing at smaller, under-the-radar networks that are harder to detect.

"Increasingly people are finding a way to bypass inefficiencies like hunting and pecking for songs [on P2P] in favor of instant [messaging], private chat rooms or 'hot swapping' hard drives," says Eric Garland, CEO of BigChampagne. Hot swapping involves the direct transfer of music files from one hard drive to another.

Garland adds that such practices thrive in situations where young people live in "close communities," such as college campuses.

Sherman sees an upside to this development.

"The more that you drive [activity] underground, the better off you are overall," Sherman says. "That means



that people are aware that this is illegal behavior."

Mark Ishikawa, CEO of BayTSP, adds that the rise of closed networks "minimizes the damage because you're not sharing files globally. We would like to stop the internal trafficking, but it's more difficult to monitor."

'ENORMOUS PROGRESS'

One major difference from a year ago is the growth of legal alternatives on college campuses. Napster, Rhapsody and Cdigix—which is powered by MusicNet—have each brokered deals with numerous universities across the nation to provide legitimate download and subscription services for students.

Napster and Rhapsody do not break out their numbers, but Cdigix reports that roughly 150,000 songs were downloaded in the first week the service was launched this semester at Purdue University. The service also reports 2,600 subscription sign-ups at the Indiana school.

"There has been enormous progress over the last year, and the university community has woken up to this issue; there has been a sea change in the university digital music landscape," Sherman says.

At Penn State University, which offers legal streaming and tethered downloads through Napster, university president Graham Spanier reports that 20,000 students have signed up for the service.

"These students are collectively streaming or downloading 170,000 songs a day—more than 1 million per week. We expect several thousand additional students to sign up during the year as the service becomes even better known. Several professors are also using Napster in their courses in music, theater, popular culture and integrative arts," Spanier says.

Spanier adds that "takedown notices have decreased significantly" at the school. Further, he says, "We have also installed a system of firewalls on campus, as part of a larger effort to manage viruses and other IT-related problems."

Another major institution, UCLA, has begun discouraging piracy through technology, using Automated Copyright Notice System. The system sends notices of copyright infringement to students via e-mail and restricts their network access until the illegal file has been deleted.

Congress

Continued from page 5

The omnibus bill was kept off the Senate floor by Sen. John McCain, R-Ariz., because he feels a provision favored by the movie-industry is anti-consumer.

"We met with McCain's staff," Bainwol says. "I'm hopeful that [McCain's release] will happen. I think there are ways to solve that problem," he says.

The Senate did pass one House-passed bill, the Copyright Arbitration Royalty Panel reform bill, H.R. 1417, on Oct. 6.

Only one measure, the industry's Big Bertha anti-piracy legislation, the "Induce" bill, met major opposition, and will face a continuing

Grokster

Continued from page 6

a company connected to Grokster.

Mashboxx is reportedly fronted by Wayne Rosso—formerly the head of Grokster, and one of the industry's most vocal antagonists when it comes to P2P.

He also is one of the parties named in the recent settlement of a copyright infringement lawsuit between the Recording Industry Assn. of America and puretunes.com—a Madrid-based service distributed through Grokster in the United States. Rosso is one of four individuals on the hook for a \$500,000 total payment to copyright owners as part of the settlement. The holding company operating the service—Sakfield Holding (a Spanish company)—was also ordered to pay \$10 million.

Rosso declined comment.

Meanwhile, analysts are questioning the litigation implications of an alliance between a major label and a P2P network, especially while the recording industry is in the midst of appealing a copyright-infringement case against Grokster and StreamCast to the U.S. Supreme Court.

The industry is contesting a Ninth Circuit Court of Appeals ruling from August that said the operators of Grokster and StreamCast are not liable for contributory infringement of the music and movie files illegally downloaded by their users.

"The labels are basically handing the peer-to-peer networks their own legal strategy if they start working with them to do things legally," says Josh Bernoff, senior analyst with Forrester Research. "One of the main legal defenses that these companies [have] is that they can be used for legitimate purposes. It's the Betamax defense: We're not illegal if there is substantial non-infringing use."

sluggest in 2005.

