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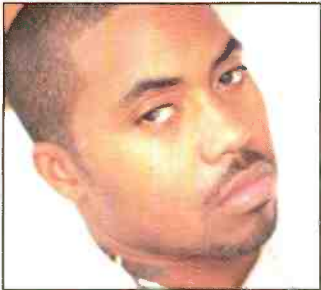


Photo: Kevin Mazur/WireImage.com

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HOT SPOTS



11 Street Saga

Nas goes into storytelling mode for his Ill Will Records/Columbia double-CD "Street's Disciple."



23 'Solo' Combo

Sony BMG artist Ricardo Arjona takes fans through an interactive biopic on his "Solo" CD/DVD.



58 A Real Original

Or Music co-founder Larry Miller discusses the label's accomplishments and future prospects in The Last Word.

Photo: Joe Tabacca/OvoWorks

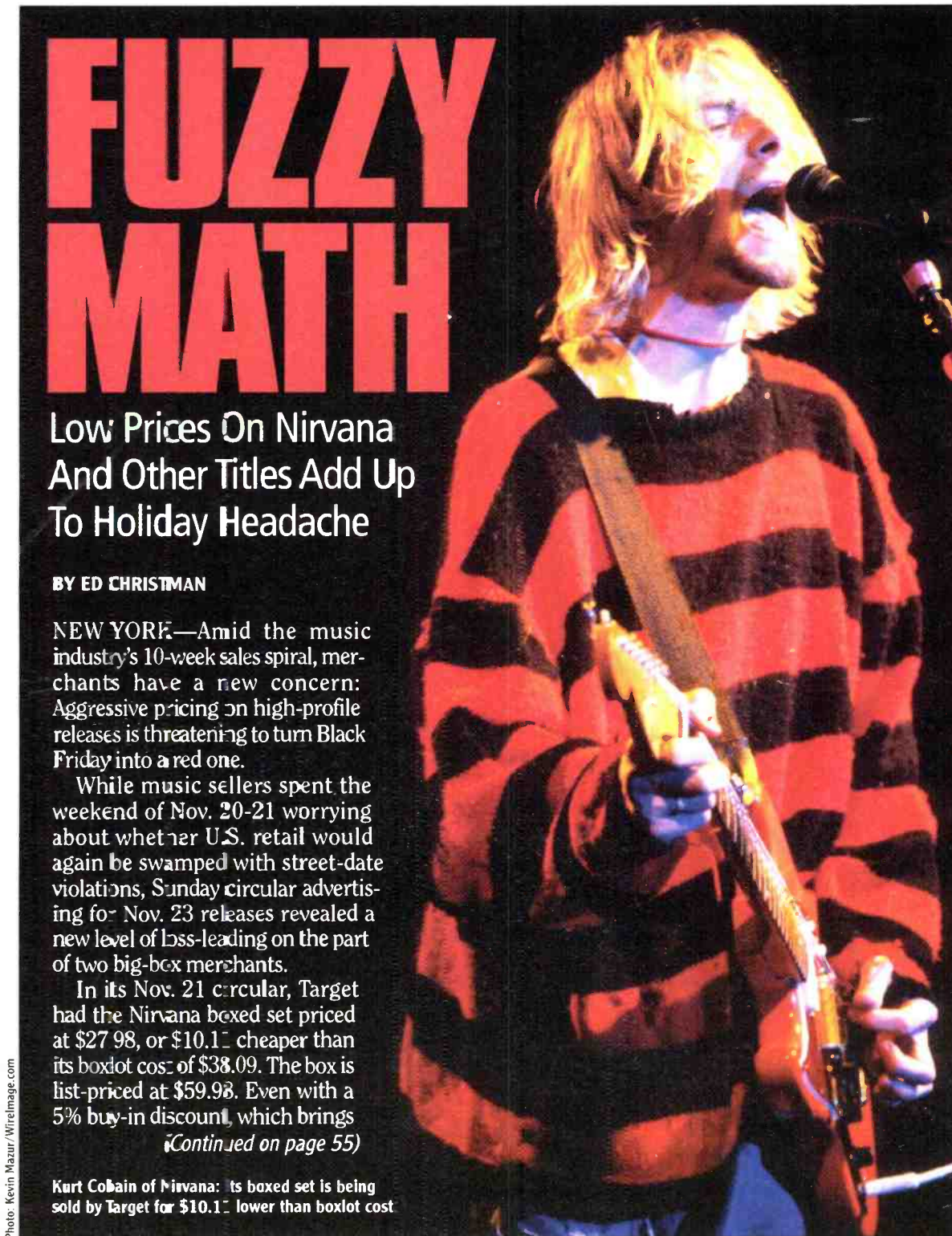


Photo: Kevin Mazur/WireImage.com

FUZZY MATH

Low Prices On Nirvana And Other Titles Add Up To Holiday Headache

BY ED CHRISTMAN

NEW YORK—Amid the music industry's 10-week sales spiral, merchants have a new concern: Aggressive pricing on high-profile releases is threatening to turn Black Friday into a red one.

While music sellers spent the weekend of Nov. 20-21 worrying about whether U.S. retail would again be swamped with street-date violations, Sunday circular advertising for Nov. 23 releases revealed a new level of loss-leading on the part of two big-box merchants.

In its Nov. 21 circular, Target had the Nirvana boxed set priced at \$27.98, or \$10.11 cheaper than its boxlot cost of \$38.09. The box is list-priced at \$59.98. Even with a 5% buy-in discount, which brings

(Continued on page 55)

Kurt Cobain of Nirvana: Its boxed set is being sold by Target for \$10.11 lower than boxlot cost

Biz Heads To Court Vs. Kazaa

Oz Case Seeks To Halt Illegal P2P

BY SUSAN BUTLER

Industry eyes are turning toward Oz as more than 50 lawyers begin waging a courtroom battle over Kazaa, the peer-to-peer technology owned by Australia-based Sharman Networks that touts some 60 million users worldwide.

The major labels and 25 other North American, European and Australian record company "applicants" brought the federal court action in Sydney to stop illegal P2P

(Continued on page 55)

Digital \$\$'s Stream In


BY BILL HOLLAND

WASHINGTON, D.C.—SoundExchange, the label/artist royalty collection group, is sending out \$6.5 million in sound-recording performance royalties to recording artists and record company copyright owners in its fall 2004 allocation.

More is on the way in the next few years, according to SoundExchange executive director John Simson. He cites the

(Continued on page 55)

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Linkin Park
FROM THE INSIDE
IN STORES DECEMBER 9TH

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Top Albums

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JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
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SHADOWS FALL

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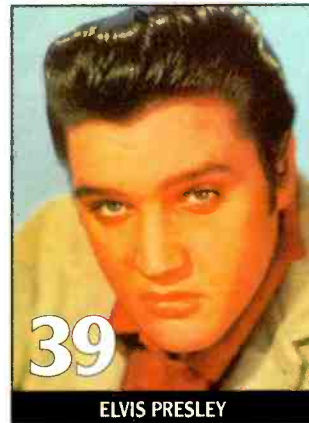
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ALISON KRAUSS

QUOTE OF THE WEEK
 "Country is indigenous, white soul music. That's why it's hard for country to connect in some global markets."
 BRUCE ALLEN
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ELVIS PRESLEY

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 - The Next Big Idea: The Future of Branded Entertainment—West**
 Jan. 20, 2005, at the Regent Beverly Wilshire, Beverly Hills, Calif.
 Information: 646-654-5169
 - Billboard Music & Money Symposium**
 March 3, 2005, at the St. Regis Hotel, New York.
 Information: 646-654-4660
 - Billboard Latin Music Conference & Awards**
 April 25-28, 2005, at the InterContinental Hotel, Miami.
 Information: 646-654-4660
- billboardevents.com

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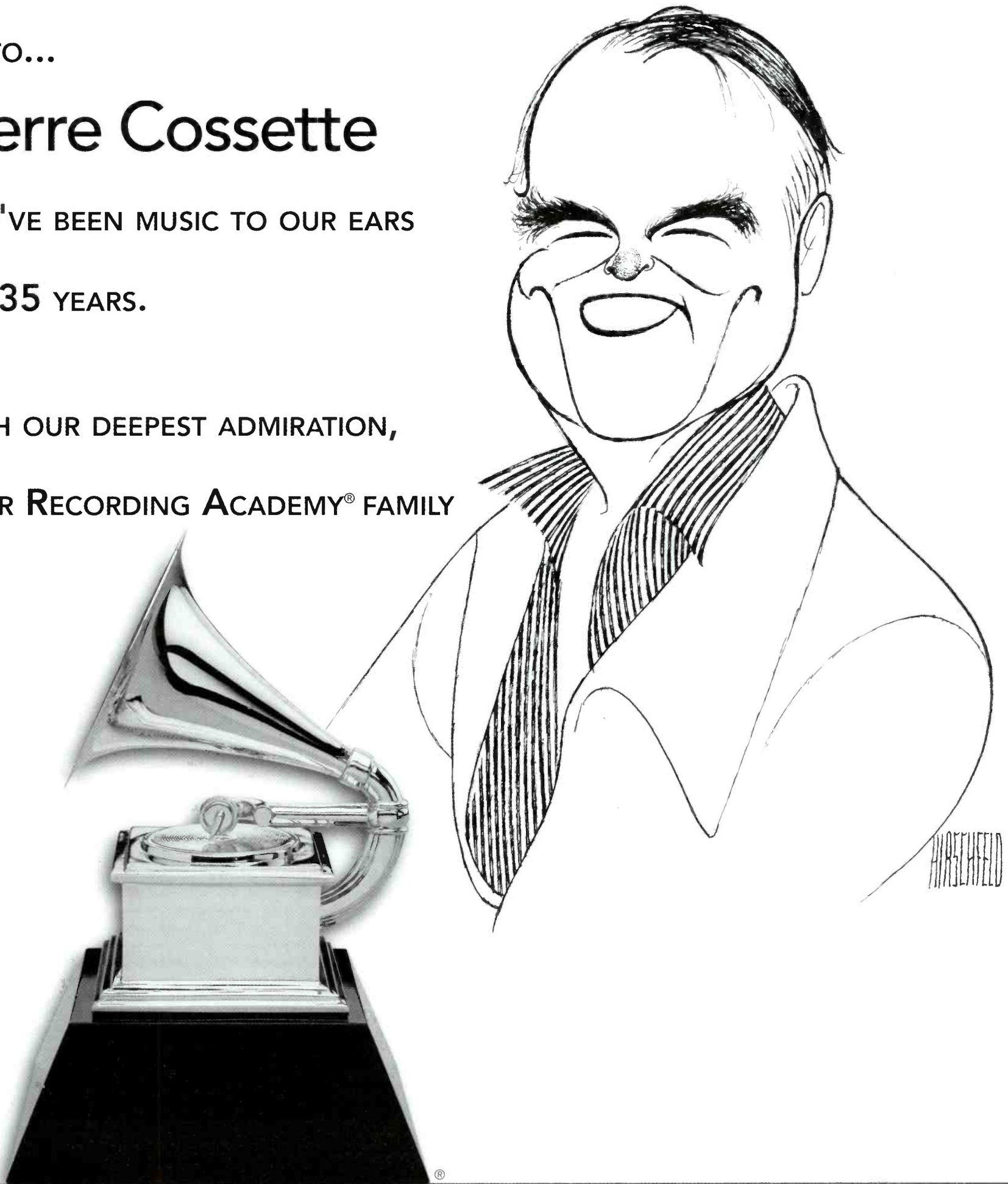
Pierre Cossette

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Ludacris inks global deal with Universal Music Publishing Group



Photo: The Wargo/WireImage.com

Upfront

TOP OF THE NEWS

Tony Award-winning composer/pianist Cy Coleman remembered



Photo: The Wargo/WireImage.com

Satellite May Not Be Beyond FCC

Petition Asks For Indecency Regulation

BY PAUL HEINE

With envelope-pushing air talent like Howard Stern and Opie & Anthony flocking to the less-restricted refuge of satellite radio, could the Federal Communications Commission be far behind?

Specifically, could the FCC enforce its indecency rules—which Stern claims drove him away from terrestrial—at satellite radio?

That's exactly what Saul Levine is hoping for. On Oct. 29, Levine, the president of Mt. Wilson FM Broadcasters, filed a Petition for Rulemaking to amend Part 25 of the FCC's pending satellite radio rules to include an indecency provision.

While legal experts say subscription radio enjoys deeper First Amendment protections than free radio, Levine's petition argues that the FCC is, in fact, empowered to enforce indecency rules at satellite radio and asks the commission to "level [the] playing field."

Why is Levine convinced the FCC has such power when the satellite radio industry—which is incurring millions of dollars in new losses to hire indecency's biggest offenders—is not?

According to Levine's petition, the FCC has already subjected satellite radio to Equal Employment Opportunity and political broadcasting rules and policies. What's more, the petition says, the type of radio service (i.e.,

(Continued on page 57)

Howard Stern decided to move to Sirius Satellite Radio in 2006 to give more freedom to his often outrageous morning show.



Photo: Kevin Mazur/WireImage.com

Latin Execs Take An Indie Turn

Pros, Cons To Working Outside The Majors

BY LEILA COBO

MIAMI—They may have gone from flying first class to flying coach. But for a number of former major-label executives, a new life operating independent music companies is providing a refreshing change in their approach to the business.

"We have a lot of flexibility," George Zamora says. He launched his own label, Miami-based SGZ Entertainment, in conjunction with producer Sergio George in June after seven years as president of Warner Music Latina.

"In this business, timing is everything," Zamora adds. "Because Sergio and I own the label, basically we can do more creative deals at a much faster rate."

Welcome to the world of the new Latin indie, in many cases run by a former major-label head. Here, the approach is smaller, the overhead is low, the marketing is creative and the consumer—for now, at least—tends to occupy a market niche.

In addition, the term "record label" has given way to the term "entertainment company." In this new world, label, management, booking and pub-

lishing fall under the same umbrella.

"The management aspect of the business is very important," says Oscar Llrod, who launched Oscar Llrod Entertainment a little more than a year ago after several years as chairman of Sony Discos. Based in Miami,

OLE includes a label (Ole Music), a management company (the Network), publishing company (Ventura Music) and a concert promotion arm (Encore Events), which produced its first major

show earlier this year.

"When we approach an artist's career, we look at it from the full spectrum," says Llrod, whose acts include established stars like Elvis Crespo and Charlie Zaa and newer ones like Tommy Torres and teen act Tick Tock. "We see that what we do on the record side will feed the management side. Being able to do that, with careful coordination, is a big plus factor for us."

In fact, several executives have launched entertainment companies first and labels second.

"You can't operate in the old ways," says Jerry Blair, a former executive of Arista and Columbia who created the

(Continued on page 56)



LLOD: FEEL FOR THE MARKET



BLAIR: 'THE OLD WAYS DON'T WORK'

Infinity Drops Indies; PD Splits In Controversy

BY PAUL HEINE

NEW YORK—Infinity Broadcasting is not commenting on a New York Times story that claims the company fired its top Rochester, N.Y., programmer for accepting gifts from record companies. The news comes as another major radio player, Entercom, announces that it will no longer work with independent promoters.

According to the Times, an internal Infinity investigation concluded that John McRae, who oversaw rock WCMF, modern WZNE, top 40 WPXY and adult top 40 WRMM, "had accepted an unspecified sum's worth of gift certificates sent ostensibly for use in listener contests or in

station promotions."

The Times cited as sources unnamed radio and record label executives who had been briefed on the matter. One of them, a major-label representative, said the label had ordered more than \$1,000 worth of Best Buy gift certificates to be sent to Infinity-Rochester, "care of" McRae.

Concerns regarding McRae's activities contributed to Infinity's Nov. 17 decision to sever ties with independent promoters (*Billboard*, Nov. 27), the article said. Before ending relationships with such promoters, Infinity had a policy in place that banned exclusive deals with indies.

Infinity's move came on the heels of New York

State Attorney General Eliot Spitzer's campaign against payola (see *Tuned In: Radio*, page 43).

Less than a week after Infinity ended relations with the promoters, Entercom, radio's fourth-largest group owner, followed suit. However, Entercom executive VP Jack Donlevie tells *Billboard* that the company had very few deals with indies left and that the move is "simply the last step in what has been an evolving situation over the last several years."

Donlevie says the company's relationship with indies is "a business model that doesn't work anymore . . . We're focusing more on direct relationships with the record companies, as opposed to dealing with independents."

Entercom senior VP of programming Pat Paxton adds: "We have decided to work directly with the record companies, thus eliminating the need for independent promoters. As many of our stations have already made this move, it makes sense for the few stations that still work with indies to simply continue in the direction the industry has been moving for the past few years."

Several of the Entercom deals with independent promoters required providing advance notice of termination. Donlevie says the curtailments are effective at the end of the year.

Additional reporting by Phyllis Stark in Nashville.

UMG's Digital Gambit

New Download-Only Label Is Home To Established Acts

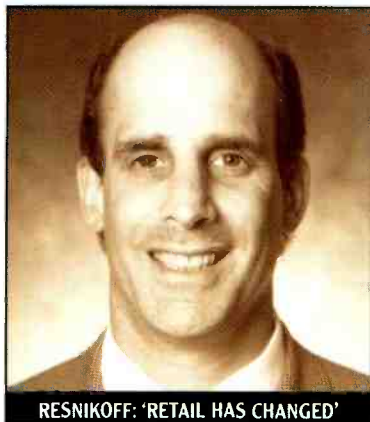
BY BRIAN GARRITY

NEW YORK—Universal Music Group is testing the all-digital waters with a new label venture that sells its releases exclusively through download and streaming services like iTunes, Rhapsody and Napster.

UMe Digital bowed Nov. 22 with more than a half-dozen album releases from the likes of the Shazam and Ken Stringfellow of the Posies.

However, UMG executives are quick to caution that the move should not be seen as a signal that the CD format is on the way out. The strategy reflects stocking trends at retail as much as it measures the company's confidence in the physical format.

UMe Digital is a unit of Universal Music Enterprises, UMG's catalog and special products division. The digital label is designed to further UMe's mission of driving sales of



RESNIKOFF: 'RETAIL HAS CHANGED'

established artists, not discovering new ones.

UMe president Bruce Resnikoff says UMe Digital's focus is acts that have a built-in fan base but don't play into a mass-market retail strategy.

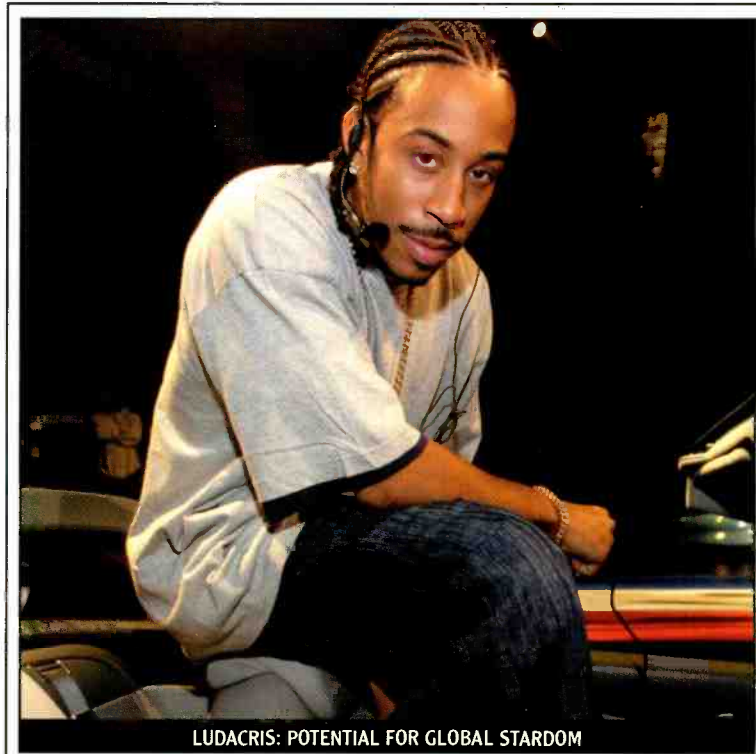
Other acts launching with UMe Digital include Parthenon Huxley of post-Jeff Lynne-era ELO; Rusty

Anderson, session musician for Paul McCartney and Ricky Martin; Elton John guitarist John Jorgenson; Black 'N Blue, the band from Kiss touring guitarist Tommy Thayer; Shania Twain/Amy Grant guitarist Will Owsley; and rock veteran Dan Reed.

"The retail environment has changed significantly with the shift to the big boxes and the rack accounts," Resnikoff says. "There are so few records in the stores now, relatively speaking, it's almost impossible to get many artists into those places."

As a result, the label will not distribute physical CDs, either online or offline. However, its content will be available to the digital arms of bricks-and-mortar retailers like Virgin, FYE and Tower.

UMe's move looks to be the start of greater exploration of digital-only distribution opportunities by
(Continued on page 56)



LUDACRIS: POTENTIAL FOR GLOBAL STARDOM

UMPG Inks Ludacris Rapper Signs Worldwide Pub Deal

BY GAIL MITCHELL

Universal Music Publishing Group has signed Ludacris to an exclusive worldwide publishing deal for future works. The rapper, who records for Universal Music Group's Disturbing Tha Peace/Def Jam South label, was previously affiliated with EMI Music.

"I wanted to put everything in the same camp," says Ludacris (aka Chris Bridges) of segueing to UMPG. His publishing entity is called Ludacris Universal Publishing (ASCAP).

"We feel very comfortable about the vision UMPG has for us," the artist's manager Chaka says. "We want to help Universal grow and vice versa."

That vision, according to UMPG worldwide chairman David Renzer, includes increasing Ludacris' film and TV activity as well as his international exposure.

"Hip-hop is ruling the charts," says Renzer, who secured the deal in

tandem with East Coast urban music director Ethiopia Habtemariam. "If you're going to be a successful contemporary music publisher, you better sign the best hip-hop talent. Ludacris has the potential to be a worldwide star."

The Universal deal kicks off with the Dec. 7 release of his fourth album, "Red Light District." Ludacris' previous albums, "Back for the First Time," "Word of Mouf" and

"Chicken-N-Beer" have sold about 9 million copies, according

to Nielsen SoundScan. Hit singles include "Stand Up" and Usher's "Yeah!," which also features Lil Jon.

Ludacris operates the Disturbing Tha Peace label, whose acts include rapper Shwnna. Its 2005 release slate includes Atlanta rock act Lazy Eye.

With acting and soundtrack credits ranging from "2 Fast 2 Furious" to "Shark Tale," Ludacris is currently filming "Hustle & Flow," a theatrical release due in 2005.

EXCLUSIVE

Royalty Bill Heads To Bush

Measure Creates Full-Time Rate-Setting Panel

BY BILL HOLLAND

WASHINGTON, D.C.—In a lame-duck session, the House of Representatives managed to pass the only major piece of copyright legislation in the 108th Congress. It has been sent to the White House for the president's signature.

The Senate had already passed the Copyright Royalty and Distribution Reform Act Oct. 6. The legislation breezed through the House Nov. 17 with a 407-0 vote.

The Copyright Arbitration Royalty Panel provides a much needed overhaul of the process by which statutory digital royalty rates are determined and payments are distributed to copyright holders.

Under the bill, a full-time panel more knowledgeable about copyright



CHAITOVITZ: APPLAUDS NEW PROCESS

applauded the passage.

"The new process will receive government appropriations, so that small parties, nonprofit organizations and artists can afford to participate in the proceedings," American Federation of Television and Radio Artists spokeswoman Ann Chaitovitz says.

She adds, "The changes in the timing of new proceedings should now prevent any lapse after the expiration of the old royalty rate and before the determination of a new rate so that all payments from licensees should now flow continuously."

Irwin Z. Robinson, chairman of the National Music Publishers' Assn. and the Harry Fox Agency, says, "This act creates a better environment for all concerned for the negotiation and
(Continued on page 56)

law and practice will replace the current part-time administrative judges. The part-timers were widely criticized for inept judgments and causing exorbitant legal costs that shut out smaller players.

Groups all over the music industry

Confab Debates Music's Role, Value In Mobile Market

BY LEILA COBO

MIAMI—Music, and how to make money from it, took center stage at Consect's MobileMusicCon, held Nov. 18-19 at the Ritz-Carlton Hotel in Miami Beach.

The sometimes intense discussions involving music executives, entertainment attorneys, aggregators and carriers addressed the role and value of music in a quickly evolving mobile marketplace.

"Napsterization of the mobile space is a real threat," cautioned Adam Sexton, VP of marketing and product development at Chaoticom. His warning came during the round-table discussion "Who Gets What?"

Of special concern, Sexton and others said, is the development of phones that come equipped with USB ports, facilitating the download of music from computers.

"This is eerily reminiscent of the early 2000s, when downloads began and labels said, 'We want

80%.' I hope we work out business models, or we will devalue music," Sexton said.

However, other attendees were confident about the enduring value of music for consumers.

"In two to three years, mobile will be a huge business for us," predicted keynote speaker Larry Kenswil, president of Universal eLabs.

But still up in the air is the issue of just how the business will develop. While Kenswil said Universal eLabs is examining portable music subscriptions, cooperation with other sectors of the

industry is essential.

There seemed to be little consensus among the different players in the industry. On the one hand, many complained that the music industry as a whole hasn't done itself any favors. Even when aggregators and carriers want to play by the rules, for example, they find that a song has multiple publishers and that it can take six months to do a single licensing deal for a piece of music.

(Continued on page 56)

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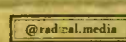
IFC FILMS PRESENTS A THIRD EYE MOTION PICTURE COMPANY RELEASE A @RADICAL MEDIA PRODUCTION A FILM BY JOE BERLINGER AND BRUCE SINOFSKY METALLICA: SOME KIND OF MONSTER FEATURING JAMES HETFIELD LARS ULRICH KIRK HAMMETT AND ROBERT TRUJILLO
 DIRECTOR OF PHOTOGRAPHY BOB RICHMAN SUPERVISING EDITOR DAVID ZIEFF EDITORS DOUG ABEL AND M WATANABE MILMORE SOUND RECORDIST MICHAEL EMERY PRODUCTION MANAGER CHERYLL STONE CONSULTING PRODUCER ROBERT FERNANDEZ ASSOCIATE PRODUCERS MICHAEL BONFIGLIO AND RACHEL DAWSON
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MONSTER Soundtrack available on Elektra Records



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THIRD EYE

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Tony-Winning Composer Cy Coleman Dies

Broadway Icon Co-Wrote Many Standards, Including 'The Best Is Yet To Come' And 'Hey, Look Me Over'

BY BILL HOLLAND

Cy Coleman, the Tony Award-winning composer/pianist and one of the last great giants of the American show tune, died Nov. 18 of a heart ailment in New York. He was 75.

Coleman, who is remembered not only for his sassy, easy-going, jazz-tinged melodies but for his sly smile and droll bons mots, collapsed after attending a Broadway opening-night party.

He collaborated through the years with many of Broadway's best lyricists including Carolyn Leigh, Dorothy Fields, Betty Comden and Adolph Green, David Zippel and, most recently, Alan and Marilyn

Bergman. Together they created such evergreens as "Witchcraft," "The Best Is Yet to Come," "Hey, Look Me Over," "Why Try to Change Me Now?" and many others.

The songs, recorded by the likes of Frank Sinatra, Tony Bennett, Peggy Lee, Nat "King" Cole and Barbara Stresand, became American music standards. Coleman's tunes also became jazz vehicles for such artists as Bill Evans, Shirley Horn and Carmen McCrae.

Coleman also released 10 albums featuring his piano stylings.

He received a host of Tony nominations and won three times for best musical score. For many, the highlight was "City of Angels" (with Zippel), a Tony winner in 1990. It

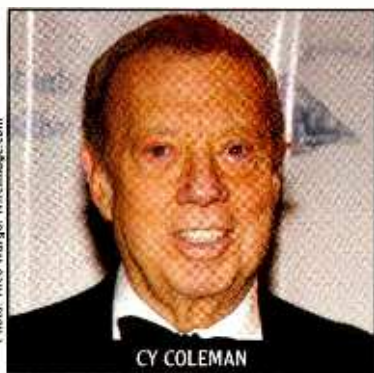


Photo: Theo Wang/WireImage.com

CY COLEMAN

was the first hit musical with a score rooted in jazz.

He also took home the Tony for "On the Twentieth Century" in 1978 and "The Will Rogers Follies" in 1991.

Coleman earned numerous other honors, including induction into the Songwriters Hall of Fame as well as that group's Johnny Mercer Lifetime Achievement Award, and the ASCAP Foundation's Richard Rodgers Award.

Coleman and Leigh became a Broadway team with "Wildcat," starring Lucille Ball in 1960. The show ran for six months and featured "Hey, Look Me Over."

In 1962, they collaborated on "Little Me," starring Sid Caesar. That show included "Real Live Girl!" and

"I've Got Your Number."

Coleman's next Broadway venture was "Sweet Charity" with veteran lyricist Fields. Gwen Verdon starred in this musical takeoff of the Fellini film "Nights of Cabiria." The show was a major success, yielding the standards "Big Spender" and "If My Friends Could See Me Now." It was later made into a film starring Shirley MacLaine.

Born Seymour Kaufman and raised in the Bronx, N.Y., Coleman was a precocious piano talent. He

(Continued on page 56)

Producer Terry Melcher Dies

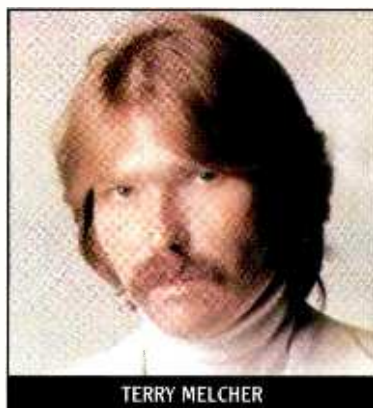
BY CHRISTOPHER WALSH

Terry Melcher, a producer, composer and musician known for his work with the Beach Boys, the Byrds and Paul Revere & the Raiders, died Nov. 19 at the age of 62. The cause was melanoma, although he had also been battling prostate cancer.

Melcher, the son of actress Doris Day, also worked with the Mamas & the Papas, Bobby Darin, Ry Cooder and Randy Newman. Early in his career, he formed the Rip Chords with future Beach Boy Bruce Johnston, scoring a hit in 1964 with "Hey Little Cobra."

He later became a staff producer for Columbia Records, helping shape the pop music associated with California, from the surf music of the Beach Boys to the folk-rock fusion of the Byrds.

Melcher produced the Byrds' hits "Mr. Tambourine Man" and "Turn, Turn, Turn" and co-wrote the Beach



TERRY MELCHER

Boys' 1988 hit "Kokomo," the Golden Globe Award-nominated song featured in the movie "Cocktail." He also composed songs for many of his mother's movies and TV programs.

Beach Boys founder Brian Wilson told *Billboard* in a statement: "We were two young producers, both working in L.A., and he was somebody I knew I

could confide in who always understood. In the 1970s, when I was in a 'down' period careerwise, Terry went out of his way to try and light a creative fire under me.

"As a producer, he was a man of power and style," Wilson adds. "'Kicks' by Paul Revere & the Raiders was one of my favorite pieces of work that he did. Terry loved the Beach Boys a lot, and he was very supportive of the work we did."

"He was so cool, and he had it all," says Jeffrey Foskett, singer/guitarist in Wilson's band and a member of the Beach Boys from 1980 to 1990. "He is literally the one guy that I never turned down. He had that air about him—you wanted to work for him, and you wanted to do your best work for him."

Melcher is survived by his mother; his wife, Terese; and his son, Ryan.

Wilson says, "I will never forget his friendship, kindness and his overwhelming talent."

Seacrest Hosts Billboard Show

Stefani, More Stars Added To Awards Lineup

TV personality Ryan Seacrest has signed on to host the 2004 Billboard Music Awards, which will be presented Dec. 8 at the MGM Grand Garden Arena in Las Vegas.

At the same time, Gwen Stefani has joined Usher, Nelly and Green Day on the list of award-show performers. Adding to the fireworks, Paris Hilton, Nicole Richie, Tara Reid, Big & Rich, Kelly Osbourne, Gretchen Wilson and Macy Gray have been added to the lineup of



SEACREST



STEFANI

artists making special appearances.

Additional presenters, performers and the awards finalists will be announced soon.

The show will air live on Fox at 8 p.m. ET (it will be tape-delayed for the Pacific time zone).

The awards honor the most-popular artists and releases of 2004, based on the year-end *Billboard* charts. Additionally, *Billboard* will honor Stevie Wonder with the Century Award, the magazine's highest accolade for artistic achievement.

Tickets for the show are still available. For information, call the MGM box office at 877-880-0880.

NEWSLINE

THE WEEK IN BRIEF

Sources at computerized ticketing firm tickets.com would not confirm published reports that the Internet arm of Major League Baseball is in talks to buy all or part of the ticket service provider. If the acquisition were to take place, it would be the latest example of an entertainment content provider taking control over distribution of its inventory. Earlier, facility management firm Comcast-Spectacor announced a partnership with in-house ticketing technology firm Paciolan for the latter to provide in-house ticketing solutions for the Wachovia Complex in Philadelphia and Comcast-Spectacor's Patron Solutions ticket management business. Patron Solutions is now called New Era Tickets, and Comcast-Spectacor has made a minority investment in Paciolan. Comcast-Spectacor Ventures president Peter Luukko has joined Paciolan's board of directors.

RAY WADELL

Congress for the first time approved \$2 million in funding for the National Intellectual Property Law Enforcement Coordinating Council. Next year, lawmakers are expected to name what amounts to a "copyright czar"—a director for the formerly leaderless council.

NIPLECC was formed in the early '90s and staffed with assignees "borrowed" from the U.S. Trade Representative's office and from the departments of Commerce, Justice and State. The council has not been effective, insiders say.

The tuned-up NIPLECC is part of an intellectual-property enforcement initiative launched by the Senate Appropriations Committee. Sen. Ted Stevens, R-Alaska, the committee chairman, and Sen. Judd Gregg, R-N.H., chairman of the subcommittee that sets funding for the three departments, were responsible for preserving the update provision in the omnibus spending bill.

BILL HOLLAND

Handleman Co. reported net income of \$8.2 million, or 36 cents per diluted share, on sales of \$295.3 million for its fiscal second quarter, ended Oct. 30.

The company's sales showed a 9.4% increase from the \$269.9 million turned in during last year's fiscal second quarter, thanks to increased music market share for the mass merchants Handleman services in the United States, as well as growth in its Canadian operation.

Handleman posted an increase in net income this year, but if discontinued operations are considered, the earnings in its fiscal second quarter were down from the \$9.9 million, or 40 cents per diluted share, it reported for the previous year.

Breaking out results, gross margin dropped slightly from 20.5% of revenue last year to 20.2%, while expenses maintained 16.1% of revenue ratio.

In the six months ended Oct. 30, Handleman reported net income of \$9.1 million, or 39 cents per diluted share, on sales of \$527.4 million, compared with \$11.2 million, or 45 cents per diluted share, last year on sales of \$475.2 million.

Sales this year were up 11% from the first six months of last year. Income was affected by discontinued operations, which lost about 2 cents per share this year, after earning 10 cents per share last year. Counting only continuing operations, Handleman's earnings were 41 cents per diluted share this year, compared with 35 cents per diluted share last year.

ED CHRISTMAN

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Africa's AIDS Crisis Requires A Global Response

A Call To Action

Most of us already know something about AIDS in Africa, despite the shocking lack of press coverage. I recently traveled there and loved the people so much, but was devastated to meet so many who will not survive because of the AIDS pandemic.

Dec. 1 is World AIDS Day, and I have decided to get involved and lend my voice to what is being called the most important moral issue of our time. I'm writing this to you, the industry and my fellow artists—something I normally never do—because it affects all of us.

Just for a moment imagine the media hysteria and global outrage if 25 million Americans, many of them children, died from a treatable disease because the medicine was too costly. Imagine if another 42 million people were infected and had no hope of paying for life-saving treatment. Imagine the call to action if 14 million American children were orphaned by this horrific disease, wandering our streets alone and unloved, with no one left to care for them. This is exactly what is happening throughout sub-Saharan Africa.

You probably already know that antiretroviral treatment has transformed the lives of those with AIDS here in the West, returning them to health. But did you know that less than 1% of Africans with AIDS have access to this life-saving treatment?

UNAIDS estimates that there will be 100 million people infected with AIDS by the end of this decade, and without antiretroviral medicine, they cannot survive.

The disease is more than a humanitarian catastrophe; it is a moral crisis that is beginning to destroy whole countries. I believe this should be as important as the war on terrorism; as important as rebuilding impoverished countries like Afghanistan



or Iraq; as important as peace in the Middle East. This should be as important as if our own daughters and sons were dying. Think how we would feel if the drugs that could save our loved ones' lives were unavailable to us because of cost!

Africans continue to fight the pandemic with tremendous courage, effort and compassion. Make no mistake, incredible work has been done by such countries as Uganda and Senegal to contain their epidemics.

Many African nations have excellent plans in place but lack the resources to implement them.

I want to take this opportunity to introduce you to an organization that I have been working with, Keep a Child Alive. This group offers an emergency response to the deadly "treatment gap" that is destroying Africa.

Keep a Child Alive is a key player in a dynamic coalition that is rapidly becoming a powerful global movement to stop the dying. These organizations are dedicated to action.

With every dollar raised, Keep a Child Alive enables individuals to pay for medicine for a child or family member who could not otherwise afford it. The organization has established treatment programs in Kenya, South Africa, Uganda and Rwanda.

But now, we ALL need to get involved. We need to use our talent and individual and professional power and privilege to help create and fuel a global movement. Otherwise, we'll be known as the generation with everything except compassion.

Keep a Child Alive is a new way to help: You can provide the medication that will keep a child alive. And if you look closely enough, we will all realize that the true hero of the narrative is YOU.

Alicia Keys is a Grammy Award-winning J/RMG recording artist.

Letters

Labels Must Adopt P2P Solutions

David Fagin's observations and the proposed solutions contained in his Opinion page piece (*Billboard*, Nov. 20) are nothing short of brilliant. He illuminates, from a very personal and down-in-the-trenches viewpoint, the incredible obstacles that music consumers, artists and labels face in discovering and hearing new artists.

Fagin is 100% correct about peer-to-peer's likely increase in popularity and the challenges that it represents for terrestrial radio, music retailers and the major labels (what's left of them), as well as the limiting effects on the creation, distribution and sale of music—in any form.

There are solutions on the horizon—Shawn Fanning's *snocap.com* comes to mind. The recent developments in the satellite radio space, the incredible surge in sales of MP3 players and the continuing popularity

of P2P networks point to the obvious fact that people want more music and more diversity, and they want to choose the form this music comes in.

The customer is king, and Fagin's suggestions should be adopted immediately. To ignore his logic and not implement his suggestions is to miss the boat—again.

Douglas M. Tull
St. Louis

Downloading Reflects People's Ethics

David Fagin's commentary, "The 'Antidote' to File Sharing," is naïve at best. If the answer to file sharing were to put more money into developing artists at the label level and then broadcast these artists on the radio, the

Kazaas of the World Wide Web would be offering solely unsigned and little-known artists for downloading.

This is not the case. Anyone I've ever known to illegally download music has downloaded top artists.

Sadly, the downloading phenomenon is less a statement on the quality of music that is being offered by labels, and more a reflection of people's ethics.

I agree with Fagin when he says, "It's stealing, point blank." Whether one is stealing a CD from a Tower Records or downloading a file from the Internet, it is illegal and unfair.

Until the public can wrap their minds around that concept, illegal file sharing will continue, and labels and artists will suffer.

Mark Cliser
Los Angeles

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.

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BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-633-8692; Fax: 202-833-8672
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Miami: Lela Cobo (Bureau Chief/Latin) 181 Grandon 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: 646-654-4600; Fax: 646-654-4688; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horwitz (Billboard BIZ) 646-654-4680; Barry Jekel (Billboard.com) 646-654-5581; Thom Durfy (Special Publications) 646-654-4716
Senior Editors: Melinda Newman (Music) 323-525-2287; Marc Schifman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284
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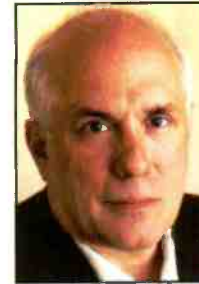
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For production duo the *Underdogs*, song quality matters most

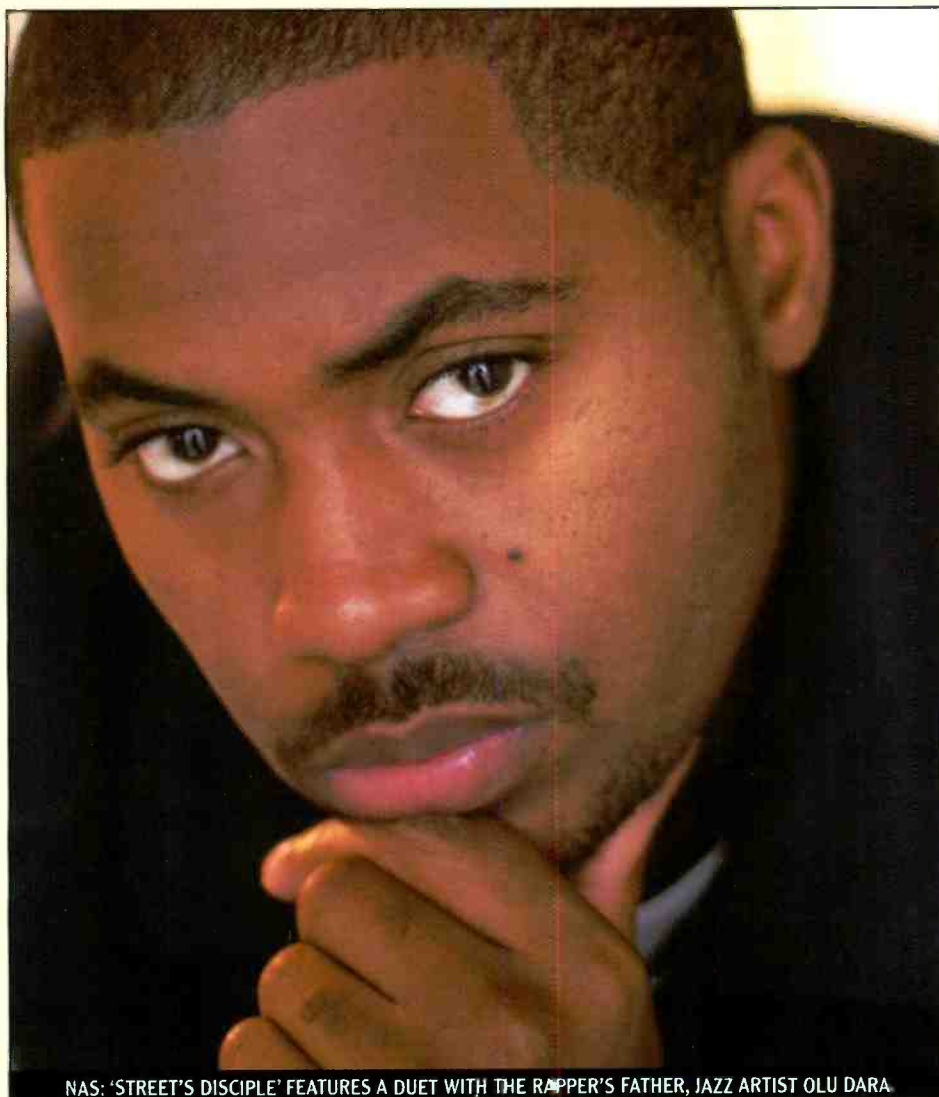


Music



Bruce Allen says U.S. country acts 'aren't willing to work' for global success

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



NAS: 'STREET'S DISCIPLE' FEATURES A DUET WITH THE RAPPER'S FATHER, JAZZ ARTIST OLU DARA

Nas Shares 'Street' Stories On 2-CD Set

BY GAIL MITCHELL

Whether Nas discourses on street life, politics or love, you can always count on one thing: He is not going to pull any punches.

Nas' latest project, the double-CD "Street's Disciple" (Ill Will Records/Columbia), is no exception. The Nov. 30 release finds the Queens, N.Y., griot picking up the personal threads woven throughout his critically acclaimed "God's Son." On that 2002 album, he waxed rhymes about the loss of his mother and newfound love with Star Trak/Zomba Label Group artist Kelis.

With marriage around the corner, a more content Nas greets listeners on the second half of "Street's Disciple," his eighth studio album. But on the first disc, the 30-year-old channels Nasty Nas, the vivid storyteller who crafted the seminal 1994 debut "Illmatic."

As Nas explains, the new project tells the saga of a man married to the streets, the changes he is going through and the need for a woman in his life.

"I wanted to approach this album from a storytelling vibe again," he says. "The songs deal with where I believe men's heads should be at, not falling into bullshit. It may be lighter than 'God's Son,' but there's still a lot of content. And I've also got something on there for the ladies."

That's a step back from three years ago, when Nas found himself in the midst of a high-profile

mouth-off with fellow New York rapper Jay-Z. Out of that battle-rhyme contest emerged "Stillmatic," whose opening track "Ether" countered Jay-Z's tour de force "The Takeover."

"Battling back and forth is tired," Nas says. "But I won't diss the game for the battles because that's what happens on the block: One day you may bump heads or there's some miscommunication. But life is about getting yours and moving to the next level. And hip-hop should be the same way: moving to the next level and moving beyond the battles."

HOLDING HIS OWN

Few contemporary artists can execute enough compelling songs for a single CD, let alone a double set. But Nas fires more hits than misses as he alternates among teacher, lover, father and streetwise social commentator.

Vestiges of his previous personas surface on such tracks as the cutting "Coon Picnic (These Are Our Heroes)." It satirically excoriates the new millennium African-American stereotypes reflected on TV and in other media. "American Way" admonishes government officials as well as hip-hop artists new to the political arena. Nas then entreats people to "Live Now," which ends with the arresting beep of a patient flat-lining.

The second CD essays more of what personally propels the evolving Nas. He ruminates on

(Continued on page 42)

Shout Factory Shines Albert's Brass For New Series

It's easy to remember the '60s filtered through the music of the **Beatles**, **Elvis Presley**, the **Beach Boys** or **Frank Sinatra**, but there was another act that ruled the chart. **Herb Albert & the Tijuana Brass** spent an amazing 32 weeks at No. 1 between 1962 and 1968 and scored a slew of hits including "This Guy's in Love With You" and "A Taste of Honey."

Through a licensing deal with **Shout Factory**, at least 14 titles will hit stores again come February via the "Herb Albert Signature Series," *Billboard* has exclusively learned. The albums all originally came out on **A&M**, the label Alpert and **Jerry Moss** founded in the early '60s. Although reissued on CD originally in the late '80s, many have been out of print for years.

Feb. 8 will see the rerelease of 1962's "The Lonely Bull" and 1965's "South of the Border." Also arriving

that day is "Lost Treasures," a collection of previously unreleased songs recorded during the group's heyday.

The program will continue through May 2006, with releases coming approximately every two months, including the iconic "Whipped Cream and Other Delights" in April. For those too young to remember, that album's cover—a comely young woman covered in whipped cream—was considered quite risqué at the time and, as Alpert says, was "pinned up in the bathroom" of many hot-blooded American males.

Alpert oversaw the remastering of the sets and the expanded liner notes, all of which contain additional reflections by him.

The journey back in time was a pleasant one for Alpert. "It has been wonderful," he says. "It caught me off guard. I try not to live in the past, [but] when I heard these tapes, I just

The Beat™
By Melinda Newman
mnewman@billboard.com



felt it would be nice for people to be able to experience it."

The music, in addition to melding a wonderful melange of jazz, pop, tropical, R&B and Latin sounds,

captured a period in time.

"There was a certain naturalness that was happening in the '60s and '70s that felt more like a happening," Alpert says. "Production wasn't as clean and neat as I'm hearing these days. They're not perfect, but they have an honest feeling, which is what I was going for."

The releases are all the original recordings, except Alpert says he did rerecord a few of his trumpet parts.

Alpert and Moss regained control of Alpert's catalog when they sold **Rondor Publishing** to **PolyGram** in 2000.

For Shout founding partner and COO **Bob Emmer**, the project serves as a reunion. "My first job was as a college rep for A&M between 1969 and 1972," he says. Emmer and Moss occasionally saw each other while vacationing in Maui, and, recently, Moss approached him to discuss the potential pairing.

"Shout Factory has put out some wonderful compilations that look great, so we were looking for their expertise," Moss says. "We wanted to represent Herbie in a really, really substantial and tasty way."

The primary audience for the Brass' music, Emmer believes, is the 35- to 55-year-old demo, but Emmer says the label's outreach includes much younger fans. "It basically comes down to publicity and making people aware," he says. "It's hitting people over the head with a two-by-four."

In addition to the Tijuana Brass catalog, **Sony**-distributed Shout Factory also plans to reissue Alpert's solo albums.

STAY DRESSED: Paul McCartney will perform at the halftime show during Super Bowl XXXIX. The Feb. 6 game

(Continued on page 42)

For Director McG, Music Plays A Vital Role

When people think of film directors who are also passionate music fans, **McG's** name is bound to come up.

McG (whose real name is **Joseph McGinty Nichol**) shared his thoughts on movies and music during a lively keynote address at the Hollywood Reporter/Billboard Film & TV Music Conference, which took place Nov. 16-17 at the Renaissance Hollywood Hotel in Los Angeles (*Billboard*, Nov. 27).

The director of the "Charlie's Angels" movies and several music videos is also executive producer of **Fox** TV series "The O.C.," which has given valuable exposure to up-and-coming artists. In addition, McG has either executive-produced or pro-

duced several albums, including the "Charlie's Angels: Full Throttle" soundtrack and "The O.C."-related collections.

In a Q&A session moderated by *Billboard* West Coast bureau chief **Melinda Newman**, McG said, "I've scarcely ever drawn a difference between music and film... Music is always a character to me in anything I do."

McG added, "I listen to my films with the picture off. I want the story to be propelled through nonexpository means: a sonic presence that holds the hands of the audience and takes them through what the film is intended to be."

Speaking of his early influences, McG cited his family and producer **Rick Rubin**. "I grew up in a household filled with music. I was always making visual accompaniments to the music I was hearing."

After helming numerous videos for such acts as **Sugar Ray**, **the Offspring** and **Smash Mouth**, McG made his feature-film directorial debut in 2000 with "Charlie's

Angels." According to **Columbia Pictures**, the movie had a worldwide box-office gross of \$250 million.

McG also directed the 2003 sequel

Movies & Music

By Carla Hay
chay@billboard.com



"Charlie's Angels: Full Throttle" that grossed \$265 million worldwide, according to Columbia.

As for the music in the "Charlie's Angels" movies, McG said, "I used music as a character. We used needle drops as score. I was trying to do something specific: having the whole film feeling like our favorite mix tapes."

McG said he believed the **Destiny's Child** hit "Independent Women Part 1" from the first "Charlie's Angels" movie was responsible for bolstering the film's box-office revenue.

"We were lucky to have a song from the movie in which they actually cite the movie [in the song]

in a way that feels organic and doesn't feel like overt marketing to the audience," McG said.

The director noted that music budgets and getting the rights to songs are ongoing concerns. McG revealed that he had hoped to use **Van Halen's** "Hot for Teacher" in the first "Charlie's Angels" film, but it was "heartbreaking" when the band did not grant the rights to the song. The director used **Heart's** "Barracuda" instead.

He added that as a director, his choice of music in a movie is always met with pressure and differing agendas from the film studio, music supervisor, film composer and the soundtrack's record company.

"It's politics," McG concluded. "It's a real balancing act."

During the "Boom in Artist Biopics" panel Nov. 17, **Fox Music** president **Robert Kraft** revealed that **Wind-up Records** outbid all other record labels to release the soundtrack to Fox's **Johnny Cash** biopic "Walk the Line," due in 2005. Kraft said **Joaquin Phoenix** and **Reese Witherspoon**, who star as Cash and his wife **June Carter Cash**, respectively, do their own singing in the film but first had to win the approval of music producer **T Bone Burnett**.

Stuart Benjamin, a producer of the

"Ray" movie and soundtrack, summed up the panelists' belief about artist biopics, saying that it is "essential to tie up the synch licensing and masters first."

On a personal note, thanks to all the conference attendees, speakers, panelists, moderators, sponsors and *Billboard* and Hollywood Reporter staffers who helped make the conference a success.

IN BRIEF: **Usher** has inked a deal with **Dimension Films** to star in an as-yet-untitled feature-film drama about a young man who finds life inspiration in music. "Ray" screenwriter **James L. White** has signed on to write the screenplay. Usher has another deal with **MTV Films/Paramount Pictures** to star in another still-untitled, musically oriented project (*Movies & Music*, *Billboard*, Aug. 14).

Pras (of **Fugees** fame) has purchased the movie rights to **Robert "Iceberg Slim" Beck's** life story. **Pras** will produce the film, tentatively titled "Pimp," which previously had **Ice Cube** attached to it as its star and co-producer. The film has not yet been cast, and the project is seeking financing and distribution.

Additional reporting by Margo Whitmire in Los Angeles.



McG: MUSIC IS ANOTHER CHARACTER

Photo: Maury L. Phillips

Musical Worlds Collide—And It's Exciting

Genre intermingling has become a red-hot topic in the classical world. Is this growing trend of juxtaposing styles within a single album or program a radical (or calculated) move meant to draw in new listeners, or is it an organic—perhaps even inevitable—form of artistic evolution?

A new recording and two recent concerts within the **John Adams**-curated In Your Ear festival at Carnegie's Zankel Hall suggest that this confluence comes quite naturally. The first Zankel performance was by **Paul Dresher & His Electro-Acoustic Band**; the other featured **Evan Ziporyn & the Gamelan Galak Tika**, a Balinese gamelan ensemble founded and directed by Ziporyn that is based at the Massachusetts Institute of Technology.

Dresher, who studied with artists ranging from **Lou Harrison** to Indian sitar virtuoso **Nikhil Banerjee** and West African master drummers, says that drawing upon non-European and non-American sources is logical for composers of his age. "One of the things that certainly influenced many composers of my generation," the 54-year-old Dresher says, "was an efflorescence of availability of music from all over the world and

from all periods of time."

Dresher's music stoutly refuses easy categorization, as his album "Cage Machine" (Oct. 19, **New Albion**) demonstrates. His scope ranges from the dazzling kinetics of the "Racer" movement from "Elapsed Time," a 1998 duo for violin and piano performed by **David Abel** and **Julie Steinberg**, to the astonishing sounds of "In the Name(less)," a 2002 piece written for two brand-new instruments, the quadrachord and the marimba lumina.

"The quadrachord is a 15-foot-long instrument with four strings that stretch about 160 inches," Dresher notes. "While it's acoustic in its origin, it is amplified via elec-



DRESHER: USES NEW INSTRUMENTS

tronic bass pickups, and the sound is altered by several signal processing devices and layered in loops." While the instrument is powerful as heard on CD, watching Dresher

play it—exploring the quadrachord's tonal potential live onstage by bowing and plucking its strings or running a cloth over the length of an entire string to produce otherworldly, eerie overtones—is an even greater delight.

"The marimba lumina," Dresher continues, "was designed by **Don Buchla**. It's a percussion controller that looks a little bit like a marimba, but it is nothing like a marimba in terms of what it is capable of. Tonally, it's a MIDI controller, but its remarkable quality is that it's extremely expressive of performance gestures."

Ziporyn, who records for **Cantaloupe Records**, agrees with Dresher about the excitement of musical worlds colliding and says that much of his music also

explores this phenomenon.

"'Tire Fire,' which we performed at Zankel," the composer notes, "is for full gamelan with basically a rock band: two guitars, a bass player and a

Classical Score

By Anastasia Tsioulcas
atsioulcas@billboard.com



keyboardist. I felt that these ensembles were kind of the two extremes of Western and Balinese music. On the one hand, you have a village-oriented, traditional ensemble playing handmade instruments. On the other hand, you have a plugged-in, machine-manufactured group. These are my two worlds. It's a deliberately uncomfortable fit. There are tuning problems, there are balance problems, but that's the world we live in."

NEW KAPELL RECORDINGS? More than three hours of newly unearthed

performances by iconic pianist **William Kapell**, who died at age 31 in a 1953 plane crash, are creating an enormous stir.

The recordings, made on three acetates, were done by a devoted music fan named **Roy Preston** in Melbourne, Australia. Working in his home, Preston recorded Kapell's concerts as they were transmitted by the **Australian Broadcasting Corp.**

As his health declined later in life, Preston gave his treasure trove to his friend **Maurice Austin**, who last month turned over the recordings to Kapell's widow, **Dr. Anna Lou Kapell-Dehavenon**.

Kapell recorded for **RCA**, and in 1998 **BMG Classics** released "William Kapell Edition," a nine-CD set of his complete commercial recordings as well as various live and home performances.

Daniel Guss, director of the classical catalog for **BMG Classics** who also executive-produced "William Kapell Edition," says his label is interested in issuing these newly rediscovered recordings. "However," he notes, "we first need to resolve certain issues, such as questions of ownership rights and investigating the quality of the acetates."

2004 Film & TV Music Conference



The 2004 Hollywood Reporter/Billboard Film & TV Music Conference drew hundreds of industry professionals to the Renaissance Hollywood Hotel Nov. 16-17 in Los Angeles. Highlights of the con-fab included speaking appearances by director/producer McG, music producer/songwriter Glen Ballard, director Garry Marshall and composers John Debney and Mark Mothersbaugh. (Photos by Arnold Turner unless otherwise noted)



"Simply Simpsonic Music," a panel presented by ASCAP and sponsored by Berklee College of Music, featured members of the music team from the animated TV series "The Simpsons." Pictured above, from left, are musicians' contractor **Murray Adler**, arranger/orchestrator **Dell Hake**, music editor **Chris Ledesma**, composer/songwriter/conductor/panel moderator **Alf Clausen**, ASCAP senior VP of film and TV repertory **Nancy Knutsen**, *Billboard* co-executive editor **Tamara Conniff**, music scoring mixer **Rick Riccio** and vocal contractor **Sally Stevens**. (Photo: Maury L. Phillips)

Composer **John Debney**, left, and director **Garry Marshall**, right, participated in the "Director/Composer Conversation" Q&A session with *Billboard* co-executive editor **Tamara Conniff**.



"The Boom in Artist Biopics" examined the rising trend in movies about real-life artists. Pictured, from left, are Warner Music Group senior VP of soundtracks **Darren Higman**, "Ray" producer **Stuart Benjamin**, *Billboard* senior writer/panel moderator **Carla Hay**, Fox Music president **Robert Kraft** and music supervisor/music editor **Curt Sobel**.



Director/producer **McG** participates in the keynote Q&A session with *Billboard* West Coast bureau chief **Melinda Newman**. (Photo: Maury L. Phillips)



BMI sponsored the "Billboard Q&A" session featuring composer **Mark Mothersbaugh** and *Billboard* West Coast bureau chief **Melinda Newman**.



Alexi Murdoch performs at the conference.

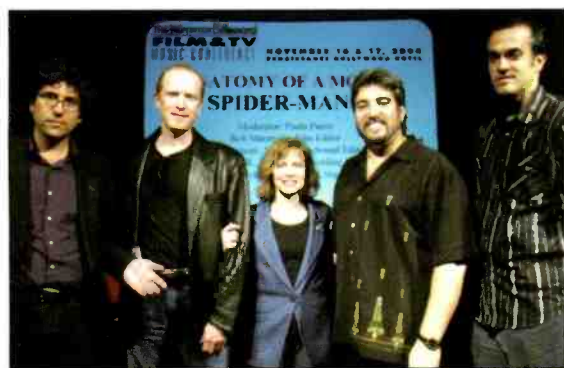
Billboard president/publisher **John Kilcullen** greets BMI senior director of media relations/new media relations **Hanna Pantle**.



Grammy Award-winning producer/songwriter **Glen Ballard** delivers the Vanguard Address. (Photo: Maury L. Phillips)



"Across the Spectrum: Changing Trends in Composing for Television," a panel presented by ASCAP, featured several top TV composers discussing the state of TV music. Pictured, from left, are **David Vanacore**, **Sean Cahery**, ASCAP senior VP of film and TV repertory/panel moderator **Nancy Knutsen**, **Denis Hannigan** and **Bruce Boughton**.



Sony Pictures Entertainment sponsored the panel "Anatomy of a Movie: Spider-Man 2," which featured members of the film's team. Pictured, from left, are film editor **Bob Murawski**, sound designer **Paul Ottosson**, The Hollywood Reporter editorial director of features/panel moderator **Paula Parisi**, sound editor **Greg P. Russell** and visual effects supervisor **Scott Stokdyk**.



Composer/songwriter **Jon Brion** performs selections from his film soundtracks, which include "Magnolia" and "I ♥ Huckabees." (Photo: Maury L. Phillips)



Epic Records artist **Kaki King** performs at the conference.



ASCAP VP of marketing **Lauren Iossa**, left, and senior VP of film and TV repertory **Nancy Knutsen** greet "The Passion of the Christ" composer **John Debney** at his live performance at the conference.

Execs Agree Tix Pricing Model Is Broken

BY CHRISTA TITUS

NEW YORK—The “Ain’t No Mountain High Enough” panel at the inaugural Billboard Backstage Pass Touring Conference raised several points about why consumers are balking at attending live shows.

But House of Blues Concerts executive VP Alex Hodges stated it most succinctly when he said, “It’s not a debate—it’s an absolute fact:” tickets cost too much.

The confab was held Nov. 8-9 at the Roosevelt Hotel here. The panel, which met the first day, was to debate whether prices have finally peaked. It also aimed to explore the impact that such technologies as online ticketing, print-at-home tickets and auctions will have on prices.

Since the topic of high ticket prices had repeatedly risen during preceding panels, moderator Judith Herbst, business manager of Keswick Entertainment Group, tried steering the discussion toward the changing process of getting tickets to fans. But the conversation kept returning to excessive admission fees and how consumers are saying no to those fees with their wallets.

Hodges made his comment while

discussing whether there exists a market for auctions. He noted that while artist guarantees drive prices, “the top ticket prices always sell; other people are auctioning tickets for greater than the face value.” But, he continued, “the back of the house and the rafters in the arenas and the lawn at the amphitheaters are going half-sold. So there’s a problem in how to figure the scaling of your prices.”

Joining Hodges on the panel were Bob Belber, executive director of booking at facility management firm SMG; Ticketmaster executive VP of strategy and business development David Goldberg; Madison House booking agent/manager Mike Luba; tickets.com executive VP Carl Thomas; and AOL Tickets executive director Geno Yoham.

Thomas agreed that the fundamental issue is how to scale the house. “The consumers have so many choices of how to spend their entertainment dollar,” he said. “There’s not a bad economy; it’s bad economics. The model’s broken . . . Until at every price level you’re striking a chord with that consumer and that chord is a balanced value equation against all the other choices in the marketplace, your venues aren’t going to be full.”



Luba noted that the industry “needs to fix the entire concert experience.” He said consumers are tired of convenience charges being added to tickets and then having to fork over more money for parking, food, beverages and merchandise. He suggested holding auctions where such costs are part of a package deal.

Thomas said convenience charges result from the millions of dollars

that companies such as his and Ticketmaster have invested in advanced technology to deliver tickets faster. He explained that the software, labor, hardware support, efficient Internet transaction engines and balanced on-sale reports all cost money, “and the way that ticketing companies make money is on the service fees.” He added that “we are absolutely open” to creative ways of marketing.

Belber acknowledged that add-ons increase a ticket’s overall cost, but the prices are already steep. He recalled that the process used to be that before a tour went out, the parties involved checked to see the highest price an individual market would yield.

“A lot of the agents are out there [now] saying, ‘I just want a quarter of a million dollars per market, I don’t care if it’s New York City or Peoria,’” Belber said. “That model, I think, is what we’re partially saying [at] this conference is broken.”

THE GREED FACTOR

Belber pointed to another factor: greed. “Older acts that came from two, three decades ago are now cashing out,” he said. “The higher ticket prices are OK with those bands, because they’re getting the

high guarantees and they’re at the point in their career where they know this might be the last tour.”

As for the younger bands, Belber said, “All they think about is the fan, and they think about trying to keep the ticket price low. The older acts that are cashing out are causing huge losses, and those of us that are in the facility management business know that’s very clear . . . The reality is [that it] hurts everyone when it happens—buildings give up their rent, in some cases, maybe ancillaries, [and it] splinters down to the municipal concern that owns the building.”

Regarding the ways consumers purchase tickets, Thomas said there has been a significant shift during the past three years to the Internet as the channel of choice. Hodges stated that word-of-mouth is the biggest advertiser for concerts, and more people are buying reserved seats on the Internet than they do for general admission. He also thinks there is a market for auctions.

Yoham observed that auctions are becoming more accepted. He related that when artists form a marketing partnership with AOL to sell tickets and create exclusive content, it extends the life of their tour online.

Sponsorships Moving Beyond Signage

BY CHRISTOPHER WALSH

NEW YORK—Opportunities abound for tour sponsors, according to the “This Note’s for You” panel, held Nov. 9 at the Billboard Backstage Pass conference. The artist-sponsor relationship, panelists agreed, can result in successful tours that benefit bands, brands and fans.

As sponsorship has become a mainstream promotional vehicle and the stigma of “selling out” has all but disappeared among recording artists, marketing budgets applied to tour sponsorships are on the rise, along with the increasingly creative application of sponsorship dollars and strategies.

Marketing dollars have migrated from traditional outlets—broadcast and print media—to experiential outreach. It reflects a transition to efforts better suited to automobile manufacturers, alcoholic beverage brands and games companies like Nintendo, Sony and Microsoft.

That migration is one of two profound changes to have a positive impact in the sponsorship arena, said Brian Murphy, CEO of Fearless Entertainment.

Increasingly, Murphy said, consumer marketing companies are looking for ways to reach young customers on a one-to-one basis.

The other transformation, said Murphy, a former Warner Music Group executive, has taken place at record companies. Labels once saw third-party relationships as a non-core function.

“That has changed fundamentally in that there is not a music company today, on the record label side and, dare I say, on the live touring side, that doesn’t look at the corporate sponsor dollars as a key aspect of how they do their primary business,” Murphy said. “If anything, it has become the *most* core function.”

Ozzfest, which will mark its 10th anniversary in 2005, exemplifies the contemporary tour in which acts and brands exist in harmony with one another, Clear Channel Entertainment VP of touring sales Caroline Frye said.

“Every year, our sponsorship has grown significantly as far as the number of sponsors and sponsorship dollars,” she said. “It has been really cool, especially in a festival atmosphere, to see how brands become part of the concept, whether it’s buying the record and getting it signed at the FYE tent or getting your T-shirt at the [Jägermeister] tent. You can play [Sony] PlayStation games. It’s an extension of the culture anyway—when a kid goes to a festival, it’s just part of their experience.”

Experiential marketing is especially applicable to audiences of Ozzfest and other festival concerts, which, not coincidentally, are avid consumers of videogames as well as CDs.

“Sampling,” Frye said, “is the No. 1 objective for the games companies we’re working with. They look at this as a way [for consumers] to sample games, which is extremely important. Like when you go into a record store, sampling a CD is the best way to move product.”

SPONSORS GETTING A WARMER WELCOME

Contrary to now-outdated conventional wisdom, fans may even welcome sponsors for absorbing expenses in an era of high ticket prices and surcharges. Frye referred to the Volkswagen Music Ed. tour of colleges in 2002 and 2003, the car manufacturer’s initiative to boost its profile among 18- to 24-year-olds. CCE co-produced both tours.

“When you can do a \$5 ticket on a college campus and the sponsor has underwritten a lot of the costs, the sponsor can be the hero with the fan,” Frye said. “It all works together.”

Amid economic uncertainty and fierce competition, corporations are finding sponsorships a wiser appropriation of marketing dollars than traditional advertising.

“While ad spending is down, sponsorship spending is actually up,” said Richard Sherwood, president of Front Row Marketing. “I think a big reason for this is that corporate dollars are being regionalized now, as opposed to buying at the national level.”

Through local and regional events, Sherwood added, sponsors can more accurately target a specific demographic with minimal waste.

Though ticket sales were soft in 2004, Sherwood said, corporations are committed to building a brand through long-term sponsorships. “The major corporations look at this as a cyclical situation,” he asserted. “One year doesn’t make or break a sponsorship program. I think they’re in it for a three- to five-year situation where they’re building a franchise position with a particular event.”

Rick Zeiler, director of marketing and brand development for Sidney Frank Importing, concurred. Invoking his experience with the Jägermeister Music tour—Sydney Frank imports Jägermeister liqueur—he said, “We have to differentiate our brand. It’s a competitive market out there. We wanted to put together a tour that was special to the bands, the fans and build something that’s going to be around for a long time.”



Panelists at the “This Note’s For You” session at the Billboard Backstage Pass conference were, from left, Billboard staff writer/moderator Jill Kipnis, MAC Presents president Marcie Allen Cardwell, Caroline Frye, Brian Murphy, Richard Sherwood and Rick Zeiler.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BETTE MIDLER	United Center, Chicago Nov. 6	\$1,099,254 \$200.50/\$40	10,307 14,645	Clear Channel Entertainment
STING	Sportpaleis, Antwerp, Belgium Nov. 14	\$897,644 (691,506 euros) \$59.71/\$46.73	15,882 sellout	Clear Channel Entertainment, Clear Channel Entertainment- Belgium
BETTE MIDLER	Ford Center, Oklahoma City Nov. 12	\$769,948 \$125.50/\$35.50	8,136 13,874	Clear Channel Entertainment
STING	Konig-Pilsener Arena, Oberhausen, Germany Nov. 12	\$669,047 (518,400 euros) \$64.53/\$59.37	11,050 sellout	Clear Channel Entertainment, Marek Lieberberg Konzertagentur
VAN HALEN	KeyArena, Seattle Oct. 22	\$666,746 \$125/\$35	9,726 11,970	Clear Channel Entertainment
BARRY MANILOW	America West Arena, Phoenix Nov. 12	\$647,203 \$135.12/\$10	9,009 17,996	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	MCI Center, Washington, D.C. Nov. 19	\$625,746 \$64.50/\$54.50	9,979 12,957	Outback Concerts, The Messina Group/AEG Live, Musiculture Productions
CHER	Ford Arena, Beaumont, Texas Nov. 9	\$537,570 \$79.75/\$39.75	7,757 sellout	Clear Channel Entertainment
STING	T-Mobile Arena, Prague, Czech Republic Nov. 10	\$528,785 (12,875,220 Czech koruna) \$102.66/\$33.68	12,501 sellout	Clear Channel Entertainment, Serge Grimaux-Ticketpro
CHER, VILLAGE PEOPLE	Paige Sports Arena, Columbia, Mo. Nov. 11	\$527,672 \$73/\$18.50	7,975 10,798	Clear Channel Entertainment, in-house
ALAN JACKSON, MARTINA McBRIDE	Ford Amphitheatre, Tampa, Fla. Nov. 6	\$504,472 \$59.50/\$28.50	11,523 20,028	Clear Channel Entertainment
METALLICA, GODSMACK	Gaylord Entertainment Center, Nashville, Tenn. Nov. 11	\$500,645 \$75/\$55	9,663 10,841	Clear Channel Entertainment
BARRY MANILOW	Bradley Center, Milwaukee Oct. 22	\$475,653 \$134/\$12	9,746 18,339	Clear Channel Entertainment
STING	Festhalle, Frankfurt Nov. 13	\$473,874 (365,080 euros) \$76.06/\$59.71	8,057 14,059	Clear Channel Entertainment, Marek Lieberberg Konzertagentur
SARAH BRIGHTMAN	American Airlines Arena, Miami Nov. 12	\$447,650 \$252/\$37	4,672 8,267	Clear Channel Entertainment
NORAH JONES, AMOS LEE	Ford Amphitheatre, Tampa, Fla. Nov. 12	\$418,315 \$58/\$10	10,969 20,073	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Charleston Civic Center, Charleston, W. Va. Nov. 20	\$417,096 \$64.50/\$54.50	6,559 9,261	Outback Concerts
VICENTE FERNANDEZ, AZUCENA	The Theatre at Madison Square Garden, New York Oct. 23	\$408,435 \$135/\$50	5,203 sellout	Hauser Entertainment, OCESA Presents, North of the Border
BRYAN ADAMS, SPEEDWAY	Aberdeen Press & Journal Arena, Aberdeen, Scotland Oct. 21	\$402,843 (£221,610) \$54.53	7,387 7,462	Clear Channel Entertainment-U.K.
BUZZFEST: VELVET REVOLVER, PAPA ROACH, CHEVELLE, BURNING BRIDES, EARSHOT, SEETHER, RIDDLIN' KIDS & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 30	\$400,295 \$83/\$30	12,872 15,809	Clear Channel Entertainment
JOAN SEBASTIAN, MARCO ANTONIO SOLIS	Glendale Arena, Glendale, Ariz. Oct. 23	\$395,720 \$75/\$65/\$45/\$35	6,573 9,668	AEG Live, Elias Entertainment
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	RBC Center, Raleigh, N.C. Nov. 12	\$393,932 \$85/\$35	7,652 8,655	Atlanta Worldwide Touring, Jack Utsick Presents
BARRY MANILOW	Pepsi Center, Denver Nov. 7	\$389,822 \$129/\$14	6,145 18,086	Clear Channel Entertainment
SARAH BRIGHTMAN	Air Canada Centre, Toronto Nov. 1	\$388,674 (\$473,133 Canadian) \$73.52/\$40.66	7,453 10,530	Clear Channel Entertainment, TBA Entertainment
BEASTIE BOYS, TALIB KWELI	Bell Centre, Montreal Nov. 7	\$376,789 (\$451,282 Canadian) \$46.76/\$38.41/\$30.06	9,447 10,000	Gillett Entertainment Group, House of Blues Canada
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Air Canada Centre, Toronto Nov. 2	\$372,835 (\$455,677 Canadian) \$36.41/\$29.05	10,498 sellout	House of Blues Canada
R.E.M., ANGELA McCLUSKEY	FleetCenter, Boston Oct. 29	\$358,970 \$65/\$50/\$35	7,968 12,500	Clear Channel Entertainment
AVRIL LAVIGNE	FleetCenter, Boston Nov. 1	\$350,947 \$37.50/\$32.50	10,340 12,500	Mass Concerts
THE MOODY BLUES	National Exhibition Centre, Birmingham, England Oct. 16	\$350,920 (£194,545) \$49.60/\$46	7,078 7,301	Clear Channel Entertainment-U.K.
BROOKS & DUNN, MONTGOMERY GENTRY, GRETCHEN WILSON	HiFi Buys Amphitheatre, Atlanta Oct. 24	\$348,893 \$59.50/\$49.50/\$19.50/\$10.15	13,604 17,767	House of Blues Concerts
BEASTIE BOYS, TALIB KWELI	Cobo Arena, Detroit Nov. 5	\$345,000 \$43.50/\$33	9,006 11,343	Clear Channel Entertainment
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	Hampton Coliseum, Hampton, Va. Nov. 17	\$344,898 \$87/\$47	6,341 7,100	Atlanta Worldwide Touring, Jack Utsick Presents
LIONEL RICHIE, NINA JAYNE	RDS Main Hall, Dublin Oct. 25	\$341,386 (269,062 euros) \$86.61	5,125 sellout	Aiken Promotions
WILCO, DEERHOOF, MANISHEVITZ	Auditorium Theatre, Chicago Oct. 29-31	\$340,236 \$33/\$23	10,632 three sellouts	Jam Productions
CHICAGO; EARTH, WIND & FIRE	Dodge Arena, Hidalgo, Texas Oct. 21	\$332,926 \$79.75/\$49.75	5,866 6,985	Clear Channel Entertainment

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Rival Making Mark In Atlanta, Southeast

Tania Taschereau, formerly talent buyer for Mad Booking & Events, has joined upstart Atlanta-based concert promoter Rival Entertainment. Taschereau's duties will include assisting Rival senior talent buyer Lucy Lawler. She'll also be working with Brandon Mize, talent buyer for the Vinyl concert room, located within the EarthLink Live complex in Atlanta.

back East.

Now the Eagles have successfully gone on sale in Eastern and North-eastern markets when many tours are gun-shy. Initial on-sales for the first dates of their spring 2005 tour of the eastern United States and Canada blew out, with all shows at or near sellout (billboard.biz, Nov. 16).

"Despite all the gloom and doom everyone said was left over from last

summer, we thought we would do OK," Eagles manager Irving Azoff understates. "We felt like we might have been going up a little early, but I wanted to make sure we got out a little ahead of U2."

Azoff says the Eagles tweaked pricing slightly. "In most places we dropped the top price a touch, but we flexed it

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



Rival has quickly become a player in the Southeast concert scene since forming earlier this year, revitalizing the venerable EarthLink Live and promoting such dates as the Pixies' concerts in Atlanta and Birmingham, Ala., and the Beastie Boys at the Arena at Gwinnett Center near Atlanta with AEG Live. Rival also produced its first major outdoor festival, Soulfest 2004, at Turner Field in Atlanta.

"Our ultimate goal is to continue to grow," says Tom Cook, senior partner at Rival Entertainment and owner of EarthLink Live. "Obviously, we're excited about going into various parts of the Southeast, but our core business is EarthLink Live and larger venues in the metro Atlanta area."

Meanwhile, Mad Booking & Events president Dacia Moore assumes talent-buying duties.

TIMING IS EVERYTHING: Last spring, the Eagles played West and Midwest markets and sold out 12 of 12 dates while most in the concert business were butting heads in the majors

so we had more of the top-priced tickets to sell, so the gross was the same."

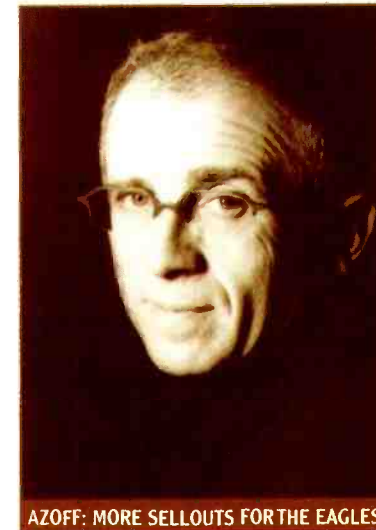
The Eagles are in the midst of an Asia/Pacific run that includes five nights in Melbourne, Australia, three of which were to be taped in an 11-camera shoot for an upcoming DVD to be released next spring on Eagles Recording Co. II. The March/April tour, which Azoff calls "an extension of the Farewell, I tour," will likely be followed by more dates in 2005.

"We're getting a lot of offers to go to Europe, but we probably won't do that until the following year," Azoff says. "We've got the two-hour NBC special coming in April, then the DVD, and we would like to get a record out next year. We'll probably tour the [U.S.] West Coast in late summer or early fall."

ORGANIZED CHAOS: In addition to the Used, the lineup for the inaugural Taste of Chaos tour will include My Chemical Romance, Killswitch Engage and Senses Fail (billboard .biz, Nov. 17). The 38-show tour begins Feb. 18 in Orlando, Fla.

Also on the bill are Static Lullaby, Underoath (East Coast) and Saosin (West Coast); the second stage will feature Bleed the Dream, Opiate for the Masses and a winning act in each market from a promotion with Myspace.com. An Internet presale begins Dec. 8; most markets will go on sale Dec. 11 to the general public. Tickets are \$22. Tour sponsors include Nintendo, Samsung, Verizon Wireless and Converse; Fuse is the media sponsor.

Conceived as an indoor version of the Vans Warped tour, the outing is produced by Warped founder Kevin Lyman in partnership with Freeze Management and Daryle Eaton at Creative Artists Agency.



AZOFF: MORE SELLOUTS FOR THE EAGLES

New Store Panel Updates R&B Charts

With this issue, the *Billboard* R&B/hip-hop sales charts experience a notable upgrade, as Nielsen SoundScan's panel of core stores undergoes its first significant revision in six years.

The year-long process was orchestrated by *Billboard* R&B/hip-hop charts manager Minal Patel, with assistance from director of charts Geoff Mayfield and Chris Muratore, Nielsen Entertainment director of retail relations and research services.

The revamp roughly doubles the size of the subset panel that determines rankings for Top R&B/Hip-Hop Albums, Hot R&B/Hip-Hop Singles Sales and billboard.com's Top Rap Albums chart. It also removes stores that have closed since the last revision. The panel now includes 966 outlets.

"I think the expanded urban panel is a great move," says Rhoda Lawrence, VP of urban sales and marketing for Universal Music & Video Distribution. "It has been a long time coming."

"On paper, the previous panel comprised 516 locations," Mayfield says, "but many of the chain and independent stores on that list had closed over time. Now, with more than 900 stores in place, the chart can more accurately



LAWRENCE: EXPANDED PANEL 'A GREAT MOVE'

ly reflect the vibrant sales of the R&B and rap categories."

Muratore adds, "Working in partnership with *Billboard*, we feel that the changes we have made to the R&B core panel have helped keep *Billboard*'s R&B/hip-hop charts relevant to the marketplace."

The criteria for the new panel are the same as when the first panel was installed in 1992.

Stores with a higher-than-average volume of R&B/hip-hop sales and a

broader selection of titles from those genres are identified. Additionally, each individual location must reside in a market that hosts at least one radio station that plays current hip-hop and R&B music.

Those filters help steer the *Billboard* R&B and rap sales lists to reflect airplay at stations dedicated to those genres, rather than the influence of songs migrating to other formats.

This revision adds independent and chain shops to the mix, as well as a swath of mass-merchant locations, including—for the first time—stores racked by Handleman Co. and Anderson Merchandisers. The number of Target stores has also increased significantly.

The process relied on feedback from the individual chains and rack-jobbers, from each of the major distribution companies and from labels. Patel utilized the resources of

Nielsen Broadcast Data Systems to ensure the presence of an appropriate radio outlet in each market.

"*Billboard*'s expansion of the R&B core-store panel is a necessary reflection of growth in the genre," EMI Music Marketing senior VP Ronn Werre says. "The new core-store panel will provide all music companies with more accurate reporting of sales in the R&B genre and help us better judge our performance in this key market."

Mass merchants accounted for only 4.4% of the previous R&B/hip-hop panel, but now represent 28%. Independent stores and small chains still have a major voice, holding 22.3% of the participating locations, compared with 25% in the old panel.

By contrast, mass merchants account for 74% of SoundScan's overall store sample, while independents represent 2.5%.

"Some people debate the value of including chain and big-box accounts, but increasing the size of the panel can breathe new life into the urban charts and give more folks a vested interest to following them each week," UMVD's Lawrence says. "The urban charts have always been used as the pulse and core-indicator base for urban music, and I believe the industry will continue to value them as such."

"[The expanded panel] is a better view of the consumer," says Bill Frohlich, co-president of Sony BMG Sales Enterprise. "When you look at these numbers from a marketing standpoint, you know you have a broader view of the consumer."

Fellow Sony BMG co-president Jordan Katz adds, "We're very pleased that this panel has been fine-tuned to more accurately read the marketplace."

Vibe Addresses Awards Melee

Calls For Hip-Hop Community To Develop 'Means Of Accountability'

"We're doing the awards show next year. If we don't, it will be counter to all the things we have been able to do with the brand and the culture."

So says Vibe magazine president **Kenard Gibbs** after the fracas that interrupted taping of Vibe's awards show Nov. 15. Since then, **G-Unit** member **Young Buck**—who allegedly stabbed the man who hit **Dr. Dre**—is out on bail after turning himself in to authorities.

Calling such violence "sickening," Gibbs says we have to ponder the hip-hop culture's mentality. "Violence has unfortunately been associated with hip-hop since its beginnings."

Gibbs also wonders what negative

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Clive Davis and **J Records** last year (*Billboard*, Oct. 4, 2003), **Underdog Entertainment** duo **Harvey Mason Jr.** and **Damon Thomas** (aka the **Underdogs**) are quietly becoming the new go-to guys. The Los Angeles-based songwriter/producers' musical stamp can be heard on new releases by **Mario** and

"American Idol" champs **Fantasia** and **Ruben Studdard**.

Mason and Thomas' 2005 dance



THE UNDERDOGS: SONG QUALITY IS KEY

ists and athletes have made and on the participation of hip-hop acts in other shows.

"There's a common theme to all this," Gibbs adds. "Young black males gone wild. Taking street mentality to resolve conflict and bringing it into entertainment and sports has gone unchecked. All of us within the culture have to look at this and develop some means of accountability."

Vibe's accountability hits newsstands shortly. The magazine's January issue will examine not only the awards-night incident but attitudes within hip-hop culture that may bear some responsibility.

"This is paramount in terms of understanding what allows things to get to that point," Gibbs says. "That night took from the whole spirit of what the show is about: the best in urban music. We still have faith in the culture. We will rise above and endure."

ROOTING FOR THE UNDERDOGS: After signing a label deal with



GIBBS: EXAMINES AWARDS-SHOW INCIDENT

effects the Vibe altercation, as well as a recent brawl at an Indiana Pacers-Detroit Pistons game, may have on the marketing strides black art-

DECEMBER 4, 2004		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DROP IT LIKE IT'S HOT DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
2	2	WONDERFUL THE INC./DEF. JAM/IDJMG	Ja Rule Featuring R. Kelly & Ashanti
3	3	BREATHE DESERT STORM/ATLANTIC	Fabulous
4	5	LET'S GO SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
5	4	GO D.J. CASH MONEY/UMRG	Lil Wayne
6	6	SHORTY WANNA RIDE G-UNIT/INTERSCOPE	Young Buck
7	17	LOVERS AND FRIENDS BME/TVT	Lil Jon & The East Side Boyz Featuring Usher & Ludacris
8	7	OVER AND OVER DERRY-FD/REEL/CURB/UMRG	Nelly Featuring Tim McGraw
9	9	OYE MI CANTO ROC-A-FELLA/DEF. JAM/IDJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
10	12	WHAT U GON' DO BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy
11	10	BALLA BABY CAPITOL	Chingy
12	8	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
13	15	GET BACK DISTURBING THA PEACE/DEF. JAM SOUTH/IDJMG	Ludacris
14	11	HUSH DEF. JAM/IDJMG	LL Cool J Featuring 7 Aurelius
15	22	U MAKE ME WANNA RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Mariah Carey
16	18	KARMA G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
17	24	NEW YORK THE INC./DEF. JAM/IDJMG	Ja Rule Featuring Fat Joe & Jadakiss
18	21	HOW WE DO AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
19	23	TAKE ME HOME SRC/UNIVERSAL/UMRG	Terror Squad
20	13	NOLIA CLAP RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
21	14	JUST LOSE IT SHADY/AFTERMATH/INTERSCOPE	Eminem
22	NEW	BRING EM OUT GRAND HUSTLE/ATLANTIC	T.I.
23	25	KNUCK IF YOU BUCK BME/REPRISE/WARNER BROS.	Crime Mob Featuring Lil Scrappy
24	20	NO PROBLEM BME/REPRISE/WARNER BROS.	Lil Scrappy
25	NEW	ENCORE SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Dr. Dre & 50 Cent

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 93 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. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® TOP R&B/HIP-HOP ALBUMS™

DECEMBER 4 2004

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (18.98/19.98)	NUMBER 1 2 Weeks At Number 1 Encore	1
2	11	2	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	GREATEST GAINER Destiny Fulfilled	2
3	13	2	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (11.98/17.98)	PACESETTER R&G (Rhythm & Gangsta): The Masterpiece Crunk Juice	3
4	89	2	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (18.98/13.98)	HOT SHOT DEBUT R&G (Rhythm & Gangsta): The Masterpiece	4
5	NEW	1	CHINGY CAPITOL 97686* (18.98 CD)	Powerballin'	5
6	5	3	USHER ▲ LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1
7	3	2	JA RULE THE INC./DEF JAM 002955*/DJMGM (13.98 CD)	R.U.L.E.	3
8	2	93	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	2
9	4	2	NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	4
10	10	4	VARIOUS ARTISTS EM/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	4
11	9	7	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	7
12	8	5	NELLY ▲ DERRITY/FO REEL 003316*/UMRG (18.98/13.98)	Suit	1
13	6	1	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	1
14	12	8	CIARA ● SHD/NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	1
15	16	12	RAY CHARLES ▲ HEAR 2248/CDNCORD (18.98 CD)	Genius Loves Company	5
16	7	2	R. KELLY & JAY-Z JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1
17	22	23	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	11
18	26	18	NELLY ▲ DERRITY/FO REEL 003314*/UMRG (18.98/13.98)	Sweat	2
19	17	11	ANTHONY HAMILTON ● SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6
20	15	9	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$ville	2
21	14	6	YING YANG TWINS COLLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me	6
22	35	37	ALICIA KEYS ▲ J 5512*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
23	18	13	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	2
24	20	12	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	1
25	50	51	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10
26	21	16	LL COOL J ● DEF JAM 002939*/IDJMG (13.98 CD)	The DEFINITION	3
27	25	19	ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	1
28	19	10	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	2
29	24	15	R. KELLY ▲ JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	1
30	23	12	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	4
31	29	31	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
32	34	28	MICHAEL McDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	8
33	28	25	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	17
34	31	30	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	11
35	69	55	BEYONCE ▲ COLUMBIA 96386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
36	42	35	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48356*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3
37	38	26	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	3
38	36	34	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11
39	43	38	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7
40	44	41	JADAKISS RUFF RYDERS 002746*/INTERSCOPE (18.98/13.98)	Kiss Of Death	1
41	58	50	BLACK EYED PEAS ▲ A&M 002854*/INTERSCOPE (12.98 CD)	Elephunk	23
42	27	24	LIL WYTE HYPNOTIZE MINDS 68500/ASYLUM (17.98 CD/DVD)	Phinally Phamous	6
43	NEW	1	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits	43
44	30	21	JACK-O PDE BOY 2660*/TVT (17.98 CD)	Poe Little Rich Girl	12
45	32	22	JON B E2 87520/SANCTUARY URBAN (18.98 CD)	Stronger Everyday	17
46	54	58	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	15
47	37	29	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	9
48	NEW	1	MICHAEL JACKSON MJJ/EPIC 92600/SONY MUSIC (59.98 EQ CD/DVD)	The Ultimate Collection	48

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	62	53	7	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	15
50	39	32	10	THE ALCHEMIST ALC 9548*/KCOCH (15.98 CD) [M]	1st Infantry	11
51	48	44	28	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	3
52	99	73	17	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	2
53	33	17	7	DE LA SOUL A&I 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	17
54	52	52	54	JAY-Z ▲ ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
55	45	39	17	TERROR SQUAD SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	1
56	NEW	1	1	LIL WAYNE CASH MONEY 003648/UMRG (9.98 CD)	Tha Carter: Screwed & Chopped	56
57	70	62	41	KANYE WEST ▲ ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	1
58	56	48	5	THE GAME GET LOW 7 (17.98 CD) [M]	Untold Story	29
59	47	42	4	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ BODY HEAD/UNIVERSAL 003660*/UMRG (13.98 CD) [M]	Body Head Bangerz: Volume One	38
60	59	27	41	TWISTA ▲ ATLANTIC 83745*/AG (12.98/18.98)	Kamikaze	1
61	41	36	14	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KCOCH (17.98 CD)	On My Way To Church	4
62	60	45	14	213 DOGGYSTYLE 2670*/TVT (11.98/17.98)	The Hard Way	1
63	67	54	13	MASE ● BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	3
64	71	47	5	JIN RUFF RYDERS 84087*/VIRGIN (12.98 CD)	The Rest Is History	12
65	64	57	6	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22
66	NEW	1	1	VANESSA WILLIAMS LAVA 93198/AG (18.98 CD)	Silver & Gold	66
67	46	59	8	THE O'JAYS MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)	Imagination	19
68	86	77	77	LUTHER VANDROSS ▲ J 51895/RMG (12.98/18.98)	Dance With My Father	1
69	94	23	23	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	4
70	63	64	18	B.G. CHOPPA CITY 5708/KOCH (12.98/17.98)	Life After Cash Money	2
71	96	98	31	PRINCE ▲ NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3
72	40	2	2	WILL DOWNING GRP 002748/VEG (18.98 CD)	Christmas, Love And You	40
73	68	60	8	SHAWNNA DISTURBING THE PEACE/DEF JAM 002950*/IDJMG (13.98 CD)	Worth Tha Weight	5
74	84	71	3	O'RYAN T.U.G./UNIVERSAL 003153/UMRG (9.98 CD)	O'Ryan	21
75	97	79	11	KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29
76	61	43	10	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274*/UMRG (13.98 CD) [M]	Dem Franchise Boyz	18
77	57	49	6	J MOSS GDSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36
78	51	33	7	I-20 CAPITOL 82114 (17.98 CD)	Self Explanatory	5
79	49	40	59	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
80	91	69	4	WU-TANG CLAN BMS STRATEGIC MARKETING GROUP 81645 (18.98 CD)	Legend Of The Wu-Tang: Wu-Tang Clan's Greatest Hits	35
81	81	74	20	ANGIE STONE J 56215*/RMG (18.98 CD)	Stone Love	4
82	88	66	18	LLOYD THE INC./DEF JAM 002409*/IDJMG (13.98 CD)	Southside	3
83	75	65	16	MOBB DEEP INFAMOUS/JIVE 53730/ZOMBA (12.98/18.98)	Amerikaz NightMare	2
84	RE-ENTRY	14	14	HOUSTON ● CAPITOL 90432* (18.98 CD)	It's Already Written	8
85	NEW	1	1	RAY CHARLES URBAN WORKS 58827/MADACY (18.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	85
86	78	75	94	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
87	73	80	8	LALAH HATHAWAY MESA BLUEMOON 006911/PYRAMID (18.98 CD) [M]	Outrun The Sky	34
88	100	81	62	OUTKAST ▲ LAFACE 50133/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
89	87	56	15	SHYNE GANGLAND/DEF JAM 002962*/IDJMG (8.98/13.98)	Godfather Buried Alive	1
90	RE-ENTRY	5	5	LIL' ROMEO NEW NO LIMIT 5753*/KCOCH (12.98/17.98)	Romeoland	29
91	76	85	13	BOYZ II MEN MSM 5735/KOCH (17.98 CD)	Throwback	8
92	NEW	1	1	THE DIPLOMATS DIPLOMATS 5771*/KCOCH (17.98 CD)	Diplomatic Immunity 2	92
93	83	86	36	AMEL LARRIEUX BLUSSLIFE 00001 (16.98 CD)	Bravebird	28
94	RE-ENTRY	6	6	G-UNIT ▲ G-UNIT 001553*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
95	RE-ENTRY	6	6	BARRY WHITE ISLAND/CHRONICLES 00084/UME (9.98 CD)	The Best Of Barry White: 20th Century Masters The Millennium Collection	54
96	RE-ENTRY	5	5	RAVEN-SYMONNE HOLLYWOOD 162474 (18.98 CD)	This Is My Time	50
97	98	84	20	8BALL & MJG ● BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	1
98	66	46	19	BEENIE MAN SHOCKING VIBES 95173*/VIRGIN (12.98/18.98)	Back To Basics	7
99	74	61	15	TEEDRA MOSES TVT 2450 (11.98 CD) [M]	Complex Simplicity	20
100	72	70	7	RAPHAEL SAADIO PDKICE 1004 (17.98 CD)	Ray Ray	18

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

DECEMBER 4 2004

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	RAY CHARLES RHINO 78822 (11.98 CD)	NUMBER 1 5 Weeks At Number 1 The Very Best Of Ray Charles	21
2	4	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	131
3	5	BOB MARLEY AND THE WAILERS ● 10 TUFF DONS/ISLAND 54894/UME (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	420
4	3	THE NOTORIOUS B.I.G. ▲ BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die	470
5	10	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	194
6	—	MARIAH CAREY ▲ COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)	Merry Christmas	50
7	9	LIL JON & THE EAST SIDE BOYZ ▲ 2 BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	4
8	6	STEVIE WONDER ● MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	45
9	—	THE TEMPTATIONS MOTOWN/CHRONICLES 80316/UME (4.98/9.98)	The Best Of The Temptations: 20th Century Masters The Christmas Collection	5
10	2	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	309
11	11	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	195
12	7	2PAC ▲ DEATH ROW 63008*/KCOCH (12.98/24.98)	All Eyez On Me	450

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	—	LUTHER VANDROSS ▲ LV/EPIC 57795*/SONY MUSIC (5.98 EQ/9.98)	This Is Christmas	45
14	15	ANITA BAKER ● ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	113
15	21	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586336*/IDJMG (12.98/18.98)	The Blueprint	104
16	8	JAY-Z ▲ FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	357
17	18	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	191
18	22	SADE ▲ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	434
19	20	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	479
20	—	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/SONY MUSIC (12.98 EQ/18.98)	8 Days Of Christmas	16
21	19	DR. DRE ▲ 3 DEATH ROW 63000*/KCOCH (11.98/17.98)	The Chronic	354
22	23	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	212
23	—	MICHAEL JACKSON ● 20 EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	313
24	17	THE NOTORIOUS B.I.G. ● 10 BAD BOY 272011*/UMRG (19.98/24.98)	Life After Death	353
25	—	THE TEMPTATIONS ▲ GOROY/MOTOWN 635279/UME (12.98/5.98)	Give Love At Christmas	47

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

DECEMBER 4
2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drop It Like It's Hot SNOOP DOGG (DOBGYSTYLE/GEFFEN/INTERSCOPE) 3 Weeks At No. 1	21	29	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	51	54	Over And Over NELLY FEAT. TIM MCGRAW (DEBERTY/FD REEL/CURB/UMRG)
2	2	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	18	23	Nolia Clap JUVENILE WACKO & SKIP (RAP-A-LOT/ASYLUM)	52	56	Hey Now (Mean Muggin') XZIBIT FEAT. KERI HILSON (COLUMBIA/SUM)
3	3	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)	37	6	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	53	63	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)
4	7	Let Me Love You MARIO (3RD STREET/JRMG)	33	25	Knuck If You Buck CRIME (BME/REPRISE/WARNER BROS.)	54	60	Encore EMINEM (SHADY/AFTERMATH/INTERSCOPE)
5	4	Breathe FABOLOUS (DESERT STORM/ATLANTIC)	22	26	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	55	62	A Rose By Any Other Name TEENA MARIE (CASH MONEY CLASSICS/UMRG)
6	5	Go D.J. LIL WAYNE (CASH MONEY/UMRG)	44	5	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	56	69	You're The One GUERRILLA BLACK (CZAR/VIRGIN)
7	6	Charlene ANTHONY HAMILTON (SD SO DEF/ZOMBA)	20	20	My Place NELLY FEAT. JAHHEIM (DEBERTY/FD REEL/UMRG)	57	51	Tempo To Touch RUPEE (ATLANTIC)
8	8	Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)	24	19	Balla Baby CHINGY (CAPITOL)	58	59	So Sexy Chapter II (Like This) TWISTA FEAT. R. KELLY (ATLANTIC)
9	11	1, 2 Step CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	35	20	What We Do Here BRIAN MCKNIGHT (MOTOWN/UMRG)	59	64	Westside Story THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
10	9	Diary ALICIA KEYS (JRMG)	30	27	No Problem LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	60	—	Truth Is FANTASIA (JRMG)
11	10	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	36	36	I Smoke, I Drank BOOY HEAD BANGER (BOOY HEAD/UNIVERSAL/UMRG)	61	57	Red Carpet (Pause, Flash) R. KELLY (JIVE/ZOMBA)
12	15	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT)	19	19	Big Chips R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)	62	75	Ordinary People JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)
13	16	Soldier DESTINY'S CHILD (COLUMBIA/SUM)	40	38	Some Cut TRILLIUM FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	63	55	Breathe, Stretch, Shake MASE FEAT. P. DIDDY (BAD BOY/FD REEL/UMRG)
14	13	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	34	34	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	64	66	Forever, For Always, For Love LALAH HATHAWAY (GRP/VERVE)
15	25	U Make Me Wanna JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE)	45	38	If I Ain't Got You ALICIA KEYS (JRMG)	65	67	Can't Wait AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
16	14	Hush LIL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)	49	49	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	66	68	One Million Times GERALD LEVERT (ATLANTIC)
17	12	Goodies CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	39	29	Why? JADAKISS (RUFF RYDERS/INTERSCOPE)	67	65	Flap Your Wings NELLY (DEBERTY/FD REEL/UMRG)
18	26	New York JA RULE (THE INC./DEF JAM/IDJMG)	46	33	Karma ALICIA KEYS (JRMG)	68	—	Hold You Down THE ALCHEMIST (ALCOCH)
19	17	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	45	13	Real Big MANNIE FRESH (CASH MONEY/UMRG)	69	—	Boyz In The Hood DAZ FEAT. NATE DOGG (SD SO DEF/ZOMBA)
20	29	Only U ASHANTI (THE INC./DEF JAM/IDJMG)	47	19	Gotta Go Solo PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	70	73	Ain't Nothing Wrong HOUSTON (DISTURBING THE PEACE/CAPITOL)
21	28	Take Me Home TERROR SQUAD (SRC/UNIVERSAL/UMRG)	43	21	Call My Name PRINCE (INPG/COLUMBIA/SUM)	71	—	Okay NIVEA (JIVE/ZOMBA)
22	31	Get Back LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	42	14	Used To Love U JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)	72	70	King Of The Dancehall BEEBIE MAN (SHOCKING VIBES/VIRGIN)
23	27	Karma LLOYD BANKS (G-UNIT/INTERSCOPE)	48	22	You're My Everything ANITA BAKER (BLUE NOTE/VIRGIN)	73	58	Dammit Man PITBULL FEAT. PICCALO (DIAZ BROTHERS/TVT)
24	32	Dangerously In Love BEYONCÉ (COLUMBIA/SUM)	41	15	Caught Up USHER (LAFACE/ZOMBA)	74	—	Na-Na-Na NELLY FEAT. JAZZE PHA (DEBERTY/FD REEL/UMRG)
25	23	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	53	53	Bridging The Gap NAS FEAT. DLU DARA (LIL WILL/COLUMBIA/SUM)	75	61	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE)

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. 141 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.