Induce co-sponsors included the committee's outgoing chairman Sen. Orrin G. Hatch, R-Utah, and ranking Democrat, Sen. Patrick J. Leahy of Vermont, as well as Bainwol's old boss, Senate Majority Leader Bill Frist, R-Tenn. Yet the measure stalled because of opposition by the tech and consumer electronics industries. Negotiations to forge a compromise bill collapsed last month.

The bill would direct new big guns directly at peer-to-peer services that primarily exist to induce the public to illegally download—to commit copyright infringement.

However, opponents fear the bill is overbroad, and could ensnare legitimate firms and products.

It has been widely assumed that the Senate will not have time to take up the Induce bill when lawmakers return for the lame duck session after the elections. Bainwol agrees.

"My sense of it is that it will be put on hold until next year" when the new Congress convenes, he says.

Bainwol says that despite the standoff, the bill has produced "a

widespread consensus now on Capitol Hill that there are 'bad actors' in the P2P space and that they ought to be reined in." He also thanks artist and songwriter groups for their lobbying help on the bill. "When we're together as a community," he says, "we do better."

As to the breakdown in negotiations, Bainwol responds, "An agreement was closer than some of our friends in the tech community suggested. They offered during the course of the discussions to narrow the measure to the high-risk players in the P2P space, and that offer we've fundamentally accepted. And because of that, there's really a stronger basis for moving forward than was portrayed in the mainstream press."

Bainwol also believes that the future of the Induce bill in Congress "in part will be a function of how the Supreme Court decides in the Grokster case [challenge]."

The industry is challenging the Ninth Circuit Court of Appeals ruling that affirmed that the creators of Grokster were not liable for contributory or vicarious copyright

infringement. The High Court may decide whether to take the case as early as January 2005.

"That will be a significant marker that will determine legislative context," Bainwol says. "If in fact the Court takes the case—and they don't take many, so that's also a consideration—then I think that would have an impact on the congressional perspective on how and when to move."

LOOKING AHEAD

As far as the 2005 RIAA legislative agenda, Bainwol says the Washington component is still in-process. However, on the state level, he points to California Governor Arnold Schwarzenegger's aggressive stance against illegal P2P use on state-owned properties. "We would like to replicate that," he says.

He also says that the RIAA will not pursue any modification of the Digital Millennium Copyright Act next year.

"The DMCA was a delicately balanced compromise," he says. "To open it back up would be a can of worms. Getting in fights with the ISP community and others would be a recipe for paralysis."

Paradigm

Continued from page 6

MPA was founded nearly 30 years ago by principals Dan Weiner and Fred Bohlander, and has grown into one of the largest boutique booking agencies in the country, with satellite offices in New York and Nashville.

Bohlander, Weiner and the entire Monterey staff—including such well-known agents as Jonathan Levine and Chip Hooper on the West Coast; Bobby Cudd, Ray Shelide, Curt Motley, James Yelich and Steve Dahl in Nashville; and Stephanie Mahler in New York—will continue in the same capacity. They will operate as the music division of Paradigm but under the MPA brand.

MPA's Chicago office is not part of the

deal, and that office will operate under the Monterey International name with principals Paul Goldman in a new Carmel-by-the-Sea office and Kaplan and Buck in Chicago; the three had been in a partnership with MPA. Among Monterey International's clients are Joss Stone, Buddy Guy, the Flatlanders, Jimmie Vaughan, Joe Ely, Keb' Mo', Bonnie Raitt, Los Lobos, Los Lonely Boys, Peter Cetera, Queensryche, Shelby Lynne and Susan Tedeschi.

Paradigm's talent and literary clients include Mark Chery, creator of the TV hit "Desperate Housewives," and actors Teri Hatcher, Chris Cooper, Laurence Fishburne, Andy Garcia and Dennis Franz.

Aligning with a Hollywood film and TV agency certainly puts more competitive tools in the MPA toolbox, but Hooper, whose clients include Dave Matthews Band and Phish, says there

is more to the deal than that.

"It's not like we're trying to turn Monterey Peninsula Artists into some sort of super-agency," Hooper tells *Billboard*. "We just felt like this is a match that makes sense for both parties, and we all really like each other a lot."

Yelich, who heads up MPA's Nashville office, adds, "We are very excited in the Nashville office to be able to offer film, television, literary and commercial opportunities to our existing as well as future clients."