DECEMBER 4 2004

Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	4	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)
2	3	Drop It Like It's Hot SNOOP DOGG (DOBGYSTYLE/GEFFEN/INTERSCOPE)
3	8	Balla Baby CHINGY (CAPITOL)
4	12	Breathe FABOLOUS (DESERT STORM/ATLANTIC)
5	2	Big Chips/Don't Let Me Die R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)
6	5	Bridging The Gap NAS FEAT. DLU DARA (LIL WILL/COLUMBIA/SUM)
7	10	Go D.J. LIL WAYNE (CASH MONEY/UMRG)
8	6	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)
9	19	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG)
10	30	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
11	—	1, 2 Step CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
12	—	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
13	11	Get Back LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
14	20	Used To Love U JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)
15	—	Only U ASHANTI (THE INC./DEF JAM/IDJMG)
16	3	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
17	17	Hush LIL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)
18	10	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
19	18	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
20	14	Westside Story THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
21	9	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
22	15	Let Me Love You MARIO (3RD STREET/JRMG)
23	23	Alone MALINA MOYE (IWC)
24	40	White Tee's DEM FRANCHIZE BOYZ (MIGHT 2 DEF/UNIVERSAL/UMRG)
25	—	Girls CAM'RON FEAT. MONA LISA (ROC-A-FELLA/DEF JAM/IDJMG)

DECEMBER 4 2004

Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	9	Drop It Like It's Hot SNOOP DOGG (DOBGYSTYLE/GEFFEN/INTERSCOPE) 2 Weeks At No. 1
2	8	Over And Over NELLY FEAT. TIM MCGRAW (DEBERTY/FD REEL/CURB/UMRG)
3	13	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)
4	12	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
5	5	Let Me Love You MARIO (3RD STREET/JRMG)
6	8	1, 2 Step CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
7	4	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)
8	9	Balla Baby CHINGY (CAPITOL)
9	10	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
10	6	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
11	7	Goodies CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
12	13	Breathe FABOLOUS (DESERT STORM/ATLANTIC)
13	11	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE)
14	14	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)
15	25	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
16	37	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT)
17	16	Encore EMINEM (SHADY/AFTERMATH/INTERSCOPE)
18	22	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)
19	8	Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)
20	20	Only U ASHANTI (THE INC./DEF JAM/IDJMG)

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

- FANTASIA (ATLANTIC)
- Truth Is RMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- DESTINY'S CHILD (COLUMBIA)
- LIL JON & THE EAST SIDE BOYZ (BME/TVT)
- What U Gon' Do TVT
- LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
- JADAKISS (RUFF RYDERS/INTERSCOPE)
- U Make Me Wanna INTERSCOPE
- TERROR SQUAD (SRC/UNIVERSAL/UMRG)
- Take Me Home UMRG
- ALICIA KEYS (JRMG)
- Karma RMG
- GUERRILLA BLACK (CZAR/VIRGIN)
- You're The One VIRGIN
- NELLY (DEBERTY/FD REEL/UMRG)
- Over And Over UMRG
- CHINGY (CAPITOL)
- NELLY (DEBERTY/FD REEL/UMRG)
- Na-Na-Na UMRG
- NIVEA (JIVE/ZOMBA)
- Okay ZOMBA
- HOUSTON (DISTURBING THE PEACE/CAPITOL)
- Ain't Nothing Wrong CAPITOL
- EMINEM (SHADY/AFTERMATH/INTERSCOPE)
- Encore INTERSCOPE

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ALICIA KEYS (JRMG)
- Karma RMG
- EMINEM (SHADY/AFTERMATH/INTERSCOPE)
- Mockingbird INTERSCOPE

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
- LIL WAYNE (CASH MONEY/UMRG)
- Go D.J. UMRG
- GUERRILLA BLACK (CZAR/VIRGIN)
- You're The One VIRGIN
- DESTINY'S CHILD (COLUMBIA)
- Soldier COLUMBIA
- JAY-Z/LINKIN PARK (ROCK-A-FELLA/WARNER BROS.)
- JADAKISS (RUFF RYDERS/INTERSCOPE)
- U Make Me Wanna INTERSCOPE
- HOUSTON (DISTURBING THE PEACE/CAPITOL)
- Ain't Nothing Wrong CAPITOL
- NIVEA (JIVE/ZOMBA)
- Okay ZOMBA
- NELLY (DEBERTY/FD REEL/UMRG)
- Na-Na-Na UMRG

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 16

Subsequent work with Justin Timberlake and Pink attracted Davis' attention. Recent projects range from teen newcomer JoJo's "Baby It's You" to Avant's "Can't Wait" on the "Shark Tale" soundtrack.

I caught up with the Underdogs late one afternoon at Underlab, their Hollywood studio on Cahuenga Boulevard. Also sitting at the board was Blackground/Universal artist Tank, an Underdog Entertainment songwriter/producer who is collaborating with the duo on a new album.

"People don't realize what Tank is capable of as a musician," Mason says. "And that's what Harvey and I want to show people," Thomas adds. "That's what we do every day here."

Mason and Thomas are content to stay in the background and let the artists and the songs speak for them. Rich, well-structured tunes that draw strong vocal performances are the duo's work ticket.

"R&B, hip-hop, crunk'n'B... whatever the music is, it's the song quality that matters," Mason says. "It's about the chords and the structure. A good song is good from top to bottom. Hopefully, that will become more of a trend."

As part of the J deal, Mason and Thomas will be rolling out releases on their own Underdog/J imprint. First up in 2005 is Luke & Q, an edgy hip-hop duo from New Orleans.

MUSICAL NOTES: Jody Watley returns to the studio. The singer is collaborating with songwriter/producer Milan Ross. There is no

label currently attached to the still-untitled project.

Producer Dallas Austin inks rap act Da Backwudz to his Rowdy Records; new distribution is being negotiated. The duo of Decatur, Ga., cousins Big Marc and Sho Nuff mixes Southern crunk, West Coast funk and soul on its album "Wood Work," which bows in early March.

Just call Goodie Mob members Khujo and T-Mo by their latest name, the Lumberjacks. That's the moniker the rappers are using for their upcoming Koch Records/Goodie Mob Records set, "Livin' Life Like Lumberjacks." First single is "Turn the Whip" featuring Big Hustle. Also appearing on the album is Goodie Mob cohort Big Gipp. "Livin'" is due Jan. 25, 2005.

Another "American Idol" finalist is making news. LaToya London signs with Beverly Hills, Calif.-based indie Peak Records, which is distributed by Concord Records. London enters the studio in January, and her album is slated for summer 2005.

Hip-hop MC J-Live signs with Penalty Recordings/Rykodisc. His label debut is set for spring 2005.

Agent Lee Altman, whose résumé includes stints at WBSL New York and booking agency Ujaama Entertainment, joins New York-based agency Red Entertainment.

BOOK IT: Acknowledging hip-hop's influence, Joel Whitburn adds the term to the title of his latest book covering R&B's charting singles. That's just one of several revisions found in "Top R&B/Hip-Hop Singles," published by Record Research. Encompassing 1942-2004, the new edition includes expanded artist biographies and a new point system for artist rankings. Record Research associate Bill Hathaway says an updated album companion is in the works.



Janet Jackson, baseball great Henry "Hank" Aaron, Bennett College president Dr. Johnnetta B. Cole and Major Broadcasting Cable Network chairman/CEO Willie Gary were honored by the New York chapter of One Hundred Black Men. The salute was part of the organization's 25th annual scholarship benefit gala, held Nov. 11 at the Hilton New York. More than \$400,000 was raised. Pictured, from left, are One Hundred Black Men president Paul T. Williams, Cole, Aaron, Jackson and Gary.

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		2 Weeks At Number 1	49	48	42	24	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16
1	1	—	2	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1	50	43	33	8	VARIOUS ARTISTS DISA 720414 (12.98 CD)	Mano A Mano, Durango Vs. Chicago	9
2	2	1	3	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1	51	40	29	4	VARIOUS ARTISTS LIDERES 950632 (21.98 CD)	Las 32 Mas Grandes De El Pasito De Durango	26
3	4	2	8	JUANES △ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	52	41	35	22	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2
4	6	4	23	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	53	54	48	5	ANA GABRIEL VENE 95276/SONY DISCOS (15.98 EQ CD)	Tradicional	30
5	3	—	2	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3	54	34	27	4	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351496/UG (14.98 CD)	En Vivo	23
6	5	3	4	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	55	NEW	1	VARIOUS ARTISTS J&N 95503/SONY DISCOS (15.98 EQ CD)	Reggaetonhits 2005	55	
7	7	5	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS △ EMI LATIN 90593 (15.98 CD)	Fuego	2	56	47	32	4	LOS RAZOS ARIOLA 64907/BMG LATIN (13.98 CD)	La Raza Anda Acelerada	29
8	9	6	5	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	57	53	47	23	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38
9	10	9	19	DADDY YANKEE EL CARTEL 450639/V1 (15.98 CD)	Barrio Fino	1	58	58	65	23	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22
				HOT SHOT DEBUT			59	55	74	17	ALACRANES MUSICAL ○ UNIVISION 310271/UG (13.98 CD) [M]	A Cambio De Que?	7
10	NEW	1	1	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD) [M]	Miles De Voces En Vivo	10	60	42	49	3	OBIE BERMUDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	42
11	12	8	10	LOS TEMERARIOS DISA 720382 (11.98 CD)	La Mejor... Coleccion	2	61	NEW	1	VARIOUS ARTISTS J&N 95499/SONY DISCOS (15.98 EQ CD)	Bachatahits 2005	61	
				GREATEST GAINER			62	59	54	35	GRUPO MONTEZ DE DURANGO LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	En Vivo Desde Chicago	1
12	14	14	12	JUAN LUIS GUERRA ○ VENE 051000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	63	57	56	21	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
13	17	15	11	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	64	50	43	8	JAE-P UNIVISION 310278/UG (13.98 CD) [M]	Esperanza	7
14	13	13	5	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	65	64	68	57	SIN BANDERA △ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
15	11	7	3	DON FRANCISCO UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7	66	63	57	68	DON OMAR ○ VI 450587 (14.98 CD) [M]	The Last Don	2
16	15	11	7	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	67	62	52	14	VARIOUS ARTISTS DISA 720383 (11.98 CD)	¡Que Chido! El Pasito Duranguense	8
17	19	16	21	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	68	NEW	1	BANDA LOS LAGOS SONY DISCOS 95482 (9.98 EQ CD)	Tesoros De Coleccion	68	
18	NEW	1	1	ALEJANDRO SANZ WARNER LATINA 61970 (18.98 CD) [M]	Grandes Exitos 97-04	18	69	RE-ENTRY	18	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2	
19	16	10	3	JENNIFER PENA UNIVISION 310288/UG (13.98 CD) [M]	Houston: Rodeo Live	10	70	RE-ENTRY	14	BETO Y SUS CANARIOS DISA 020341 (12.98 CD)	100% Tierra Caliente	21	
20	21	19	21	LOS TEMERARIOS FONOVISA 351347/UG (15.98 CD)	Veintisiete	1	71	75	61	56	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
21	20	12	4	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8	72	52	—	2	CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD)	La Mejor... Coleccion	52
22	8	—	2	VARIOUS ARTISTS MAS FLOW 180010/UNIVERSAL LATINO (15.98 CD)	Lunytunes Presents La Mision 4: The Take Over	8	73	56	53	5	JOSE ALFREDO JIMENEZ UNIVISION 310350/UG (14.98 CD)	20 Inolvidables	53
23	24	22	22	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	74	66	75	33	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS ○ EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11
24	NEW	1	1	ADAN CHALINO SANCHEZ MODN/CDSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	Mi Historia	24	75	65	59	12	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4
25	18	17	5	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8							
26	26	25	15	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14							
27	23	20	14	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8							
28	25	21	8	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6							
29	NEW	1	1	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)	Real	29							
30	28	30	17	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15							
31	29	28	17	MARC ANTHONY ○ SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1							
				PACESETTER									
32	38	44	12	PEPE AGUILAR ○ SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6							
33	30	—	2	LUPILLO RIVERA UNIVISION 310356/UG (14.98 CD)	Pa' Corridos	30							
34	35	31	24	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3							
35	22	18	3	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18							
36	33	34	9	VARIOUS ARTISTS DISA 726934 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6							
37	32	23	4	GLORIA ESTEFAN SONY DISCOS 95353 (17.98 EQ CD/DVD)	Amor Y Suerte: Exitos Romanticos	23							
38	36	50	6	MOSA LATINFLAVA 1014 (7.98 CD)	Damelo	36							
39	27	24	6	BRAZeros MUSICAL DISA 726439 (11.98 CD) [M]	El Grupo Joven Duranguense	7							
40	31	26	6	DJ NELSON FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12							
41	37	39	7	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26							
42	39	37	21	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4							
43	46	36	24	MARC ANTHONY △ SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1							
44	NEW	1	1	EL GRAN COMBO DE PUERTO RICO SONY DISCOS 95481 (15.98 EQ CD)	Aqui Estamos Y De Verdad	44							
45	49	38	25	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2							
46	44	46	12	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21							
47	51	40	26	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5							
48	45	41	25	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/V1)	1 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
2 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	2 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	2 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
3 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	3 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	3 VARIOUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)
4 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	4 VARIOUS ARTISTS LUNYTUNES PRESENTS LA MISION 4: THE TAKE OVER (MAS FLOW/UNIVERSAL LATINO)	4 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
5 ALEJANDRO SANZ GRANDES EXITOS 97-04 (WARNER LATINA)	5 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	5 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
6 JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)	6 IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)	6 CONJUNTO PRIMAVERA MILES DE VOCES EN VIVO (FONOVISA/UG)
7 GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)	7 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	7 LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
8 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	8 MDSA DAMELO (LATINFLAVA)	8 DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)
9 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	9 DJ NELSON FLOW LA DISCOTECA (FLOW/UNIVERSAL LATINO)	9 LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
10 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)	10 EL GRAN COMBO DE PUERTO RICO AQUI ESTAMOS Y DE VERDAD (SONY DISCOS)	10 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
11 OBIE BERMUDEZ TODO EL ANO (EMI LATIN)	11 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	11 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
12 SIN BANDERA DE VIAJE (SONY DISCOS)	12 VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	12 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2005 (UNIVISION/UG)
13 OZOMATLI STREET SIGNS (CONCORD PICANTE/CONCORD)	13 VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	13 ADAN CHALINO SANCHEZ MI HISTORIA (MODN/CDSTAROLA/SONY DISCOS)
14 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	14 DON OMAR THE LAST DON (VI)	14 DUELO MI HISTORIA MUSICAL (UNIVISION/UG)
15 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	15 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	15 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
16 FRANCO DE VITA STOP (SONY DISCOS)	16 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	16 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
17 ALEJANDRO SANZ GRANDES EXITOS 97-04 (WARNER LATINA)	17 TITO NIEVES FABRICANDO FANTASIAS (ISGZ/SONY DISCOS)	17 LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
18 ALEKS SYNTEX MUNDO LITE (EMI LATIN)	18 NORIEGA CONTRA LA CORRIENTE (FLOW/CUTTING/UNIVERSAL LATINO)	18 BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
19 JENNIFER PENA SEDUCCION (UNIVISION/UG)	19 IVY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)	19 PEPE AGUILAR NO SOY DE NADIE (SONY DISCOS)
20 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	20 MAGNATE & VALENTINO SIN LIMITE (SELLS ASOCIADOS/V1)	20 LUPILLO RIVERA PA' CORRIDOS (UNIVISION/UG)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. †Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡Tape prices marked 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.

Main Billboard Hot Latin Tracks chart table with columns for This Week, Last Week, 2 Wks. Ago, Weeks On, Title, Producers, Artist, Imprint/Promotion Label, and Peak Position.

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.

Latin Pop Airplay chart table with columns for This Week, Last Week, Title, Imprint/Promotion Label, Artist, and Peak Position.

Tropical Airplay chart table with columns for This Week, Last Week, Title, Imprint/Promotion Label, Artist, and Peak Position.

Regional Mexican Airplay chart table with columns for This Week, Last Week, Title, Imprint/Promotion Label, Artist, and Peak Position.

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Mexico: Four of Mexico's most notable *grupero* acts received gold certifications from the recording industry association Amprofon for sales of more than 75,000 copies only a few weeks after their respective album releases.

Despite Los Temerarios' latest studio album, "Veintisiete," still being in stores, the act's new compilation, "Regalo de Amor" (Fonovisa), was certified gold. The disc includes a previously unreleased single, "Esos Amores," performed with Julio Iglesias. The song is also the theme to soap opera "Ángel Rebelde," which just debuted in Mexico on the Televisa network.

Also earning gold certifications were Lupillo Rivera, for "Con Mis Propias Manos" (Univision), and Marco Antonio Solís, for "Razón de Sobra" (Fonovisa), which went gold in just one week.

Los Tigres del Norte earned double gold albums, as

well as a platinum certification for 100,000 copies sold, for "Pacto de Sangre" (Fonovisa). The set's two singles, "José Pérez León" and "La Manzanita," are among the top five most-played songs on Mexican radio.

TERESA AGUILERA

SoundExchange and Mexican rights society Somexfon have signed reciprocal agreements for recording artists. One deal allows SoundExchange and Somexfon to receive and distribute royalties for artists represented by either society. Somexfon will collect and distribute royalties for performers and musicians in conjunction with collecting society EJE Mexico.

The second agreement covers indie labels. The deal will allow SoundExchange to collect for Mexico's indie labels in the United States and allow Somexfon to collect for independent U.S.-based labels in Mexico.

LEILA COBO

Arjona Innovates On CD/DVD Set

BY LEILA COBO

MIAMI—In a crowded market of new DVD releases, Ricardo Arjona's "Solo" stands out.

Released Nov. 23 as a CD/DVD combo, "Solo" (Sony BMG) is a highly personal portrait of Arjona that can best be described as an interactive biopic.

"People are used to DVDs that are five videoclips and a guy sitting on a chair and that's it," says Arjona, speaking over coffee at a Miami hotel. "In this case, the DVD carried the weight. It's the work of two years, where there was huge effort and where each idea was crazier than the next."

The CD companion, also titled "Solo," includes many of Arjona's greatest hits, such as "Mujeres," "Soledad" and "Si El Norte Fuera Sur," as well as virtually unknown tracks that were personal landmarks for Arjona.

Among them is the current single, "Porqué Es Tan Cruel el Amor," which Arjona originally wrote when he was 17. The track is No. 11 on the *Billboard* Hot Latin Tracks list this week. Like all the songs on the CD, "Porqué Es Tan Cruel el Amor" has been rerecorded in sparse, elegant arrangements played only with acoustic instruments.

"They are the most important songs in my career, dressed with very little clothing," says Arjona, who asked musicians who have been key to his career—such as pianist Miguel Nuñez and guitarist Junior Cabral—to record with him. "But the real weight of this project, even though I'm convinced about the album, is what's on the DVD."

An abbreviated version of the DVD was screened for Miami media Nov. 17, after which Arjona performed.

The DVD is surprisingly intimate for an artist who, despite his fame, is

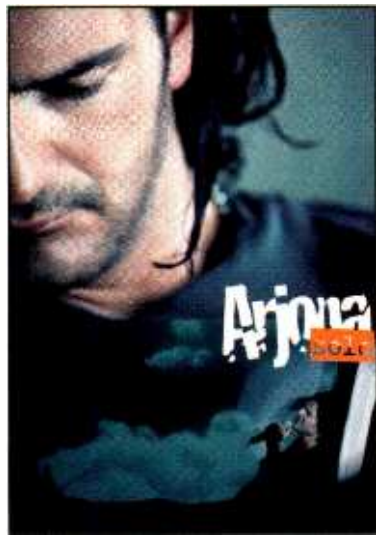
notoriously private.

On "Solo," Arjona not only opens up his home and introduces his children to the camera, he also takes the audience to his native Guatemala to visit his elementary school, his university and even the home where he was born.

There are stories of inspiration, tales of hard knocks and testimonials from a varied cast of characters, from Ricky Martin to Rigoberta Menchú.

A DVD FOR FILM BUFFS

While the obvious buyer for the DVD is the avid Arjona fan, the singer/



songwriter says he believes film buffs will also be interested because it breaks the stereotype of the normal musical DVD in a CD package.

"Solo" will be screened in several cities, and will be promoted with TV campaigns throughout Latin America and the United States. In addition to working the single to radio, several retail campaigns were launched, including one with Wal-Mart that allows consumers to download a free preview of the DVD. The two-format

push seems to work together.

"Arjona always sells well for us," says Inés Cortés, regional marketing manager for Trans World Entertainment. "Solo," she adds, will be placed in the CD racks because it has a CD and not a DVD packaging.

But the DVD concept, publicist Diana Baron says, has been instrumental in garnering media interest for the project.

WHEN HE WAS 17

"Solo" was conceived and executed by Arjona on his own. When he took it to Sony, the label embraced it and suggested recording the companion CD. It was the label that suggested "Porqué Es Tan Cruel el Amor" as a single even though the song was written almost 20 years ago.

"It was the first song I ever wrote... It's very innocent, very fresh," says Arjona, who was tempted to change the lyrics for the new version but decided to leave his teenage thoughts intact.

In leaving things exactly as they were, Arjona is being faithful to his project, which documents the good along with the bad.

One of the topics touched upon, for example, was his failure to get a record deal. Sony Mexico rejected him several times before signing him. Afterward, Arjona's socially conscious lyrics propelled his albums up the charts.

Looking at the current state of the business, Arjona sees a connection.

"Record labels are realizing that the only way to sell albums is with excited people. That means those who make the albums and those who buy them," he says. "And for people to be terribly excited about an album, the person who made it had to be terribly excited as well. Now in Latin America, each day we see [fewer] pretty faces and more people who have something to say."

Solphonic Brand For Clubs, Sandwiches

New York independent label **Solphonic** has been creating quite a name for itself in the world of lifestyle marketing via branded compilations for boutique hotels, trendy restaurants, lounges and fashion salons.

Solphonic founder **Jay Friedlander** says the company is working on several projects, including customized CDs for a new gourmet sandwich chain, **Starwich**.

Solphonic has also signed a distribution deal with **Musicrama**, which will help secure proper placement for the label's new beat-mixed compilation, "Escape: St. Barth's."

The breezy and soulful collection includes tracks by **Martin**

Solveig (Joey Negro's dub mix of "Rocking Music"), **Junior Jack** ("E Samba") and **GusGus** (Tim Deluxe's mix of "David").

"St. Barth's" is the first volume in the destination-oriented Escape series, Friedlander says.

Ultimately, Friedlander's main focus is to "brand Solphonic as the label that lifestyle brands go to for custom-branded compilations."

there is an inherent danger in featuring numerous vocalists and musical styles on one album, he believes he struck the perfect balance.

"It could have been like a compilation gone wrong," he says. "But this still sounds like me. If I would DJ, this is what I would play today."

SOUND BITES: Fans of **Everything**

Beat Box

By Michael Paoletta
mpaoletta@billboard.com



SOLPHONIC

BACK TO BASICS: Drum'n'bass ambassador **Roni Size** likens each of his studio recordings to an "exam paper."

For Size, his double-disc debut, the Mercury Prize-winning "New Forms," was a "skeleton of ideas—a studio record meant to sound live. And it translated well onstage."

Similarly, he says his 2000 disc, "In the Mode," was made for the stage. "It was not made from a DJ point of view."

On his new album, the vocal-driven "Return to V" (**Full Cycle/Thrive**), Size steps back to his soulful roots. Among those joining him on the musically diverse set are **Jocelyn Brown** ("Sing"), **Sweetie Irie** ("Rise Up") and **Beverley Knight & Dynamite** ("No More").

"I put this record together for myself," Size notes. "The contributors are people I've met along my beautiful journey. It's my very own Noah's Ark—it has a little bit of all the musical styles I've worked in."

While Size acknowledges that

("Lullaby of Clubland") and **King Britt** ("Rollercoaster").

Also noteworthy are remixes by **C.L. McSpadden** ("Missing"), **Brad Wood** ("Single") and **Kevin Yost** ("Five Fathoms").

Look for **Ultra's** latest releases—**StoneBridge** featuring **Therese's** "Put 'Em High," **Full Intention** member **Michael Gray's** "The Weekend" and **Stereo Star's** "Utopia"—to make their presence known on dancefloors and dance radio in the coming weeks.

And if you haven't snagged a copy of StoneBridge's full-length, "Can't Get Enough" (from British label **Hed Kandi**), to quote the fab **Gwen Stefani**, what you waiting for?

Finally, **Esthero** fans, take note: **Reprise** is issuing the lyrically astute artist's six-track "We R in Need of a Musical Revolution" EP Dec. 7. Such choice cuts as "This Lullaby," "Everyday Is a Holiday (With You)" featuring **Sean Lennon** and the title track offer a fine preview of her sophomore album, which is scheduled to arrive in the first quarter of next year.

DECEMBER 4 2004				HOT DANCE SINGLES SALES	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	8 Weeks At Number 1
1	1	1	8	TURN ME ON (REMIXES)	Kevin Lyttle
2	2	2	5	WHO IS SHE 2 U (REMIXES)	Brandy
3	4	10	72	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
4	5	8	27	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
5	3	9	5	SURFING ON A ROCKET	Air
6	NEW	1	1	WATCHING CARS GO BY	Felix Da Housecat
7	6	3	4	EIGHT EASY STEPS (REMIXES)	Alanis Morissette
8	11	11	12	FLAWLESS (GO TO THE CITY)	George Michael
9	16	6	55	ME AGAINST THE MUSIC	Britney Spears Feat. Madonna
10	9	12	31	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
11	15	14	28	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
12	7	4	7	YOU MOVE ME	Amber
13	13	5	10	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
14	10	7	4	MY MY MY	Armand Van Helden
15	RE-ENTRY	2	2	FLASHDANCE	Deep Dish
16	8	—	2	ONE NIGHT STAND (REMIXES)	Mis-Teeq
17	22	16	36	LOVE PROFUSION	Madonna
18	12	20	4	MORE & MORE	Astrid Suryanto & Dave Micalizzi
19	21	—	19	IF I CLOSE MY EYES	Reina
20	NEW	1	1	STILL (REMIXES)	Tamia
21	NEW	1	1	WALK INTO THE SUN	Dirty Vegas
22	24	—	7	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY)	Esthero
23	20	17	58	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
24	RE-ENTRY	44	44	NOTHING FAILS/NOBODY KNOWS ME	Madonna
25	RE-ENTRY	16	16	AS THE RUSH COMES	Motorcycle

DECEMBER 4 2004				HOT DANCE RADIO AIRPLAY	
Airplay compiled by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
			NUMBER 1	3 Weeks At Number 1	
1	1	11	SURRENDER	Lasgo	
2	2	8	LOSE MY BREATH	Destiny's Child	
3	3	9	DIARY	Alicia Keys Featuring Tony! Toni! Tone!	
4	4	15	GET UP STAND UP	Stellar Project Featuring Brandi Emma	
5	7	6	WALK INTO THE SUN	Dirty Vegas	
6	11	12	STEPPIN' OUT	Kaskade	
7	5	17	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi	
8	8	17	LOLA'S THEME	Shape: UK	
9	6	9	YOU NEVER KNOW	Marly	
10	16	24	IF I CLOSE MY EYES	Reina	
11	15	4	(REACH UP FOR THE) SUNRISE	Duran Duran	
12	12	7	FREE ME	Emma	
13	9	10	VISION OF LOVE	See Alice Featuring Simon Luka	
14	10	8	CALL ON ME	Eric Prydz	
15	18	16	I LIKE IT	Narcotic Thrust	
16	NEW	1	I WANT TO KNOW WHAT LOVE IS	Wynonna	
17	19	4	CONNECTED	Paul Van Dyk Featuring Vega 4	
18	14	9	MAMASITA	Flexy	
19	NEW	1	SOMEBODY TOLD ME	The Killers	
20	17	5	WHICH WAY YOU'RE GOING	Robbie Rivera	
21	21	5	HOW WOULD U FEEL	David Morales With Lea-Lorien	
22	20	5	IT'S YOU	Sin Plomo	
23	23	5	WHATEVER U WANT	Christina Milian Featuring Joe Budden	
24	24	26	WHITE FLAG	Dido	
25	RE-ENTRY	1	MOVE YA BODY	Nina Sky Featuring Jabba	

DECEMBER 4 2004				TOP ELECTRONIC ALBUMS	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title	
			NUMBER 1	10 Weeks At Number 1	
1	1	85	THE POSTAL SERVICE	Give Up	
2	2	17	SCISSOR SISTERS	Scissor Sisters	
3	3	4	DEPECHE MODE	Remixes 81-04	
4	4	3	TIESTO	Parade Of The Athletes	
5	5	2	THE HAPPY BOYS	Dance Party (Like It's 2005)	
6	10	4	UNKLE	Never, Never, Land	
7	7	7	FATBOY SLIM	Palookaville	
8	12	12	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3	
9	9	3	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005	
10	8	4	DJ LIL' CEE	Dance Mix 6	
11	6	3	THEIEVRY CORPORATION	Babylon Rewind	
12	15	10	THE PRODIGY	Always Outnumbered, Never Outgunned	
13	16	27	THE STREETS	A Grand Don't Come For Free	
14	13	15	PAUL OAKENFOLD	Creamfields	
15	14	33	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	
16	11	4	DEPECHE MODE	Remixes 81-04 [Limited]	
17	17	11	VARIOUS ARTISTS	Ultra.Trance: 4	
18	18	47	VARIOUS ARTISTS	Fired Up!	
19	RE-ENTRY	1	SASHA	Involver	
20	19	21	THEIEVRY CORPORATION	The Outernational Sound	
21	22	38	ZERO 7	When It Falls	
22	23	8	STEPHANE POMPOUGNAC	Hotel Costes V.7	
23	25	31	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	
24	RE-ENTRY	1	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco	
25	24	2	ARIA	Aria 3: Metamorphosis	

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

DECEMBER 4 2004 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	3	5	9	(REACH UP FOR THE) SUNRISE	Duran Duran
2	2	3	10	WHICH WAY YOU'RE GOING	Robbie Rivera
3	8	14	5	WALK INTO THE SUN	Dirty Vegas
4	6	10	9	ONE NIGHT STAND (REMIXES)	Mis-Teeq
5	9	16	6	WHAT YOU WAITING FOR?	Gwen Stefani
6	1	2	7	SAND IN MY SHOES (REMIXES)	Dido
7	4	7	9	TOUCH IT	Holly James
8	12	13	8	WHATEVER U WANT (DANCE REMIXES)	Christina Milian Featuring Joe Budden
9	15	19	7	RAINDROPS WILL FALL (REMIXES)	Tamyra Gray
10	14	18	7	EIGHT EASY STEPS (REMIXES)	Alanis Morissette
11	5	1	11	DIARY (HANI MIXES)	Alicia Keys Featuring Tony! Toni! Tone!
12	17	23	5	MY MY MY	Armand Van Helden
13	7	9	10	SHAKE THAT BODY	The Ernie Lake Project Featuring Kevin Ceballo
14	25	43	3	LOSE MY BREATH (P. JOHNSON & M. JOSHUA MIXES)	Destiny's Child
15	10	6	13	EVERYMAN...EVERYWOMAN...	Ono
16	20	25	5	YOU LIFT ME UP	Martha Wash
17	11	4	12	FREE ME	Emma
18	21	28	5	WITHOUT LOVE	Sun
19	16	8	13	LOOKING GOOD, FEELING GORGEOUS	RuPaul
20	24	36	4	VERTIGO (JACKNIFE LEE MIXES)	U2
21	18	15	12	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES)	Raw Deal
22	13	11	11	DIRTYFILTHY	Superchumbo Featuring Celeda
23	27	30	6	ECSTASY	ATB
24	19	12	10	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES)	Madison Park
25	32	39	4	ENJOY THE SILENCE (REMIXES)	Depeche Mode

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				POWER PICK	
26	42	—	2	SILENCE 2004	Delerium Featuring Sarah McLachlan
27	35	41	4	EWOHEWAY	Frisicia & Lamboy
28	44	—	2	THE WONDER OF IT ALL	Kristine W
29	38	44	3	HAVE A GOOD TIME	3 Speaker High
30	41	48	3	FEEL YOU	Alyson
31	39	47	3	THE JOINT IS JUMPIN'	D1 Featuring Lisa Hunt
32	45	—	2	COPACABANA (REMIXES)	Barry Manilow
33	29	29	6	PUMP IT UP	Danzel
34	26	27	7	COMO TU (P. OAKENFOLD/R. RIVERA MIXES)	Carlos Vives
35	34	37	5	STILL (REMIXES)	Tamia
36	30	22	13	HOW WOULD U FEEL	David Morales With Lea-Lorien
37	33	31	7	TRIBAL MADNESS	Size Queen Featuring Mitch Amtr@k
38	48	—	2	HOW COULD I LIE	Angel
39	36	35	7	PERSONAL JESUS (FELIX DA HOUSECAT MIXES)	Marilyn Manson
40	22	24	12	BEAUTIFUL DAY	DJ Jackie Christie Featuring Discomind
41	28	21	14	FOLLOW THIS BEAT	Paul Johnson
42	50	—	2	BACK TO LOVE	Rachel Panay
43	46	—	2	IT'S GONNA TAKE TIME	Nadia
44	40	33	10	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES)	The Killers
45	37	34	19	LOLA'S THEME	Shape: UK
46	31	17	16	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
				HOT SHOT DEBUT	
47	NEW	1	1	DO YA THINK I'M SEXY? (REMIXES)	Rod Stewart
48	NEW	1	1	HOME (REMIXES)	Simply Red
49	NEW	1	1	BE HAPPY	Georgie Porgie
50	NEW	1	1	FREEFALLING	Kat People

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

Krauss + Union Station A Hit 'Both Ways'

BY JIM BESSMAN

Thanks to a big year full of awards show wins and major TV exposure for Alison Krauss + Union Station, Rounder Records is understandably upbeat about the commercial prospects for "Lonely Runs Both Ways," the act's first studio album in three years.

Krauss is also enthusiastic about the album—released Nov. 23—but for a different reason. "I'm just excited because it's done," says Krauss, a notoriously tardy production perfectionist. "We finished at the last second possible."

But she and the band made use of every moment of the 18-month on-and-off project. "It didn't feel complete until the last tracking session," she says.

STORIES BEHIND THE SONGS

Union Station guitarist Dan Tyminski's cover of Del McCoury's "Rain Please Go Away" helped "fill in the blanks" at the end, as did Krauss' version of Donna Hughes' "Poor Old Heart."

"That was the last tune we found for me," she notes. "Barry Bales heard one of her songs on the radio while driving around near his home in East Tennessee. He called her, and she sent a whole bunch of songs. We recorded it

in a second."

Other songs came from Krauss' songwriter favorites Sidney and Suzanne Cox, Gillian Welch and David Rawlings, and Union Station banjoist Ron Block and dobro virtuoso Jerry Douglas. Woody Guthrie's "Pastures of Plenty," with an arrangement patterned after bluegrass banjoist Dave Evans' version, provided Tyminski with another vocal showcase.

The lead single, the Robert Lee Castleman-penned "Restless," was the act's first No. 1 hit in *Billboard*: It recently topped the Hot Country Singles Sales chart. Krauss' only other brush with No. 1 came when she and Billy Dean added vocal parts to Kenny Rogers' chart-topping 2000 hit "Buy Me a Rose."

There's also "This Sad Song," which Krauss co-wrote years ago with former Union Station banjoist Alison Brown.

"We made that up in the back of a van when I was 17," says Krauss, who had signed with Rounder three years prior. "The guys have wanted to record it forever, but I said no and really fought to not have it on the record. I said I'd feel better if they put it under a different name so people wouldn't think it was me, or say I was a high-schooler [at the time]. But I

guess it's OK if nobody listens to the lyrics closely."

Buoyed by the contents of "Lonely Runs Both Ways" and Krauss' incredible media exposure during the last year, Rounder GM Paul Foley feels that the album "without doubt will be Alison Krauss + Union Station's biggest



record ever. Certainly it's our largest ship ever—at least 600,000."

Predicting that the act's preceding album, "Alison Krauss + Union Station Live" (2002), will reach double-platinum by the end of the year, Foley says that accounts are "just as excited" as the label about the new disc. "The

response, top to bottom, has been overwhelming," he says. "The sense is that this is Alison's time."

John Bronicki, music buyer for Borders Books & Music, agrees. "It's probably going to be the biggest success for her," he says, "which is hard to imagine considering what she sold on the last couple albums and the live one especially. But she has been a busy girl the last year and definitely in the public eye, so this one should far surpass her others."

Krauss' year has included winning Grammy Awards and, more recently, Country Music Assn. Awards, the latter for her hit duet with Brad Paisley, "Whiskey Lullaby."

There have also been TV performances, including the Academy Awards, CMT Flameworthy Music Awards, the PBS National Memorial Day Concert, the Ryder Cup opening ceremonies and the CMA Awards.

Borders outlets will feature "Lonely Runs Both Ways" in two prominent locations, Bronicki says. "One will be what we call a 'rolling display cart' fixture at the front entrance of the store, with multiple face-outs of her record. We'll also incorporate an 18-inch-by-24-inch graphic in the music department with product placement around

that. This will be from street date past Jan. 1, so there will be high visibility—and then we'll go into listening programs in January."

Surprisingly, Foley is equally enthusiastic about radio support for the band. "Country radio hasn't played them much over the last few years, and her success has been driven by press, CMT and retail support," he explains. "But coming off the Brad [Paisley] single and all the feedback we're getting, country radio is ready to play Alison."

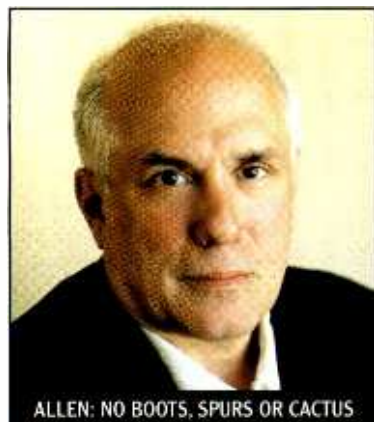
Rounder is buttressing retail and radio support with a major TV campaign. It will include CMT spots from the weekend before Thanksgiving through Christmas and national buys slotted just before the morning news shows "so everybody in the country knows this album is available," Foley says. TV performances will include "The Tonight Show With Jay Leno" Nov. 24 and "Good Morning America" Dec. 10, with appearances on "The Early Show" and the Charlie Rose talk show also slated.

Krauss, who is managed by Nashville-based DS Management and booked by Nashville's Keith Case & Associates, will kick off the first leg of a lengthy tour Dec. 1 in Evansville, Ind.

Allen: U.S. Country Acts Lack International Presence

Bruce Allen knows how to stir up controversy.

During a recent keynote speech at the Country Music Assn.'s Global Markets Forum in Nashville, Allen said few country artists have careers outside the United States because most aren't willing to work for it.



Allen, the president of Vancouver-based management firm Bruce Allen Talent, whose clients include Martina McBride and Anne Murray, said at the Nov. 10 event that he is disillusioned with the global reach of country music and the efforts of its artists to expand into international markets.

"I don't see country music making an impact anywhere [else], including

my home country of Canada," he said. "How hard is it to work Canada? You could cover the country in a week and sales would double."

Allen said country music in the global marketplace has "a problem. Make no mistake about that."

In Allen's view, only one artist, Canadian Shania Twain, has a truly global career, and he says her ability to cross over to the pop mainstream was a critical element in her international success. Faith Hill and LeAnn Rimes have some international presence, Allen allowed, but they are "miles behind Shania." Twain is managed by Q-Prime Management.

"She was always imaged correctly," he said of Twain, noting that in publicity photos of her there was "not a boot, spur, fireplace or cactus."

Country artists who sing with a twangy accent and perform songs whose lyrics are "children's stories," he said, are much more likely to turn off audiences overseas. He also said international labels are more likely to concentrate on working U.S. acts with crossover appeal, not those with hats or accents.

"If the consumer is scratching their heads, you're dead."

"Country is indigenous, white soul music," Allen continued. "That's why it's hard for country to connect in some global markets." But he also

said artists are unwilling to work to earn an international fan base, saying U.S. country artists' excuses for performing overseas are "bad food, too far and not worth it."

"Artists have to work the market and they have to show up, and that means more than one visit," he said. "They have to be willing to get on a

plane and go to Europe and do the big TV shows. In Europe, if you do the right TV and have the right image, you can get a foothold. And if you can get a foothold, you can kick the door down."

Allen thinks the international markets with the most prospects for U.S. country artists are Ireland, Canada, Australia and, to some extent, the United Kingdom. But while those markets may have more of an openness to embracing country, he said, "it takes work."

And as long as Nashville artists are "romanced" by fairs and festivals—soft ticket events where they can make money—Allen thinks it will always be tough to get them to try their luck overseas.

ON THE ROW: Warner Bros. Records Nashville chief creative officer Paul Worley has formed Skyline Music Publishing with producer/music publisher/songwriter Wally Wilson; Chip Voorhis, Wilson's partner in their DoubleTake Sound studio; and Beaumont, Texas-based attorney Glen Morgan.

Nashville
Scene™
By Phyllis Stark
pstark@billboard.com



Wilson is a former executive at Universal Music Publishing. Voorhis previously was VP at Blue Water Music.

Elsewhere, Koch Records Nashville is shifting its promotional focus from reporting stations back to secondary stations. Texas-based regional promoter Keith Greer exits. Promotion coordinator Allen Mitchell leaves for a job at Universal South Records.

Meanwhile, Amy Murray, formerly of bluegrass label Pinecastle Records, joins for bluegrass promotion and marketing duties. Bill Ricks, formerly of Skaggs Family Records, joins as alternative director of marketing.

SIGNINGS: Warner Bros. artist John Michael Montgomery has signed with the Erv Woolsey Co. for management. Woolsey also represents George Strait, Lee Ann Womack, Dierks Bentley and Andy Griggs. Montgomery previously was managed by Mark Hybner Entertainment.