Paradigm's acquisition of MPA is the latest move in an aggressive posture that saw the firm acquire literary agencies Genesis and the Writers & Artists Agency earlier this year. MPA is Paradigm's first foray into the live music arena.

So why MPA? "I love the principals—they are loaded with integrity and they have a culture that's a good match with what we do here," Paradigm president/CEO Sam Gores says.

Gores says at some point Paradigm, which also has offices in New York, may look to expand MPA into other markets such as Los Angeles.

Asked if Paradigm is looking at acquiring other booking agencies, Gores says, "I certainly wouldn't rule it out. If we did, we would do it hand in hand with the guys at Monterey."

But Gores is not sure the booking agency business is ripe for consolidation. "Rolling up for the sake of rolling up might not always be the smartest thing to do," he says. "Sometimes it's easier to bring people into a culture rather than companies. I don't look at [the MPA acquisition] as consolidation, I look at it as gaining muscle without taking the risk of losing focus."

DualDisc

Continued from page 6

The hybrid "SI" boasts a slightly brighter cover than the original and sports a "DualDisc" label as well as stickers heralding Venegas' recent wins at the Latin Grammy Awards and MTV Video Music Awards Latin America.

The CD side of the DualDisc features the 10 original tracks from "SI" plus three remixes, five live versions recorded at a recent Mexico City concert and a bonus track ("El Listón de

Tu Pelo"). The DVD side has videos from "SI" and previous releases, a bio on Venegas, the story of the making of "SI," testimonials from artists and an access code to a special part of Venegas' Web site.

For now, Sony BMG hasn't announced plans to release DualDiscs in other Latin territories.

In Mexico, Lopez says, CD/DVD releases will increasingly be accompanied by DualDisc releases. "In the future, I would expect to release directly in DualDisc format," he says.

Lopez says discussions are already under way for specific DualDisc releases for 2005, but nothing has been filmed up yet.

Carlton

Continued from page 13

much controversy and pain and triumph all at the same time."

Tracy Austin, PD at mainstream top 40 KRBE Houston, says the lyrics "really touch somebody who is growing up, particularly daughters and moms."

The station gave "White Houses" 27 spins last week. Austin says the track "sounds really great on the air. It might take a little more time than 'A Thousand Miles' because it's more of a passive hit."

Likewise, retailers say it could be tough for "Harmonium" to mirror the sales of "Be Not Nobody."

Carlton's debut has sold 1.4 million units, according to Nielsen SoundScan. The album, which earned the artist four Grammy Award nominations, peaked at No. 5 on The Billboard 200 and remained on the chart for 51 weeks.

"When you look at an artist like that, who had an initial huge hit, the follow-up is a challenge," says Chris Richards, music buyer at Ann Arbor, Mich.-based Borders Books & Music chain. "The new album retains the same qualities of the first. She is one of the pure-hearted girls, very squeaky clean and parent-approved."

Carlton's reach is also expected to grow through upcoming tour dates and TV appearances, including "The View" (Nov. 10) and "The Tonight Show With Jay Leno" (Nov. 16).

She also wants to branch out into other musical outlets.

"After this album, I'd like to score a film," Carlton says. "That's something I want to get into, because I know I could be 65 and wrinkly and still be writing music. I'm also looking to incorporate dance, maybe go into theater or Broadway, and incorporate all the things that I do and love so much into one production or show."

Status Quo

Continued from page 6

lengers to come back for his 26th term.

Commerce Committee chairman Joe Barton, R-Texas, easily won his seat, as did Rep. Fred Upton, R-Mich., chairman of the Subcommittee on Telecommunications and the Internet, and Edward J. Markey, D-Mass., the subcommittee's ranking member.

Other familiar figures returning to the House Judiciary Committee are Rep. Lamar Smith, R-Texas, chairman of the Subcommittee on Courts, the Internet and Intellectual Property, and Rep. Howard Berman, D-Calif., the subcommittee's ranking member.

Additional reporting by Paul Heine.

vnu business publications

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander
Group Presidents: Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Michael Parker (Marketing/Media & Arts)
Vice Presidents: Joanne Wheatley (Information Marketing), Karen Palmieri (Manufacturing & Distribution)

vnu business media

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey;
President—VNU Expositions: Greg Farrar; President—eMedia & Information Marketing: Toni Nevitt;
Senior Vice President/Human Resources: Sharon Shoer; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum

©Copyright 2004 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00, Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nishishinjuku, Shinjuku-Ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 15158, North Hollywood, Ca., 91606-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10548 or Xerox University Microfilms, P.O. Box 1348, Ann Arbor, Mich. 48106. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 116 Issue 46. Printed in the U.S.A. For group subscription information call 646-654-5863. For subscription information call 800-562-2706 (Outside U.S.: 816-487-4562) or email: billboard@espcomp.com. For any other information call 646-654-4400.

'The Consumer Has Told Us That Ticket Costs Are Prohibitive'

BY RAY WADDELL

As president of global music for Clear Channel Entertainment, Michael Rapino steers the most powerful concert promoter, event producer and venue operator in the world, reporting more than \$1 billion in grosses in 2003.

Rapino, who had served as chairman of CCE's European operation since 2001, was named global president in July.

The Canadian-born Rapino, 35, worked at Labatt Breweries for 10 years in various marketing and entertainment roles. As director of entertainment and sports, he worked closely with the Labatt-owned Toronto Blue Jays and Michael Cohl's Concert Productions International, then the largest concert promoter in Canada. In this role he oversaw hugely successful marketing programs with the Rolling Stones, Pink Floyd and David Bowie.

Later, Rapino became a partner in Core Audience Entertainment, a leading concert promoter and marketing company in Canada. CAE was acquired by CCE (then SFX) in 1999, creating SFX Canada.

Rapino's success in Europe, where CCE's presence grew from five to 12 markets in just four years, led to his being tapped to run the global music division.

Agent David Zedeck of Creative Artists Agency has worked with Rapino on international tours by Britney Spears, Anastasia and Sarah Brightman. "He not only delivers what he says he's going to," Zedeck says, "he understands the role the promoter plays in allowing an artist to reach the fans the way they want to."

Q: What have you learned in your first few months as president of CCE's global music division?

A: In North America we have 30 local offices . . . We're a big company with a lot of activity, a lot of it centralized and a lot of it decentralized. The reality is we've got a lot of great local people who know the local market inside out, and we need to focus more on empowering them.

Q: Has the North American concert business in 2004 been as bad as it seems?

A: From what the historians tell me who've been promoting for 20 years, for various reasons [this was] definitely one of the worst summers in many years. But what I like to remind people, from a macro perspective for the music business in general, is that the demand for music from the fan couldn't be stronger. Both the record labels and the live business need to readjust their models to deliver better value to the fan.

Q: Maybe part of the reason it seems so bad is it was previously so good, having been up by double digits in recent years.

A: I think that's a great suggestion. If you look at the overall revenue lines, this is a very big business that has been growing over the years. This year, in isolation compared to last year, was definitely soft. Overall, in a five- to 10-year trend, the music business is definitely a growth business.

Q: *Billboard* data indicate a 17% drop in dollars and a nearly 24% drop in attendance for amphitheatres this summer. What does this say about the amphitheater experience?

A: Summertime is when the majority of the business is, and the amphitheatres have historically been a large part of the summer business. When the industry goes down, that's the place it will have the biggest effect. In the year 2004, the amphitheatres at their core are still a great outdoor live experience. But in today's new economy there is competition from \$200 million-\$300 million arenas who are also focusing in on concerts and doing a great job at it.

Q: Can amphitheatres be more efficient and keep ticket prices lower?



The Last Word



A Q&A With Michael Rapino

Career Highlights: Michael Rapino

1990: Joins Labatt Breweries as director of marketing and entertainment, working closely with BCL/CPI, the largest concert promoter in Canada
1995: Founding partner of leading concert promoter Core Audience Entertainment
2000: SFX (later Clear Channel Entertainment) acquires CAE, creating SFX Canada
2000: Named senior VP of global marketing partnerships at CCE
2001: Named CEO of CCE's international division, based in London
2004: Becomes global president of CCE Music

A: Yes. We definitely believe that the consumer has told us this year, from our research, that the cost of tickets is a prohibitive factor in going to a show. We have to focus harder on bringing the price of the concert experience down.