Travis Tritt is now managed by Duke Cooper of the newly formed Quantum Management in Nashville. Tritt, who records for Columbia Records, amicably split with former manager Gary Falcon of Falcon-Goodman Management during the summer (*Billboard*, Aug. 14). Falcon had managed Tritt for 12 years. Cooper (Continued on page 57)

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED										THU	FRI	SAT				
								NUMBER 1	1 Week At Number 1			31	32	34					IF HEAVEN	Andy Griggs	RCA ALBUM CUT	31
1	2	4	24					NOTHING ON BUT THE RADIO	Gary Allan	MCA NASHVILLE ALBUM CUT	1	32	34	40					THAT'S WHAT I LOVE ABOUT SUNDAY	Craig Morgan	BROKEN BOW ALBUM CUT	32
2	4	6	14					THE WOMAN WITH YOU	Kenny Chesney	BNA ALBUM CUT	2	33	33	35					ME AND CHARLIE TALKING	Miranda Lambert	EPIC ALBUM CUT/EMN	33
3	1	1	20					MR. MOM	Lonestar	BNA ALBUM CUT	1	34	35	36					REVENGE OF A MIDDLE-AGED WOMAN	Tracy Byrd	BNA ALBUM CUT	34
4	5	7	14					BACK WHEN	Tim McGraw	CURB ALBUM CUT	4	35	45	—					GONE	Montgomery Gentry	COLUMBIA ALBUM CUT	35
5	6	8	18					SOME BEACH	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	5	36	36	39					YOU DON'T LIE HERE ANYMORE	Shelly Fairchild	COLUMBIA 71162	36
6	3	2	22					THAT'S WHAT IT'S ALL ABOUT	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	2	37	40	47					PAPER ANGELS	Jimmy Wayne	DREAMWORKS ALBUM CUT	37
7	8	9	30					HOW AM I DOIN'	Dierks Bentley	CAPITOL ALBUM CUT	7	38	39	43					HOW DO YOU GET THAT LONELY	Blaine Larsen	BNA ALBUM CUT	38
8	10	13	22					AWFUL, BEAUTIFUL LIFE	Darryl Worley	DREAMWORKS ALBUM CUT	8	39	47	44					I THINK THE WORLD NEEDS A DRINK	Terri Clark	MERCURY ALBUM CUT	39
9	11	12	12					PARTY FOR TWO	Shania Twain With Billy Currington Or Mark McGrath	MERCURY ALBUM CUTS	9	40	37	38					THE UPSIDE OF BEING DOWN	Catherine Britt	RCA ALBUM CUT	36
10	7	5	32					IN A REAL LOVE	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	1	41	38	41					LONG, SLOW KISSES	Jeff Bates	RCA ALBUM CUT	38
11	16	18	8					MONDAY MORNING CHURCH	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	11	42	41	—					MOCKINGBIRD	Toby Keith Duet With Krystal	DREAMWORKS ALBUM CUT	41
12	13	15	14					NOTHIN' 'BOUT LOVE MAKES SENSE	LeAnn Rimes	ASYLUM/CURB ALBUM CUT	12	43	48	55					WHAT'S A GUY GOTTA DO	Joe Nichols	UNIVERSAL SOUTH ALBUM CUT	43
13	15	17	12					MUD ON THE TIRES	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	13	44	44	46					I WOULD CRY	Amy Dalley	CURB ALBUM CUT	44
14	14	16	22					COME HOME SOON	SheDaisy	LYRIC STREET ALBUM CUT	14	45	50	54					THE BUMPER OF MY S.U.V.	Chely Wright	PAINTED RED 002	45
15	12	10	31					SUDS IN THE BUCKET	Sara Evans	RCA ALBUM CUT	1	46	49	45					I'M A SAINT	Mark Chesnut	VIVATONI ALBUM CUT	44
16	19	23	6					YOU'RE MY BETTER HALF	Keith Urban	CAPITOL ALBUM CUT	16	47	51	48					THE CHANCE	Julie Roberts	MERCURY ALBUM CUT	47
17	21	24	6					WHEN I THINK ABOUT CHEATIN'	Gretchen Wilson	EPIC ALBUM CUT/EMN	17	48	52	49					INSPIRATION	David Lee Murphy Featuring Lee Roy Parnell	KOCH ALBUM CUT	46
18	18	19	14					HE GETS THAT FROM ME	Reba McEntire	MCA NASHVILLE ALBUM CUT	18	49	46	42					I AIN'T SCARED	Carolina Rain	EQUITY ALBUM CUT	41
19	20	20	10					HOLY WATER	Big & Rich	WARNER BROS. ALBUM CUT/WRN	19	50	60	—					I'LL TAKE THAT AS A YES (THE HOT TUB SONG)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	50
20	22	21	14					TRIP AROUND THE SUN	Jimmy Buffett With Martina McBride	MAILBOAT ALBUM CUT/RCA	20	51	42	37					WHERE I BELONG	Rachel Proctor	BNA ALBUM CUT	37
21	24	25	13					NOTHIN' TO LOSE	Josh Gracin	LYRIC STREET ALBUM CUT	21								HOT SHOT DEBUT			
22	25	30	5					BLESS THE BROKEN ROAD	Rascal Flatts	LYRIC STREET ALBUM CUT	22	52	NEW	1					IT'S GETTING BETTER ALL THE TIME	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	52
23	9	3	17					STAYS IN MEXICO	Toby Keith	DREAMWORKS ALBUM CUT	3	53	54	53					FOUR WALLS	Randy Travis	WORD/CURB/WARNER BROS. ALBUM CUT/WRN	53
24	23	22	13					WHAT SAY YOU	Travis Tritt With John Mellencamp	COLUMBIA ALBUM CUT	22	54	43	33					YOU DO YOUR THING	Montgomery Gentry	COLUMBIA ALBUM CUT	22
25	26	26	13					LET THEM BE LITTLE	Billy Dean	CURB ALBUM CUT	25	55	57	—					HOME SWEET HOLIDAY INN	Trent Willmon	COLUMBIA ALBUM CUT	55
26	27	27	16					DON'T BREAK MY HEART AGAIN	Pat Green	REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	26	56	NEW	1					GOD'S WILL	Martina McBride	RCA ALBUM CUT	56
27	28	28	20					BABY GIRL	Sugarland	MERCURY 003255	27	57	55	51					ALL I EVER NEEDED	Bret Michaels With Jessica Andrews	POOR BOY ALBUM CUT	45
28	29	31	7					I MAY HATE MYSELF IN THE MORNING	Lee Ann Womack	MCA NASHVILLE ALBUM CUT	28	58	NEW	1					TONIGHT	Sara Evans	RCA ALBUM CUT	58
29	31	32	9					TRYING TO FIND ATLANTIS	Jamie O'Neal	CAPITOL ALBUM CUT	29	59	56	59					RESTLESS	Alison Krauss + Union Station	ROUNDER 614618	56
30	30	29	19					NO END IN SIGHT	Katrina Elam	UNIVERSAL SOUTH ALBUM CUT	29	60	53	50					COWGIRLS	Kerry Harvick	LYRIC STREET ALBUM CUT	45

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

DECEMBER 4 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			TITLE	Artist	IMPRINT & NUMBER/DISTRIBUTING LABEL
			MON	TUE	WED			
						NUMBER 1	4 Weeks At Number 1	
1	2	11				REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	Jeff Foxworthy/Bill Engvall	WARNER BROS. 16507/WRN
2	1	2				THE BUMPER OF MY S.U.V.	Chely Wright	PAINTED RED 002
3	—	1				VIVA LAS VEGAS	The Grascals With Special Guest Dolly Parton	ROUNDER 614617
4	3	4				RESTLESS	Alison Krauss + Union Station	ROUNDER 614618
5	5	14				BABY GIRL	Sugarland	MERCURY 003255/UMGN
6	4	5				YOU DON'T LIE HERE ANYMORE	Shelly Fairchild	COLUMBIA 71162/SONY MUSIC
7	7	53				HURT	Johnny Cash	AMERICAN 009770/LOST HIGHWAY
8	9	40				WILD WEST SHOW	Big & Rich	WARNER BROS. 16515/WRN
9	8	34				BREAK DOWN HERE	Julie Roberts	MERCURY 002162/UMGN
10	10	10				I MEANT TO	Brad Cotter	EPIC 76885/SONY MUSIC

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

DECEMBER 4 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			MON	TUE	WED			
						NUMBER 1	1 Week At Number 1	
1	2	41				OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
2	1	8				RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings
3	4	2				VARIOUS ARTISTS	RAINMAKER/LICKONA VISION 2001/SUGAR HILL	All-Star Bluegrass Celebration
4	3	65				STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
5	11	2				VARIOUS ARTISTS	UNIVERSAL SPECIAL MARKETS 1989/TIME LIFE	The Essential Bluegrass Christmas Collection: Christmas Time's A-Comin'
6	5	8				VARIOUS ARTISTS	WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society
7	10	33				VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
8	9	12				VARIOUS ARTISTS	UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE	Legends Of Bluegrass
9	NEW	1				STEVE IVEY	MADACY CHRISTIAN 50289/MADACY	30 Bluegrass Gospel Favorites
10	15	8				PETER ROWAN & TONY RICE	ROUNDER 610441	You Were There For Me
11	12	19				STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
12	8	10				YONDER MOUNTAIN STRING BAND	FROG PAD 204	Mountain Tracks: Volume 3
13	7	55				VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
14	14	29				JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World
15	NEW	1				EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers

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Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan					Sales data compiled by Nielsen SoundScan									
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				👑 NUMBER 1 👑			2 Weeks At Number 1	37	33	24	7	JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Definitive All-Time Greatest Hits	9
1	1	—	2	SHANIA TWAIN MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	38	34	21	5	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6	
2	2	—	2	TOBY KEITH DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	39	37	26	6	ALABAMA RCA 64196/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Ultimate Alabama: 20 #1 Hits	10	
3	3	1	7	💰 GREATEST GAINER 💰			50 Number Ones	40	30	12	3	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12
4	4	3	28	GEORGE STRAIT ▲ MCA NASHVILLE 000458/UMGN (25.98 CD)	Here For The Party	1	41	39	35	4	SOUNDTRACK ● WARNER BROS. 48424/WRN (11.98 CD)	Blue Collar Comedy Tour: The Movie	15	
5	5	2	14	GRETCHEN WILSON ▲ EPIC 90903/SONY MUSIC (11.98 EQ CD)	Live Like You Were Dying	1	42	40	37	7	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	
6	7	5	8	TIM MCGRAW ▲ CURB 78856 (11.98 CD)	Feels Like Today	1	43	38	44	5	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3	
7	6	4	29	RASCAL FLATTS ▲ LYRIC STREET 165048/HOLLYWOOD (11.98 CD)	Horse Of A Different Color	1	44	42	39	4	RON WHITE PARALLEL/HIP-0 001582/UME (12.98 CD) [H]	Drunk In Public	11	
8	NEW	1	1	🎵 HOT SHOT DEBUT 🎵			A Very Larry Christmas	45	51	47	2	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	2
9	8	7	42	LARRY THE CABLE GUY JACK/WARNER BROS. 48931/WRN (11.98 CD)	When The Sun Goes Down	1	46	41	32	4	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98 CD)	A Decade Of Laughs	27	
10	9	6	5	KENNY CHESNEY ▲ BNA 58801/RLG (12.98/18.98)	The Greatest Hits Collection II	2	47	55	54	8	JOE NICHOLS UNIVERSAL SOUTH 002588 (11.98 CD)	A Traditional Christmas	47	
11	10	10	9	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (11.98 CD)	Be Here	1	48	49	43	40	4	TOBY KEITH ● MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
12	11	9	70	KEITH URBAN ▲ CAPITOL 77489 (11.98 CD)	Mud On The Tires	1	49	54	55	15	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (11.98 CD)	Shaken Not Stirred	10	
13	25	36	6	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	What A Wonderful World	13	50	54	55	15	ANDY GRIGGS RCA 59630/RLG (11.98 CD)	This I Gotta See	7	
14	13	14	66	LEANN RIMES CURB 78779 (11.98 CD)	Restless	3	51	46	53	7	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
15	15	15	19	SARA EVANS ● RCA 67074/RLG (12.98/18.98)	License To Chill	1	52	48	38	4	SUGARLAND MERCURY 002172/UMGN (13.98 CD) [H]	Twice The Speed Of Life	32	
16	17	8	4	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	Blake Shelton's Barn & Grill	3	53	50	42	7	JIMMY WAYNE DREAMWORKS 450355/UMGN (17.98 CD)	Jimmy Wayne	7	
17	14	11	11	BLAKE SHELTON WARNER BROS. 48728/WRN (11.98 CD)	What I Do	1	54	47	50	17	DWIGHT YOAKAM REPRISE 78964/RHND (11.98 CD)	The Very Best Of Dwight Yoakam	10	
18	18	17	11	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (11.98 CD)	Golden Road	2	55	49	52	16	RANDY TRAVIS WARNER BROS. 78959/RHND (11.98 CD)	The Very Best Of Randy Travis	10	
19	12	16	60	KEITH URBAN ▲ CAPITOL 32396 (11.98/18.98)	Martina	1	56	52	48	21	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	
20	16	13	55	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Shock'n Y'All	1	57	53	41	13	CONWAY TWITTY MCA NASHVILLE/UTV 003034/UME (11.98 CD)	25 Number Ones	29	
21	21	19	24	TOBY KEITH ▲ DREAMWORKS 450435/UMGN (12.98/18.98)	Let's Be Us Again	2	58	57	59	33	LEANN RIMES ● CURB 78823 (11.98 CD)	Greatest Hits	3	
22	22	23	49	LONESTAR BNA 59751/RLG (11.98 CD)	Greatest Hits Volume II	2	59	58	46	13	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	15	
23	19	25	17	ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits 1994-2004	4	60	59	49	14	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (11.98 EQ CD)	My Honky Tonk History	7	
24	24	22	4	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Big & Rich's Super Galactic Fan Pak (EP)	17	61	61	51	72	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
25	27	28	66	BIG & RICH WARNER BROS. 48904/WRN (17.98 DVD/CD)	Dierks Bentley	4	62	56	43	9	WILLIE NELSON & FRIENDS LOST HIGHWAY 002734/UMGN (13.98 CD)	Outlaws And Angels	10	
26	20	—	2	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	50 Years Of Hits	20	63	63	56	53	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	
27	31	27	60	GEORGE JONES BANDIT 220 (27.98 CD)	See If I Care	2	64	64	45	25	KENNY ROGERS CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	
28	28	20	51	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	Comin' On Strong	3	65	62	63	71	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	
29	35	30	24	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Sweet Right Here	2	66	65	58	104	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancin' Doctors	2	
30	44	71	3	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Have A Fun Christmas	30	67	60	—	47	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [H]	Billy Currington	17	
31	23	—	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Passing Through	23	68	67	—	64	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	
32	26	18	4	RANDY TRAVIS WORD-CURB 85348/WARNER BROS. (11.98 CD)	It Will Always Be	12	69	72	69	35	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30	
33	32	34	53	WILLIE NELSON LOST HIGHWAY 002578/UMGN (13.98 CD)	Room To Breathe	4	70	68	61	10	DOLLY PARTON BLUE EYE 3998/SUGAR HILL (11.98 CD)	Live And Well	22	
34	71	—	2	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Shimmy Down The Chimney: A Country Christmas	34	71	74	68	28	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	
35	29	29	27	👑 PACESETTER 👑			You Do Your Thing	72	73	66	39	RODNEY CARRINGTON CAPITOL 94164 (11.98 CD)	Greatest Hits	11
36	36	31	26	VARIOUS ARTISTS CAPITOL 71143 (11.98 CD)	Shimmy Down The Chimney: A Country Christmas	34	73	73	66	39	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (11.98 CD)	Worship & Faith	9	
				MONTGOMERY GENTRY ● COLUMBIA 90598/SONY MUSIC (11.98 EQ CD)	What The World Needs Now Is Love	1	74	66	62	68	WYONNNA CURB 78811 (12.98/18.98)	The Definitive Collection	52	
				JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	75	75	—	21	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)			

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

DECEMBER 4
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan					Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	BURL IVES MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer	56	16	16	ALAN JACKSON ▲ ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	75
2	2	MARTINA MCBRIDE ▲ RCA 67842/RLG (10.98/18.98)	White Christmas	59	12	12	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	166
3	3	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	108	6	6	SHANIA TWAIN ◆ MERCURY 336033/UMGN (8.98/12.98)	Come On Over	368
4	4	TIM MCGRAW ▲ CURB 77976 (12.98/18.98)	Greatest Hits	209	14	14	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	107
5	5	ELVIS PRESLEY ▲ RCA 680797/RMG (12.98/19.98)	Elvis: 30 #1 Hits	113	17	17	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	135
6	6	KENNY CHESNEY ● BNA 51808/RLG (11.98 CD)	All I Want For Christmas Is A Real Good Tan	15	15	15	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	107
7	7	LARRY THE CABLE GUY ● PARALLEL/HIP-0 001423/UME (11.98 CD)	Lord, I Apologize	75	18	18	JOHNNY CASH ▲ LEGACY/COLUMBIA 89739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	294
8	8	ALAN JACKSON ▲ ARISTA NASHVILLE 67062/RLG (11.98/18.98)	Let It Be Christmas	21	19	19	TOBY KEITH ▲ MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	312
9	9	TOBY KEITH MERCURY 527909/UMGN (5.98 CD)	Christmas To Christmas	9	25	25	ALABAMA RCA 66927/RLG (10.98/15.98)	Christmas Volume II	25
10	10	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	207	—	—	LONESTAR BNA 67975/RLG (11.98/17.98)	This Christmas Time	24
11	8	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	166	23	23	ALABAMA ▲ BMG SPECIAL PRODUCTS 44753/RLG (3.98/6.98)	Alabama Christmas	90
12	10	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	217	19	19	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (12.98/18.98) [H]	Rascal Flatts	232
					21	21	WILLIE NELSON ▲ LEGACY/COLUMBIA 89322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	323

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

ALBUMS

Edited by Michael Paoletta

POP

► SOUNDTRACK

Grand Theft Auto: San Andreas

PRODUCERS: various

Rockstar Games/Interscope B0003774

RELEASE DATE: Nov. 23

Prior to its Oct. 26 street date, PlayStation 2's videogame "Grand Theft Auto: San Andreas" had pre-orders of nearly 1 million. Indeed, the demand for this three-disc set (two CDs, one DVD) is poised to be equally strong. The "San Andreas" game is set in the early '90s and spotlights the diverse music that was heard on West Coast radio at that time. The two CDs included here cull tracks from the eight-disc "San Andreas" boxed set, due Dec. 7. Featured artists run the gamut from James Brown and Public Enemy to Heart and Rage Against the Machine. AFI's new cover of Nine Inch Nails' "Head Like a Hole" adds a contemporary twist to an early-'90s staple. For many, though, the DVD soundtrack will be the real star here. This prequel, titled "The Introduction," offers some much-needed background info.—**MP**

► RAMMSTEIN

Reise, Reise

PRODUCERS: Jacob Hellner, Rammstein

Universal 9868150

RELEASE DATE: Nov. 16

Music's ability to function as an international language accounts for why such acts as German heroes Rammstein have been able to build an American following. However, when the converted hear new album "Reise, Reise," they will discover that the industrialist band is feeling a little nü-metal these days. Its buzz-saw guitars and machine-like synth backgrounds ("Reise, Reise," the unrelenting "Mein Teil") cement its roots in the genre before taking a turn into territory often occupied by Korn ("Dalai Lama"). "Keine Lust" is a shot of adrenaline DJs should wisely pump into the clubs, but the minimalist "Los," which rides on bass and double-dutch drum beats, is a dancefloor sneak attack waiting to happen. The sparser arrangement carries over to "Amour," another piece that could do damage at radio if a version was cut with English lyrics. "Stein Um Stein" is a sludgy dirge that scales back on the tempo; the time change continues with the ballad "Ohne Dich." Expect "Reise, Reise" to maintain Rammstein's American stronghold.—**CLT**

► RUFUS WAINWRIGHT

Want Two

PRODUCERS: Marius de Vries, Rufus

Wainwright

Geffen B0003716

RELEASE DATE: Nov. 16

We don't blame Rufus Wainwright for making an indulgent album. His voice is beautiful, his phrasing adventurous and his arrangements intense. "Want Two" is an appropriate response to last year's self-conscious disc, "Want One," a full

ESSENTIAL REVIEWS



U2

How to Dismantle an Atomic Bomb

PRODUCERS: various

Interscope B000361300

RELEASE DATE: Nov. 23

If every song on U2's new album was as catchy as lead track "Vertigo," it would amount to a reinvention of the band. But "How to Dismantle an Atomic Bomb" is quintessential U2, taken to the next level. The sound is bigger, the playing better, the lyrics sharper and the spirituality more compelling than anything the act has done in many years. While a fistful of old friends (Brian Eno and Daniel Lanois on "Love and Peace," for example) offer additional production to that of main producer Steve Lillywhite, "Bomb" is not cluttered. The Edge has never played with greater confidence (apparent on the DVD) and Bono's mature phrasing puts his well-crafted words across with conviction. Songwriting may be the most impressive part of a record on which U2 scales new peaks: From the gospel of "Lay Down" to the majestic "Sometimes You Can't Make It on Your Own," the album is full of great songs, performed with the vitality of a band that keeps surprising us by simply being itself.—**WR**

exposure of his classical and cabaret pedigree under the thin guise of pop. With fleshy string arrangements and grandiose melody lines, Wainwright clearly subscribes to the "if you've got it, flaunt it" school. But the material could stand a bit of pruning—as "One" and "Two" yield some of the same produce, they might as well have come from the same tree. And, much like his previous three albums, Wainwright has a way of saying much but revealing little; with such a thematically sensitive album, intimacy is just out of reach, intentionally or not. Regardless, Wainwright achieves much as a maturing songwriter with "Want Two," his errant siren songs served well by his vanity, libido and noble intentions.—**KH**

R&B/HIP-HOP

► FANTASIA

Free Yourself

PRODUCERS: various

19 Entertainment/J 82876-64235

RELEASE DATE: Nov. 23

Reigning "American Idol" queen Fantasia makes a self-assured debut that belies her novice stature. After listening to this 13-song set, the uninitiated can

SNOOP DOGG

R&G (Rhythm & Gangsta): The Masterpiece

PRODUCERS: various

Doggystyle/Star Trak/Geffen B0003763

RELEASE DATE: Nov. 16

Eleven years after his debut, Snoop Dogg remains as relevant and ram-bunctious as ever. "R&G (Rhythm & Gangsta): The Masterpiece," his seventh studio set, is off to a great start with lead single "Drop It Like It's Hot," which was produced by the Nephewz (who co-executive-produced the album) and features Pharrell. The track's tongue-clicking accents and



synthed-sampled bounce are irresistible. Meanwhile, "Snoop D.O. Double G" is reminiscent of his early Death Row catalog. A lover of the ladies, Snoop delivers the goods on "Perfect," a midtempo groover with the Gap Band's Charlie Wilson. It's one of those just-right tracks for a late-night drive with that special someone. Other highlights include "Oh No" (featuring 50 Cent) and the crunk-infused "Step Yo Game Up" (with Lil Jon and Trina).—**RH**

appreciate the talent of this young singer with the sophisticated, Tina Turner-esque voice. Under the direction of such marquee names as Missy Elliott, Rodney Jerkins and Soulshock & Karlin, Fantasia's vocals are put to good use. The Fantasia/Elliott pairing works to full effect on "Selfish (I Want U 2 Myself)," one of three cuts the female rapper produced and co-wrote. A church-infused version of "You Were Always on My Mind"—covered notably by Willie Nelson—is another pleasant surprise. And you can just picture the video that could be made to support the step-lively, single-mother anthem "Baby Mama." One jarring moment on this contemporary R&B outing is Fantasia's rendition of the Gershwin classic "Summertime," her signature song during the "Idol" contest. Simply put, it does not fit within this context.—**GM**

► LIL JON & THE EAST SIDE BOYZ

Crunk Juice

PRODUCERS: various

BME/TVT 2694

RELEASE DATE: Nov. 16

There is no doubt that there is a demand for all things Lil Jon right now. Need proof? This album was so highly anticipated that many retailers began



GWEN STEFANI

Love, Angel, Music, Baby

PRODUCERS: various

Interscope B0003469

RELEASE DATE: Nov. 23

You won't find much self-revelation on Gwen Stefani's solo debut. The No Doubt frontwoman proves to be even more of a musical chameleon than another famously provocative blonde singer/fashion icon. But Stefani is not shy about admitting the collaborative effort behind "Love, Angel, Music, Baby," which involved a wealth of well-known producers. Paradoxically, the track with the most personal lyrics ("Cool") is the one that sounds most like a No Doubt outtake. Stefani instead asserts herself through her musical choices, adding her stamp to the signature sounds of, among others, the Nephewz and Dr. Dre (who delivers the standout "Rich Girl," which reunites Stefani and Eve). The album shuttles breathlessly from '80s new wave and funk ("What You Waiting For?") to millennial hip-hop ("Luxurious" samples the Isley Brothers). Style trumps substance in Stefani's world, making "Love, Angel, Music, Baby" an ideal guilty pleasure.—**JM**

selling it days ahead of its scheduled release. Fortunately, this is one time where the product does meet its expectations. "Crunk Juice" is the aural equivalent of the alcoholic concoction it is named for—strong, infectious and having the potential to start a riot. The kinetic lead single, "What You Gon' Do" (featuring Lil Scrappy), is a prime example. At the same time, Jon, Lil Bo and Big Sam also have a few surprises up their sleeves. The trio teams with Usher and Ludacris on the grooving ballad "Lovers and Friends." They also mine go-go funk on the DJ Kool-featured "Aww Skeet Skeet" and Slayer's metal sounds on the Rick Rubin-produced "Don't F*** Wit Me." The result is a nonstop party. "Crunk Juice" also features such A-listers as R. Kelly, Snoop Dogg and Chris Rock.—**RH**

► CHINGY

Powerballin'

PRODUCERS: various

Capitol 7243 5 97686

RELEASE DATE: Nov. 16

For the follow-up to his multiplatinum debut, "Jackpot," Chingy has crafted "Powerballin'." The set marks a turning point in the St. Louis MC's young career. Having parted ways with

Ludacris and his Disturbing Tha Peace clique, he now has to make a name for himself and his G.I.B. crew. Lead single "Balla Baby" is an affable attempt in that direction. Produced by Lil' Mack, the song is driven by its infectious, sing-songy hook with Chingy's Midwestern, twangy flow bouncing right along. His more R&B-influenced fare, whether teaming with Janet Jackson on "Don't Worry" or R. Kelly on "Leave Wit Me," is equally effective. However, the constant talk of expensive cars, gyrating women and endless parties quickly becomes redundant—and boring. Despite the few highlights, "Powerballin'" sounds all too familiar.—**RH**

DANCE/ELECTRONIC

★ D:FUSE

Begin

PRODUCERS: D:Fuse, Blueletter, Pete

Lorimer, Mark Horwood

System Recordings SYS1042

RELEASE DATE: Nov. 2

Progressive house and trance DJ D:Fuse has helmed a handful of DJ-mix compilations. With "Begin," he embarks on his own journey as a proper artist. Those expecting a collection solely consisting of banging beats and rhythms will be disappointed. Instead, D:Fuse infuses his spacious sonic landscape with enough peaks and valleys for a range of emotions to run through it. On four songs, including the jangly "Letter to a Friend," D:Fuse deftly handles vocal duties. Elsewhere, he spotlights Jes (of Motorcycle), Pete Lorimer (aka 29 Palms) and others. "Everything With You" and "Living the Dream," both featuring Jes, are dance-floor anthems. Conversely, the down-tempo "Into Me" finds Jes entering Marianne Faithfull territory. The Lorimer-fronted "A Light Less Broken" is smooth-sailing house music. A beautifully ambient remix of "Living the Dream" closes the album. Consider this one auspicious beginning.—**MP**

WORLD

★ MÔNICA SALMASO

Iaiá

PRODUCER: Rodolfo Stroeter

World Village 468035

RELEASE DATE: Nov. 9

The thing to remember about São Paulo native Mônica Salmaso is that she is the most pure singer in Brazil today. She has, from the outset of her career, possessed a voice with a remarkable clarity, which is matched by Salmaso's formidable interpretive gift. "Iaiá," her third album, finds the artist giving expression to a sundry collection of tunes that, as a whole, constitute a superb CD. Consider her bittersweet version of "Vingança," a song in the *toada* style that tells of love found and lost. "Vingança" doesn't just tell a story; Salmaso's vocal, supported by the brilliant contributions of Nailor "Proveta" Azevedo and Toninho Ferragutti, creates a vision. Her performance on "Cidade Lagoa," tracked with Quintet Sujeito a Guincho, demonstrates the suppleness of her voice. This is a sly samba, but Salmaso rules it with ease. (Continued on next page)

CONTRIBUTORS:

Keith Caulfield, Jonathan Cohen, Deborah Evans Price, Rashaun Hall, Katy Hast, Jackie McCarthy, Gail Mitchell, Michael Paoletta, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip van Vleck. ESSENTIALS:

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

(Continued from preceding page)

Listen to the tonal pattern of her vocal, and you'll realize she is the most intriguing instrumental soloist on this tune. Distributed by Harmonia Mundi.—**PVV**

CHRISTIAN

► JEREMY CAMP

Restored
PRODUCERS: Aaron Sprinkle, Adam Watts, Andy Dodd
BEC Recordings BED98615
RELEASE DATE: Nov. 16

In somewhat of an upset, this Indiana newcomer walked away with the male vocalist of the year accolade during the Gospel Music Assn.'s Dove Awards in April. One listen to this impressive collection makes it easy to hear why Camp took the prize. He's a powerful communicator with a voice that possesses considerable depth, range and emotional intensity, along with a texture and edge that lend an extra poignancy to these well-written songs, the bulk of which Camp penned himself. He knows how to write infectious hooks and anthemic choruses, as evidenced by the potent "Even When." The title cut is a modern-day classic revealing God's grace and mercy, a theme that reverberates through the disc. Other standout cuts include "Breathe," "My Desire" and "Nothing Else I Need."—**DEP**

VITAL REISSUES

NIRVANA

With the Lights Out
PRODUCERS: various
DGC B0003727
RELEASE DATE: Nov. 23

Icon, drug addict, voice of a generation, self-loathing slacker: The late Kurt Cobain was all this and more during his too brief 27 years on earth. In between, the music he forged with Nirvana just happened to turn the world on its ear. The band's legacy finally gets the lavish treatment it deserves on this four-disc box, rounding up everything from throat-shredding Zeppelin covers, radio sessions and rehearsal jams to never-released originals ("If You Must," "Old Age," "Anorexorcist") and Cobain's haunting solo demos ("Rape Me," "You Know You're Right," "All Apologies"). The DVD boasts amusing early tour footage plus the live debuts of "Smells Like Teen Spirit" and "Pennyroyal Tea," potent proof of Nirvana's onstage ferocity. A revelatory, emotional listen from start to finish, "With the Lights Out" crystallizes Cobain's tortured genius. What a shame we'll never know what could have been.—**JC**

MICHAEL JACKSON
The Ultimate Collection
PRODUCERS: various
Epic/Legacy 92600
RELEASE DATE: Nov. 16

This four-CD collection is intended for those fans of Michael Jackson who want the smash songs but also demand unreleased and rare material. Unfortunately, because Jackson has so many hits, some are missing from this set in favor of the new tracks. What big singles are missing? Quite a few, actually: "Say Say Say" with Paul McCartney and the Jackson 5's "Never Can Say Goodbye," for starters. "The Ultimate Collection" does provide a

solid overview of the legend's career—from the Jackson 5 and his early solo work with Motown through the Jacksons era and his Epic solo career. Rare gems include the funky trio of "Sunset Driver," "Cheater" and "Monkey Business." One of the most recently recorded, unreleased cuts, "Fall Again," was produced and written by Walter Afanasieff and Robin Thicke. It's a lovely ballad that could have been a hit single. Also included is a DVD of Jackson's Dangerous tour concert from Bucharest in 1992.—**KC**

DVD

EVANESCENCE

Anywhere but Home
Wind-up 30150-13106
RELEASE DATE: Nov. 23

For all the dark moodiness its music contains, Evanescence's first live CD/DVD package, "Anywhere but Home," is a snapshot of a good-natured band enjoying the months it spent on the road behind its breakthrough album, "Fallen." Onstage at a Paris concert, frontwoman Amy Lee alternates between whirling like a gothic ballerina and sedately playing the ivories; drummer Rocky Gray, guitarists John LeCompt and Terry Balsamo and bassist William Boyd rock as determinedly as she sings. Bathed in sapphire-colored lights, Evanescence rips through 13 tunes, performing as tightly on closing song "Whisper" as it does on opener "Haunted." Highlights are the different dimension the band adds to Korn's "Thoughtless" and how it turns "Farther Away" into a throbbing primal scream. The unity the audience feels during "My Immortal" is shown in an aerial shot of the crowd swaying and singing along with Lee's piano. The DVD's extras expose the quintet as a pack of goofy pranksters.—**CLT**

HOLIDAY

DIANNE REEVES

Christmas Time Is Here
PRODUCERS: Dianne Reeves, Peter Martin
Blue Note 7243 4 73344

VANESSA WILLIAMS

Silver & Gold
PRODUCER: Rob Mathes
Lava 93199

DANNY WRIGHT

An Intimate Christmas
PRODUCER: Danny Wright
Atco 83751

CLAY AIKEN

Merry Christmas With Love
PRODUCERS: Phil Ramone, Water Afanasieff
RCA 62622

SOUNDTRACK

The Polar Express
PRODUCERS: various
Warner Sunset/Reprise 48897

Billboard.com

- Pearl Jam, "Rearviewmirror: (Greatest Hits 1991-2003)" (Epic)
- American Music Club, "Love Songs for Patriots" (Merge)
- John Fahey, "The Great Santa Barbara Oil Slick" (Water)

SINGLES

Edited by Michael Paoletta

MODERN ROCK

► THE KILLERS Mr. Brightside (3:45)

PRODUCERS: the Killers, Jeff Saltzman
WRITERS: B. Flowers, D. Keuning
PUBLISHER: the Killers (ASCAP)
Island ISLR 16192 (CD promo)
 Those who loved the Go-Go's "Vacation" will be delighted by the Killers' new single, "Mr. Brightside." The anthemic song isn't a copycat, but its heavy synthesizers, poppy rock guitars and manic glee will remind listeners of that peppy '80s touchstone. This homage to new wave dance is what teen slumber parties and roller rinks once thrived on—and what some people still do. As with "Vacation," it's incredibly easy to get swept up in the irresistible beat, which is a good foil to the heartache-steeped lyrics: "Jealousy, turning saints into the sea/Swimming through sick lullabies/Choking on your alibis." This is a solid bet to match the success of the Killers' "Somebody Told Me," which continues to get played on radio and in dance clubs. With "Mr. Brightside," the band—along with its debut album, "Hot Fuss"—will gain a few more fans. This is one act that's getting hotter by the minute.—**CLT**

THE PRODIGY Hot Ride (3:40)

PRODUCER: Liam Howlett
WRITERS: L. Howlett, J. Webb
PUBLISHERS: EMI Music; EMI Sosaha Music/Jonathan Three Music
REMIXER: El Batori
XL Recordings/Mute/Maverick 101411 (CD promo)

"Hot Ride" is the newest single from the Prodigy's latest outing, the musically spotty "Always Outnumbered, Never Outgunned." It is, without question, the album's high point. In signature Prodigy style, the beats come hard and fast. The guitar work is just as furious. Actress/singer Juliette Lewis (the "Natural Born Killers" star now fronts the group Juliette & the Licks) handles the vocal chores with ample rock star attitude. Her delivery is tough and in your face. The song pays homage to the 5th Dimension's 1967 top 10 hit, "Up, Up and Away," with Lewis seductively snarling, "Up, up and away/In my beautiful/My beautiful/balloon." While the R&B vocal quintet likely never imagined its song being used in this context, it works beautifully. Of course, whether modern rock and dance/electronic enthusiasts will care remains to be seen.—**MP**

COUNTRY

► KEITH URBAN You're My Better Half (3:54)

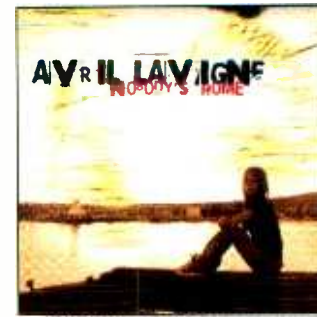
PRODUCERS: Dann Huff, Keith Urban
WRITERS: J. Shanks, K. Urban
PUBLISHERS: WB Music; Dylan Jackson Music (ASCAP); Guitar Monkey Music; Coburn Music (BMI)
Capitol 2087-8506 (CD promo)
 Keith Urban may have been caught off guard by his recent male vocalist of the year win at the Country Music Assn. Awards, but the industry crowd in attendance enjoyed seeing him reap his reward. A triple threat as a guitarist, songwriter and singer,

ESSENTIAL REVIEWS



FANTASIA Truth Is (3:55)

PRODUCERS: Soulshock & Karlin
WRITERS: various
PUBLISHERS: various
J Records 82876-65075 (CD promo)
 Fantasia may have won "American Idol" this year by singing well-tread American pop standards, but she is set to rattle and dazzle fans with a contemporary, R&B-based debut album. Launch single "Truth Is" oozes old-school slow-jam soul, with a loose, capable vocal from the budding chanteuse that would make comparable-sounding Kelly Price proud. The Isley Brothers share a writing credit here with producers Soulshock & Karlin, explaining the retro nod. It all comes together nicely, though fans may be disappointed that there's not more of a "wow" factor along the lines of Kelly Clarkson's post-"Idol" release "Miss Independent," which grabbed your ears the first time through. For sure, "Truth Is" is a slow grow—which, at radio these days, is risky. Not what we had hoped for, but a testament to Fantasia's talent, nonetheless.—**CT**



AVRIL LAVIGNE Nobody's Home (3:33)

PRODUCER: Don Gilmore
WRITERS: A. Lavigne, B. Moody
PUBLISHERS: various
RCA 82876 65631 (CD promo)
 Avril Lavigne is having no trouble holding radio's favor with her sophomore platinum set, "Under My Skin." Single No. 3—following "Don't Tell Me" and the fab "My Happy Ending"—hits the airwaves at mainstream and adult top 40 radio with immediate impact. Lyrically, "Nobody's Home" skillfully tells the tale of a girl in trouble: "She wants to go home, but nobody's home/It's where she lies, broken inside/With no place to go to dry her eyes/Broken inside." Melodically, the song delivers what we've come to expect, with a sea of grizzled guitars, driving percussion and a sure-fire vocal from Lavigne, who wrote the song with former Evanescence guitarist/songwriter Ben Moody. For now, Lavigne's repertoire continues to sound pretty fresh, though a couple more of these midtempo pouty rockers are likely to fill her career quotient of the brand. Might be time to try something new.—**CT**

Urban has been steadily gaining momentum, fueled by a solid string of hit singles. This new entry from his "Be Here" album makes an impressive addition to his résumé. The production is light and breezy, and the tempo will help programmers stave off the winter doldrums. Penned by Urban and John Shanks, the lyric paints a sweet portrait of domestic bliss, the kind of love that makes it easier to endure a hard day at work because of the prize waiting at home. An engaging performance.—**DEP**

DANCE

► DEBBY HOLIDAY Half a Mile Away (5:14)

PRODUCER: Cliff Magness
WRITERS: D. Holiday, B. Corbett
PUBLISHERS: Joshman Music (ASCAP); Ice Cream Headache Music (ASCAP)
REMIXERS: various
Nebula 9 Records 69232 (CD single)
 Singer/songwriter Debby Holiday has been gigging around Los Angeles for quite some time now. But it was only recently that she entered the world of dance music: Remixes of her song "Dive" inched their way into the top five of the *Billboard* Hot Dance Club Play chart in August. Quite pleased with the reception she received on dancefloors, Holiday returns with remixes of the title track from her self-released album. In its original version,

"Half a Mile Away" is a wonderful folk/rock hybrid. Her soulful delivery here is one of pure love and desire. "Never underestimate/The curious reaction/Love can bring," she sings. Seconds later, she is reaching for the prize: "You're the only thing I see/And you are almost in my reach/I'm only half a mile away." Remixes by Scotty K, Solar City, Jamie J. Sanchez and others surround this sturdy song with energetic beats—perfect for peak-hour club play and dance radio. Throughout, Holiday shines, as a singer and a songwriter.—**MP**

HOLIDAY

FIVE FOR FIGHTING Silent Night (3:25)

PRODUCER: not listed
WRITERS: J. Mohr, F. Gruber
PUBLISHER: public domain
Aware/Columbia CSK 56106 (CD promo)

PATSY MAHARAM The Daughter of Santa Claus (3:37)

PRODUCER: Patsy Maharam
WRITER: P. Maharam
PUBLISHER: Wild Chrysanthemum Songs (BMI)
Wild Chrysanthemum 187 (CD single)

CYNDI LAUPER Silent Night (4:15)

PRODUCER: Peter Woods
WRITERS: J. Mohr, F. Gruber
PUBLISHER: public domain
Epic/Legacy EK 92714 (album track)

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Century Media Records in Hawthorne, Calif., promotes **Brian Sharp** to VP of internal operations and **Andrew Hosner** to VP of sales and distribution. Sharp was VP of sales and distribution and Hosner was manager of sales and distribution.

RADIO: Clear Channel Radio in San Antonio promotes **Bob Case** to managing director, and appoints **Yaman Coskun** creative coordinator/senior producer and **Robert Summers** managing director. Case was regional VP, Coskun was an independent creative director and Summers was creative director at McCann Erickson World Group.

Clear Channel Radio also promotes San Francisco-based **Michael Martin** to regional senior VP of programming and Lufkin, Texas-based **Johnny Lathrop** to VP/market manager, and names Franklin, N.J.-based **Brad Hobicorn** general sales manager. Martin was regional VP of programming, Lathrop was director of sales and Hobicorn was news/talk radio director at Greater Media.

Sirius Satellite Radio in New York names **Patrick Reilly** senior VP of communications. He was VP of corporate communications at BMG.

Rhythmic top 40 **WQHT** New York appoints **John Dimick** PD,

effective in mid-December. He is San Diego director of programming and operations at **Jefferson-Pilot**.

Dance **KNGY** San Francisco names **Chris Shebel** PD. He was PD at adult top 40 **WRMF** West Palm Beach, Fla., which promotes **Dennis Winslow** to PD. Winslow was interim PD.

Spanish **KLOL** Houston names **Jesse Rios** PD. He was PD at regional Mexican **KROM-AM** San Antonio.

Country **WYCD** Detroit names **Chip Miller** PD. He was PD at country **WGKX** Memphis, which names **Lance Tidwell** PD. Tidwell was PD at country **KQFC** Boise, Idaho.

AC **WBZU** Madison, Wis., names **Laura Lee** PD. She was assistant PD/music director at classic rock **WCSX** Detroit.

Country **WYNK** Baton Rouge, La., appoints **Sam McGuire** PD. He was assistant PD/music director/afternoon host at country **WCAT** Harrisburg, Pa.

PRO AUDIO: Professional Audio Design in Rockland, Mass., elevates **John Songdahl** to VP of sales and marketing. He was director of sales and marketing.

RELATED FIELDS: The Henry Mancini Institute in Los Angeles appoints **Dan Carlin** executive director. He was co-founder of **Segue Music**.



REILLY



SONGD AHL

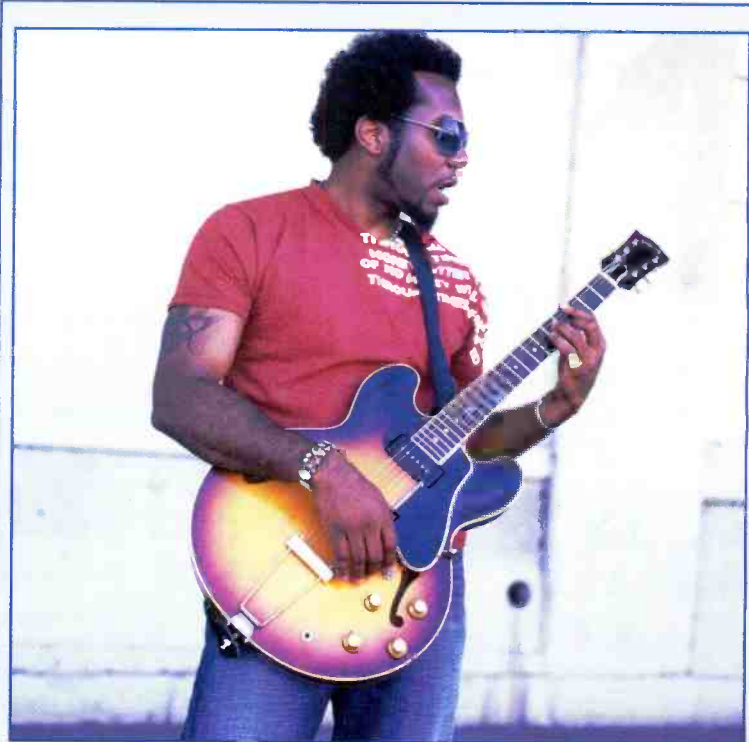


Lights, Camera, Action

The **Hip-Hop Summit Action Network** held its second annual Action Awards Oct. 28 at the Lighthouse at Pier 61, Chelsea Piers in New York. **Mary J. Blige**, **Ludacris** and his Ludacris Foundation, **Anheuser-Busch** and **MTV's** "Choose or Lose" campaign were recipients. The Action Awards honor individuals and companies that make outstanding contributions to the empowerment of disadvantaged communities. Pictured, from left, are HSAN president/CEO Dr. **Benjamin Chavis**, MTV VP of public affairs and strategic partnerships **Ian Rowe**, MTV Networks chairman/CEO **Judy McGrath**, Anheuser-Busch VP of sales development and community affairs **Johnny Furr Jr.**, Blige, Ludacris, Ludacris' mother **Roberta Shields** and HSAN chairman **Russell Simmons**.

Hot Fashion ... RICKY MARTIN

Ricky Martin was a runway model at **Giorgio Armani's** spring/summer 2005 collection show, held Oct. 26 at New York's Pier 94. **John Mayer** and **Damon Dash** were among the other celebrities attending. In other music-meets-fashion news, **Bow Wow's** mother/manager, **Teresa Caldwell**, has opened the clothing boutique **Taste** in Duluth, Ga. Stars who attended the store's Nov. 13 grand opening included **Bow Wow** and **Ciara**. (Photo: Dimitrios Kambouris/WireImage.com)



Now, Hear This ... MARTIN LUTHER Artists to Watch

From Hunters Point to Harlem. The intriguing phrase reads like an album title. But it represents **Martin Luther's** coast-to-coast quest to revolutionize contemporary music. The singer/songwriter's latest step in this odyssey is his album "Rebel Soul Music." Released Sept. 21 on Luther's **Rebel Soul Records**, the sophomore project from Luther is distributed by **Image Entertainment**. Luther hails from San Francisco's Hunters Point neighborhood. His rebellion against convention revealed itself early: The piano-playing choirboy ditched the ivories for the guitar after hearing the raucous sounds of **Parliament/Funkadelic**. Luther's eclectic amalgamation of funk, rock and soul first made waves on his 2000 self-released album "The Calling." "Rebel Soul Music" displays more of Luther's style that can be described as **Jimi Hendrix** meets **Sly Stone** and **Eddie Van Halen**. Further eschewing today's cookie-cutter mentality, Luther couples his music with earthy, gospel-tinged vocals and thought-engaging lyrics. Hearing is believing, especially on the empowerment anthem "Rise" and the ghetto-drawn missive "Ms. America." Luther has toured as the opening act for **the Roots** and **Common**. And he has since become bicoastal, also hanging his guitar strap in New York's Harlem neighborhood, where his Rebel Soul label is based. "The black culture still has a limitation on what's fly," Luther says of his alternative stance. "But there's no need to have a closed mind. My music is just a combination of all things good, soulful and rocking—presented in an honest, pure form."

GAIL MITCHELL



Jump For Gospel Gospel Music Channel celebrated its Oct. 30 launch with a party held Nov. 3 in Franklin, Tenn. Contemporary Christian group **Jump5** was among the guests. Pictured, from left, are GMC president/CEO **Charles Hubbard**, Jump5 members **Brandon Hargest**, **Lesley Moore**, **Chris Fedun** and **Brittany Hargest** and GMC vice chairman **Brad Siegel**.



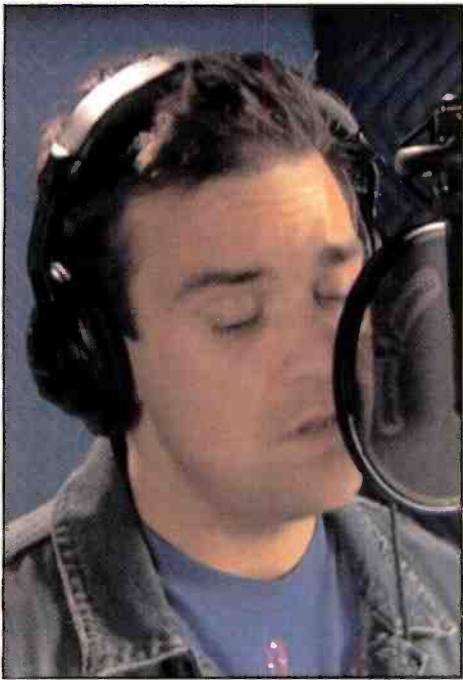
33
Hastings' John Marmaduke raises the chain's earnings estimate

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

Band Aid 20 Single Sees Early U.K. Success

BY LARS BRANDLE

LONDON—An all-star rerecording of the 1984 hit "Do They Know It's Christmas?" is generating extraordinary interest in Britain



before it has even hit retailers' shelves.

The Band Aid 20 charity single was recorded Nov. 14 at Air Studios here, with Nigel Godrich producing and Midge Ure in the role of executive producer. Paul McCartney, U2's Bono, Coldplay frontman Chris Martin, pop singer Robbie Williams and U.K. chart-topping siblings Natasha and Daniel Bedingfield are among the artists who contributed to the project.

Britain's Broadcasters' Audience Research Board estimates 20 million TV viewers tuned in to the Nov. 18 premiere of the promo video, which was simulcast by about 30 channels. Numerous TV schedules were interrupted as the clip aired just before 6 p.m. locally across all five national networks and various channels on Sky pay-TV.

"I've never known anything like this, where all the broadcasters got together and put this out simultaneously. It was a monumental

occasion," says Phil Mount, head of music at Initial, which produced the broadcast. Initial, which is a division of independent TV production firm Endemol U.K., estimates that the video achieved an 80% audience share.

Footage relating to the video will air Dec. 6 in an hour-long prime-time documentary on British public broadcaster BBC1.



The cross-network broadcast appears to have boosted sales of downloadable versions of the track, which went live at midnight Nov. 17 via various U.K. online music services. "Our servers went crazy after the broadcast," says Ben Drury, managing director of 7 Digital Media. The London-based firm has been responsible for building the official Band Aid Web site (buybandaid20.com) and

for handling online payments and digital rights management for the download.

Priced at £1.49 (\$2.75), the download is available at the Band Aid Web site and

through such online music services as My Coke Music, Tiscali, NTL, Wanadoo, Virgin Megastore, MSN, virgin.net, MTV, HMV and Napster U.K. Also available is a download of

(Continued on page 32)



Robbie Williams, left, and Thom Yorke are among the artists heard in the Band Aid 20 charity single. Proceeds from the song's sales benefit Band Aid Trust's famine-relief efforts in Africa.

Firm Has Text-Friendly Coat For Two-Sided Discs

BY CHRISTOPHER WALSH

DualDisc and DVD[plus] discs have until now been devoid of graphics, apart from limited text on the inner ring. Because both sides of these CD/DVD hybrids contain optical data, it has been impossible to apply graphics to them.

But MediaCoat technology from Spectra Systems, a developer of systems for marking, tracking and authenticating documents and products, has opened the door to graphics, text and barcodes on the "play" side of a disc.

Providence, R.I.-based Spectra Systems says MediaCoat is compatible with all prerecorded optical media formats, as well as the next-generation HD-DVD and Blu-ray formats. The company also claims that the technology offers improved disc durability through increased scratch resistance.

Development and commercialization of MediaCoat will be handled jointly by Spectra Systems and Hanau, Germany-based Singulus Technologies, a manufacturer of replication lines for optical disc formats.

Digital Valley was the first European replicator to commercially produce DVD[plus] discs, and the Val de Reuil, France-based company is also first to produce discs using the MediaCoat technology. The first client to incorporate MediaCoat is Vidéo Futur, France's largest DVD rental franchise. The company's logo is featured on the data side of its discs.

Spectra Systems CEO Dr. Nabil Lawandy envisions such messaging and marketing opportunities as the chief application for MediaCoat on single-sided software, gaming, video

and audio discs.

But the ability to apply graphics and text to dual-sided discs will make DualDisc and DVD[plus] more attractive to labels and consumers alike, he says.

"The driving market force that got us interested in [developing MediaCoat] was the interest in double-sided optical media," Lawandy says. "In particular, we are targeting double-sided discs for music,

like DVD[plus]."

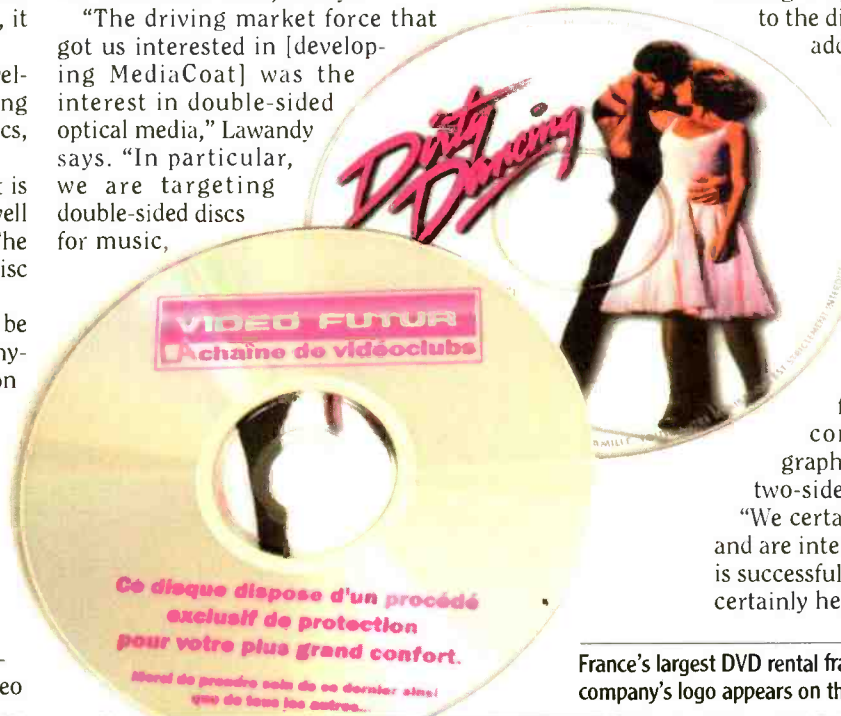
MediaCoat is an add-on process that takes place at the end of a standard disc-manufacturing line. Lawandy explains. A coating is applied and cured, then an image is transferred to the disc using ultraviolet irradiation. A second coat is added to protect the disc from excessive exposure to light and to add scratch resistance.

"Vidéo Futur are enjoying the benefits of messaging," Lawandy says. "They are enjoying the second-layer MediaCoat, [which provides] an incredible scratch resistance: They're getting more turns on the disc. And they're enjoying a level of security, because now they know they get their discs back."

Asked about the technology, executives from one U.S.-based label producing DualDiscs expressed no knowledge of MediaCoat.

Andrew DaPuzzo, director of sales audio for replicator Sonopress, says only that his company has looked into the application of graphics to the data side of optical discs, particularly two-sided ones.

"We certainly investigate any new technologies like that and are interested in them," DaPuzzo says. "If the DualDisc is successful, and we hope it is, this sort of technology would certainly help."



France's largest DVD rental franchise, Vidéo Futur, is MediaCoat's first client. The company's logo appears on the data side of its discs.

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BDBG525

Marketplace

Century Pushes Shadows, And Retailers Sees The Light

Metal insiders knew the latest from **Shadows Fall**, "The War Within," would be a success. But the band's label, Los Angeles-based **Century Media**, craved more. It wanted mass retailers to start taking the label as seriously as they do such hard-core stalwarts as **Roadrunner** and **Victory**.

Century got what it wanted, but not without a huge investment. VP of sales and distribution **Andrew Hosner** says the label budgeted about \$250,000 in retail spending for the Sept. 21 release. Most of the money went toward locking up positioning

lot of the \$9.99 programs. Once we could offer that price, a lot of the chains will cut the price of the programs in half."

The Indies
By Todd Martens
tmartens@billboard.com



HOSNER: BIG-BOX BREAKTHROUGH

programs with box retailers through February.

"The War Within" has sold 102,000 copies in the United States, according to **Nielsen SoundScan**, making it the fastest seller the **Caroline**-distributed label has had. Only two other releases have passed the century mark in the label's 16-year history.

"We shipped 170,000 by street date," Caroline GM **Rick Williams** says. "We got that record into accounts that we really hadn't had success with [in terms of] metal. Getting in **Target** and **Wal-Mart** was a huge breakthrough for them."

According to Hosner, Target has accounted for about 15% of the album's sales.

"That's crazy for a label like us," he says. "It took strong commitments on our part. With the record being a \$12.99 list, I was able to do a minimal amount of extra discounting and get it into a

The album hasn't hit the break-even point yet, but it is ahead of schedule. "We had a budget in place based on shipping 350,000, and that was for 12 months. We've hit 220,000 in two months," Hosner says.

The success has given Century the confidence to roll out a similar plan for next year's **Lacuna Coil** release, targeting such major booksellers as **Borders Books & Music**. Yet Hosner is well aware that the label can't become too obsessed with reaching box retailers.

"When you're only shipping 150,000 records, you can't specialize with one chain," he notes. "We can't get a band to 10,000 without indie retail. Once we get to 10,000, that's when we'll consider graduating them to the next level. If we're going to compete with the Roadrunners of the world, then we have to do more with Target and Wal-Mart."

SPRING READING: New York-based underground hip-hop label **Definitive Jux** will use the next release from **Aesop Rock** to enter a new field: book publishing.

Aesop Rock's seven-song EP "Fast Cars, Danger, Fire & Knives," due in March, will come with an 88-page hardbound book that collects every lyric the MC—whose real name is **Ian Bavitz**—has written for the label. The EP/book combo will sell for \$15.98.

Definitive Jux co-president **Amaechi Uzoigwe** says the label will print 25,000 copies of the book, which can be purchased without the EP directly from the label.

According to Uzoigwe, Definitive Jux briefly entertained the idea of selling the book alone, but retailers nixed that plan. "Once we did a little research, retailers made it clear that the music would drive the sales," he says.

While the EP/book combo is

priced as an album rather than an EP, Definitive Jux doesn't expect to make money off the project, Uzoigwe says. "This was important to Aesop, so we viewed this more as a gift to him and his fans."

Uzoigwe also drops hints about the label's plans for 2005. In addition to a new **EI-P** record and a full-length from indie rap supergroup **the Perceptionists**, next year should see the release of EI-P side project **Central Services**. A number of well-known indie rockers, including **Cat Power** and members of **Tortoise**, have expressed interest in contributing.

The label is considering outside help for the set, Uzoigwe says. "We imagined putting it out ourselves, but it may require more of a push than we can give it."



AESOP ROCK: BOOK WILL COMPILE LYRICS

Band Aid 20

Continued from page 31

the original single bundled with the latest version for £1.99 (\$3.67).

"Everyone involved has pledged their margins to charity, and we all hope to make this the best-selling download ever," Drury notes. In less than five days, legitimate download sales generated more than £10,000 (\$18,600) for the Band Aid Trust, according to Drury.

Band Aid 20 was organized to help raise funds for the Band Aid Trust's famine relief in Africa, specifically in the Darfur region of Sudan.

Mercury will release the single Nov. 29 to traditional retail outlets in Britain. Plans for an international release have yet to be unveiled.

Hastings Narrows Loss, Ups Earnings Estimate

Although **Hastings** posted a loss in the quarter ended Oct. 31, an improvement from the previous year's fiscal third quarter prompted the company to increase its annual earnings estimate by 10 cents per share.

In a statement, Hastings forecast that for the fiscal year ending Jan. 31, 2005, it will earn 90 cents-95 cents per diluted share (up from its previous estimate of 80 cents-85 cents).

For the three months ended Oct. 31, Hastings posted a loss of \$1.77 million, or 15 cents per diluted share, on sales of \$119.6 million. In the corresponding period last year, the company had a loss of \$3.81 million, or 34 cents per share, on sales of \$112.8 million.

Revenue increased 5.9% in the most recent quarter, principally because of a 3.8% comparable-store uptick from last year's third quarter. Video sales, which rose 9.8%, and videogames, which rose 51.2%, drove the comparable-store increase. Music sales dropped 0.7%, and so did video rentals, but the latter trend follows from the consumer shift toward purchasing movies.

This shift away from the higher-margin category of video rentals also affected Hastings' gross margin, which dipped from 34% to 33.6%. Selling, general and administrative expenses dropped from 36.9% to 35.5% because of lower advertising costs and increased store labor productivity.

At Hastings' convention in October, chairman/CEO **John Marmaduke** said the company continues to benefit from its three-across concept, which divides each store into book, movie and lifestyle sections. The lifestyle section includes music, videogames, T-shirts and other product lines that appeal to Generation X shoppers.

"The three-across [layout] drives improved sales and cross-shopping," Marmaduke told vendors in a Q&A session at the convention. "It puts the Generation X product together. An unintended consequence is for the Gen-Xers to stay longer and spend more in that section."

Marmaduke reported that one store achieved a 25% increase in sales when it moved across the street and converted its track layout to the three-across configuration.

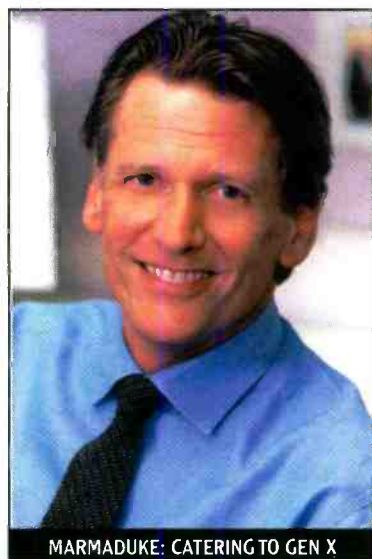
So far, about 60 of Hastings' 152

stores have implemented the three-across concept, so "we still have a ways to go," Marmaduke said.

Retail Track
By Ed Christman
echristman@billboard.com



In the current fiscal year, Hastings plans to renovate or relocate about a dozen stores and to open five stores. As part of these plans, the chain will include its in-store coffee bar, Hard Back Cafe, and a drive-through window wherever possible.



MARMADUKE: CATERING TO GEN X

Marmaduke said he expects to continue filling the 20 states where Hastings already has stores. He also said the chain will stick with free-standing or strip-center sites.

"We think the mall is stale and at risk," he said. "So we are adding 'tweener' product, because we think we can take that customer away from the mall and own them."

In addition to using space efficiently—allowing 25,000 square feet of merchandise to fit into 20,000 square feet—three-across allows Hastings to better serve its customer base, according to Marmaduke. Thanks to its diverse product offering, he said, "Hastings is a community gathering place; we have everything from upscale customers to migrant farm workers."

The chain's customer base segments into about 20% Generation Y, 21% Gen X, 37% baby boomers

and 22% mature buyers. The company designs each store to correspond to how its customers shop.

Marmaduke noted that music comprises about 25% of sales, books and newsstand 22%, video rental 20%, video sell-through 18%, videogames 7% and other products 8%.

Overall business has been helped by the chain's strategy of mixing used product with new. That helps it present a dominant assortment in all categories, according to Marmaduke. "Hastings' most loyal customer is someone who just traded in merchandise and got a credit," he told vendors.

One vendor, **Random House North America COO Don Weissberg**, told Hastings managers during his keynote address: "I will never be pro-used books." But he added that he understands why retailers carry used merchandise.

Marmaduke told vendors he would like to see Hastings' book and newsstand sales grow to 25%. He said the company's book selection is 50% larger than **Waldenbooks'** but smaller than that of **Barnes & Noble** or **Borders Books & Music**.

Hastings had one of the larger trade shows **Retail Track** attended, and book vendors appeared to be the dominant category.

In video, the first things the Hastings customer sees upon entering are new DVD titles on sale, Marmaduke said.

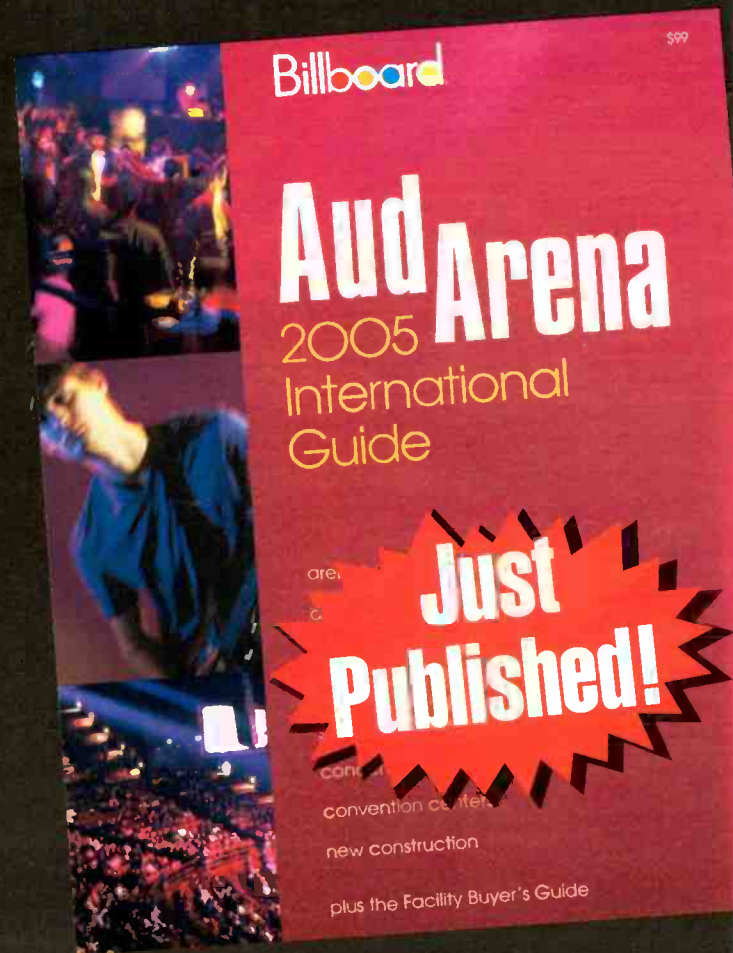
The company has committed to *anime* titles, allowing it to "own" those customers, according to Marmaduke. Hastings has also made a commitment to videogames, with each store devoting 32 feet of frontage to the category. In the electronics area, the chain must redesign fixtures for more effective merchandising.

Hastings continues to work on store ambience and lighting, Marmaduke said. "We want our stores well [lit] enough so you can read, but not overlit," because that reduces shoppers' time in the store. The chain found that a white floor tile it was using was causing too much glare, so it found a replacement.

For the nine months ended Oct. 31, Hastings lost \$549,000, or 5 cents per diluted share, on \$294.8 million in volume. This compares with a loss of \$4.7 million, or 41 cents per share, in the corresponding period last year, when sales were \$269.9 million.

Hastings' stock finished Nov. 22 at \$7.51, up 57 cents or 8.2% from its previous close of \$6.94.

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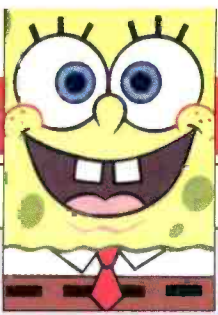
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TVT Connects To Consumers Online

BY BRIAN GARRITY

and CD presales via artist sites.

NEW YORK—TVT Records is putting a digital spin on the direct-to-consumer sales model long employed by independent labels. The New York-based indie is selling downloads, ringtones and other mobile phone content through a new retail channel on its Web site.

The new business will supplement online sales from TVT's existing relationships with download retailers and mobile services.

TVT founder and president Steve Gottlieb says the move is just the first step in an ambitious digital play. By 2005, the label intends to be selling product bundles that will include CDs, concert tickets, merchandise and digital content.

Lil Jon & the East Side Boyz, Pitbull, Sevendust, Ying Yang Twins and Ambulance Ltd. are among the acts on TVT's roster.

"This is very different than the day-to-day, bread-and-butter offerings," Gottlieb says. "This will enable us to give a consumer an offer of, say, \$50 or \$75 where you get a whole constellation of goods built around an artist or label."

"This is not about throwing a couple of things in a basket and totaling them all up," he adds. "It's an entirely new value proposition for the consumer and a convenience for the consumer."

Indie labels are no strangers to using direct sales to supplement physical retail. Mail order has long been a staple for many indies, and in recent years direct Web sales of CDs and other physical goods have also become popular.

However, indies are increasingly looking to the Web to power everything from simple digital transactions to premium packages like those TVT envisions.

Indies are not alone in seeking direct-sales opportunities online. Major labels are increasingly experimenting with straight-to-consumer offers of ringtones, fan-club initiatives

Gartner G2 analyst Mike McGuire says the direct-to-consumer digital model can help labels develop a one-on-one relationship with the consumer—a long-sought-after connection that labels do not get with traditional retail models.

A direct strategy also allows labels to release content on a staggered basis—for example, through a Web site first and at retail later—and to establish more niche-oriented content offers.

Those types of offers, targeted at a band's core fans, do not necessarily require a traditional retailer to facilitate the transaction, McGuire notes. That gives labels a chance to realize better margins, as well as gain a better understanding of their consumers.

TVT's new store (tvtreports.navio.com) is powered by Navio Systems, a Cupertino, Calif.-based provider of rights-based commerce solutions. Navio technology enables TVT to distribute multiple digital product formats to consumers—including mobile content and downloads—in a single transaction.

TVT will use the MP3 format for individual song downloads and digital albums.

For labels, the difficult part of the direct-sales model is keeping pace with larger players that traditionally have controlled customer relationships and have developed brands to which customers relate.

Labels face the challenge "of creating demand and driving traffic," McGuire says. "The larger online stores have established themselves pretty well. They're already working with a lot of the independents."

Still, TVT is confident that it can partner with third-party sponsors to drive awareness of its new site.

The label is also hoping to use rewards programs to generate grassroots album promotion. "The site," Gottlieb says, "is built to reward consumers who virally promote our artists and content."



Lil Jon (above) & the East Side Boyz, Sevendust, Ying Yang Twins, Pitbull (below) and Ambulance Ltd. are part of TVT's roster.



No. 14: "SpongeBob SquarePants Theme" is the highest entry, as the animated character's movie reaches No. 2 at the box office.

DECEMBER 4 2004		HOT RINGTONES™	
THIS WEEK	LAST WEEK	TITLE	ORIGINAL ARTIST
1	1	Drop It Like It's Hot	SNOOP DOGG FEATURING PHARRELL
2	2	My Boo	USHER AND ALICIA KEYS
3	7	Lose My Breath	DESTINY'S CHILD
4	3	Lean Back	TERROR SQUAD
5	6	Balla Baby	CHINGY
6	34	1, 2 Step	CIARA FEATURING MISSY ELLIOTT
7	9	Shorty Wanna Ride	YOUNG BUCK
8	5	Let's Go	TRICK DADDY FEATURING LIL JON & TWISTA
9	4	Locked Up	AKON FEATURING STYLES P.
10	8	Goodies	CIARA FEATURING PETEY PABLO
11	10	Yeah!	USHER FEATURING LIL JON & LUDACRIS
12	31	You're A Mean One Mr. Grinch	BORIS KARLOFF
13	12	Freak-A-Leek	PETEY PABLO
14	—	SpongeBob SquarePants Theme	THE PIRATES
15	13	Big Pimpin'	JAY-Z FEATURING UGK
16	23	American Idiot	GREEN DAY
17	16	The Pink Panther Theme	HENRY MANCINI
18	15	Super Mario Brothers Theme	KOJI KONDŌ
19	—	Jingle Bells	PERRY COMO
20	18	Bad Boys	INNER CIRCLE

Based on data provided by, in alphabetical order: 95ward, Dwanjo, 9th West/Moticon, Infospace Mobile, MIDI/Ringtones/AG Interactive, XRinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

All Music Guide Top Artist Searches

This week	Last week	Artist
1	2	EMINEM
2	1	U2
3	3	THE BEATLES
4	13	NEIL YOUNG
5	4	THE ROLLING STONES
6	—	OL' DIRTY BASTARD
7	5	BOB DYLAN
8	24	PEARL JAM
9	6	PINK FLOYD
10	33	SNOOP DOGG
11	7	A PERFECT CIRCLE
12	4	LED ZEPPELIN
13	19	NIRVANA
14	12	RADIOHEAD
15	9	R.E.M.
16	11	DAVID BOWIE
17	55	DESTINY'S CHILD
18	22	MILES DAVIS
19	23	THE WHO
20	20	THE CURE
21	16	INTERPOL
22	10	ELTON JOHN
23	17	TOM WAITS
24	38	MODEST MOUSE
25	14	ELLIOTT SMITH

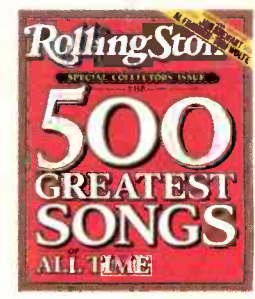
Source: All Music Guide for the week ending Nov. 18

No. 6: The recent passing of rapper Ol' Dirty Bastard results in a surge of Web searches for the manic wordsmith.



Sum Of All Phones

Virgin Mobile USA has first crack at new ringtone offerings from Island Records rock act Sum 41. For the next two months, the wireless carrier will be the sole retailer of mobile content from Sum 41's latest album, "Chuck." The tracks "We're All to Blame," "Pieces" and "The Bitter End" will be among those available as ringtones. The deal is part of an ongoing alliance between Virgin Mobile and Universal Music Group for the latter's First Dibs exclusive-content initiative. Since June, the companies have crafted similar deals for UMG acts Lloyd Banks, Young Buck and D12.



Real Bargains

RealNetworks continues to drive its download business with discount promotions. The latest offer is a month-long track sale in association with Rolling Stone magazine's "500 Greatest Songs of All Time" special issue. Each song will cost 79 cents, a break from the usual price of 99 cents. Real, which provides back-end operations for rollingstone.com, is also using the special issue to create original radio programming for its Rhapsody subscription service.



'NFL Street' Smarts

Sony Music artist Xzibit will appear on the cover of video-game "NFL Street 2," due Dec. 26 from EA Sports Big. The rapper is featured in the game as a character and voiceover contributor. He also will serve as a spokesman for the "NFL Street" brand. The original "NFL Street" has sold more than 1 million copies since its January release.

NEWTECH

Apple Computer has set its lineup of digital music players for the holiday selling season with the recent introduction of two high-end updates to its iPod franchise—the iPod Photo and the special-edition U2 iPod.

The iPod Photo, a third product line that will run alongside the original iPod and the iPod mini, is targeting digital-photography enthusiasts who want to carry their picture collections (up to 25,000 images) alongside their song libraries. It also boasts significant tweaks in functionality and interface that core music fans will appreciate. It is the first iPod to use a color screen and to display album art alongside track information, and it pushes storage capacity to new heights: 60GB, or 15,000 songs.

Innovation, however, comes at a price—and a trade-off in size. The top-of-the-line iPod Photo carries a price tag of more than \$600 after sales tax and, reversing the slimming trend in previous iPod updates, has the heft of a first-generation iPod from two years ago.

In the case of the U2 iPod, Apple is betting that band loyalists will fork over \$349 for what is essentially the standard \$299 20GB iPod. In exchange, they get a U2 "experience"—distinctive black casing, replica engravings of the band members' signatures and \$50 off a

\$149 "digital boxed set" of U2's catalog. The move, if successful, figures to pave the way for future artist-branded music player deals involving Apple and others.

BRIAN GARRITY

DECEMBER 4 2004 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	2 Weeks At Number 1		
1	1	2	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98
2	2	2	SHREK 2 (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90873	Mike Myers Cameron Diaz	PG	29.98
3			MICKEY'S TWICE UPON CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32521	Animated	G	29.98
4			FRIENDS: THE COMPLETE EIGHTH SEASON WARNER HOME VIDEO 24274	Jennifer Aniston Matthew Perry	NR	44.98
5	NEW		THE STEPPORD WIVES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 50384	Nicole Kidman Matthew Broderick	PG-13	27.98
6	NEW		THE STEPPORD WIVES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 38014	Nicole Kidman Matthew Broderick	PG-13	27.98
7	10	6	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
8	4	3	MULAN (SPECIAL EDITION 2 DISC SET) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22963	Animated	G	29.98
9	6	4	GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
10			GONE WITH THE WIND (COLLECTOR'S EDITION) WARNER HOME VIDEO 65917	Clark Gable Vivien Leigh	G	39.98
11	RE-ENTRY		THE LAST SAMURAI (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28382	Tom Cruise	R	19.98
12	5	3	WHITE CHICKS (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 08659	Shawn Wayans Marlon Wayans	NR	28.98
13	11	5	THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
14	9	4	VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 72766	Hugh Jackman Kate Beckinsale	PG-13	29.98
15	3	18	SHREK (WIDESCREEN 2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
16	20	8	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
17	NEW		POPEYE: VOLUME 1 BOX SET GENIUS PRODUCTS 96038	Not Listed	NR	4.98
18	7		AROUND THE WORLD IN 80 DAYS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36742	Jackie Chan	PG	29.98
19	NEW		THE LUCY SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96027	Lucille Ball	NR	4.98
20	NEW		THE BEVERLY HILLBILLIES: VOLUME 1 BOX SET GENIUS PRODUCTS 96030	Not Listed	NR	4.98
21	24	2	SHREK: THE STORY SO FAR (4 DISC SET) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91942	Mike Myers Cameron Diaz	PG	54.98
22			THE ROAD TO BALI: VOLUME 1 BOX SET GENIUS PRODUCTS	Not Listed	NR	4.98
23	8	3	DAWN OF THE DEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25819	Sarah Polley Ving Rhames	R	29.98
24	NEW		THE LITTLE PRINCESS: VOLUME 1 BOX SET GENIUS PRODUCTS 96022	Not Listed	NR	4.98
25	NEW		THE CLEARING (WIDESCREEN) FOXVIDEO 25248	Robert Redford	R	27.98
26			CASPER: VOLUME 1 BOX SET GENIUS PRODUCTS 96039	Animated	NR	4.98
27	NEW		THE ANDY GRIFFITH SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS	Andy Griffith	NR	4.98
28			TOM & JERRY: VOLUME 1 BOX SET GENIUS PRODUCTS 96110	Animated	NR	4.98
29			DICK VAN DYKE SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96033	Dick Van Dyke	NR	4.98
30			BRIDGET JONE'S DIARY (COLLECTOR'S EDITION) MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 38356	Renee Zellweger Hugh Grant	R	19.98
31	13	4	VAN HELSING (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25861	Hugh Jackman Kate Beckinsale	PG-13	29.98
32			MCLINKTOCK! VOLUME 1 BOX SET GENIUS PRODUCTS 96025	Not Listed	NR	4.98
33	18	5	THE DAY AFTER TOMORROW (PAN & SCAN) FOXVIDEO 23559	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
34	22	2	SHREK (PAN & SCAN SINGLE DISC) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91907	Mike Myers Cameron Diaz	PG	14.98
35	NEW		SUPERMAN: VOLUME 2 BOX SET GENIUS PRODUCTS 96107	Not Listed	NR	4.98
36	12	2	AROUND THE WORLD IN 80 DAYS (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37415	Jackie Chan	PG	29.98
37	NEW		THE BETTY BOOP SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96040	Animated	NR	4.98
38	NEW		THE ABBOTT & COSTELLO SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96029	Abbott & Costello	NR	4.98
39	23	4	A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453	Hilary Duff Jennifer Coolidge	PG	27.98
40	NEW		THE ANDY GRIFFITH SHOW: VOLUME 2 BOX SET GENIUS PRODUCTS 96028	Andy Griffith	NR	4.98

DECEMBER 4 2004 Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1	1 Week At Number 1	
	10	2	CRUNK JUICE BME/TVT 2694	Lil Jon & The East Side Boyz	22.98 CD/DVD
2			LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD
3	1	2	NUMBER ONES POLYDOR/UNIVERSAL MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003777	Bee Gees	13.98 CD/DVD
4			AMOTION VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 44115	A Perfect Circle	24.98 CD/DVD
5	4	5	WORDS & MUSIC JOHN MELLENCAMP'S GREATEST HITS ISLAND/OTV/UNIVERSAL MUSIC & VIDEO DIST. 003311	John Mellencamp	19.98 CD/DVD
6	2	3	MY BROTHER & ME COLLIPARK/TVT 2489	Ying Yang Twins	11.98 CD/DVD
7	5	2	HERE FOR THE PARTY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 93532	Gretchen Wilson	22.98 CD/DVD
8			WANT TWO DREAMWORKS/UNIVERSAL MUSIC & VIDEO DIST. 003716	Rufus Wainwright	21.98 CD/DVD
9	3	2	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE/ZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD
10	NEW		LOS LONELY BOYS [SPECIAL EDITION] DR/EPIC/SONY MUSIC ENTERTAINMENT 93549	Los Lonely Boys	22.98 CD/DVD
11	6	2	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD
12	12	23	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	Seether	18.98 CD/DVD
13	11	3	RAZON DE SOBRA FONOVIISA/UNIVERSAL MUSIC & VIDEO DIST. 351529	Marco Antonio Solis	16.98 CD/DVD
14	13	4	BIG & RICH'S SUPER GALACTIC FAN PAK WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904	Big & Rich	17.98 DVD/CD
15			PLAY RHINO HOME VIDEO/WARNER MUSIC VISION 70396	Peter Gabriel	19.98 DVD
16			GREATEST HITS WARNER BROS./WARNER MUSIC VISION 48924	Neil Young	23.98 CD/DVD
17	NEW		LEARNING TO FLY HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162491	Hilary Duff	9.98 DVD
18	24	4	DISNEY CHANNEL HITS: TAKE 1 WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 861230	Various Artists	18.98 CD/DVD
19			LIVE IN 2004 BLUE NOTE/EMM MUSIC VIDEO 99793	Norah Jones And The Handsome Band	19.98 DVD
20	8	2	UP CLOSE & PERSONAL MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 31909	Shania Twain	19.98 DVD
21			HALLUCINOGENETICS PRAWN SONG/RED DISTRIBUTION 0008	Primus	14.98 DVD
22	19	4	THREE DAYS GRACE JIVE RECORDS/BMG VIDEO 65140	Three Days Grace	18.98 CD/DVD
23	26	3	HARRY FOR THE HOLIDAYS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58760	Harry Connick, Jr.	14.98 DVD
24	18	4	REGALO DE AMOR FONOVIISA/UNIVERSAL MUSIC & VIDEO DIST. 351531	Los Temerarios	16.98 CD/DVD
25	17	5	PHINALLY PHAMOUS HYPNOTIZE MINDS/ASYLUM/WARNER REPRISE VIDEO 68500	Lil Wycle	17.98 CD/DVD
26	21	5	PENSANDO EN TI UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310348	K-Paz De La Sierra	16.98 CD/DVD
27	14	3	AWAKE: THE BEST OF LIVE RADIOACTIVE/UNIVERSAL MUSIC & VIDEO DIST. 003516	Live	24.98 CD/DVD
28	NEW		MILES DE VOCES EN VIVO FONOVIISA/UNIVERSAL MUSIC & VIDEO DIST. 351490	Conjunto Primavera	15.98 CD/DVD
29	NEW		AXIS OF JUSTICE: CONCERT SERIES VOLUME 1 SERIAL STRIKE/AXIS OF JUSTICE/COLUMBIA/SONY MUSIC ENTERTAINMENT 93469	Various Artists	18.98 CD/DVD
30	23	38	NO QUARTER (UNLEDDERED) ● ATLANTIC VIDEO/WARNER MUSIC VISION 52000	Jimmy Page & Robert Plant	29.98 DVD
31	20	3	FESTIVAL EXPRESS WARNER REPRISE VIDEO/WARNER MUSIC VISION 07573	Various Artists	24.98 DVD
32	29	19	READY TO DIE BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 002852	The Notorious B.I.G.	13.98 CD/DVD
33	22	3	MI HOMENAJE GIGANTE A LA MUSICA NORTENA UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310277	Don Francisco	16.98 CD/DVD
34	31	9	FEELS LIKE HOME: DELUXE EDITION BLUE NOTE/EMM MUSIC VIDEO 99972	Norah Jones	28.98 CD/DVD
35	33	10	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD
36	32	11	LET IT ENFOLD YOU DRIVE-THRU VIDEO/VAGRANT 0403	Senses Fail	13.98 CD/DVD
37	38	54	LIVE AT DONINGTON ▲³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58963	AC/DC	14.98 DVD
38	7	2	THE GRATEFUL DEAD MOVIE (SPECIAL 2 DISC EDITION) MONTEREY HOME VIDEO 19802	Grateful Dead	29.98 DVD
39	NEW		ON FIRE: LIVE AT THE BOWL HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162490	Queen	19.98 DVD
40	25	3	NOW THAT'S WHAT I CALL MUSIC DVD: VOLUME 2 CAPITOL VIDEO/EMM MUSIC VIDEO 44126	Various Artists	14.98 DVD

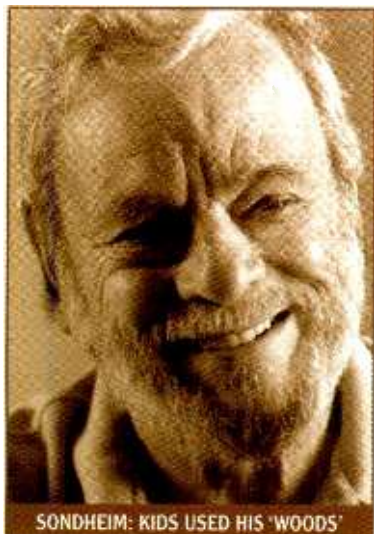
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Musicals As Teaching Tools

The TV documentary "Children Will Listen," which debuted on PBS Thanksgiving night, demonstrated the comeback of musical theater in schools. It used a Kennedy Center production of **Stephen Sondheim's** "Into the Woods" by Washington, D.C., kids as its anchor.

Sondheim's fairy-tale-inspired show—which ends with the song "Children Will Listen"—was part of the "Broadway Junior Collection" of musicals represented by **Music Theatre International**, a New York-based theatrical licensor for which **SESAC** co-chairman **Freddie Gershon** serves as chairman/CEO.

"Children will listen—and I know that they do," says Gershon, who is also co-executive producer of the



SONDHEIM: KIDS USED HIS 'WOODS'

documentary. He cites an evaluation of New York public schools serving poverty-level demographics that have participated in the Broadway Junior program, which he launched in 1998.

"Two schools did 'Guys and Dolls Junior' and one did 'Annie Junior,'" Gershon says. "We went back the following year to observe the children and interview parents, teachers and principals and saw personal growth and maturing in a productive way. I'm not talking about turning a kid into **Bernadette Peters** or **Nathan Lane** or teaching them how to read music or a script better. But in 'Annie,' for instance, they learn about the stock market crash, the Depression, the New Deal, **Herbert Hoover** and **Franklin Delano Roosevelt**—the things we take for granted when we see the show but that these kids are learning about for the first time."

These history lessons, Gershon adds, are delivered more effectively via theater than the traditional manner of the teacher lecturing in a classroom. Perhaps more significant, however, is the social instruction.

"They also learn how to get along with each other, self-confidence and discipline and social behavior," Ger-

shon continues. "You can't put on a show if you're rowdy, and this is the first time in their lives where they're put in an event where they

were inner-city kids who reinvented the music to their own sensibility and hip-hop culture, and he loved it because he felt his legacy was being

Words & Music

By Jim Bessman
jbessman@billboard.com



have to work with each other and share responsibility. In effect, what they're doing is creating a microcosm of society where they learn that everyone has different roles—whether they walk onstage or work the lights or sound—and hopefully we avoid things like Columbine where someone feels isolated."

Created simultaneously is "a school community," Gershon adds, involving interaction with teachers and parents "who might not otherwise show up at school unless they were called in to hear their kid was bad."

But the Broadway Junior productions have an impact on the composers as well.

"I took **Sheldon Harnick** and **Jerry Bock** to see 'Fiddler on the Roof Junior' at a school in New York, with Tevye played by a Bangladeshi boy and his wife played



GERSHON: 'CHILDREN WILL LISTEN'

by a Japanese-American girl, and the rest of the cast was mostly black and Latino kids," Gershon recalls. "When they sang 'Tradition,' the audience was in tears because it was made up of families who could identify through their own traditions—and Harnick and Bock were crying because they never thought their legacy would live on like this."

"I brought Sondheim to the Kennedy Center rehearsal and he just started to cry: A lot of them

adapted by them—and they were having a good time."

Sondheim appears in "Children Will Listen," as does **Peters**, who starred in the original 1987 Broadway production of "Into the Woods."

"[Sondheim] was so proud because he feels that teaching is the most wonderful thing you can do," Gershon notes. "He said that unless he had great teachers who mentored him, he couldn't have gone anywhere."

The "real stars" of "Children Will Listen," then, are the teachers, says Gershon, who adds that the educational aspect of the Broadway Junior concept, which employs special book, CD and video editions of classic musicals geared for ages 8-14, will be furthered next year with a novel music license.

"In January, **McGraw-Hill** will introduce it as part of their required arts and humanities books," he says. "We gave them—for the first time in history—the 'mini-dramatic license': This breaks from tradition because schools have never had the right to do a piece of a musical in the classroom to give an introduction to the theater. Moreover, instead of suing students for downloading, we've decided to introduce children from first grade on to a lesson called 'the C in a Circle'—the symbol for copyright."

"We're teaching a new generation of children about the intellectual property right—which is a very difficult concept for adults to understand. But when little Johnny puts a 'C' in a circle and the year and his name next to a drawing he made in class, and his mother puts it on the refrigerator to show to daddy and his brothers, he can say that means they can't make copies of it, that he owns it. Hopefully, a new generation of young people will get new respect for downloading and copying."

Counting 16,000 Broadway Junior productions so far, Gershon expects that with McGraw-Hill's help, 30,000-40,000 grade schools across the United States will use Broadway Junior materials.

"They'll get the idea that rights exist—and theater can be fun," he says, "and by the end of day we'll keep alive the art form of a show with music while making better citizens of a new generation."

Hamilton-Smith Elected APRS Chair

The U.K.-based **Assn. of Professional Recording Services** has elected **David Hamilton-Smith** to succeed **Phil Dudderidge** of **Focusrite** as its new chairman.

processing gear from **Weiss**, **TC Electronic**, **Apogee**, **George Massenburg Labs**, **Avalon Designs** and **Focusrite**.

AES, CONTINUED (AGAIN): It is impossible to summarize the **Audio Engineer Society's** 117th convention, with its 416 exhibitors and more than 16,000 attendees, in one or two columns. Here, then, are a few more observations from the conference, held Oct. 28-31 in San Francisco.

Facility design and construction firm **Pelonis Sound** displayed a product that may exemplify future control rooms, especially those of owner-operated, digital audio workstation-equipped personal and home-based studios.

The **UltiStation** is a handsome, cherry wood console. It is prewired and preinstalled with **API Audio** microphone and line-level preamplifiers, analog processors and other components. The analog front end to the signal path, popular in DAW-based recording, is elegantly housed on either side of the console, the center of which is reserved for DAW controller and monitor.



HAMILTON-SMITH: CHINA BLUE FOUNDER

Hamilton-Smith founded audio postproduction facility **China Blue** in London, where he serves as managing director/sound supervisor. He began his career at the legendary **Olympic Studios** under engineer/technical director **Keith Grant**, where he recorded a broad range of music. He later worked as a freelance engineer/producer and as head of sound at **Complete Video**, where he became a director. **China Blue** recently opened a 5.1-channel surround mixing room.

"To me the APRS badge has always been a symbol of excellence in recording," Hamilton-Smith said in a statement. "In such challenging times for all the audio industries, I am hoping to take the association into a new era of development, by providing focused professional and new business advice to individual audio practitioners, and by reinvigorating the APRS profile throughout the industry."

DISC MAKING: Disc Makers, a CD/DVD replicator for independent artists, filmmakers and businesses, has upgraded its in-house mastering facility, the **SoundLab**.

Engineer **Jon Marc** supervised the renovation, installing **Dynaudio M3** monitors. Also featured in the **SoundLab** are **SADiE** and **Sonic Studio** workstations and

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



The console is hand-wired and customizable. The model displayed at the convention featured 12 **API 7600V** input modules on its left side, while the right side housed **API 8200** summing mixers and a **7800** four-bus console master.

Also at the confab, **Professional Audio Design**, which exhibited with new strategic partner **Walters-Storyk Design Group** (**Studio Monitor**, **Billboard**, Oct. 23), launched **Resolution Audio Electronics**.

The new company specializes in products that aim to capture the sound of classic analog, discrete audio hardware with the addition of modern capabilities.

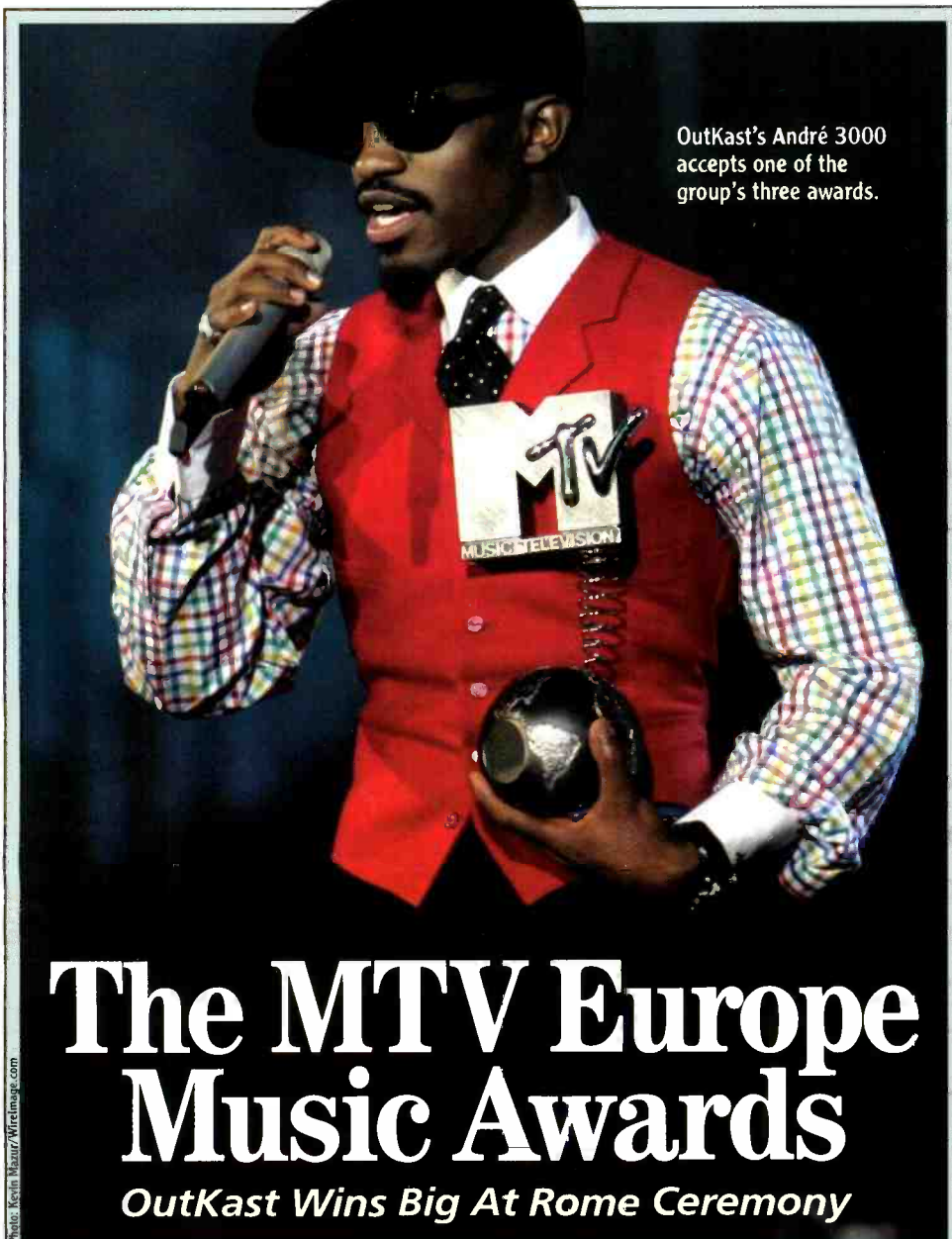
Resolution Audio Electronics debuted with the **ResoPre-873** eight-channel microphone preamplifier with optional digital output card. Future products will include one- and two-channel versions known as **DiPre-73**.

Spanish vocalist Tamara pays tribute to Brazilian singer/songwriter Roberto Carlos



Jann Arden is one of the artists championed by pioneering Canadian radio station CKUA

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



OutKast's André 3000 accepts one of the group's three awards.

The MTV Europe Music Awards

OutKast Wins Big At Rome Ceremony

BY LARS BRANDLE

ROME—Even before the dust settled on the 2004 MTV Europe Music Awards, held here Nov. 18, organizers had begun work on next year's event.

"I have decided on a city," MTV Networks Europe president/CEO Brent Hansen told *Billboard*, without elaborating. "We're already planning the next one. We're working on ideas that we want to move away from or look toward implementing into the next show. That's really crucial for us."

This year's EMA gala marked the second time the Viacom-owned network has held its flagship European event in Italy; Milan hosted the awards in 1998.

OutKast was the big winner this year. The Atlanta-based duo won in the categories of best group, video and song. The pair's single "Hey Ya!" (LaFace/Zomba) won the video and song honors.

The other multiple award winners were Usher and British rock trio Muse.

Usher, who came to the event with four nominations, netted trophies for best male artist and album for "Confessions" (LaFace/Zomba). Taste Media/Warner group Muse scored best alternative act and best U.K. and Ireland act.

In all, 24 trophies were handed out, including 11 regional awards. MTV viewers voted on 22 categories; the network's staff decided the other two.

Best female artist went to Britney Spears, while best pop went to Black Eyed Peas. Detroit rap group D12 was named best hip-hop. Alicia Keys and Maroon5 claimed the titles of best R&B and best new act, respectively.