Q: Is deep discounting in the weeks heading into a show a good idea in the long term?

A: Any industry knows that discounting your product is not a great long-term strategy, and we will definitely in 2005

reverse that trend.

Q: In terms of increasing revenue, can such discounts be a good short-term tactic?

A: I think any product you're driving, if your sales are off, discounting the price is always a short-term option to drive some revenue. But I think over time it trains the consumer in a way that we do not want to continue to proliferate.

Q: Are national tours too commonplace now, and do they have a negative impact on the industry?

A: I don't think they have a negative impact on the industry. I think definitely there are artists and agents and managers who buy into the touring model, and there are some advantages at times for the artists of a more centralized buying and execution model. But at times, [when] doing too many [national] tours, you come into a conflict where you may not be making the best decision every day for some local markets.

Part of our strategy is to clearly define what is a [national] tour, what is not a tour, and once those lines are defined, it is up to the local expert to buy that show for his market, based on the market demand.

Q: Do you think there will be less emphasis on the "checkbook" part of the business next year, in terms of bidding on tours?

A: One hundred percent. Our competition isn't AEG; our competition is all of the leisure entertainment options the fan has to spend disposable income on. We are going to buy and promote the shows that are a win/win for us, the artist and the fan, and if that means passing on some that don't measure up to that model, then we're OK with that.

Q: How will the recent CCE reorganization affect the company's business strategy going forward?

A: The two words I keep stressing are "fans" and "local." We have to become much more of a "fan-centric" business. We're just the handler in the middle of the fan and the artist, and we need to spend more time on research, marketing and taking care of that artist's fans. We've got to continually do our part to become a better marketing, fan-based business to attract fans to the artists' shows.

Q: Speaking of attracting fans, do consumers care who promotes the show? Do names like PACE, Cellar Door and Bill Graham Presents still have equity in the market?

A: I don't think consumers care so much. But if we put PACE or Cellar Door or Bill Graham Presents on the ticket, names which probably have a 20- to 30-year history of providing a quality fan experience, it's just an added seal of endorsement that probably registers with that local consumer.

Q: What are some of the initiatives you would like to see rolled out in 2005?

A: 2005 is going to be about getting back to the basics. I can't say to you we have a great new program that will revolutionize the business. We're going to make our organization leaner, more local, more accountable and let the locals create great product for their market.

My philosophy is, if we do a great job of taking care of the fan, it's the best thing we can do for artist relations. We're nothing more than the host of the party, and if the fan leaves with a great experience, while going to the washroom, the concessions stand, buying a ticket, parking and leaving the building, it enhances the overall night. If he leaves and we haven't done our job as a host, that's how we hurt our credibility with the artist.

*comScore Media Matrix, September 2004 AOL is a registered trademark of America Online, Inc.

**HOW WILL TOBY KEITH
FIT 16 MILLION* PEOPLE
INTO HIS NEXT SHOW?**

THAT'S OUR JOB.

Tune in to Toby Live Wednesday, November 10th

and all week on AOLMusic.com

Toby Keith's *Greatest Hits 2* in stores November 9th

AOL[®] music

AOLMUSIC.COM

Because sound matters.

CD+DVD combo-pak. DVD features the original master mixes now in super-saturated DVD-Stereo for the highest quality sound available on DVD. Also available on CD only & vinyl.

NEIL YOUNG
GREATEST HITS

Neil Young Greatest Hits

Down By The River
Cowgirl In The Sand
Cinnamon Girl
Helpless
After The Gold Rush
Only Love Can Break Your Heart
Southern Man
Ohio
The Needle And The Damage Done
Old Man
Heart Of Gold
Like A Hurricane
Comes A Time
Hey Hey, My My (Into The Black)
Rockin' In The Free World
Harvest Moon

Everywhere 11.16.04

Higher resolution audio on DVD only. Original master mixes also available on CD and vinyl. DVD also contains 2 videos. Playable on DVD-Video and DVD-Audio equipment.

Direction: Elliot Roberts / Lookout Management
neilyoung.com repriserecords.com
CD: 2-48938, CD+DVD: 48944 and vinyl: 1-48958

Sixteen of his best songs, in one collection, for the first time ever.