Performers at the gala, which was hosted by hip-hop artist Xzibit, included Keys, Eminem, Beastie Boys, Italian pop singer Tiziano Ferro, Swedish rockers the Hives and Scottish guitar band Franz Ferdinand. Actors Sarah Michelle Gellar and Elisha Cuthbert, leading Italian footballer Alessandro del Piero and Aussie pop star Kylie Minogue were among the award presenters.

(Continued on page 40)

EU Budget Bashed

Business Seeks Funding For Music Initiatives

BY EMMANUEL LEGRAND

LONDON—Organizations representing labels, collecting societies, publishers, artists and performers have written to the European Commission expressing concern that there is still no allocation for music initiatives in the European Union budget for 2007-2013.

The open letter was sent Nov. 5 to Viviane Reding, the outgoing commissioner for education and culture, and Jan Figel, commissioner-designate in charge of education, training, culture and multilingualism.

Figel took over from Reding Nov. 22, following the European Parliament's approval Nov. 18 of the 24 commissioners that EC president-designate José Manuel Barroso nominated to serve five-year terms.

The letter was an initiative of Brussels-based lobbying group the European Music

Office. "We are looking forward to working with the new commissioner," EMO secretary-general Jean-François Michel says. "There are a lot of expectations from the creative community."

Michel adds that Reding's office acknowledged receipt of the letter, which also went to the culture ministers of all 25 EU member states.

The letter was endorsed by European rights-society umbrella group GESAC, the International Confederation of Music Publishers, the International Federation of the Phonographic Industry and European independent labels' body Impala. More than 20 other national organizations also signed it.

The letter relates to current discussions about the EC budget for 2007-2013. In particular, it raises industry concerns over the "Culture 2007" program, which will allocate EU funds to various cultural initiatives during the period.

The EC manages a yearly budget that exceeds 100 billion euros (\$130 billion).

In the coming months, a new generation of cultural and audiovisual programs will be established by the EC, the European Parliament and the EU's main decision-making body, the Council of the European Union.

Michel says there are indications that there will again be no specific budget within Culture 2007 allocated to the creative industries.

"Our initiative is [intended] to remind the commission, the parliament and the council that we professionals need a specific program that will take into account our industries," Michel says.

Noting that the EU music sector "is an important contributor to economic development, as well as to true cultural pluralism," the letter expresses regret that the EC has not taken into consideration "our particular social and economic specificities in its proposals for Culture 2007."

The signatories "urge" the EC, parliament and council to revise the Culture 2007 proposal "to help musical creation and its circulation and to support professional training in the industry."

The EMO argues that there are still hindrances to the EU working as a single market—notably legislative and social issues that can affect cross-border touring. The body suggests that several pilot projects could help address some of these issues.

An IFPI representative says the organization is backing the EMO initiative because "IFPI has always been supportive of pilot projects to help artists tour and of the plans to establish a European Export Office in the United States."

According to the EMO, the European music industry in 2003 amassed sales of 9.5 billion euros (\$12.4 billion) and employed 650,000 people.



FIGEL, LEFT, AND REDING: NEW CHALLENGE FOR THE EC

RIAJ Promotes Music DVD

BY STEVE MCCLURE

TOKYO—Aiming to expand on increasing sales for music DVDs, the Recording Industry Assn. of Japan has launched its second annual campaign to promote the format to consumers. At the same time, industry groups are creating a database that aims to simplify the music DVD ordering process for retailers.

The format is one of the few growth areas for labels in the world's second-largest music

market. In the first nine months of 2004, RIAJ member companies shipped 21.2 million music titles on DVD, up 23% from the corresponding period of 2003. The wholesale value of those shipments rose 9% to 34.2 billion yen (\$324.5 million).

The RIAJ campaign aims to further expand the market for music DVD. "Sales of DVD players and other hardware that can play DVDs, such as game consoles, have been very strong

(Continued on page 40)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 11/23/04		(THE OFFICIAL UK CHARTS CO.) 11/22/04		(SNEP/FOP/TITE-LIVE) 11/23/04		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (MEDIA CONTROL) 11/17/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	3	1	1
2	NEW	2	2	2	NEW	2	NEW
3	NEW	3	NEW	3	5	3	NEW
4	NEW	4	NEW	4	1	4	NEW
5	NEW	5	NEW	5	2	5	2
6	2	6	3	6	4	6	4
7	NEW	7	1	7	95	7	7
8	NEW	8	NEW	8	14	8	NEW
9	4	9	5	9	8	9	NEW
10	NEW	10	6	10	90	10	15
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	1
2	NEW	2	4	2	1	2	NEW
3	NEW	3	2	3	3	3	NEW
4	4	4	5	4	56	4	NEW
5	1	5	NEW	5	4	5	3
6	NEW	6	NEW	6	5	6	6
7	NEW	7	6	7	NEW	7	NEW
8	2	8	7	8	NEW	8	4
9	6	9	20	9	NEW	9	5
10	8	10	3	10	7	10	NEW

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 12/04/04		(FIMI/NIELSEN) 11/22/04		(AFYVE/MEDIA CONTROL) 11/17/04		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (ARIA) 11/22/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
2	2	2	3	2	1	2	2
3	3	3	2	3	2	3	6
4	5	4	5	4	NEW	4	4
5	4	5	4	5	11	5	NEW
6	7	6	13	6	4	6	8
7	6	7	8	7	NEW	7	NEW
8	9	8	7	8	3	8	7
9	8	9	12	9	7	9	3
10	NEW	10	11	10	6	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	NEW	1	NEW
2	1	2	NEW	2	2	2	1
3	NEW	3	2	3	1	3	2
4	5	4	3	4	5	4	NEW
5	4	5	4	5	3	5	3
6	3	6	NEW	6	6	6	5
7	6	7	1	7	NEW	7	4
8	NEW	8	7	8	NEW	8	24
9	7	9	5	9	11	9	7
10	NEW	10	8	10	NEW	10	6

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 11/19/04		(GLF) 11/19/04		(VERDENS GANG NORWAY) 11/22/04		(MEDIA CONTROL) 11/23/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	4	1	2	1	1	1	2
2	1	2	NEW	2	6	2	3
3	2	3	5	3	8	3	1
4	3	4	1	4	3	4	4
5	7	5	4	5	9	5	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	5
2	NEW	2	NEW	2	2	2	1
3	2	3	NEW	3	NEW	3	NEW
4	NEW	4	3	4	5	4	4
5	1	5	9	5	4	5	2

U.K. Charts Could Belong To Elvis

Sony BMG U.K. will launch an ambitious singles release campaign next year to mark the 70th anniversary of Elvis Presley's birth on Jan. 8.

The company's RCA label will reissue each of Presley's 18 U.K. No. 1 singles weekly, in chronological order, as limited-edition CDs or 10-inch vinyl discs. The campaign will begin Jan. 3 with "All Shook Up" and "Jailhouse Rock" and will end April 25 with 2002 hit "A Little Less Conversation."

"All Shook Up" comes with a box that can hold all 18 singles in either format; this makes it ineligible for the U.K. chart under current rules. All other singles in the series have the potential to chart.

Sony BMG U.K. marketing director Darren Henderson notes, "This will be the first time one artist will release this number of chart singles consecutively in such a short space of time, potentially having 17 hit singles in four months." **TOM FERGUSON**

ALWAYS TAMARA: Spanish bolero singer Tamara emerged in 2000 as the first signing of defunct Spanish label MuXXIC.



TAMARA: COVERS CARLOS ON FOURTH SET

Three albums later, with global shipments exceeding 1 million units, the 20-year-old has issued "Tamara Canta Roberto Carlos" (Universal), featuring 11 songs from the '60s-'70s heyday of Brazilian singer/songwriter Roberto Carlos.

The album was recorded in Rio de Janeiro, Brazil, and was released Nov. 1 in Spain. It entered the **Media Control** chart at No. 2 and has shipped 80,000 units to date, according to the label.

"Tamara showed five years ago that she dominates the South American Spanish-language bolero," says **Claire Imoucha**, a

label manager at Universal Spain. "So we suggested she tackle Roberto Carlos' romantic Portuguese-language songs. She was delighted—her mama used to sing [these] songs to her as a kid." The album rolls out in Latin

Global Pulse™

Tom Ferguson, Editor
ferguson@eu.billboard.com



America this month, with a U.S. release scheduled for 2005.

HOWELL LLEWELLYN

GOING DIEF: Billing itself as "the five bastard children" of Brian Wilson and "glitch-hop" act Prefuse 73 has paid off for Danish experimental rock outfit Diefenbach.

Within 24 hours of using that description on a demo tape sent earlier this year to London-based dance indie Wall of Sound, the band signed to the label's hip alternative imprint, **We Love You**. The album "Run Trip Fall" came out Nov. 15 in the United Kingdom; a follow-up album will appear in early 2005.

"Discovering Diefenbach was like meeting an old friend who has lived next door to you all your life," Wall of Sound managing director **Mark Jones** says. "[The album] fuses so many elements of music that has moved me over the years."

"Run Trip Fall" is available for global licensing. The band will tour Europe early next year.

CHRIS BARRETT

HAPPY AT HOME: Veteran Italian vocalist Adriano Celentano could have expanded his popularity outside the country years ago, executives suggest, if not for his refusing to travel.

Yet expectations are high for Celentano's latest album, "C'è Sempre un Motivo" (Clan/Sony BMG), released Nov. 12 in Italy. "The initial shipment is 350,000," Sony BMG Italy president **Franco Cabrini** says, adding that this is the label's biggest shipment this year. "Our sales target is 1 million copies."

Celentano has a cult following "from Russia and Argentina," according to Cabrini, who says the new set is rolling out in at least 20 territories. Among its 11 tracks is a Portuguese-language duet with Cape Verde singer **Cesaria Evora** on a version of Celentano's 1960s hit "Il Ragazzo Della Via Gluck." **MARK WORDEN**

THIS WEEK		LAST WEEK		AUSTRIA	
(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/22/04					
SINGLES					
1	1	1	1	CALL ON ME	ERIC PRYDZ DATA
2	3	2	3	PERFEKTE WELLE	JULI ISLAND
3	2	4	4	LIVING TO LOVE YOU	SARAH CONNOR EPIC
4	8	5	5	JUST LOSE IT	EMINEM INTERSCOPE
5	7	6	6	SYMPHONIE	SILBERMOND BMG
ALBUMS					
1	1	1	1	KIDDY CONTEST KIDS	KIDDY CONTEST VOL.10 BMG
2	6	2	2	EMINEM	ENCORE INTERSCOPE
3	2	3	3	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	5	4	4	SEAL	BEST OF 1991-2004 WARNER BROS.
5	7	5	5	TINA TURNER	ALL THE BEST PARLOPHONE

THIS WEEK		LAST WEEK		BELGIUM/FLANDERS	
Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (PROMU/VI) 11/10/04					
SINGLES					
1	1	1	1	FEMME LIKE U	K-MARO EAST WEST
2	9	2	2	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
3	18	3	3	MY PREROGATIVE	BRITNEY SPEARS JIVE
4	4	4	4	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
5	2	5	5	ZIJ GELOFT IN MIJ	ANDR. HAZES EMI
ALBUMS					
1	1	1	1	ANDRE HAZES	25 JAAR - HET ALLERBESTE VAN EMI
2	4	2	2	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	2	3	3	CLOUSEAU	VANBINNEN EMI
4	3	4	4	OZARK HENRY	THE SAILOR NOT THE SEA EPIC
5	9	5	5	PLACEBO	ONCE MORE WITH FEELING: SINGLES '96-'04 VIRGIN

THIS WEEK		LAST WEEK		Billboard® EUROCHARTS	
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. Due to holiday deadlines, last issue's singles and albums charts is repeated below and on Common Currency 11/17/04					
SINGLES SALES					
1	1	1	1	JUST LOSE IT	EMINEM INTERSCOPE
2	NEW	2	2	VERTIGO	U2 ISLAND
3	5	3	3	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
4	3	4	4	CALL ON ME	ERIC PRYDZ DATA
5	2	5	5	MY PREROGATIVE	BRITNEY SPEARS JIVE
6	NEW	6	6	CURTAIN FALLS	BLUE INNOCENT/VIRGIN
7	8	7	7	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
8	4	8	8	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
9	6	9	9	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
10	7	10	10	MY BOO/CONFESSIONS II	USHER & ALICIA KEYS LAFACE/ZOMBA
11	NEW	11	11	LIVING TO LOVE YOU	SARAH CONNOR X-CELL/SONY MUSIC
12	10	12	12	FOUR TO THE FLOOR	STARSAILOR CAPITOL
13	NEW	13	13	RUN WITH ME	JEANETTE UNIVERSAL
14	NEW	14	14	EN CHANTANT	STAR ACADEMY 4 MERCURY
15	15	15	15	CRAZY	K-MARO UP MUSIC/WARNER MUSIC
16	14	16	16	ENAMORAME	PAPI SANCHEZ PLANET RECORDS
17	9	17	17	OBSESSION	AVENTURA PREMIUM
18	13	18	18	WONDERFUL	JA RULE FT. R. KELLY & ASHANTI DEF JAM
19	16	19	19	PERFEKTE WELLE	JULI ISLAND
20	11	20	20	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
ALBUM SALES					
1	1	1	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	NEW	2	2	EMINEM	ENCORE INTERSCOPE
3	NEW	3	3	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE JIVE
4	NEW	4	4	SHANIA TWAIN	GREATEST HITS MERCURY
5	2	5	5	TINA TURNER	ALL THE BEST PARLOPHONE
6	NEW	6	6	WESTLIFE	ALLOW US TO BE FRANK S/BMG
7	4	7	7	R.E.M.	AROUND THE SUN WARNER BROS.
8	3	8	8	DEPECHE MODE	REMIXES '81-'04 MUTE
9	8	9	9	RONAN KEATING	10 YEARS OF HITS POLYDOR
10	NEW	10	10	SEAL	BEST OF 1991-2004 WARNER BROS.
11	5	11	11	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW ATLANTIC
12	20	12	12	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 J/BMG
13	6	13	13	LAURA PAUSINI	RESTA IN ASCOLTO ATLANTIC
14	26	14	14	ANDREA BOCELLI	ANDREA POLYDOR
15	11	15	15	RAMMSTEIN	REISE: REISE POLYDOR
16	15	16	16	GREEN DAY	AMERICAN IDIOT REPRISE
17	16	17	17	PLACEBO	ONCE MORE WITH FEELING: SINGLES '96-'04 VIRGIN
18	10	18	18	LEONARD COHEN	DEAR HEATHER COLUMBIA
19	17	19	19	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
20	NEW	20	20	FLORENT PAGNY	BARYTON MERCURY
RADIO AIRPLAY					
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.					
THIS WEEK	LAST WEEK	11/23/04 Nielsen Music Control			
1	1	1	1	THE REASON	HOBBASTAZK MERCURY
2	3	2	2	THIS LOVE	MAROON 5 J/BMG
3	5	3	3	SHE WILL BE LOVED	MAROON 5 J/BMG
4	4	4	4	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
5	2	5	5	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
6	7	6	6	LOSE MY BREATH	DESTINY'S CHILD SONY
7	10	7	7	VERTIGO	U2 ISLAND
8	8	8	8	JUST LOSE IT	EMINEM INTERSCOPE
9	15	9	9	I BELIEVE IN YOU	KYLIE MINOGUE PARLOPHONE
10	9	10	10	LEAVING NEW YORK	R.E.M. WARNER BROS.
11	6	11	11	LEAVE (GET OUT)	JOJO BLACK OCEAN RECORDS
12	11	12	12	CALL ON ME	ERIC PRYDZ MINISTRY OF SOUND
13	12	13	13	LET'S GET IT STARTED	BLACK EYED PEAS INTERSCOPE
14	16	14	14	MY HAPPY ENDING	AVRIL LAVIGNE ARISTA
15	18	15	15	CAR WASH	CHRISTINA AGUILERA FEAT. MISSY ELLIOTT DREAMWORKS
16	24	16	16	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
17	23	17	17	REAL TO ME	BRIAN MCFADDEN SONY
18	13	18	18	YOU HAD ME	JOSS STONE VIRGIN
19	17	19	19	MY PREROGATIVE	BRITNEY SPEARS JIVE
20	30	20	20	MY BOO	USHER & ALICIA KEYS LAFACE/ZOMBA/BMG

THIS WEEK		LAST WEEK		DENMARK	
(IFPI/NIELSEN MARKETING RESEARCH) 11/23/04					
SINGLES					
1	1	1	1	VERTIGO	U2 ISLAND
2	3	2	2	REAL TO ME	BRIAN MCFADDEN MODEST/SONY MUSIC
3	4	3	3	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
4	5	4	4	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
5	2	5	5	JUST LOSE IT	EMINEM INTERSCOPE
ALBUMS					
1	1	1	1	KIM LARSEN & KJUKKEN	JUL & NYTAR EMI
2	3	2	2	EMINEM	ENCORE INTERSCOPE
3	6	3	3	JOHN MOGENSEN	SAMLEDE VAERKER KICK MUSIK
4	4	4	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
5	2	5	5	LARS LILHOLT BAND	DEN 7 DAG RECARAT

THIS WEEK		LAST WEEK		PORTUGAL	
(RIM) 11/23/04					
ALBUMS					
1	1	1	1	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW WARNER BROS.
2	3	2	2	TINA TURNER	ALL THE BEST PARLOPHONE
3	2	3	3	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	4	4	4	O-ZONE	DISCO-ZONE MEDIA SERVICES/TIME
5	6	5	5	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE JIVE
6	5	6	6	RUSSELL WATSON	AMORE MUSICA DECCA
7	7	7	7	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR
8	124	8	8	EMINEM	ENCORE INTERSCOPE
9	10	9	9	IVETE SANGALO	MTV AO VIVO MERCURY
10	15	10	10	MAROON 5	SONGS ABOUT JANE J/BMG

THIS WEEK		LAST WEEK		FINLAND	
Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (YLE) 11/10/04					
SINGLES					
1	NEW	1	1	MY PREROGATIVE	BRITNEY SPEARS JIVE
2	NEW	2	2	JUST LOSE IT	EMINEM INTERSCOPE
3	NEW	3	3	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
4	NEW	4	4	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
5	1	5	5	UNCONDITIONAL LOVE	KWAN MERCURY
ALBUMS					
1	1	1	1	EPPU NORMAALI	SADAN VUODEN PAASTAKIN POKD
2	2	2	2	HECTOR	EISELITYKSIÄ ALLSTAR
3	6	3	3	ANNE MATTILA	UNIHENKÄÄ BLUEBIRD
4	12	4	4	CAROLA	PARHAAT TULOKSIJAN TAIVAL WEA
5	24	5	5	AGENTS & JORMA KAARIAINEN	...IS BEST VOL.2 PARLOPHONE

THIS WEEK		LAST WEEK		HUNGARY	
(MAHASZ) 11/19/04					
SINGLES					
1	2	1	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON RECORDS
2	4	2	2	SOME KIND OF MONSTER EP	METALLICA VERTIGO
3	3	3	3	JUST LOSE IT	EMINEM INTERSCOPE
4	1	4	4	SHAKE THAT!	SCOOTER EDEL
5	NEW	5	5	VERTIGO	U2 ISLAND
ALBUMS					
1	1	1	1	OLAH IBOLYA	EGY SIMA EGY FORDITOTT BMG
2	3	2	2	MARIO	CSALOGANY EMI
3	8	3	3	MATYI ES AN HEGEDUS	50 PENGO EMI
4	2	4	4	GASPAR LACI	HAGYO MEG NEKEM A DALT EMI
5	4	5	5	TANKCSAPDA	A LEGJOBB MERSEK BEST OF 1989 2004 SONY MUSIC

THIS WEEK		LAST WEEK		POLAND	
(ZWI.ZEK PRODUCCENTOW AUDI O VIDEO) 11/19/04					
ALBUMS					
1	1	1	1	WILKI	WATRA POMATON
2	2	2	2	VARIOUS ARTISTS	RADIO ZET - TYLKO WIELKIE PRZEBOJE MAGIC
3	5	3	3	LEONARD COHEN	DEAR HEATHER COLUMBIA
4	4	4	4	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
5	3	5	5	KAZIK	CZTERDZIESIY PIERWSZY SP
6	6	6	6	KOMBI	KOMBI IZABELIN
7	7	7	7	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 BMG
8	110	8	8	PAWEL KUKIZ I PIERSI	PLYTA PIRACKA EMI
9	8	9	9	VARIOUS ARTISTS	SMOOTH JAZZ CAFE 6 IZABELIN
10	NEW	10	10	SOUNDTRACK	BRIDGET JONES'S DIARY 2 MERCURY

THIS WEEK		LAST WEEK		ARGENTINA	
(CAPIF) 11/23/04					
ALBUMS					
1	NEW	1	1	LUIS MIGUEL	MEXICO EN LA PIEL WARNER BROS.
2	7	2	2	ROBBIE WILLIAMS	GREATEST HITS EMI
3	NEW	3	3	RICOS Y MOCOSOS	RICOS Y MOCOSOS WARNER BROS.
4	1	4	4	LOS NOCHEROS	NOCHE AMIGA MIA EMI
5	NEW	5	5	THE ROLLING STONES	LIVE LICKS EMI
6	NEW	6	6	ROD STEWART	STARDUST: GREAT AMERICAN SONGBOOK VOL.3 BMG
7	3	7	7	VARIOUS ARTISTS ESP	D-MODE 1990-2004 OBN
8	19	8	8	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
9	NEW	9	9	BABASONICOS	INFAME PDPART DISCOS
10	NEW	10	10	CATUPECU MACHU	EL NUMERO IMPERFECTO EMI

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ARTIST	USA	EUR	JPN	UK
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Measuring CKUA's 'Worth'

Film, Book Document Indie Canadian Radio Station's Appeal

BY LARRY LeBLANC

TORONTO—For seven decades, independent community radio station CKUA Edmonton, Alberta, has been a towering presence locally and across Canada.

It has provided significant early exposure to such western Canadian artists as Jann Arden and k.d. lang, as well as to those from other parts of the country, including Bruce Cockburn, Natalie MacMaster and Colin Linden.

CKUA's history is the subject of a new one-hour documentary by local filmmakers Lorna Thomas and Lisa Miller and of a 2002 University of Alberta Press book by Marylu Walters, both titled "Radio Worth Fighting For." The film, featuring interviews with Arden, Daniel Lanois, Harry Manx and Ricky Skaggs, airs Dec. 12 in Canada on the Bravo channel.

Thomas was inspired to make the film after CKUA briefly shut down in 1997. "One of my friends was so distraught," she recalls. "So I started looking into the history of the station."

During a rally that year of 400 CKUA supporters, which appears in the documentary, Arden said, "If stations like this start disappearing, I'll start disappearing. What my music is all about will disappear."

Founded in 1927, CKUA was Canada's first public broadcaster. It initially operated from one room on the University of Alberta campus in Edmonton and was staffed by amateur radio enthusiasts. It is now carried across Alberta on AM and FM via 17 transmitters and attracts more

than 250,000 listeners weekly. It also broadcasts in western Canada on select satellite providers and is simulcast on the Internet.

While its headquarters are in Edmonton, the station has a studio in Calgary. It operates with 35 full-time staffers, 12 contracted producer/hosts and an annual operating budget of \$3.8



ARDEN: CKUA SUPPORTER

million Canadian (\$3.2 million). With a limited commercial license, CKUA is financially supported by listener donations (for 68% of its budget), program advertising, subscriptions and corporate partnerships.

CKUA's diverse programming includes blues, jazz, alternative rock and classical. "Over 250 CDs come in weekly from all over the world," the station's music director Peter North says. "Announcers then select what they want to play. We play almost every musical genre."

Holger Petersen, host of CKUA's "Natch'l Blues" program for 34 years and president of Stony Plain Records, says, "It's increasingly rare in radio that

announcers play music that they select."

"CKUA is fantastic," says Toronto-based Bernie Finkelstein, president of True North Records and manager of Cockburn. "The support they give us is enormous. Joel Kroeker's album 'Melodrama' reached No. 1 there recently, and they've been there for Blackie & the Rodeo Kings, as well as for Bruce starting in the '70s."

Ian Gilchrist, director of sales and marketing for Rounder Records Group Canada, says CKUA is the country's only outlet "that resembles a [U.S.-style] triple-A station."

Supporters took to Edmonton's streets in 1997 when the station closed for five weeks. In 1995, a private foundation had taken over the station from the provincial government—which had operated it since the '40s—in exchange for \$4.7 million Canadian (\$4 million) in transitional funding. Two years later, the station's board chose to close it to avoid bankruptcy.

However, a grassroots movement called SOS (Save Our Station), spearheaded by the CKUA staff, toppled the board and relaunched the station. More than \$1 million was raised in 10 days to keep the outlet alive. Thomas says, "The crisis was a new beginning in terms of listener support and passion for the station."

Yvette Ray, radio promotion representative for Mint Records in Toronto, says, "CKUA is a good example of what a community station should be."

CKUA GM Ken Regan agrees. "One of the station's defining characteristics is that it listens to its audience. Our focus is rooted in the community."

MTV EMAs

Continued from page 37

Like they have for each edition before it, organizers of this year's EMAs had one mantra: bigger, better, bolder.

"We've always got to try and build on what we did before," said Hansen, who has overseen each ceremony since the inaugural EMA event in 1994 in Berlin.

"We had a pretty good balance of artists this year," he said. "There was a very good cross-section of what works for the European continent."

The event has traditionally drawn criticism for seeming to favor U.S. acts, particularly as performers. However, MTV Networks International senior VP of music Harriett Brand insisted, "Nationality is only a factor in that we try to represent as much talent from Europe as we can."

"Artists that work across the continent have tended to be largely

American," she added. "[But] there's always space in the show for home-grown talent."

PURPOSE-BUILT

Following the positive reception of last year's format in Edinburgh, Scotland, organizers again decided on a temporary tent structure for the show rather than using the existing facilities at Rome's Tor di Valle racecourse.

"There isn't a suitable venue of this size indoors in Rome," said the show's executive producer, Richard Godfrey. "In terms of the temporary structure, it worked very well as an experiment last year."

To entice MTV to bring its party to Rome, the local government met some of the cost of constructing the 6,000-capacity venue.

"A city like Rome is looking to attract more young people,"

Hansen said. "They want more vibrant young people to experience the place's history and culture. By us being able to do a really great show—and utilize the town at the same time—[that] does the trick for them."

Along with the awards ceremony, MTV staged a simultaneous free public concert outside the Coliseum amphitheater, featuring Anastacia, the Cure, Hoobastank and local

artists Carmen Consoli and Elisa.

The 2004 EMA show was broadcast live by MTV Europe, which reaches an estimated 120 million households in 48 territories. The show will be rebroadcast through MTV's worldwide network of music channels and syndication partners.

The event was sponsored by Replay Blue Jeans, L'Oreal Paris Studio Line, Hewlett-Packard and Foot Locker.

RIAJ

Continued from page 37

recently," a RIAJ spokesman says. "It's a good idea to remind consumers that they can also enjoy music DVDs on these players."

The "Kiite Miyou!" (Let's See What It Sounds Like!) music DVD blitz got under way Nov. 16. Key aspects of the promotion include in-store posters and

fliers at 1,800 music retailers nationwide and ad campaigns on the Web sites of Yahoo Japan (yahoo.co.jp) and the RIAJ (riaj.or.jp).

Retailers are welcoming the return of the campaign. Pete Chapman, product and marketing director at HMV Japan, says his company is giving out RIAJ promotional material with every music DVD purchase.

Chapman notes that DVD is one of the most positive aspects in what continue to be "difficult" trading conditions. He says the format "performed

extremely well for us last year. And we are seeing strong like-for-like increases again this year."

However, he adds, "as for being the savior of the industry, we'll have to see."

Reflecting the solid growth in DVD and rising sales for music and non-music titles, Japan Music Data and trade body the Japan Video Software Assn. are creating a RIAJ-linked DVD database. Tokyo-based JMD is a joint venture between the RIAJ and Japan Distribution System, a Sony Music Entertainment (Japan)-affiliated music

software warehousing operation.

JMD already collates detailed album information and provides it for a fee through a database called e-CTATS to Japanese music retailers and distributors. They then use the information as a reference source when ordering.

The new DVD database will be similar, with such added information as program length, content, production year and cast details.

A spokesman says it will be available by the end of November.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Seven Japanese labels sent warning letters Nov. 15 to Internet service providers, demanding that they disclose the names of individuals who have allegedly uploaded unauthorized music files to the Internet.

A statement from the Recording Industry Assn. of Japan identifies the seven labels as Victor Entertainment, Universal Music, Toshiba-EMI, Warner Music Japan, Avex and Sony Music Entertainment (Japan) divisions Sony Music Records and Defstar. The names of the ISPs involved have not been revealed.

"If the ISPs don't cooperate, we will then consider the possibility of legal action," an RIAJ representative says. **STEVE McCLURE**



Casey Donovan, a 16-year-old Aborigine from Sydney, has won the second edition of TV talent show "Australian Idol," earning a contract with Sony BMG Entertainment Australia. Her debut album is due Dec. 13.

Donovan won the viewers' vote during a live telecast Nov. 21 from the Sydney Opera House that attracted almost 4 million viewers to the Ten Network. The figures for the entire run of the series were up 15% from last year and generated advertising revenue of \$25 million Australian (\$19.5 million), according to Ten. **CHRISTIE ELIEZER**

Australia's Jet and Britain's Keane are the front-running international acts for the 2005 MTV Asia Awards, with three nominations each.

The awards are set for Feb. 5, 2005, in Bangkok, Thailand.

Asian acts Siti Nurhaliza (Malaysia), Stefanie Sun (Singapore) and Jay Chou (Taiwan) each received nominations for the fourth consecutive year.

Viewers of MTV's eight channels in the region will vote on 16 of the 19 categories. An MTV-appointed panel will decide the others. **STEVE McCLURE**

Prepaid vouchers for Napster are being sold in 16,000 U.K. retail outlets through a deal with Post Office, a wholly owned subsidiary of the United Kingdom's main postal service, Royal Mail Group.

The vouchers from Post Office, which sells postage stamps and related items and offers welfare and banking services, contain a code that can be redeemed at napster.co.uk. The vouchers can be used for subscription services or downloads.

The deal follows a similar partnership between Roxio-owned Napster and British electronic goods retailer Dixons Group (billboard.biz, Oct. 14).

The vouchers are aimed at attracting gift buyers and customers who do not have credit cards. **LARS BRANDLE**

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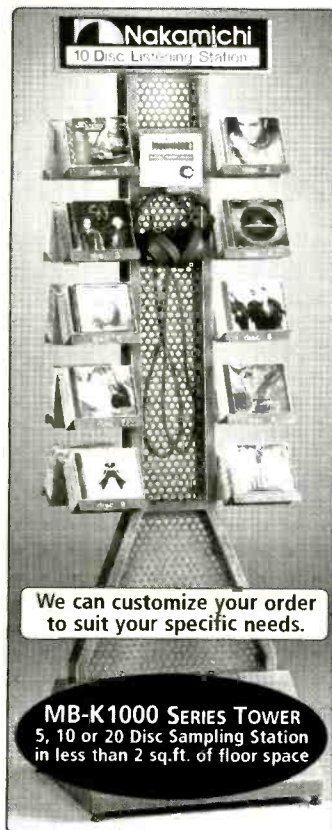


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Nas

Continued from page 11

his sexual past and envisions his impending marriage on "Remember the Times" and "Getting Married," pays tribute to old-school rap and kindred spirit jazz on "U.B.R. (Unauthorized Biography of Rakim)" and "Bridging the Gap." He also aurally embraces his 9-year-old daughter on "Me & You (Dedicated to Destiny)."

Joining Nas on this excursion are producers L.E.S., Salaam Remi, Chucky Thompson, Q-Tip and Buckwild. Guests include Kelis, Amerie, Busta Rhymes, Ludacris, Doug E. Fresh, Maxwell, Nas' father, noted jazz musician Olu Dara, and Nas alter ego Scarlett.

An MTV regular, Nas says balancing street credibility and commercial success exerts less pressure than what he puts on himself. "The pressure comes from me," he says. "After you put out a lot of work, you have to challenge yourself to do something new that feels good or makes you cry. That's what I want my music to do. I beat myself up about that a lot. Hip-hop fans aren't the audience that was there when hip-hop was real in the '80s."

"Nas observes from many different perspectives," says Lisa Ellis, GM of Sony Urban Music/Columbia. "That's what defines him. For once you're getting a glimpse of his many parts."

Acknowledging that it is harder to sell a double-CD in today's retail market owing to value and pricing, Ellis says the label began its marketing campaign earlier this summer. That kick-off involved two street singles: "Thief's Theme" and "You Know My Style." "Bridging the Gap" featuring Olu Dara is the set's first formal single, with a video directed by Diane Martel. It is No. 49 on the Hot R&B/Hip-Hop Singles & Tracks chart. The double-CD set retails for \$19.98.

"It was a move we needed to make for ourselves even more than for our fans," Nas says about collaborating with his dad on "Bridging the Gap." "It was one hell of an experience and a milestone move for hip-hop tying together the father/son relationship, his musical background and how it relates to me."

A major component of the label's marketing campaign is the record's cover. Employing a Last Supper motif,

it depicts Nas in 12 different guises, all seated around the same table. The cover figures prominently in the label's print, lifestyle and street promotion. Prior to its release, the album has already garnered coverage from outlets including Blender, Rolling Stone, The Source, The Ave, XXL and Entertainment Weekly, among others.

In keeping with his grassroots image, Nas is back performing; he recently wrapped a stopover at the House of Blues in Los Angeles. According to Ellis, Nas typically follows an album release with a road tour covering the top 30 markets.

In the meantime, Nas is eyeing a return to acting—something he hasn't done since his debut in the 1999 movie "Belly." He's also contemplating a follow-up to the 2000 gold-certified compilation "QB Finest" as well as recording other artists on Ill Will.

"I plan to be occupying myself with a lot of different things 10 years from now," Nas says. "It's hard to maintain a career in hip-hop as an artist, but I still plan to be doing that."

The Beat

Continued from page 11

will be broadcast on Fox from Alltel Stadium in Jacksonville, Fla. This marks a repeat appearance for the singer: McCartney performed "Freedom" at the Super Bowl's pregame ceremonies in 2002.

SIGNINGS: New West has signed Ben Lee and will release his label debut Feb. 22. Lee previously recorded for Grand Royal and Capitol... Telarc has inked a deal with Los Super Seven. Guests on the group's March label debut, "Heard It on the X," include Lyle Lovett, John Hiatt and Delbert McClinton... "American Idol" contestant Latoya London has signed with Peak Records. She goes into the studio in January with a tentative release date of summer 2005.

OOPS: Last week, we stated that the Nirvana boxed set, "With the Lights Out," features 18 previously unreleased songs. The actual tally is 68: The 18 tunes represent Sub Pop's contribution to the set.

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NOTICES/ANNOUNCEMENTS

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THE YEAR IN MUSIC & TOURING 2004

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Infinity Edict Peeves Indies

Independent promoters are up in arms over the news that New York-based **Infinity** is severing all ties with them, **Phyllis Stark** reports in **Billboard Radio Monitor**. One country indie says, "It's getting harder and harder for the legitimate indies to participate in this business."

The **Infinity** decision follows the same move **Clear Channel** made in April of last year. And the timing appears to be smart, what with reports of New York Attorney General

Eliot Spitzer investigating record labels and radio for possible payola. Independent promoters and radio stations were served with subpoenas as well, sources told *Billboard* in early November.



Meanwhile, sources within **Infinity** say the company has capped its commercial loads at 14 spots per hour in mornings (and a total of 18 "interruptions" per hour, including such items as paid weather sponsorships) and 12 spots per hour (16 total "interruptions") in other dayparts.

However, a spokeswoman says a companywide spotload policy does not exist across **Infinity's** 184 radio stations. She confirmed that the company has reduced spotloads on a case-by-case basis.

On the spotload issue, **Infinity** once again is following **CC's** lead. The San Antonio-based broadcaster announced earlier this year that it would play fewer commercials, fewer promos and do shorter spot breaks at all of its stations.

WEB RADIO: **Paul Heine** reports in **Billboard Radio Monitor** that **Evan Harrison** has left as VP/GM of **AOL Music** and the **AOL Radio Network**, to spearhead a new **Clear Channel** Internet initiative.

Harrison sees **CC's** 1,200 radio stations as the "front door" to a wider, deeper online experience. Once users enter, they'll have access to station-branded original content, music videos and a gateway to a large, diverse menu of other Internet radio stations.

Simulcasting radio signals on the Web only scratches the surface of the company's Internet plans, **Harrison** says. **CC** intends to cast a wider net, catering to specific tastes with separate, Web-only variations of existing radio stations.

Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com



It also expects to offer Web stations created by core artists and ones based on subgenres of a format. And, like **AOL** and other online radio services, **CC** plans to "build a network of station experiences that are classified by genre."

Harrison notes that each user "comes in through a different door... Once you get in, you can [navigate] your way around this complete music world with offerings that span genres," as well as explore deeper niches in each genre.

For example, **Harrison** says, "You're coming in through [top 40 **WHTZ** New York] and because you're loyal to the **Z100** brand and the type of music they play, first and foremost, that should be the experience when you get there," he says. "But from there, if you choose, as a music fan, to cast a wider net, you'll have that opportunity."



Harrison says alternate, Web-only variations of stations like **Z100** would still include the station's personalities in some form. He envisions personalities at **CC** stations directing listeners to the station's Web site to see an artist's acoustic performance, an interview shot in the station's studio or a video premiere—advertiser-sponsored, of course. "The online experience will round out the offering," **Harrison** says.

"By definition, the online experience will be one where the consumer is in the driver's seat, and they'll be able to choose what they want to do and when they want to do it."

DECEMBER 4 2004 Billboard VIDEO MONITOR			
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS "New Ons" are those clips with six or more plays for the first time in the chart week			
BET	CMT	MTV	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
<p>LL COOL J, HUSH CHINGY, BALLA BABY JA RULE, NEW YORK LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO LLOYD BANKS, KARMA FABLOUS, BREATHE IZ, BRING EM OUT HOUSTON, AIN'T NOTHING WRONG SNOOP DOGG, DROP IT LIKE IT'S HOT TRICK DADDY, LET'S GO ASHANTI, ONLY U MARID, LET ME LOVE YOU YOUNG BUCK, SHORTY WANNA RIDE DESTINY'S CHILD, LOSE MY BREATH NELLY, NA-NANA-NA DESTINY'S CHILD, SOLDIER KESHIA CHANTE, BAD BOY JADAKISS, U MAKE ME WANNA ANTHONY HAMILTON, CHARLENE LIL WAYNE, GO D.J. USHER AND ALICIA KEYS, MY BOO JILL SCOTT, WHATEVER RUPEE, TEMPTED TO TOUCH CIARA, 1, 2 STEP BOY HEAD BANGERZ, I SMOKE, I DRANK JA RULE, WONDERFUL EMINEM, MOSH ALICIA KEYS, KARMA ABBY, SHYNE ON LUDACRIS, GET BACK YOUNG BUCK, STOMP KEYSHIA COLE, I CHANGED MY MIND OUTKAST, GHETTO MUSICK JUVENILE, WACKO & SKIP, NOLIA CLAP JOHN LEGEND, USED TO LOVE U N.O.R.E., OYE MI CANTO TERROR SQUAD, TAKE ME HOME ANITA BAKER, YOU'RE MY EVERYTHING CRIME MOB, KNUCK IF YOU BUCK OUTKAST, PROTOTYPE</p> <p>NEW ONS LUDACRIS, GET BACK BABY, SHYNE ON</p>	<p>KEITH URBAN, DAYS GO BY BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT TOBY KEITH, STAYS IN MEXICO LONESTAR, MR. MOM RASCAL FLATTS, FEELS LIKE TODAY BLAKE SHELTON, SOME BEACH BIG & RICH, HOLY WATER REBA MCKENTRE, HE GETS THAT FROM ME SHANIA TWAIN, PARTY FOR TWO SHEDAISSY, COME HOME SOON TRAVIS TRITT, WHAT SAY YOU GRETCHEN WILSON, WHEN I THINK ABOUT CHEATING DARRYL WORLEY, AWFUL BEAUTIFUL LIFE JIMMY BUFFETT, TRIP AROUND THE SUN LORETTA LYNN, PORTLAND, OREGON JOE NICHOLS, IF NOBODY BELIEVED IN YOU ALAN JACKSON, TOO MUCH OF A GOOD THING DIERKS BENTLEY, HOW AM I DOIN' CLELUS T. JUDD, I LOVE NASCAR LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE ANDY GRIGGS, IF HEAVEN CROSS CANADIAN RAGWEED, ALABAMA MIRANDA LAMBERT, ME AND CHARLIE TALKING LDS LONELY BOYS, HEAVEN MONTGOMERY GENTRY, YOU DO YOUR THING ALYSON KRAUSS AND UNION STATION, RESTLESS TOBY KEITH, AMERICAN SOLDIER TIM MCGRAW, LIVE LIKE YOU WERE DYING TRACE ADKINS, ROUGH & READY BIG & RICH, SAVE A HORSE (RIDE A COWBOY) PHIL VASSAR, I'LL TAKE THAT AS A YES SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE FAT GREEN, DON'T BREAK MY HEART AGAIN JIMMY WAYNE, PAPER ANGELS JAMIE O'NEAL, TRYING TO FIND ATLANTIS KEITH URBAN, YOU'LL THINK OF ME KATRINA ELAM, NO END IN SIGHT JULIE ROBERTS, THE CHANCE KENNY CHESNEY, I GO BACK SARA EVANS, SUDS IN THE BUCKET</p> <p>NEW ONS ALYSON KRAUSS AND UNION STATION, RESTLESS JIMMY WAYNE, PAPER ANGELS</p>	<p>EMINEM, MOSH JAY-Z/LINKIN PARK, NUMB/ENCORE SNOOP DOGG, DROP IT LIKE IT'S HOT DESTINY'S CHILD, LOSE MY BREATH GWEN STEFANI, WHAT YOU WAITING FOR? IZ, VERTIGO GREEN DAY, AMERICAN IDIOT FABLOUS, BREATHE LINDSAY LOHAN, RUMORS USHER AND ALICIA KEYS, MY BOO JIMMY EAT WORLD, PAIN TALIB KWELL, I TRY GAVIN DEGRAW, I DON'T WANT TO BE CHINGY, BALLA BABY JA RULE, WONDERFUL YOUNG BUCK, SHORTY WANNA RIDE TRICK DADDY, LET'S GO DESTINY'S CHILD, LOSE MY BREATH EMINEM, JUST LOSE IT JOJO, BABY IT'S YOU LIL WAYNE, GO D.J. XZIBIT, HEY NOW (MEAN MUGGIN') YOUNG BUCK, SHORTY WANNA RIDE TRICK DADDY, LET'S GO LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO SIMPLE PLAN, WELCOME TO MY LIFE EMINEM, WHITE AMERICA YOUNG BUCK, STOMP NAS, BRIDGING THE GAP MODEST MOUSE, OCEAN BREATHE SALTY MAROONS, SUNDAY MORNING PRINCE, CINNAMON GIRL N.O.R.E., OYE MI CANTO BRITNEY SPEARS, MY PREROGATIVE JET, LOOK WHAT YOU'VE DONE MAROONS, THROUGH WITH YOU MAROONS, THIS LOVE GODD CHARLOTTE, I JUST WANNA LIVE MAROONS, HARDER TO BREATHE NEW FOUND GLORY, I DON'T WANNA KNOW JOHN MELLENCAMP, WALK TALL</p> <p>NEW ONS NO NEW ONS</p>	<p>IZ, VERTIGO EMINEM, JUST LOSE IT USHER AND ALICIA KEYS, MY BOO VELVET REVOLVER, FALL TO PIECES KEANE, SOMEWHERE ONLY WE KNOW SWITCHFOOT, DARE YOU TO MOVE DESTINY'S CHILD, LOSE MY BREATH GWEN STEFANI, WHAT YOU WAITING FOR? JOHN MAYER, DAUGHTERS THE KILLERS, SOMEBODY TOLD ME GREEN DAY, AMERICAN IDIOT MAROONS, SUNDAY MORNING KELLY CLARKSON, BREAKAWAY DURAN DURAN, (REACH UP FOR THE) SUNRISE GAVIN DEGRAW, I DON'T WANT TO BE LENNY KRAVITZ, LADY SEETHER, BROKEN JOHN MELLENCAMP, WALK TALL JIMMY EAT WORLD, PAIN FINGER ELEVEN, ONE THING AVRIL LAVIGNE, NOBODY'S HOME LINKIN PARK, BREAKING THE HABIT BEASTIE BOYS, RIGHT RIGHT NOW NOW SARAH MCCLACHLAN, WORLD ON FIRE KORN, WORD UP LDS LONELY BOYS, MORE THAN LOVE MAROONS, THIS LOVE JET, LOOK WHAT YOU'VE DONE NAS, BRIDGING THE GAP HOBBASTANK, THE REASON BOWLING FOR SOUP, 1985 SWITCHFOOT, MEANT TO LIVE AVRIL LAVIGNE, MY HAPPY ENDING OUTKAST, ROSES MAROONS, SHE WILL BE LOVED GODD CHARLOTTE, I JUST WANNA LIVE USHER, YEAR! OUTKAST, THE WAY YOU MOVE DAMIEN RICE, THE BLOWERS DAUGHTER SHANIA TWAIN, PARTY FOR TWO</p> <p>NEW ONS MARDONS, SUNDAY MORNING JIMMY EAT WORLD, PAIN JET, LOOK WHAT YOU'VE DONE</p>
<p>fuse 200 Jericho Quadrangle, Jericho, NY 11753</p>	<p>GAC 9637 E. Mineral Ave., Englewood, CO 80112</p>	<p>MTV 2 1515 Broadway, New York, NY 10036</p>	<p>MUSIC CANADA 299 Queen St West, Toronto, Ontario M5V2Z5</p>
<p>GWEN STEFANI, WHAT YOU WAITING FOR? GREEN DAY, BOULEVARD OF BROKEN DREAMS SIMPLE PLAN, WELCOME TO MY LIFE IZ, VERTIGO EMINEM, MOSH MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) BLINK-182, ALWAYS GODD CHARLOTTE, PREDICTABLE JIMMY EAT WORLD, PAIN PAPA RACH, GETTING AWAY WITH MURDER SUM 41, WE'RE ALL TO BLAME THE USED, TAKE IT AWAY HOBBASTANK, DISAPPEAR USHER AND ALICIA KEYS, MY BOO CHEVELLE, VITAMIN R (LEADING US ALONG) THREE DAYS GRACE, HOME THE KILLERS, SOMEBODY TOLD ME MUSE, HYSTERIA (I WANT IT NOW) GREEN DAY, AMERICAN IDIOT COHEED AND GAMBRIA, BLOOD RED SUMMER MODEST MOUSE, OCEAN BREATHE SALTY TRICK DADDY, LET'S GO DESTINY'S CHILD, LOSE MY BREATH FRANZ FERDINAND, THIS FIRE SUPKNOT, VERMILION NEW FOUND GLORY, I DON'T WANNA KNOW DESTINY'S CHILD, SOLDIER SUGARCULT, SHE'S THE BLADE INTERPOL, SLOW HANDS JET, LOOK WHAT YOU'VE DONE</p> <p>NEW ONS BLINK-182, ALWAYS HOBBASTANK, DISAPPEAR DESTINY'S CHILD, SOLDIER N.O.R.E., OYE MI CANTO ASHANTI, ONLY U NEW FOUND GLORY, ALL DOWNHILL FROM HERE</p>	<p>SHANIA TWAIN, PARTY FOR TWO BLAKE SHELTON, SOME BEACH LONESTAR, MR. MOM LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT TOBY KEITH, STAYS IN MEXICO REBA MCKENTRE, HE GETS THAT FROM ME DARRYL WORLEY, AWFUL BEAUTIFUL LIFE GRETCHEN WILSON, WHEN I THINK ABOUT CHEATING MIRANDA LAMBERT, ME AND CHARLIE TALKING BIG & RICH, HOLY WATER TRAVIS TRITT, WHAT SAY YOU PAT GREEN, DON'T BREAK MY HEART AGAIN KATRINA ELAM, NO END IN SIGHT PHIL VASSAR, I'LL TAKE THAT AS A YES (THE HOT TUB SONG) JAMIE O'NEAL, TRYING TO FIND ATLANTIS KEITH URBAN, DAYS GO BY JIMMY WAYNE, PAPER ANGELS ANDY GRIGGS, IF HEAVEN SHEDAISSY, COME HOME SOON GEORGE CANYON, I'LL NEVER DO BETTER THAN YOU KERRY HARVIC, COWGIRLS PAUL BRANDT, CONVOY TRACE ADKINS, ROUGH & READY BRAD PAISLEY, WHISKEY LULLABY SARA EVANS, SUDS IN THE BUCKET RASCAL FLATTS, FEELS LIKE TODAY SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE</p> <p>NEW ONS JIMMY BUFFETT, TRIP AROUND THE SUN BRITNEY SPEARS, MY PREROGATIVE BILLY OCEAN, LET'S BE FRIENDS HOMETOWN NEWS, IF I COULD</p>	<p>JAY-Z/LINKIN PARK, NUMB/ENCORE EMINEM, MOSH SNOOP DOGG, DROP IT LIKE IT'S HOT LIL WAYNE, GO D.J. FABLOUS, BREATHE TRICK DADDY, LET'S GO YOUNG BUCK, SHORTY WANNA RIDE LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO JIMMY EAT WORLD, PAIN MODEST MOUSE, OCEAN BREATHE SALTY GREEN DAY, AMERICAN IDIOT YELLOWCARD, ONLY ONE GREEN DAY, BOULEVARD OF BROKEN DREAMS GODD CHARLOTTE, PREDICTABLE FRANZ FERDINAND, THIS FIRE CHEVELLE, VITAMIN R (LEADING US ALONG) YOUNG BUCK, STOMP MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) EMINEM, JUST LOSE IT SUGARCULT, SHE'S THE BLADE JAY-Z, 99 PROBLEMS CHINGY, BALLA BABY IZ, VERTIGO BEASTIE BOYS, RIGHT RIGHT NOW NOW NAS, BRIDGING THE GAP USHER AND ALICIA KEYS, MY BOO HOBBASTANK, DISAPPEAR BLINK-182, ALWAYS</p> <p>NEW ONS GREEN DAY, BOULEVARD OF BROKEN DREAMS BLINK-182, ALWAYS BRITNEY SPEARS, MY PREROGATIVE I, BRING EM OUT CIARA, 1, 2 STEP DIZ, U R THE ONE</p>	<p>EMINEM, JUST LOSE IT BLINK-182, ALWAYS USHER AND ALICIA KEYS, MY BOO SIMPLE PLAN, WELCOME TO MY LIFE DESTINY'S CHILD, LOSE MY BREATH GWEN STEFANI, WHAT YOU WAITING FOR? AVRIL LAVIGNE, NOBODY'S HOME SUM 41, WE'RE ALL TO BLAME THREE DAYS GRACE, HOME JIMMY EAT WORLD, PAIN GODD CHARLOTTE, PREDICTABLE PROJET ORANGE, TELL ALL YOUR FRIENDS GREEN DAY, AMERICAN IDIOT LLOYD BANKS, KARMA GREEN OAY, BOULEVARD OF BROKEN DREAMS CHOCOLAT, TELL ME BDY, SAME OLD SONG ALEXISONFIRE, ACCIDENTS JOJO, BABY IT'S YOU IZ, VERTIGO ASHLEE SIMPSON, SHADOW'S ON THE WALL EMINEM, JUST LOSE IT LINDSAY LOHAN, RUMORS RAY ROBINSON, BE THE ONE CIARA, 1, 2 STEP KESHIA CHANTE, DOES HE LOVE ME VELVET REVOLVER, FALL TO PIECES EMINEM, MY NAME IS SNOOP DOGG, DROP IT LIKE IT'S HOT JESSE MCCARTNEY, BEAUTIFUL SOUL K-DOS, CRABBUCKIT</p> <p>NEW ONS GREEN DAY, BOULEVARD OF BROKEN DREAMS CIARA, 1, 2 STEP RAY ROBINSON, BE THE ONE KID KUT, PARTY ANTHEM N.O.R.E., OYE MI CANTO GODD CHARLOTTE, I JUST WANNA LIVE TIZIANO FERRO, TARDES NEGRAS MARIE-MAI, IL FAUT QUE TU TENES ALLIES</p>
THE CLIPLIST			
<p>lb Continuous programming 1550 Biscayne Blvd., Miami Beach, FL 33133</p>	<p>MTV EUROPE Continuous programming Hawley Crescent, London NW11 8TT</p>	<p>MTV LATIN AMERICA Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139</p>	<p>VIVA Continuous programming Im Media Park 2, 50670 Koin, Germany</p>
<p>JUANES, NADA VALGO SIN TU AMOR ALEJANDRO FERNANDEZ, ME OJECIE A PERDERTE ALEKS SYNTAX WITH ANA TORROJA, QUELE EL AMOR ANDY & LUCAS, SON DE AMORES FRANCO DE VITA WITH SIN BANDERA, SI LA VES CARLOS VIVES, COMO TU KALIMBA, NO ME QUIERO ENAMORAR MARC ANTHONY, VALIO LA PENIA JUAN LUIS GUERRA, LAS AVISPAS PAULINA RUBIO, ALGO TIENES JULIETA VENEGAS, LENTO SIN BANDERA, MAGIA PEPE ACUALAR, MIEDO DAVID BISBAL, OYE EL BLOOM Diego Torres, OJAJE ESTAR BELINDA, ANGEL AXEL AMO LORCA, SI VAS A DARME BOLETO CATALINA PINEDA, QUE VA A SER DE MI FRANCO DE VITA, TU DE QUE VAS TIZIANO FERRO, NO ME LO PUEDES EXPLICAR</p>	<p>EMINEM, JUST LOSE IT IZ, VERTIGO DESTINY'S CHILD, LOSE MY BREATH JAY-Z/LINKIN PARK, NUMB/ENCORE BRITNEY SPEARS, MY PREROGATIVE MAROONS, SHE WILL BE LOVED ROBBIE WILLIAMS, RADIO GREEN DAY, AMERICAN IDIOT MAROONS, SHE WILL BE LOVED GWEN STEFANI, WHAT YOU WAITING FOR? NATASHA BEDINGFIELD, THESE WORDS USHER AND ALICIA KEYS, MY BOO DEPECHE MODE, ENJOY THE SILENCE (REINTERPRETED) MARGARET BERGER, LIFETIME GUARANTEE DIE TOTEN HOSEN, WALKMOPF GREEN DAY, BOULEVARD OF BROKEN DREAMS PLACEBO, TWENTY YEARS BRIAN MCFADDEN, REAL TO ME THE HIVES, TW-3-TIMING TOUCH AND BROKEN BONES ALICIA KEYS, KARMA</p>	<p>BRITNEY SPEARS, MY PREROGATIVE RASMUS, GUILTY JUANES, VALGO SIN TU AMOR EMINEM, JUST LOSE IT SIMPLE PLAN, WELCOME TO MY LIFE MAROONS, SHE WILL BE LOVED ASHLEE SIMPSON, PIECES OF ME CHRISTINA AGUILERA, CAR WASH JOJO, LEAVE (GET DUT) AVRIL LAVIGNE, MY HAPPY ENDING BELINDA, VIVIR GODD CHARLOTTE, PREDICTABLE NINA SKY, MOVE YA BODY MOLDOTOV, AMATEUR GWEN STEFANI, WHAT YOU WAITING FOR? ALEX UBAGO, CUANTO ANTES JULIETA VENEGAS, ALGO ME ESTA CAMI HILARY DUFF, FLY HOBBASTANK, THE REASON GREEN DAY, AMERICAN IDIOT</p>	<p>ERIC PRYDZ, CALL ON ME SARAH CONNOR, LIVING TO LOVE YOU JEANNETTE, RUN WITH ME DESTINY'S CHILD, LOSE MY BREATH EMINEM, JUST LOSE IT VANILLA NINJA, BLUE TATTOO JULI, PERFECTE WELLE SNOOP DOGG, DROP IT LIKE IT'S HOT SNOOPER, ONE (ALWAYS HARDCORE) SIDD, FLEK & TIGHT, AGGRO TEN 4 / NEUE DEUTSCHE WELLE</p>

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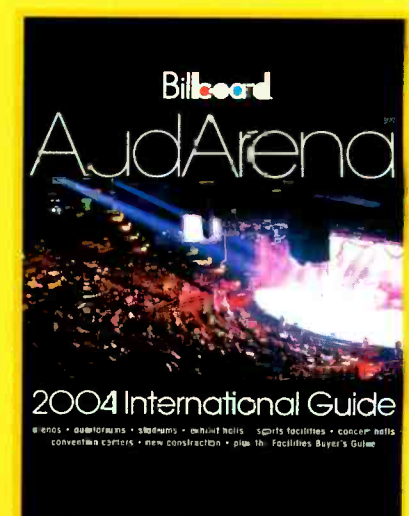
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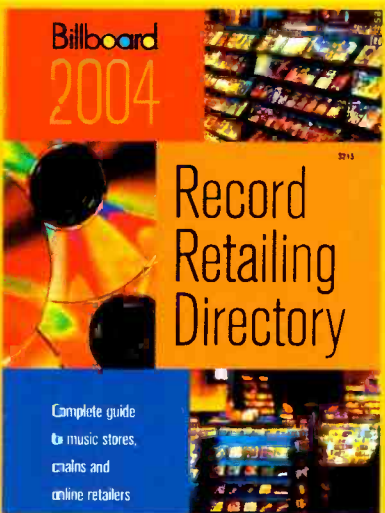
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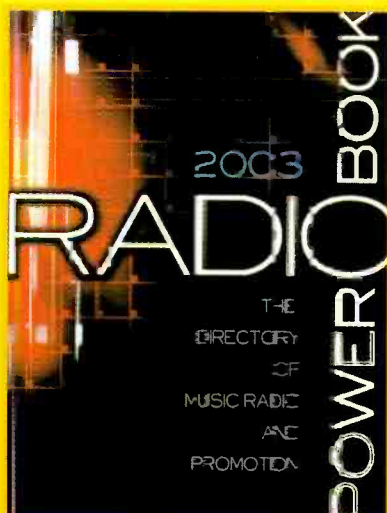
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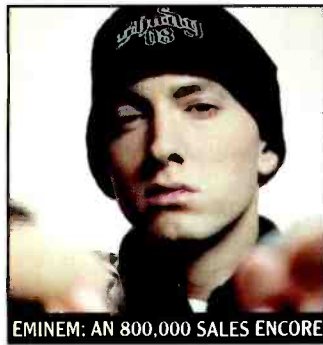


SALES / AIRPLAY / TRENDS / ANALYSIS

Eminem Up; U2 On Deck

Numbers from the first two days of the tracking period had chart watchers cautiously predicting that **Eminem's** "Encore" would reap sales of 750,000-800,000. Throw caution to the wind, as the album clocks a whopping 871,000 units.

That brings the rapper's two-week total to almost 1.6 million, just about even with the tally that "The Eminem Show" rang in a similar number of days. Like the new one, that 2002 set hit stores with an off-cycle release date.



EMINEM: AN 800,000 SALES ENCORE

The holiday schedule has *Billboard* going to press earlier than usual, but numbers posted during the first few hours that **U2's** new album was on sale have some retailers predicting that **InterScope** will enjoy back-to-back 800,000-plus weeks next issue.

It practically goes without saying that the band's "How to Dismantle an Atomic Bomb" is expected to bow at No. 1. At

least one retailer thinks U2 could exceed 900,000 copies, which would be just rewards considering the wall-to-wall marketing that has taken place since lead single "Vertigo" hit radio and iTunes in early October.

Even if it falls shy of 800,000, the album is destined to register U2's biggest-yet **Nielsen SoundScan** week. Ironically, the title that scored its previous high—"All That You Can't Leave Behind"—was not among the band's five No. 1s. Instead, that 2000 release had to settle for a peak of No. 3, with 438,000 in its first week, having arrived the same week as **Jay-Z's** chart-topping "The Dynasty Roc La Familia" and **OutKast's** "Stankonia." Each bowed above the half-million mark.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



CATCHING UP: Three albums that got pushed to early bows last issue reach the top 10 in their first full week of sales, with **Destiny's Child's** "Destiny Fulfilled" leaping 19-2 (497,000 copies), **Lil Jon & the East Side Boyz's** "Crunk Juice" cranking 31-3 (363,000) and **Chingy's** "Powerballin'" rolling 172-10 (120,000). For Lil Jon, that represents a career-best sales weeks.

In the midst of those hip-hoppers, "American Idol" alum **Clay Aiken** rallies the best debut week of any Christmas album in the **Nielsen SoundScan** era. He enters The *Billboard* 200 at No. 4 with 270,000, besting the 185,500 that **Garth Brooks's** "The Magic of Christmas" had when it bowed at No. 13 on the big chart.

Further evidence that Christmas is coming: Not one, not two, but three boxed sets enter The *Billboard* 200 at the same time. The box score has **the Beatles** entering at No. 35, **Bon Jovi** starting at No. 53 and **Michael Jackson** bowing at No. 154.

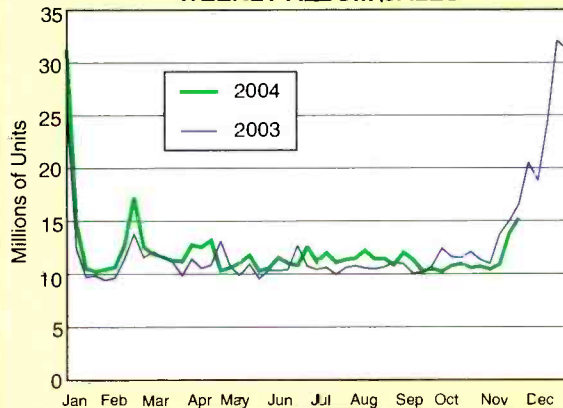
And, **Chris Botti** rides **Oprah Winfrey's** raves for a 146-37

(Continued on page 48)

Market Watch

A Weekly National Music Sales Report

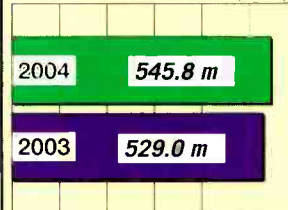
WEEKLY ALBUM SALES



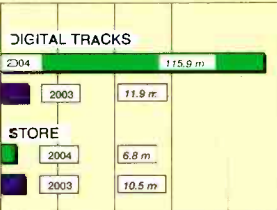
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	15,264,000	98,000	3,472,000
Last Week	13,833,000	99,000	3,381,000
Change	↑10.3%	↓1.0%	↓2.7%
This Week 2003	16,611,000	183,000	1,514,000
Change	↓8.1%	↓46.4%	↓129.3%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



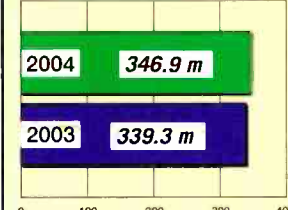
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	551,449,000	668,390,000	↑21.2%
Albums	529,004,000	545,776,000	↑3.2%
Store Singles	10,537,000	6,757,000	↓35.9%
Digital Tracks	11,908,000	115,857,000	↑872.9%

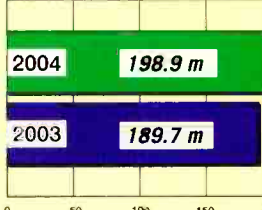
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	511,661,000	531,983,000	↑4.0%
Cassette	15,746,000	8,110,000	↓48.5%
Other	1,597,000	5,683,000	↑255.9%

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	339,327,000	346,900,000	↑2.2%
Catalog	189,677,000	198,876,000	↑4.8%
Deep Catalog	134,923,000	137,271,000	↑1.7%

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 11/21/04.
Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Holiday Spirit Buoy Aiken

By debuting at No. 4 on The *Billboard* 200, **Clay Aiken's** "Merry Christmas With Love" (**RCA**) ties **Celine Dion's** "These Are Special Times" as the highest-debating holiday albums of all time.

Aiken's Christmas CD also debuts at No. 1 on Top Holiday Albums and Top Christian Albums.

Dion's "These Are Special Times" debuted at No. 4 the week of Nov. 21, 1998, and ultimately spent two weeks at No. 2. With an **NBC** special airing Dec. 8, Aiken has the potential to tie or surpass that mark.

MOOD MUSIC: "My Boo" (**LaFace**) by **Usher** and **Alicia Keys** is No. 1 on The *Billboard* Hot 100 for a sixth week. That gives Usher 28 weeks at No. 1 in 2004, making him the only artist to rule the Hot 100 for more than six months.

As reader **Larry Dhoogee** of Forest Grove, Ore., points out, Usher also holds the all-time record, which includes charts preceding the Hot 100 moniker, which was rolled out by *Billboard* Aug. 4, 1958. Usher has now passed **Glenn Miller & His Orchestra**, which spent 26 weeks at No. 1 in 1940 with three singles: "In the Mood," "Tuxedo Junction" and "The Woodpecker Song."

Usher has racked up his tally with four singles. Prior to "My Boo," he was No. 1 this year with "Yeah!," "Burn" and "Confessions Part II."

Chart
Beat™
By Fred Bronson
fbronson@billboard.com



CURB WITH ENTHUSIASM: The highest debut on Hot Dance Radio Airplay is **Wynonna's** remake of **Foreigner's** "I Want to Know What Love Is," at No. 16.

That means three country artists signed to the **Curb** label—**Tim McGraw**, **LeAnn Rimes** and **Wynonna**—are appearing on seven non-country *Billboard* airplay format charts.

McGraw is listed on Mainstream Top 40, Adult Top 40, Hot Rap Tracks, Rhythmic Top 40 and Hot R&B/Hip-Hop Singles & Tracks with "Over and Over," his duet with **Nelly**, as well as on Adult Contemporary with "Live Like You Were Dying."

Rimes debuts on AC this issue with her cover of **Brenda Lee's** classic "Rockin' Around the Christmas Tree."

THE GREAT PRETENDERS: British pop femme group **Girls Aloud** debuts at No. 1 on the U.K. singles chart with "I'll Stand by You" (**Polydor**).

When the original version by **the Pretenders** was released in 1994, it peaked at No. 10. The only Pretenders single to reach pole position in the United Kingdom was "Brass in Pocket" in 1979.

Chrissie Hynde, who wrote "I'll Stand by You," has had two No. 1 hits, but she was not with the Pretenders either time. A version of **Sonny & Cher's** "I Got You Babe" recorded with **UB40** topped the U.K. chart in 1985, and an update of **the Judds's** "Love Can Build a Bridge" by Hynde, **Cher** and **Neneh Cherry** with **Eric Clapton** went to No. 1 in 1995.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	2	2	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (18.98/19.98)	Encore	1	47	32	19	7	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4
2	19	2	2	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	Destiny Fulfilled	2	48	50	39	39	LOS LONELY BOYS ▲ DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9
3	31	2	2	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (11.98/17.98)	Crunk Juice	3	49	35	45	42	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1
4			1	CLAY AIKEN RCA 52622/RMG (18.98 CD)	Merry Christmas With Love	4	50	51	34	18	ASHLEE SIMPSON ▲ ³ Geffen 002913/INTERSCOPE (13.98 CD)	Autobiography	1
5	2	2	2	SHANIA TWAIN MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	2	51	73	61	51	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
6			1	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	6	52	42	22	17	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1
7	3	2	2	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)	Greatest Hits 2	3	53	NEW		1	BON JOVI ISLAND 003543/UME (69.98 CD/DVD)	100,000,000 Bon Jovi Fans Can't Be Wrong...	53
8	5	1	3	VARIOUS ARTISTS EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	1	54	40	32	5	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7
9	8	4	3	USHER ▲ ⁷ LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	55	63	47	23	THE KILLERS ● ISLAND 002468*/DJMGM (13.98 CD)	Hot Fuss	26
10	172	2	2	CHINGY CAPITOL 97686* (18.98 CD)	Powerballin'	10	56	49	21	4	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9
11	10	6	7	GEORGE STRAIT ▲ ³ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	57	NEW		1	A PERFECT CIRCLE VIRGIN 44110 (24.98 CD/DVD)	aMOTiOn	57
12	4	2	2	BRITNEY SPEARS JIVE 65294/ZOMBA (18.98 CD)	Britney Spears Greatest Hits: My Prerogative	4	58	23	—	2	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)	Number Ones	23
13	9	3	10	NELLY ▲ ² DERRTY/FO REEL 003318*/UMRG (8.98/13.98)	Suit	1	59	17	—	2	ELTON JOHN ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17
14	11	5	5	ROD STEWART ▲ J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	60	79	77	54	JOSH GROBAN ▲ ⁴ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
15	15	7	12	RAY CHARLES ▲ ² HEAR 2249/CDCOR (18.98 CD)	Genius Loves Company	2	61	NEW		1	RAMMSTEIN REPUBLIC/UNIVERSAL 003693/UMRG (13.98 CD)	Reise, Reise	61
16	NEW		1	PEARL JAM EPIC 93535/SONY MUSIC (19.98 EQ CD)	rearviewmirror: Greatest Hits 1991-2003	16	62	47	—	2	SEAL WARNER BROS. 84776 (18.98 CD)	Best: 1991 - 2004	47
17	13	17	2	GRETCHEN WILSON ▲ ³ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	63	29	10	4	R. KELLY & JAY-Z JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1
18	14	9	5	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	9	64	45	28	7	GOOD CHARLOTTE ● DAYLIGHT/EPIC 92425 DR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3
19	57	73	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)	Christmas Celebration	19	65	46	35	24	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1
20	7	—	2	JA RULE THE INC./DEF JAM 002955*/DJMGM (13.98 CD)	R.U.L.E.	7	66	NEW		1	COLLECTIVE SOUL EL 6001 (15.98 CD)	Youth	66
21	22	13	9	GREEN DAY ▲ REPRISE 48777*/WARNER BROS. (18.98 CD)	American Idiot	1	67	43	59	9	KEITH URBAN ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3
22	16	—	2	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16	68	66	42	8	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16
23	6	—	2	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	6	69	60	43	3	GUNS N' ROSES ▲ Geffen 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3
24	18	16	10	TIM MCGRAW ▲ ² CURB 7889 (18.98 CD)	Live Like You Were Dying	1	70	48	52	70	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
25	24	14	8	HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	71	69	55	21	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
26	34	24	30	MAROONS ▲ ³ OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	72	NEW		1	SOUNDTRACK Geffen 003568/INTERSCOPE (13.98 CD)	Bridget Jones: The Edge Of Reason	72
27	NEW		1	NEIL YOUNG WARNER BROS. 48935 (18.98 CD)	Greatest Hits	27	73	55	40	4	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11
28	20	11	4	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD)	Still Not Getting Any...	3	74	44	57	28	SOUNDTRACK ● Geffen/DREAMWORKS 00255/INTERSCOPE (18.98 CD)	Shrek 2	8
29	27	26	8	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	75	53	30	5	JIMMY EAT WORLD INTERSCOPE 003416* (13.98 CD)	Futures	6
30	25	25	2	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	76	64	51	7	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	39
31	21	8	4	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2	77	58	36	13	YOUNG BUCK G-UNIT 002572*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	3
32	30	20	8	CIARA ● SHO/NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	78	59	33	74	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14
33	62	66	6	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98 CD)	The Lost Christmas Eve	26	79	37	—	2	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37
34	39	23	10	NELLY ▲ DERRTY/FO REEL 003314*/UMRG (8.98/13.98)	Sweat	2	80	52	37	5	JOHN MELLENCAMP ISLAND/TVT 003311/UME (19.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13
35	NEW		1	THE BEATLES APPLE 66978/CAPITOL (79.98 CD)	The Capitol Albums Vol. 1	35	81	68	60	11	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
36	28	18	6	CELINE DION EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4	82	41	12	3	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me	12
37	146	—	7	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	37	83	77	69	37	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (18.98 CD)	Meteora	1
38	NEW		1	SOUNDTRACK COLUMBIA 93572/SONY MUSIC (18.98 EQ CD/DVD)	Themeaddict: WWE The Music V6	38	84	148	—	2	SOUNDTRACK NICK 48888/SIRE (18.98 CD)	The Spongebob Squarepants Movie	84
39	12	—	2	NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	12	85	150	—	3	LEANN RIMES CURB 78779 (18.98 CD)	What A Wonderful World	85
40	26	2	3	A PERFECT CIRCLE VIRGIN 66587 (18.98 CD)	eMOTiVe	2	86	61	41	12	LL COOL J ● DEF JAM 002939*/DJMGM (13.98 CD)	The DEfinition	4
41	38	29	25	AVRIL LAVIGNE ▲ ² RCA 59774/RMG (18.98 CD)	Under My Skin	1	87	91	79	19	KEANE INTERSCOPE 002507 (19.98 CD) [M]	Hopes And Fears	53
42	56	44	22	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	88	75	63	67	YELLOWCARD ▲ CAPITOL 39644 (12.98 CD)	Ocean Avenue	23
43	NEW		1	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98 CD)	A Very Larry Christmas	43	89	182	—	2	BARENAKED LADIES DESPERATION 40015/WARNER BROS. (18.98 CD)	Bare Naked For The Holidays	89
44	36	27	87	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	90	71	83	37	SARA EVANS ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
45	NEW		1	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45	91	96	112	61	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
46	54	115	3	SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)	The Polar Express	46	92	83	62	9	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8
							93	81	54	8	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9
							94	95	68	60	ANTHONY HAMILTON ● SO 30 DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
							95	78	93	19	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
							96	33	—	2	VANESSA CARLTON A&M 003480/INTERSCOPE (13.98 CD)	Harmonium	33
							97	85	46	4	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
98	72	67	11	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	149	163	160	15	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23
99	86	101	11	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	150	110	82	8	BRIAN WILSON BRIMEL/UNDISUCHI 79846/WARNER BROS. (19.98 CD)	Smile	13
100	87	74	14	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	151	139	123	33	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
101	74	15	3	RELIENT K GUTEE 72953/CAPTOL (13.98 CD)	MMHMM	15	152	121	105	23	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53
102	88	85	4	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	153	105	70	5	ELLIOTT SMITH ANTI- 86741*/EPTAPH (17.98 CD)	From A Basement On The Hill	19
103	NEW	1	1	RUFUS WAINWRIGHT DREAMWORKS 003716/INTERSCOPE (21.98 CD/DVD)	Want Two	103	154	NEW	1	1	MICHAEL JACKSON M.J./EPIC 92600/SONY MUSIC (59.98 EQ CD/DVD)	The Ultimate Collection	154
104	67	38	6	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	155	NEW	1	1	VARIOUS ARTISTS WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP (18.98 CD)	A Windham Hill Christmas: I'll Be Home For Christmas	155
105	82	53	6	SUM 41 ISLAND 003492*/IDJMG (13.98 CD)	Chuck	10	156	141	125	7	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54
106	70	100	10	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	157	124	97	21	AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38
107	84	78	3	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)	Shock 'n' Y'All	1	158	159	155	8	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50
108	90	84	14	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	159	143	113	35	FRANZ FERDINAND ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32
109	80	49	8	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	160	145	124	61	NICKELBACK ▲ ² ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6
110	94	80	9	EVANESCENCE ▲ ⁶ WIND-UP 13063 (18.98 CD)	Fallen	3	161	133	120	8	INTERPOL MADRID 616* (16.98 CD)	Antics	15
111	100	94	3	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	162	185	—	2	SOUNDTRACK SOMETHING ELSE 2103 (15.98 CD)	Halo 2	162
112	65	—	2	TONY BENNETT RPM/COLUMBIA 92820/SONY MUSIC (18.98 EQ CD)	The Art Of Romance	65	163	154	65	3	LIVE RADIODIFFICULT 003516/INTERSCOPE (24.98 CD/DVD)	Awake: The Best Of Live	65
113	89	64	21	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5	164	167	143	9	STEVEN CURTIS CHAPMAN SPARROW 76897 (17.98 CD)	All Things New	22
114	98	76	11	ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	4	165	153	136	26	SLIPKNOT ● ROADRUNNER 618388/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
115	200	—	2	FRANK SINATRA REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)	The Christmas Collection	115	166	106	158	17	TERRI CLARK MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
116	76	31	3	JOHN LENNON CAPITOL 74426 (18.98 CD)	Acoustic	31	167	135	110	8	JUANES ▲ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	33
117	122	114	7	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	168	119	81	5	JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	31
118	99	118	11	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	99	169	140	119	13	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
119	102	99	12	PAPA ROACH EL TDNAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	170	137	95	8	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	14
120	97	89	8	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	171	151	129	41	KANYE WEST ▲ ² RCA-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2
121	111	108	25	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	172	175	162	55	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
122	104	87	12	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	173	138	150	45	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114
123	101	86	21	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	174	NEW	1	1	CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)	Chris Isaak Christmas	174
124	109	111	19	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	109	175	134	144	4	BIG & RICH WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90
125	147	134	6	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	176	161	175	65	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39314 (12.98/18.98)	Dierks Bentley	26
126	117	106	16	SOUNDTRACK ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	177	162	145	15	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	79
127	115	104	13	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	178	193	186	64	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
128	114	107	10	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	179	199	—	21	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14
129	130	133	10	HOOBASTANK ▲ ² ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	180	157	135	7	CAKE COLUMBIA 92629/SONY MUSIC (18.98 EQ CD)	Pressure Chief	17
130	129	132	7	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	181	116	146	6	SOUNDTRACK CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CD)	Shall We Dance?	116
131	113	131	4	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	182	156	128	9	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31
132	103	91	15	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	183	118	—	2	GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits	118
133	107	75	13	R. KELLY ▲ ³ JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2	184	NEW	1	1	VANESSA WILLIAMS LAVA 93199/AG (18.98 CD)	Silver & Gold	184
134	123	126	26	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	185	179	170	40	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
135	NEW	1	1	VARIOUS ARTISTS MADACY KIDS! 50631/MADACY (7.98 CD)	Care Bears: Holiday Hugs!	135	186	173	148	59	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
136	108	71	7	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19	187	NEW	1	1	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits	187
137	142	138	17	GAVIN DEGRAW ● J 63461/RMG (11.98 CD)	Chariot - Stripped	56	188	169	161	17	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
138	NEW	1	1	VARIOUS ARTISTS WALT DISNEY 861191 (18.98 CD)	Radio Disney Jingle Jams	138	189	164	139	51	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
139	126	102	8	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerilla City	20	190	136	92	6	DURAN DURAN EPIC 92900*/SONY MUSIC (18.98 CD)	Astronaut	17
140	92	58	3	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobre	58	191	NEW	1	1	MONOXIDE PSYCHOPATHIC 4044 (15.98 CD) [M]	Chainsmoker LP	191
141	120	103	59	THREE DAYS GRACE ● JIVE 53478/ZOMBA (12.98 CD) [M]	Three Days Grace	69	192	165	130	39	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
142	160	147	21	MAROONS OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	193	197	185	23	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
143	128	109	19	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	194	178	167	53	JAY-Z ▲ ² RCA-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
144	112	90	4	SOUNDTRACK WARNER SUNSET 48695/WARNER BROS. (18.98 CD)	The OC: Music From The OC: Mix 2	90	195	RE-ENTRY	57	57	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14
145	93	48	3	TRAIN COLUMBIA 92830/SONY MUSIC (18.98 EQ CD)	Alive At Last	48	196	NEW	1	1	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	196
146	125	151	49	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	197	127	—	2	RANDY TRAVIS WORD-CURR 88348/WARNER BROS. (18.98 CD)	Passing Through	127
147	132	56	3	NEWSBOYS SPARROW 95547 (17.98 CD)	Devotion	56	198	131	—	2	VARIOUS ARTISTS OISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	131
148	NEW	1	1	MANDY MOORE EPIC 93458/SONY MUSIC (18.98 EQ CD)	The Best Of Mandy Moore	148	199	149	116	7	R.E.M. WARNER BROS. 48894* (18.98 CD)	Around The Sun	13
							200	RE-ENTRY	7	7	BARRY MANILOW CONCORD 2251 (18.98 CD)	Manilow Scores: Songs From Copacabana And Harmony	47

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

DECEMBER 4, 2004				Billboard TOP INTERNET ALBUM SALES	
Sales data and internet sales reports compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK	
1	5	EMINEM SHADY/AFTERMATH 003771/INTERSCOPE	Encore	1	1 Week At Number 1
2	1	CLAY AIKEN RCA 62622/RMG	Merry Christmas With Love	4	
3	1	SHANIA TWAIN MERCURY 003072/UMGN	Greatest Hits	5	
4	3	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN	Greatest Hits 2	7	
5	6	ROD STEWART ▲ J 62182/RMG	Stardust... The Great American Songbook Vol. III	14	
6	21	DESTINY'S CHILD COLUMBIA 92585/SONY MUSIC	Destiny Fulfilled	2	
7	NEW	THE BEATLES APPLE 66978/CAPITOL	The Capitol Albums Vol. 1	35	
8	7	RAY CHARLES ▲ 2 HEAR 2248/CDNCORD	Genius Loves Company	15	
9	NEW	U2 INTERSCOPE 003613	How To Dismantle An Atomic Bomb	-	
10	9	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	18	
11	NEW	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M]	When I Fall In Love	37	
12	20	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea	22	
13	13	USHER ▲ 7 LAFACÉ 63982/ZOMBA	Confessions	9	
14	NEW	NEIL YOUNG WARNER BROS. 48935	Greatest Hits	27	
15	11	TIM MCGRAW ▲ 2 CURB 78858	Live Like You Were Dying	24	
16	NEW	PEARL JAM EPIC 93535/SONY MUSIC	rearviewmirror: Greatest Hits 1991-2003	16	
17	NEW	BON JOVI ISLAND 003543/UMG	100,000,000 Bon Jovi Fans Can't Be Wrong...	53	
18	8	JOHN LENNON CAPITOL 74428	Acoustic	116	
19	NEW	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020	Christmas Celebration	19	
20	14	GEORGE STRAIT ▲ 3 MCA NASHVILLE 000459/UMGN	50 Number Ones	11	
21	NEW	SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS.	The Polar Express	46	
22	NEW	MICHAEL JACKSON M.J./EPIC 92600/SONY MUSIC	The Ultimate Collection	154	
23	16	JOHN MELLENCAMP ISLAND/JTV 003311/UMG	Words & Music: John Mellencamp's Greatest Hits	80	
24	4	BRITNEY SPEARS JIVE 65294/ZOMBA	Britney Spears Greatest Hits: My Prerogative	12	
25	12	PINK MARTINI HEINZ 2 [M]	Hang On Little Tomato	-	

DECEMBER 4, 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	5 Weeks At Number 1	
2	NEW	THEMEADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC		
3	3	THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS.		
4	NEW	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 002568/INTERSCOPE		
5	2	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE		
6	9	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE		
7	7	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099		
8	4	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC		
9	8	A CINDERELLA STORY ●	HOLLYWOOD 162453		
10	5	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.		
11	NEW	ELF	NEW LINE 39028		
12	13	HALO 2	SUMTHING ELSE 2103		
13	6	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG		
14	10	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE		
15	15	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP		
16	16	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126		
17	14	O BROTHER, WHERE ART THOU? ▲ 7	LOST HIGHWAY/MERCURY 170069/IDJMG		
18	11	ALFIE	VIRGIN 63934		
19	17	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN		
20	19	THAT'S SO RAVEN	WALT DISNEY 861015		
21	12	TEAM AMERICA: WORLD POLICE	ATLANTIC 83759/AG		
22	20	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC		
23	21	13 GOING ON 30	HOLLYWOOD 162454		
24	24	SHREK ▲ 2	DREAMWORKS 450305/INTERSCOPE		
25	18	THE PUNISHER: THE ALBUM	WIND-UP 13093		

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.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

Trace Adkins 189	Vanessa Carlton 96	Josh Groban 60	The Killers 55	Modest Mouse 111	SheDaisy 193	Shrek 2 74	Have A Fun Christmas 196
Clay Aiken 4	Casting Crowns 131	Guerilla Black 139	Korn 47	Monoxide 191	Blake Shelton 97	The Spongebob Squarepants Movie 84	Las Mas Bailables Del Pasito Duranguense 198
Akon 157	Steven Curtis Chapman 164	Guns N' Roses 69	Lenny Kravitz 179	Mandy Moore 148	Shinedown 151	Themeaddict: WWE The Music V6 38	Now 16 52
Gary Allan 185	Ray Charles 15, 18	Anthony Hamilton 94	Larry The Cable Guy 43	Mos Def 104	Simple Plan 28	Now 17 8	Radio Disney Jingle Jams 138
Anita Baker 114	Kenny Chesney 49	Hoobastank 129	Avril Lavigne 41	My Chemical Romance 118	Jessica Simpson 125	Now 18 8	Totally Hits 2004 Vol. 2 136
Lloyd Banks 123	Chevelle 92	Interpol 161	John Lennon 116	Nelly 13, 34	Ashlee Simpson 50	Britney Spears 12	A Windham Hill Christmas: I'll Be Home For Christmas 155
Barenaked Ladies 89	Chingy 10	Chris Isaak 174	Lil Jon & The East Side Boyz 3	New Edition 39	Frank Sinatra 115	Rod Stewart 14, 102	WOW Hits 2005: 31 Of The Years
The Beach Boys 130	Ciara 32	Alan Jackson 98, 146	Lil Scrappy/Trillville 192	Newsboys 147	Slipknot 165	Joss Stone 109	Top Christian Artists And Hits 76
The Beatles 35	Terri Clark 166	Michael Jackson 154	Lil Wayne 113	Nickelback 160	Elliott Smith 153	George Strait 11	Velvet Revolver 65
Bee Gees 58	Grupo Climax 177	Ja Rule 20	Linkin Park 83	Brad Paisley 70	Michael W. Smith 73	Sum 41 105	Rufus Wainwright 103
Tony Bennett 112	Collective Soul 66	Jay-Z 194	Live 163	Papa Roach 119	Snoop Dogg 6	Switchfoot 44	Kanye West 171
Dierks Bentley 176	Crossfade 124	Jet 186	LL Cool J 86	Papa Roach 119	Snow Patrol 173	Taking Back Sunday 188	Vanessa Williams 184
Beyonce 117	Sheryl Crow 172	Jimmy Eat World 75	Los Lonely Boys 48	Pearl Jam 16	Marco Antonio Solis 140	Talib Kweli 170	Brian Wilson 150
Big & Rich 30, 175	Gavin DeGraw 137	Elton John 59	Lonestar 134	A Perfect Circle 40, 57	SOUNDTRACK	Three Days Grace 141	Gretchen Wilson 17
Black Eyed Peas 78	Destiny's Child 2	JoJo 42	Barry Manilow 200	Pitbull 169	Bridget Jones: The Edge Of Reason 72	Train 145	Yellowcard 88
Andrea Bocelli 22	Celine Dion 36	George Jones 183	Mannheim Steamroller 19	Queen Latifah 68	A Cinderella Story 143	Trans-Siberian Orchestra 33	Ying Yang Twins 82
Bone Thugs-N-Harmony 187	Hilary Duff 25, 178	Norah Jones 81, 100	Marilyn Manson 93	R.E.M. 199	Garden State 132	Randy Travis 197	Neil Young 27
Bon Jovi 53	Duran Duran 190	Juanes 167	Maroon 5 26, 142	Rammstein 61	Halo 2 162	Trick Daddy 31	Young Buck 77
Chris Botti 37	Eminem 1	Juvenile 168	Dean Martin 121	Rascal Flatts 29	The OC: Music From The OC: Mix 2 144	Shania Twain 5	
Bowling For Soup 128	Evanescence 110	Keane 87	John Mayer 91	Relient K 101	The Polar Express 46	Keith Urban 67, 99	
Breaking Benjamin 71	Sara Evans 90	Toby Keith 7, 107	Martina McBride 106	LeAnn Rimes 85	The Princess Diaries 2: Royal Engagement 126	The Used 120	
Brooks & Dunn 54	Fabulous 23	R. Kelly 133	Jesse McCartney 158	The Rolling Stones 127	Shall We Dance? 181	Usher 9	
Jimmy Buffet 95	Franz Ferdinand 159	R. Kelly & Jay-Z 63	Michael McDonald 56, 195	Jill Scott 122	Shark Tale 182	VARIOUS ARTISTS	
Ryan Cabrera 108	Good Charlotte 64	Alicia Keys 51	Tim McGraw 24	Seal 62	Care Bears: Holiday Hugs! 135		
Cake 180	Green Day 21	Kidz Bop Kids 149	John Mellencamp 80	Seether 152			
Jeremy Camp 45			Luis Miguel 79				

Over The Counter

Continued from page 45

vault, with a 311% gain, after playing her show's wedding episode.

Despite all the fireworks, album volume is down from the same 2003 frame for a 10th straight week.

PRICE CHECK: In September of last year, when album sales showed growth for the first time since 2000, artists like **John Mayer**, **Mary J. Blige** and **DMX** helped draw consumers back to stores.

Those gains over weeks from the prior year also coincided with the news that **Universal Music & Video Distribution** would reduce pricing on

most of the front-line CDs from **Universal Music Group**-owned labels.

Although retailers were initially cool to Universal's JumpStart program, the announcement generated waves of attention from the consumer press. As overall album gains



continued through the first eight months of this year, company executives from chairman **Doug Morris** on through have more than once

posited that consumers' perception of lower prices influenced those positive comps.

There may be some merit to that claim. For the first time in my 14 years with the *Billboard* chart department, the suggested prices posted on The *Billboard* 200 show a downward trend from the prior year.

On last issue's chart, CDs with a list (or equivalent price) of \$18.98 still represented the most prominent tag among those 200 titles, but there were 99 at that level, down from 125 in the same week last year.

The premium-level price of \$19.99 is also less prevalent, with seven of those on last issue's *Billboard* 200, compared with 11 in the issue dated Nov. 29, 2003. That's notable, because in most prior years, the dollar-higher premium tag would become more common as labels constantly sought to creep toward a higher shelf price.

Two lower tiers have become more frequently employed. The *Billboard* 200 sported 39 at \$13.98 and 20 at \$12.98 last week, compared with one and 13, respectively, a year prior.

The downward trend plays on Heatseekers, too, but is less obvious on Top Pop Catalog (which appeared last week on billboard.com as it alternates in the magazine with Top Holiday Albums). Last issue's Heatseekers list had only seven of 50 titles at \$18.98 or more, while there were 18 at that price 52 weeks earlier.

By contrast, more than half of the titles on last week's 50-position catalog list sat at \$18.98 or \$17.98, with 22 at the former and 10 at the latter. That's about even with last year's comparable chart, when there were 23 \$18.98 titles and a dozen at \$17.98.

Beyond the JumpStart initiative, let's not forget that music is the only consumer category where the

most in-demand items are always discounted.

New albums by big-name acts have always been a music merchant's magnet, and never more so than now. According to a report commissioned by **PricewaterhouseCoopers** and presented at the **National Assn. of Recording Merchandisers** convention, half or more of albums sold in the United States are rung by chains that tout the cheapest sale prices, primarily **Wal-Mart**, **Best Buy**, **Circuit City** and **Target**.

Take a look at circulars from three of those chains that hit homes Sunday, Nov. 14, affecting the tracking week reflected by this issue's charts. No less than 52 current front-line albums were discounted to \$9.98-\$11.99, with six of those simultaneously featured in fliers from Target and the two electronics chains.

DECEMBER 4 2004
Billboard® TOP POP® CATALOG™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	Sales data compiled by Nielsen SoundScan
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	2	16	13	VARIOUS ARTISTS	Now That's What I Call Christmas! 2: The Signature Collection	EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)
				NUMBER 1 / GREATEST GAINER 1 Week At Number 1		
2	12	38	18	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack	CAPITOL 42210 (12.98/17.98)
				GREATEST GAINER		
3	5	—	38	VARIOUS ARTISTS	Now That's What I Call Christmas!	EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98 CD)
4	6	36	13	HARRY CONNICK, JR.	Harry For The Holidays	COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)
5	1	1	24	RAY CHARLES	The Very Best Of Ray Charles	RHINO 79822 (11.98 CD)
6	22	—	50	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	LAVA 92736/AG (11.98/17.98) [M]
7	3	2	60	ROD STEWART	It Had To Be You ... The Great American Songbook	J 20038/RMG (12.98/18.98)
8	4	22	38	BURL IVES	Rudolph The Red-Nosed Reindeer	MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)
9	14	44	68	CELINE DION	These Are Special Times	550 MUSIC/EPIC 89523/SONY MUSIC (11.98 EQ/17.98)
10	26	—	17	KIDZ BOP KIDS	Kidz Bop Christmas	RAZOR & TIE 89506 (7.98/11.98)
11	7	8	67	THE BEATLES	—	APPLE 29325/CAPITOL (12.98/18.98)
12	8	7	62	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960	CAPITOL 23502 (11.98/17.98)
13	13	—	69	ELTON JOHN	Greatest Hits 1970-2002	ROCKET/UTV 063478/UME (19.98 CD)
14	19	—	38	ELVIS PRESLEY	It's Christmas Time	RCA SPECIAL PRODUCTS 44931 (6.98 CD)
15	16	47	88	BING CROSBY	White Christmas	MCA SPECIAL PRODUCTS 731143/UME (2.98/5.98)
16	11	5	142	PINK FLOYD	Dark Side Of The Moon	CAPITOL 46001 (10.98/18.98)
17	10	4	70	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	TUFF GONG/ISLAND 548904/UME (8.98/12.98)
				HOT SHOT DEBUT		
18	NEW	1	1	SOUNDTRACK	Elf	NEW LINE 33028 (16.98 CD)
19	33	—	18	VARIOUS ARTISTS	American Idol: The Great Holiday Classics	RCA 55424/RMG (18.98 CD)
20	41	—	39	MARTINA MCBRIDE	White Christmas	RCA NASHVILLE 57842/RLG (10.98/16.98)
21	48	—	39	MANNHEIM STEAMROLLER	Christmas Extraordinaire	AMERICAN GRAMAPHONE 1225 (17.98 CD)
22	NEW	1	1	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	LAVA 83145/AG (11.98/17.98)
23	36	32	34	JOSH GROBAN	Josh Groban	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]
24	46	—	27	VARIOUS ARTISTS	WOW Christmas	WORD-CURB/EMIC/MG/PROVIDENT 96078/WARNER BROS. (21.98 CD)
25	25	21	131	EMINEM	The Eminem Show	WEB/AFRERATH 493290/INTERSCOPE (8.98/12.98)
26	15	14	4	RASCAL FLATTS	Melt	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)
27	17	9	34	QUEEN	Greatest Hits	HOLLYWOOD 161265 (11.98/17.98)
28	18	11	209	TIM MCGRAW	Greatest Hits	CURB 77978 (12.98/18.98)
29	21	15	102	AC/DC	Back In Black	LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)
30	39	—	80	MARIAH CAREY	Merry Christmas	COLUMBIA 84222/SONY MUSIC (11.98 EQ/17.98)
31	20	13	534	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	CAPITOL 30334 (10.98/15.98)
32	9	3	19	RAY CHARLES	Anthology	RHINO 75759 (18.98 CD)
33	30	27	212	LINKIN PARK	[Hybrid Theory]	WARNER BROS. 47755 (12.98/18.98)
34	27	19	132	AVRIL LAVIGNE	Let Go	ARISTA 14740/RMG (17.98 CD)
35	28	20	844	METALLICA	Metallica	ELEKTRA 61113/AG (11.98/17.98)
36	NEW	1	1	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	ATLANTIC 83619/AG (19.98 CD)
37	24	24	108	ELVIS PRESLEY	Elvis: 30 #1 Hits	RCA 68079/RMG (12.98/19.98)
38	NEW	1	1	KENNY CHESNEY	All I Want For Christmas Is A Real Good Tan	BNA 51808/RLG (18.98 CD)
39	NEW	1	1	HILARY DUFF	Santa Claus Lane	BUENA VISTA 860129/WALT DISNEY (12.98 CD) [M]
40	40	30	121	U2	The Best Of 1980-1990	ISLAND 524613/UMJMG (12.98/18.98)
41	NEW	1	1	HARRY CONNICK, JR.	When My Heart Finds Christmas	COLUMBIA 57550/SONY MUSIC (11.98 EQ/17.98)
42	NEW	1	1	EMINEM	The Marshall Mathers LP	WEB/AFRERATH 490629/INTERSCOPE (8.98/12.98)
43	NEW	1	1	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	APPLE 45442/CAPITOL (11.98/17.98)
44	34	23	46	LARRY THE CABLE GUY	Lord, I Apologize	PARALLEL/IMP-D 001423/UME (18.98 CD)
45	35	25	117	COLDPLAY	A Rush Of Blood To The Head	CAPITOL 40504 (12.98/18.98)
46	31	18	33	STEVIE WONDER	The Definitive Collection	MOTOWN/UTV 066164/UME (18.98 CD)
47	37	31	48	BARRY MANILOW	Ultimate Manilow	BMG HERITAGE 10600 (12.98/18.98)
48	23	10	108	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	BME 2370/TVT (13.98/17.98)
49	NEW	1	1	ALAN JACKSON	Let It Be Christmas	ARISTA NASHVILLE 67062/RLG (11.98/18.98)
50	44	29	139	MERCYME	Almost There	INO 86133/CURB (16.98 CD) [M]

DECEMBER 4 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	Sales data compiled by Nielsen SoundScan
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 7 Weeks At Number 1		
1	1	1	8	CROSSFADE	Crossfade	FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)
2	2	4	15	SNOW PATROL	Final Straw	POLYDORA/AM 00227/INTERSCOPE (12.98 CD)
				HOT SHOT DEBUT		
3	NEW	1	1	MONOXIDE	Chainsmoker LP	PSYCHOPATHIC 4044 (15.98 CD)
4	4	—	2	HANDSOME BOY MODELING SCHOOL	White People	ELEKTRA/ATLANTIC 62941/AG (18.98 CD)
5	6	3	22	PINK MARTINI	Hang On Little Tomato	HEINZ 2 (17.98 CD)
				GREATEST GAINER		
6	7	25	27	ISRAEL AND NEW BREED	Live From Another Level	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)
7	8	10	28	THE POSTAL SERVICE	Give Up	SUB POP 595 (14.98 CD)
8	11	8	11	SKINDRED	Babylon	BIE/ER BROS./LAVA 93304/AG (11.98 CD)
				HOT SHOT DEBUT		
9	NEW	1	1	MF DOOM	MM..Food	RHYMESAYERS ENTERTAINMENT 0051 (15.98 CD)
10	9	5	13	K-PAZ DE LA SIERRA	Pensando En Ti	UNIVISION 310291/UG (14.98 CD)
11	13	21	13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	BUENA VISTA 861085/WALT DISNEY (7.98 CD)
12	15	9	12	THE ALCHEMIST	1st Infantry	ALC 9548*/KDCH (15.98 CD)
13	NEW	1	1	CONJUNTO PRIMAVERA	Miles De Voces En Vivo	FONOVISA 351448/UG (13.98 CD)
14	10	7	1	LYFE JENNINGS	Lyfe 268-192	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)
15	18	22	18	MUSE	Absolution	TASTE MEDIA 48733/WARNER BROS. (14.98 CD)
16	17	16	16	MADELEINE PEYROUX	Careless Love	ROUNDNER 613192 (17.98 CD)
17	24	11	12	THE GAME	Untold Story	GET LOW 7 (17.98 CD)
18	21	29	19	JUAN LUIS GUERRA	Para Ti	VEVE 65100/UNIVERSAL LATINO (15.98 CD)
19	23	46	19	MARTHA MUNIZZI	The Best Is Yet To Come	MARTHA MUNIZZI 0001 (16.98 CD)
20	22	31	21	HAWTHORNE HEIGHTS	The Silence In Black And White	VICTORY 220 (12.98 CD)
21	27	34	27	ALEJANDRO FERNANDEZ	A Corazon Abierto	SONY DISCS 95323 (16.98 EQ CD)
22	19	17	17	MONCHY & ALEXANDRA	Hasta El Fin	J&N 95422/SONY DISCS (15.98 EQ CD)
23	NEW	1	1	THE CHARIOT	Everything's Alive, Everything's Breathing, Nothing is Dead, Nothing is Bleeding	SOLID STATE 73852/TDOTH & NAIL (13.98 CD)
24	30	28	28	FUTURE LEADERS OF THE WORLD	LVL IV	EPIC 89192/SONY MUSIC (12.98 EQ CD)
25	12	6	3	DON FRANCISCO	Mi Homenaje Gigante A La Musica Nortena	UNIVISION 310171/UG (13.98 CD)
26	34	18	18	DONALD LAWRENCE & CO.	I Speak Life	VERITY 62228/ZOMBA (11.98/17.98)
27	36	27	27	J MOSS	The J Moss Project	GOSPEL CENTRIC 70068/ZOMBA (17.98 CD)
28	28	—	4	MARTHA MUNIZZI	When He Came	MARTHA MUNIZZI 0302 (15.98 CD)
29	35	35	35	VICENTE FERNANDEZ	Tesoros De Coleccion	SONY DISCS 95241 (9.98 EQ CD)
30	NEW	1	1	ALEJANDRO SANZ	Grandes Exitos 97-04	WARNER LATINA 81970 (18.98 CD)
31	33	19	19	ROY JONES, JR. PRESENTS BODY HEAD BANGERS	Body Head Bangers: Volume One	BODY HEAD/UNIVERSAL 003660*/UMRG (13.98 CD)
32	26	13	9	JENNIFER PENA	Houston: Rodeo Live	UNIVISION 310288/UG (13.98 CD)
33	31	30	17	SCISSOR SISTERS	Scissor Sisters	UNIVERSAL 002772*/UMRG (13.98 CD)
34	38	41	9	RAY LAMONTAGNE	Trouble	RCA 63459/RMG (11.98 CD)
35	29	24	24	LE TIGRE	This Island	LE TIGRE/STRUMMER 003385/UMRG (9.98 CD)
36	41	33	33	MINDY SMITH	One Moment More	VANGUARD 79136 (16.98 CD)
37	40	32	32	SUGARLAND	Twice The Speed Of Life	MERCURY 002173/UMGN (13.98 CD)
38	37	40	40	PHILLIPS, CRAIG AND DEAN	Let The Worshippers Arise	NO/EPIC 82879/SONY MUSIC (17.98 EQ CD)
39	14	—	1	NEKO CASE	The Tigers Have Spoken	ANTI 86740/EPITAPH (13.98 CD)
40	NEW	1	1	BUTCH WALKER	Letters	EPIC 92627/SONY MUSIC (12.98 EQ CD)
41	50	45	20	BARLOWGIRL	Barlowgirl	FERVENT 30049 (14.98 CD)
42	NEW	1	1	THE WIGGLES	Yummy Yummy	KOCH 8626 (11.98 CD)
43	47	44	44	LUNYTONES	La Trayectoria	MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)
44	45	—	1	UNDEROATH	They're Only Chasing Safety	SOLID STATE 83184/TDOTH & NAIL (13.98 CD)
45	NEW	1	1	PETER CINCOTTI	On The Moon	CONCORD 2221 (18.98 CD)
46	32	36	36	DUELO	Mi Historia Musical	UNIVISION 310280/UG (13.98 CD)
47	NEW	1	1	LOS CAMINANTES	Tesoros De Coleccion: Puras Rancheras	SONY DISCS 95300 (9.98 EQ CD)
48	NEW	1	1	RISE AGAINST	Siren Song Of The Counter Culture	GEFFEN 002967/INTERSCOPE (19.98 CD)
49	NEW	1	1	CHRIS RICE	Short Term Memories	ROCKETOWN 20011 (17.98 CD)
50	NEW	1	1	LOS BUKIS	Lo Mejor De Nosotros 1972-1986	FONOVISA 3514 (13.98 CD)

DECEMBER 4 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	Sales data compiled by Nielsen SoundScan
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 / GREATEST GAINER 2 Weeks At Number 1		
1	1	—	—	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	BME 2690/TVT (11.98/17.98)
2	3	3	8	MANNHEIM STEAMROLLER	Christmas Celebration	AMERICAN GRAMAPHONE 2020 (17.98 CD)
				HOT SHOT DEBUT		
3	NEW	1	1	COLLECTIVE SOUL	Youth	EL 80001 (15.98 CD)
4	2	1	1	YING YANG TWINS	My Brother & Me	COLLIPARK 2489/TVT (11.98 CD/DVD)
5	15	34	34	VARIOUS ARTISTS	Care Bears: Holiday Hugs!	MADACY KIDS 5063/MADACY (7.98 CD)
6	4	2	2	ELLIOTT SMITH	From A Basement On The Hill	ANTI 86741/EPITAPH (17.98 CD)
7	6	6	6	INTERPOL	Antics	MATADOR 616 (16.98 CD)
8	11	—	—	SOUNDTRACK	Halo 2	SUMTHING ELSE 2103 (15.98 CD)
9	7	5	10	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	DIAZ BROTHERS 2560*/TVT (11.98/18.98)
10	8	9	9	GRUPO CLIMAX	Za Za Za	MUSART 20539/BALBDA (15.98 CD) [M]
11	5	—	—	GEORGE JONES	50 Years Of Hits	BANDIT 220 (27.98 CD)
12	NEW	1	1	BONE THUGS-N-HARMONY	Greatest Hits	RUTHLESS 25423 (18.98 CD)
13	9	12	17	TAKING BACK SUNDAY	Where You Want To Be	VICTORY 228 (15.98 CD)
14	NEW	1	1	MONOXIDE	Chainsmoker LP	PSYCHOPATHIC 4044 (15.98 CD) [M]
15	12	7	7	PINK MARTINI	Hang On Little Tomato	HEINZ 2 (17.98 CD) [M]
16	16	19	19	THE POSTAL SERVICE	Give Up	SUB POP 595 (14.98 CD) [M]
17	NEW	1	1	MF DOOM	MM..Food	RHYMESAYERS ENTERTAINMENT 0051 (15.98 CD)
18	10	8	8	TOM WAITS	Real Gone	ANTI 86678/EPITAPH (17.98 CD)
19	20	17	17	THE ALCHEMIST	1st Infantry	ALC 9548*/KDCH (15.98 CD) [M]
20	18	14	14	SHADOWS FALL	The War Within	CENTURY MEDIA 8228 (12.98 CD)
21	38	—	—	RAY CHARLES	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	URBAN WORKS 50827/MADACY (19.98 CD)
22	13	11	11	213	The Hard Way	DOGMYSTYLE 2670*/TVT (11.98/17.98)
23	30	20	20	THE GAME	Untold Story	GET LOW 7 (17.98 CD) [M]
24	21	16	16	LIL' ROMEO	Romeoland	NEW NO LIMIT 5753*/KDCH (12.98/18.98)
25	29	37	37	MARTHA MUNIZZI	The Best Is Yet To Come	MARTHA MUNIZZI 0001 (16.98 CD) [M]
26	27	18	18	FLOGGING MOLLY	Within A Mile Of Home	SIDEONEEDUMMY 7125* (16.98 CD)
27	28	26	26	HAWTHORNE HEIGHTS	The Silence In Black And White	VICTORY 220 (13.98 CD) [M]
28	23	15	15	VARIOUS ARTISTS	Enjoy Every Sandwich: The Songs Of Warren Zevon	ARTEMIS 51581 (18.98 CD)
29	14	4	4	AFI	AFI	NITRO 15859 (13.98 CD)

DECEMBER 4 2004 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	GEORGE THOROGOOD & THE DESTROYERS	Capitol 98430	Greatest Hits: 30 Years Of Rock
2	2	SUSAN TEDESCHI	New West 6055	Live From Austin TX
3	3	AEROSMITH	Columbia 67025/Sony Music	Honkin' On Bobo
4	5	ERIC CLAPTON	Duck/Duck/Reprise 48423/Warner Bros	Me And Mr Johnson
5	4	KEB' MO'	Okeh/Epic 92687/Sony Music [M]	Peace: Back By Popular Demand
6	6	NORTH MISSISSIPPI ALLSTARS	ATO 21529	Hill Country Revue
7	7	MARVIN SEASE	Malaco 7518	Playa Haters
8	8	RAY CHARLES	BCL 40672	Music Legends: Ray's Blues
9	9	SOUNDTRACK	Legacy/Columbia 92860/Sony Music	Lightning In A Bottle
10	12	KEB' MO'	Okeh/Epic 92687/Sony Music [M]	Keep It Simple
11	10	MAVIS STAPLES	Alligator 4899	Have A Little Faith
12	11	ETTA JAMES	RCA Victor 60644	Blues To The Bone
13	13	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	Legacy/Epic 61536/Sony Music	Stevie Ray Vaughan And Double Trouble The Collection
14	14	THEODIS EALEY	IFGAM 74023	Stand Up In It
15		R.L. BURNSIDE	Fat Possum 1013	A Bothered Mind

DECEMBER 4 2004 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	SKINDRED	Bielor Bros/Lava 93304/AG [M]	Babylon
2	3	KEVIN LYTTLE	Atlantic 83730/AG	Kevin Lyttle
3	1	VARIOUS ARTISTS	Mas Flow/180010/Universal Latino	Lunytunes Presents La Mision 4: The Take Over
4		IVY QUEEN	Perfect Image 510157/Universal Latino	Real
5	5	SOUNDTRACK	Maverick 48675/Warner Bros	50 First Dates
6	6	MOSA	LatinFlava 1014	Damelo
7	4	DJ NELSON	Flow 180002/Universal Latino [M]	Flow La Discoteca
8	8	DON OMAR	VI 450618 [M]	The Last Don: Live, Vol. 1
9	7	BENIE MAN	Shockin' Vibes 95173/Virgin	Back To Basics
10		VARIOUS ARTISTS	J&N 95503/Sony Discos	Reggaetonhits 2005
11	10	DON OMAR	VI 450587 [M]	The Last Don
12		SOUNDTRACK	Atlantic 83766/AG	After The Sunset
13	9	NORIEGA	Flow 180001 Or 5027/Cutting/Universal Latino	Contra La Corriente
14	11	VARIOUS ARTISTS	VP 93302/AG	Reggae Gold 2004
15	12	BOB MARLEY	Madacy 0134	The Best Of Bob Marley

DECEMBER 4 2004 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	TWELVE GIRLS BAND	Platina Entertainment USA 64513/New River	Eastern Energy
2	4	VARIOUS ARTISTS	Windham Hill 64226/BMG Strategic Marketing Group	The Very Best Of Celtic Christmas
3	2	VARIOUS ARTISTS	Windham Hill 45902/BMG Strategic Marketing Group	The Celtic Circle 2
4	5	DANIEL O'DONNELL	Optv Media 026	Welcome To My World
5	3	ZAP MAMA	Luka BOP 90056/Warner Bros [M]	Ancestry In Progress
6	6	DANIEL O'DONNELL	Optv Media 225	Songs Of Faith
7	8	BEBEL GILBERTO	Ziriguibodom 1101/Six Degrees [M]	Bebel Gilberto
8	10	CIRQUE DU SOLEIL	Cirque Du Soleil 20022	Le Best Of Cirque Du Soleil
9	9	SOUNDTRACK	Edge/DG 00294/Universal Classics Group	The Motorcycle Diaries
10	7	BEBO & CIGALA	Calle 54/Bluebird 55910/RCA Victor	Lagrimas Negras
11	11	12 GIRLS BAND	Nextar 27224/V2	Freedom
12	12	VARIOUS ARTISTS	Mountain Apple 2105	The 50 Greatest Hawai'i Music Albums Ever
13		JAKE SHIMABUKURO	Hitchhike 1103	Walking Down Rainhill
14	13	GIPSY KINGS	Nonesuch 73841/Warner Bros	Roots
15		ROSA PASSOS	Sony Classical 92668/Sony Music	Amorosa

DECEMBER 4 2004 Billboard TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			CLAY AIKEN	RCA 62522/Provident	Merry Christmas With Love
2	1	2	SWITCHFOOT	Columbia/Sparrow 1976/EMICMG	The Beautiful Letdown
3	2	3	JEREMY CAMP	BEC 8615/EMICMG [M]	Restored
4	3	4	MICHAEL W. SMITH	Reunion 10073/Provident	Healing Rain
5	4	5	VARIOUS ARTISTS	Word/Provident 1106/EMICMG	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits
6	4	1	RELIENT K	Gofee/Capitol 2953/EMICMG	MMHMM
7	5	7	CASTING CROWNS	Beach Street/Reunion 10723/Provident [M]	CASTING CROWNS
8	7	5	NEWSBOYS	Sparrow 5547/EMICMG	Devotion
9	8	6	TOBYMAC	Forefront 6417/EMICMG	Welcome To Diverse City
10	9	9	STEVEN CURTIS CHAPMAN	Sparrow 6897/EMICMG	All Things New
11	6	—	RANDY TRAVIS	Word/Curb/Warner Bros 86348/Word-Curb	Passing Through
12	11	10	AMY GRANT	Word-Curb 86356	Greatest Hits: 1986-2004
13	10	18	ISRAEL AND NEW BREED	Integrity Gospel 82975/Word-Curb [M]	Live From Another Level
14	21	23	THIRD DAY	Essential 10728/Provident	Wire
15	14	12	SMOKIE NORFUL	EMI Gospel 7795/EMICMG	Nothing Without You
16	13	13	VARIOUS ARTISTS	Integrity/Maranatha/Ino 83197/Word-Curb	Integrity's IWorsh'p Next: A Total Worship Experience
17	16	11	CHRIS TOMLIN	SixSteps/Sparrow 4243/EMICMG	Arriving
18	17	15	POINT OF GRACE	Word-Curb/Warner Bros 86324/Word-Curb	I Choose You
19	12	14	SELAH	Curb 78834/Word-Curb	Hiding Place
20	19	19	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
21	18	8	VARIOUS ARTISTS	Ino 19237/Time Life	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith
22	20	28	MARTHA MUNIZZI	Martha Munizzi 0001 [M]	The Best Is Yet To Come
23	15	16	MERCYME	Ino 82947/Word-Curb	Undone
24	28	—	MICHAEL W. SMITH	Reunion 10091/Provident	The Christmas Collection
25	23	21	GAITHER VOCAL BAND	Gaither Music Group 2569/EMICMG	Best Of The Gaither Vocal Band
26			THE CHARIOT	Solid State/Tooth & Nail 3852/EMICMG [M]	Everything's Alive, Everything's Breathing, Nothing Is Dead, Nothing Is Bleeding
27	24	17	DONALD LAWRENCE & CO.	Verity 62228/Provident [M]	I Speak Life
28	25	20	J MOSS	Gospo Centric 70068/Provident [M]	The J Moss Project
29	22	40	MARTHA MUNIZZI	Martha Munizzi 0002 [M]	When He Came
30	31	32	JUMP5	Sparrow 7460/EMICMG	Dreaming In Color
31	26	25	PHILLIPS, CRAIG AND DEAN	Ino 83071/Word-Curb [M]	Let The Worshippers Arise
32	30	31	CASTING CROWNS	Beach Street/Reunion 10092/Provident	Live From Atlanta
33	33	27	BARLOWGIRL	Fervent 30048/Provident [M]	Barlowgirl
34			VARIOUS ARTISTS	Fervent 30055/Provident	Absolute Favorite Christmas
35	35	30	FRED HAMMOND	Verity/Jive 58744/Provident	Somethin' Bout Love
36	27	22	SWITCHFOOT	Rethink/Sparrow 4565/EMICMG	The Early Years: 1997-2000
37	37	37	VARIOUS ARTISTS	EMICMG/Provident 86300/Word-Curb	WOW Worship (Red)
38	29	35	UNDEROATH	Solid State/Tooth & Nail 3184/EMICMG [M]	They're Only Chasing Safety
39			PILLAR	Flicker 2631/EMICMG	Where Do We Go From Here
40			CHRIS RICE	Rocketown 20011/Provident [M]	Short Term Memories

DECEMBER 4 2004 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	ISRAEL AND NEW BREED	Integrity Gospel/Epic 91283/Sony Music [M]	Live From Another Level
2	2	1	SMOKIE NORFUL	EMI Gospel 7795	Nothing Without You
3	3	2	BEN HARPER AND THE BLIND BOYS OF ALABAMA	Virgin 71206	There Will Be A Light
4	8	13	RAY CHARLES	Urban Works 50827/Madacy	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
5	4	7	MARTHA MUNIZZI	Martha Munizzi 0001 [M]	The Best Is Yet To Come
6	6	3	DONALD LAWRENCE & CO.	Verity 62228/Zomba [M]	I Speak Life
7	7	5	J MOSS	Gospo Centric 70068/Zomba [M]	The J Moss Project
8	5	9	MARTHA MUNIZZI	Martha Munizzi 0002 [M]	When He Came
9	9	8	FRED HAMMOND	Verity/Jive 58744/Zomba	Somethin' Bout Love
10	10	6	KIERRA KIKI SHEARD	EMI Gospel 97304 [M]	I Owe You
11	11	14	POOH AND THE YOUNG INSPIRATIONS	Ophir 10319	Say The Word
12	12	10	VARIOUS ARTISTS	Word/EMICMG/Verity 57494/Zomba	WOW Gospel 2004
13	23	—	GEORGE HUFF	Word-Curb 86387/Warner Bros	My Christmas (EP)
14	13	11	DETRICK HADDON	TyScot/Verity 59482/Zomba [M]	Crossroads
15	16	16	CECE WINANS	PureSprings Gospel/Ino 90361/Sony Music	Throne Room
16	15	17	NICOLE C. MULLEN	Word-Curb 86317/Warner Bros [M]	Everyday People
17	14	12	BISHOP PAUL S. MORTON	Tehillah/Light 5907/Compedia [M]	Seasons Change
18	17	15	VICKIE WINANS	Verity 43214/Zomba [M]	Bringing It All Together
19	18	19	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BlackBerry 1649/Malaco	Soullink Live
20	21	21	MEN OF STANDARD	Muscle Shoals Sound Gospel 8018/Malaco	It's A New Day
21	22	22	THE STRAIGHT GATE MASS CHOIR	Bajada 7701	Expectations: I'll Praise
22	20	20	DOROTHY NORWOOD	Malaco 4533	Stand On The Word
23	26	23	VARIOUS ARTISTS	Dexterity Sounds 7798/EMI Gospel	Bishop T.D. Jakes Presents: He-Motions
24	24	25	BYRON CAGE	Gospo Centric 70047/Zomba [M]	Byron Cage
25	25	24	TONEK & THE PECULIAR PEOPLE	Verity/Jive 53713/Zomba	Out The Box
26			TYE TRIBBETT & G.A.	Integrity Gospel/Columbia 90549/Sony Music [M]	Life
27	31	30	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	Tehillah/Light 5497/Compedia [M]	Let It Rain
28	28	27	SOUNDTRACK	Musical World/Columbia 90286/Sony Music	The Fighting Temptations
29	33	31	DONNIE MCCLURKIN	Verity 43199/Zomba	Donnie McClurkin... Again
30	35	35	VARIOUS ARTISTS	Word-Curb 86303/Warner Bros	All Star Gospel Hits Volume 1: Praise & Worship
31			VARIOUS ARTISTS	Word-Curb 86370/Warner Bros	All Star Gospel Hits: Christmas
32	19	18	SHARROND KING	Tru-Vine 4089/Ophir	Dedicated
33			VARIOUS ARTISTS	Integrity Gospel/Gospo Centric/Epic 90671/Sony Music	Gotta Have Gospel!
34	34	—	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
35			EDDIE RUTH BRADFORD	Juanaknight 2008/Malaco	Too Close To The Mirror
36	32	33	JOHN P. KEE	TyScot/Verity 58249/Zomba [M]	The Color Of Music
37	39	29	THE RANCE ALLEN GROUP	TyScot 4140/Taseis	The Live Experience
38	36	34	VICKI YOHE	PureSprings Gospel 84230/EMI Gospel [M]	I Just Want You
39			THE WILLIAMS BROTHERS	BlackBerry 1643/Malaco	Still Here
40	38	38	JONATHAN BUTLER	Maranatha/Christian 71770/Provident	The Worship Project

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 of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

*Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.*

1, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 9; RBH 9
1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 36
3 KINGS (LW3, ASCAP) RBH 95

-A-

AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 25
AINT NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/EAF, 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 57
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 84
ANDAR CONMIGO (Lolein, BMI/Doble Acuarella Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 40
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 8; H100 56

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP)/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 27
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 23
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 4; H100 37
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 24; RBH 31
BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 83; RBH 34
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggins, BMI/Bug, BMI), HL, CS 22
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP) RBH 91
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 65
BOYZ N THA HOOD (Delmar Arnaud Music, BMI/Nate Dogg, BMI/Iobete, ASCAP) RBH 69
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
BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI/Zomba Songs, BMI), WBM, H100 68
BREATHE (I, Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 11; RBH 5
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleft, ASCAP), HL, H100 89
BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleft, ASCAP), HL, RBH 63
BRIDGING THE GAP (III Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL/WBM, H100 94; RBH 49
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swiss Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 74; RBH 30
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 21
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 45

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 98; RBH 47
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 66
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/Poolhaz, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 50
THE CHANCE (WB, ASCAP/Cal IV, ASCAP), WBM, CS 47
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 22; RBH 7
THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 94
COLD (Sugarstar, BMI) H100 88
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, CS 14
COMO TU (Gaira Bay, ASCAP/EMI April, ASCAP) LT 50
CONTIGO VO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 31
COSA DEL DESTINO (BMG Songs, ASCAP) LT 14
COSGIRLS (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 60
CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 87

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DAME OTRO TEQUILA (F.I.P.P. BMI) LT 3
DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 74
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 76; RBH 24
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 19
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 40
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, H100 78
DELANTE DE MI (EMI Blackwood, BMI) LT 19
DE RODILLAS (Ventura, ASCAP) LT 48
DESDE QUE LLEGASTE (SACM Latin, ASCAP) LT 44
DE VIAJE (Sony/ATV Discos, ASCAP) LT 39
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 29; RBH 11
DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 34
DON'T BREAK MY HEART AGAIN (Greenhorse,

BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 26
DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Spandor Music, BMI), HL/WBM, RBH 96
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-wood, 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 24

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 55; RBH 53
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impat-to Edizioni, ASCAP) LT 28
ESTA AUSENCIA (Kike Santander, BMI) LT 9
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 4

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FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/DracSorom Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 72
FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 90
FINE (Wet Pink Pub, BMI/E-Class, BMI/EMI Black-wood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 99
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, RBH 68
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 65
FOR REAL (Ijopz, BMI/Eliza's Voice, ASCAP) RBH 82
FOUR WALLS (Warner-Tamerlane, BMI/Megalex, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI/EMI Longitude, BMI), WBM, CS 53
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 17

-G-

GASOLINA (Los Cangris, ASCAP) H100 91; RBH 79
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 41; RBH 21
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 81
GIRLS (Killa Cam, BMI/Johnny Handsome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 77
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 66
GO D.J. (Money Mack, BMI) H100 15; RBH 6
GO'S WILL (Soney/ATV Songs, BMI/BMG Songs, ASCAP), HL, CS 56
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 35
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C/Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP), HL/WBM, H100 10; RBH 18
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) RBH 46
GOTTA HAVE IT (Shakar Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 88
GRITA CONMIGO (Piloto, ASCAP/Unique Hits, ASCAP/Universal Musica, ASCAP) LT 43

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HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 26
HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, H100 42
HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 18
HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 93; RBH 52
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskind's Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 64
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 19
HOME SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 55
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 7; H100 57
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barny's Melodies, ASCAP) RBH 54
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 38
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP)/Taylor For BlackWallStreet, ASCAP/EachTeach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 53; RBH 26
HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 27; RBH 14

-I-

I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 49
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, H100 77; RBH 25
I DON'T WANT TO BE (G. DeGram, ASCAP/Warner-Tamerlane, BMI), WBM, H100 16
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 31
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 45; RBH 40
IF I WAS YOUR GIRLFRIEND (Copyright Control/Alread Lewis, ASCAP) RBH 84
I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, H100 87
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music,

BMI/Señor Vicente Music, BMI/Haber Corporation, BMI) CS 50
I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 46
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 28
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 92
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 10; H100 63
INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) CS 48
INVISIBLE (Ser-Ca, BMI) LT 12
I SMOKE, I DRANK (gW4L, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 86; RBH 37
I THINK THE WORLD NEEDS A DRINK (Sony/ATV Acuf Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 39
I TRY (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 93
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 52
I'VE GOT YOUR MAN (STB, ASCAP) RBH 76
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 44

-J-

JUST LIKE YOU (EMI April, ASCAP/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 92
JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 14; RBH 73

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KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 90; RBH 42
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 54; RBH 23
KING OF THE DANCEHALL (EMI Blackwood, BMI/Uni-versal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 71
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 79; RBH 29

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LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 41
LAS AVISPAS (Elyon, BMI) LT 13
LASTIMAS ES MI MUJER (BMG Songs, ASCAP/San Angel, ASCAP) LT 18
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 26; RBH 27
LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarella Songs, ASCAP/Warner Chappell, SACM) LT 45
LET ME BE YOUR ANGEL (Cotillion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM, RBH 100
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/PeP-Soul, ASCAP/R.H. Compound, ASCAP) H100 5; RBH 4
LET'S GET IT STARTED (will.i.am, BMI/Jeepee, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI/Cherry River, BMI), CLM/HL, H100 58
LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/Warner-Tamer-lane, BMI), HL/WBM, H100 7; RBH 10
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 25
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 85
LOCKED UP (Beyfahl Music, ASCAP/Famous, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP), HL, H100 38; RBH 32
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 41
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 MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 4; RBH 12
LOVERS AND FRIENDS (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R.I.V., BMI/ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Uni-versal, ASCAP), HL, H100 17; RBH 13

-M-

MAKE UP (WaltEd, BMI) RBH 83
A MANOS LLENAS (TM Ediciones, BMI) LT 42
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Titawhiir, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 33
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 2
MIEDO (Vander America, BMI/Fato, ASCAP) LT 7
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 8
MCKINGBIRD (EMI Unart Catalog, BMI), HL, CS 42
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 1; H100 75
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wiken, ASCAP), HL, CS 3; H100 35
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 13; H100 70
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manuse, ASCAP/Lellow, ASCAP/U.R.I.V., 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 30
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Iobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 61; RBH 33

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NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 1

NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtrun Tunes, BMI), WBM, RBH 75
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/WB, ASCAP), HL/WBM, H100 52; RBH 19
NO CREO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 32

NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 30
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 67; RBH 28
NO PROBLEM (Lil Jon 0017 Music, BMI/TVT, BMI/Swizole, BMI) RBH 36
NOTHIN' BOUT LOVE MAKES SENSE (Steel Wheels, BMI/DeSton, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 12; H100 64
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 1; H100 32
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 21
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 82

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OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joits, SESAC), HL, RBH 80
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 21
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, RBH 72
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 67
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 28
ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Uni-versal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Ivy, BMI), HL, H100 44; RBH 20
ON THE WAY DOWN (RiHoo, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Minx Music, ASCAP/Chrysalis, ASCAP), HL, H100 25
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, RBH 62
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 3; RBH 51
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabul, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, H100 13; RBH 38

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PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 37
PARTY FOR TWO (Universal-Songs Of PolyGram Inter-national, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 9; H100 60
PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 47
PERDIDOS (&N ASCAP) LT 5
PORQUE ESTAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 11

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QUE DE RARO TIENE (Gemini's Musical, SACM/Uni-versal Musica, ASCAP) LT 33
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 29
QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 10
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 20

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(REACH UP FOR THE) SUNRISE (Copyright Control) H100 10
REAL BIG (Money Mack, BMI) H100 96; RBH 44
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 43
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 61
RESTLESS (Sixteen Stars, BMI) CS 59
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 34
A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 57

-S-

SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 12
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI), HL, H100 18; RBH 8
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 30
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 80
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 20; RBH 16
SOMBRA (SADAI Latin, BMI/Rightsong, BMI) LT 35
SOME BEACH (Scarlet Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) CS 5; H100 39
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 51
SOME CUT (Swole, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI) RBH 39
SON DE AMORES (WB, ASCAP) LT 27
SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP/Almo, ASCAP/Gotta Have It, ASCAP), HL/WBM, RBH 59
SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Uni-versal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 81
STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 23; H100 97
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 86
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine Music, ASCAP), WBM, CS 15; H100 69

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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 62; RBH 22
TE BUSCARIA (Simon Music Temple, ASCAP) LT 15
TEMPUTO TO TOUCH (Mustard Seed Intern, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 59; RBH 55
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 32
THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 6; H100 48
THIS LOVE (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 49
TODD EL ANO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 6
TONIGHT (Sony/ATV Cross Keys, ASCAP/Lehsem Music, ASCAP/Music & Media International, ASCAP), HL, CS 58
TRIP AROUND THE SUN (Mighty Nice, BMI/Al Ander-sons, BMI/Bluewater, BMI/Brutluns, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharondipity, ASCAP), WBM, CS 20
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, RBH 60
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 29
TU CARCEL (Crisma, SESAC) LT 49
TU NUEVO CARINITO (Leo Musical, SACM/Universal Musica, ASCAP) LT 37

-U-

U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Uni-versal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 47; RBH 17
UN AMOR ENTRE DOS (Pastor Musical, SESAC/BMG Songs, SESAC) LT 38
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 40
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, H100 85; RBH 45

-V-

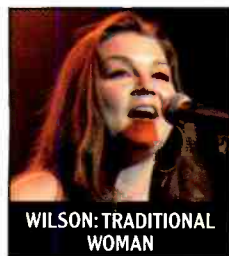
VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 22
VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 31
EL VIRUS DEL AMOR (Primo, BMI) LT 23
VITAMIN R (LEADING US ALONG) (WB, ASCAP/Loef-fler, ASCAP), WBM, H100 71
VOYER (TRO-Essex, ASCAP) LT 16
VUELVE CONMIGO (EMI April, ASCAP) LT 46

-W-

Recent Tracks Mark Return Of Traditional Country

Throughout country music's commercial history, which dates back to the mid-1920s, the debate over style has bloomed perennially.

A case study of that ongoing discussion practically leaps off the Hot Country Singles & Tracks chart this issue, as two of the three fastest-rising titles on the list are traditional country ballads belonging to newcomer **Gretchen Wilson** and reliably traditional superstar **Alan Jackson**.



WILSON: TRADITIONAL WOMAN

Invariably, the country charts are dotted with an amalgam of styles, including the more traditional fare found in Wilson's piercing anthem of self-control, "When I Think About Cheatin'," and the melismatic widower's grief expressed in Jackson's "Monday Morning Church" (with prominent backing vocals by traditionalist songstress **Patty Loveless**).

Owing much to her meteoric rise to stardom this year and a bone-chilling performance of the song at the Nov. 9 Country Music Assn. Awards, Wilson's song collects Airpower stripes and rises 21-17 in its sixth chart week. Concurrently, Jackson's single (which also gained important exposure on the CMA show) hops 16-11 after eight weeks on the list.

Alongside **Keith Urban's** six-week chart run with the progressive country rocker "You're My Better Half" (19-16), the two ballads are the youngest titles to populate the top 20, where the average chart stay this issue is more than 17 weeks.

How is it possible that these two stylistic throwbacks—often characterized by modern-day purists as an under-appreciated, underdog brand of country—are not only playing alongside the format's more progressive sounds but also thriving and beating chart odds?

The answer is fairly straightforward if you ask **WSM-FM Nashville PD John Sebastian**. "It doesn't matter to the country listener whether a song is pop or traditional or rock-leaning. They respond to great songs," he says.

While that may be true, many in the country industry and a significant number of fans do plenty of hand-wringing over the continued relevance of the style they love. Sebastian adds, "We in the [business] get too wrapped up in overanalyzing whether a song is 'too this' or 'too that,' and [we] often forget to just listen to the song and feel it like regular folks" do.

Although the city Sebastian's station serves is the country music mecca, rank-and-file Nashvillians

have a long history of leaning as readily to rock and R&B as to country. However, Sebastian notes that Wilson's steel-drenched ballad "is a bona fide, home run smash according to my research," which sufficiently girds his confidence in WSM-FM being the leading station in detections during the tracking week, with 56 plays. (The closest format reporter played the track 45 times.)

In terms of audience penetration for Wilson's song, it is equally telling that a sophisticated, urbane market like Los Angeles, which isn't typically known as a traditional country hotbed, is the leader. **KZLA** finishes the tracking period with 1.4 million of Wilson's 17.9 million total impressions. (The nearest is **KILT** Houston with 768,000 impressions.)

Although the sanctity of country's most revered traditions will appropriately (and predictably) be hashed and rehashed along Music Row and out in the radio and audience hinterland, the vitality with which these two examples of those virtues are sprinting up the chart portends that those cherished traditions are just fine, thank you.

'RADIO' TUNES IN TO NO. 1: The three biggest gainers on Hot Country Singles & Tracks are parked inside the top five, including **Gary Allan's** chart-topping "Nothing On but the Radio," which hops 2-1 with the third-largest increase (400). **Kenny Chesney's** runner-up, "The Woman With You" (4-2), has the second-largest increase (519), while **Blake Shelton's** "Some Beach" takes the biggest increase (551) and moves 6-5.

chart champions will be honored Dec. 8 at the Billboard Music Awards, to be held at the MGM Grand Arena in Las Vegas. The show will air at 8 p.m. ET/PT on Fox.

Complete 2004 artist, title and label rankings will appear in our Year in Music and Touring issue dated Dec. 25, which hits newsstands Dec. 18 and billboard.com Dec. 16.

SinglesMinded™

Silvio Pietroluongo
silvio@billboard.com

Minal Patel
mpatel@billboard.com

Wade Jessen
wjessen@billboard.com



JOY IN 'PAIN': Interscope becomes the first label in seven years to place back-to-back No. 1s on the modern rock chart as **Jimmy Eat World** supplants **U2's** "Vertigo" by climbing 2-1 with "Pain." **Capitol** was the last label with successive No. 1s in December 1997 when **Everclear's** "Everything to Everyone" gave way to **Marcy Playground's** "Sex and Candy."

STOP AND START: This issue marks the first week of the 2005 chart year for all *Billboard* charts. Some 2004

HitPredictor™ RadioMonitor DATA PROVIDED BY promosquad

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ SNOOP DOGG FEAT PHARRELL
Drop It Like It's Hot GEFLEN
- ★ KELLY CLARKSON
Since U Been Gone RMG
- ★ EMINEM
Mockingbird INTERSCOPE

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- SEETHER
Broken WIND-UP
- SIMPLE PLAN
Welcome To My Life LAVA
- AVRIL LAVIGNE
Nobody's Home RMG
- RYAN CABRERA
True ATLANTIC
- YELLOWCARD
Only One CAPITOL
- HOBBASTANK
Disappear IDJMG
- JOHN MAYER
Daughters COLUMBIA
- JAY-Z/LINKIN PARK
Numb/Encore WARNER BROS.
- LENNY KRAVITZ
Lady VIRGIN

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- KELLY CLARKSON
Breakaway HOLLYWOOD
- SWITCHFOOT
Dare You To Move COLUMBIA
- LENNY KRAVITZ
Lady VIRGIN
- SEETHER
Broken WIND-UP
- LOW MILLIONS
Eleanor EMC
- SIMPLE PLAN
Welcome To My Life LAVA
- ANNA NALICK
Breathe (2 A.M.) COLUMBIA

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- ELTON JOHN
Answer In The Sky UMRG
- TIM MCGRAW
Live Like You Were Dying CURB
- KELLY CLARKSON
Breakaway HOLLYWOOD
- MAROONS
She Will Be Loved RMG
- JOSH GROBAN
Believe REPRISE
- JOHN MAYER
Daughters COLUMBIA
- MICHAEL MCDONALD
Reach Out, I'll Be There UMRG
- ROD STEWART FEAT. STEVIE NICK
What A Wonderful World RMG
- LIONEL RICHIE
Long Long Way To Go IDJMG
- JOHN MELLENCAMP
Walk Tall IDJMG

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL

- ★ THE USED
All That I've Got REPRISE
- ★ KORN
Another Brick In The Wall EPIC
- ★ 3 DOORS DOWN
Let Me Go UMRG

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- PAPA ROACH
Scars GEFLEN
- LOST PROPHETS
I Don't Know COLUMBIA
- STORY OF THE YEAR
Sidewalks REPRISE
- LOWE AND CAMBRIA
Blood Red Summer COLUMBIA
- RISE AGAINST
Give It All GEFLEN
- BLINK-182
Always GEFLEN

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.

DECEMBER 4 2004			Billboard® TOP 40™		Nielsen Broadcast Data Systems
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	6	Over And Over	NELLY FEAT. TIM MCGRAW (IDERRY/FO. REEL/CURBA/UMRG)	5 Wks At No. 1
2	2	16	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
3	3	12	My Boo	USHER AND ALICIA KEYS (I/AFACE/ZOMBA)	★
4	4	11	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	★
5	5	9	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	★
6	10	8	I Don't Want To Be	GAVIN DEGRAW (I/RMG)	★
7	9	14	Dare You To Move	SWITCHFOOT (COLUMBIA)	★
8	8	10	Baby It's You	JOJO (DA FAMILY/BLACKGROUND/UMRG)	★
9	6	22	She Will Be Loved	MAROONS (OCTONE/J/RMG)	★
10	7	15	Goodies	CIARA FEAT. PETE DINKEL (J/UMRG)	★
11	11	14	Broken	SEETHER (WIND-UP)	★
12	13	9	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	★
13	16	8	Welcome To My Life	SIMPLE PLAN (LAVA)	★
14	12	22	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	★
15	15	2	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
16	21	5	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGG/STYLE/GEFFEN)	★
17	18	7	What You Waiting For?	GWEN STEFANI (INTERSCOPE)	★
18	17	22	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	★
19	20	5	Oye Mi Canto	N.O.R.E. (RDC-A-FELLA/DEF.JAM/IDJMG)	★
20	14	16	1985	BOWLING FOR SOUP (ISILVORTONE/JIVE/ZOMBA)	★

DECEMBER 4 2004			Billboard® ADULT TOP 40™		Nielsen Broadcast Data Systems
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	22	She Will Be Loved	MAROONS (OCTONE/J/RMG)	11 Wks At No. 1
2	2	21	One Thing	FINGER ELEVEN (WIND-UP)	★
3	4	7	Give A Little Bit	GOD GOODOLLS (WARNER BROS.)	★
4	3	14	Daughters	JOHN MAYER (AWARE/COLUMBIA)	★
5	7	10	1985	BOWLING FOR SOUP (ISILVORTONE/JIVE/ZOMBA)	★
6	5	18	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	★
7	6	16	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
8	9	10	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
9	12	10	Dare You To Move	SWITCHFOOT (COLUMBIA)	★
10	8	41	The Reason	HOBBASTANK (ISLAND/IDJMG)	★
11	11	11	Lady	LENNY KRAVITZ (VIRGIN)	★
12	10	36	Heaven	LOS LONELY BOYS (OR/EPIC)	★
13	13	13	(Reach Up For The) Sunrise	DURAN DURAN (EPIC)	★
14	14	19	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	★
15	15	9	Vertigo	U2 (INTERSCOPE)	★
16	17	11	More Than Love	LOS LONELY BOYS (OR/EPIC)	★
17	18	10	Collide	HOWIE DAY (EPIC)	★
18	20	15	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	★
19	16	11	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)	★
20	21	5	Disappear	HOBBASTANK (ISLAND/IDJMG)	★

DECEMBER 4 2004			Billboard® ADULT CONTEMPORARY™		Nielsen Broadcast Data Systems
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	24	Heaven	LOS LONELY BOYS (OR/EPIC)	10 Wks At No. 1
2	2	22	You'll Think Of Me	KEITH URBAN (CAPITOL)	★
3	3	49	100 Years	FIVE FIGHTING (AWARE/COLUMBIA)	★
4	4	12	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	★
5	9	9	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	★
6	5	33	This Love	MAROONS (OCTONE/J/RMG)	★
7	7	65	White Flag	DIDD (ARISTA/RMG)	★
8	14	12	I'll Be Around	DARYL HALL JOHN DATES (U-WATCH)	★
9	11	4	Love's Divine	SEAL (WARNER BROS.)	★
10	12	57	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	★
11	13	40	The First Cut Is The Deepest	GREEN DAY (REPRISE)	★
12	8	11	Answer In The Sky	ELTON JOHN (ROCKET/UNIVERSAL/UMRG)	★
13	6	46	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)	★
14	10	90	Drift Away	UNCLE KRACER FEAT. DOBBIE GRAY (LAVA)	★
15	18	9	Live Like You Were Dying	TIM MCGRAW (CURB)	★
16	20	1	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
17	16	9	She Will Be Loved	MAROONS (OCTONE/J/RMG)	★
18	17	23	The Reason	HOBBASTANK (ISLAND/IDJMG)	★
19	26	2	Believe	JOSH GROBAN (WARNER SUNSET/REPRISE)	★
20	21	15	If I Ain't Got You	ALICIA KEYS (J/RMG)	★

DECEMBER 4 2004			Billboard® MODERN ROCK™		Nielsen Broadcast Data Systems
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	13	Pain	JIMMY EAT WORLD (INTERSCOPE)	1 Wk At No. 1
2	3	8	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	★
3	1	9	Vertigo	U2 (INTERSCOPE)	★
4	4	16	Vitamin R (Leading Us Along)	CHEVELLE (RCA)	★
5	5	22	Cold	CROSSFADE (FG/COLUMBIA)	★
6	7	23	So Cold	BREAKING BENJAMIN (HOLLYWOOD)	★
7	10	13	Ocean Breathes Salty	MODEST MOUSE (EPIC)	★
8	6	19	Getting Away With Murder	PAPA ROACH (ELT/NAL/GEFFEN)	★
9	11	8	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	★
10	9	18	Fall To Pieces	VELVET REVOLVER (RCA/RMG)	★
11	8	14	American Idiot	GREEN DAY (REPRISE)	★
12	15	7	Look What You've Done	JET (ELEKTRA/ATLANTIC)	★
13	17	7	I'm Not OK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	★
14	21	10	Personal Jesus	MARILYN MANSON (INTERSCOPE)	★
15	18	1	Slow Hands	INTERPOL (MATADOR/BEGGARS GROUP)	★
16	14	24	Breaking The Habit	LINKIN PARK (WARNER BROS.)	★
17	20	6	This Fire	FRANZ FERDINAND (DOMINO/EPIC)	★
18	27	3	Scars	PAPA ROACH (ELT/NAL/GEFFEN)	★
19	16	24	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	★
20	23	6	Home	THREE DAYS GRACE (JIVE/ZOMBA)	★

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 billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Fuzzy Math

Continued from page 1

the wholesale cost down to \$36.19 on initial orders, Target is still losing \$8.20 on each unit sold, not including whatever cooperative advertising dollars it received from Universal Music Enterprises.

Target also was aggressive with a \$29.98 price on the Bon Jovi boxed set, which carried the same boxlot cost and discounts as the Nirvana box.

With retail circulars showing the occasional \$8.99 price for hit titles during the last few months, music specialty merchants nonetheless were surprised to see Circuit City come out with an \$8.99 tag for nine albums, including the new U2 set, "How to Dismantle an Atomic Bomb."

But at press time, merchandisers were worried about what that would mean for pricing on Black Friday—the day after Thanksgiving and the traditional start of the holiday shopping season.

Trans World Entertainment had the U2 album priced at \$7.99 in its in-store circular, but that was with a rebate, and only about 15% of customers are said to actually redeem that discount.

Nevertheless, "I think the shit is going to hit the fan on [Black] Friday," one major-label senior distribution executive says. "Between the big boxes, \$8.99 will likely be the norm," but prices could go even lower.

Last year on Black Friday, DVD players served as the main loss leader in

most holiday advertising, but music was also aggressively priced. Circuit City held a \$9.99 sale for every album in the store, while Best Buy had five superstar titles at \$7.99 for the first six hours of business, with stores opening at 6 a.m.

This year, most merchants say they expect to see \$8.99 in all circulars, with some of the big boxes going even further and holding an all-day or partial-day sale at that price. But some merchants fear that \$7.99 could be prominently featured, too.

Most major-label CDs carry a wholesale boxlot cost between \$12.02 and \$12.07. At Universal Music Group, which has the JumpStart program, CDs wholesale for \$9.49 for most front-line titles and \$10.35 for superstar releases. But any way you cut it, the circular prices represent loss-leading.

"It's obviously going to be a very competitive Christmas season, yes, even more than last year," says Bryan Everitt, director of music purchasing at 150-store Hastings Entertainment in Amarillo, Texas.

"I'll never understand why the hottest commodity in our business is the cheapest," says Brian Yatzer, VP of merchandising at 25-unit, New York-based Altitunes. "In any other business it is the most expensive."

But Brett Wickard, president of the 10-unit Bull Moose chain in Portland, Maine, was excited by the opportunity presented by Target's pricing on the Nirvana boxed set. "I am sending everyone on my staff into Target with credit cards," he says.

Digital

Continued from page 1

expected growth of satellite radio and webcasting, which could yield an annual figure close to \$50 million by 2006.

SoundExchange is the first performance-rights organization in the United States to collect and distribute digital audio transmission royalties to artists and sound-recording copyright owners.

The group represents more than 800 record companies and thousands of recording artists. Part of its goal, according to Simson, is to seek out indie labels and artists who are owed royalties for sound recordings played on satellite or cable TV music services or satellite radio services or streamed during noninteractive webcasts and to sign them up as members.

SoundExchange's member services include track-level accounting of performances and collection and distribution of foreign royalties.

The fall allocation includes royalties from cable and satellite TV music services Muzak, Music Choice and DMX; satellite broadcasters XM and Sirius; and, for the first time, royalties from webcasting and ephemeral licensing.

It is also the first allocation of royalties from Netherlands performance-rights organization SENA and from SOMEXFON, the Mexican neighboring-

rights society, for the independent labels they represent.

SoundExchange has allocated more than \$22.5 million since its first distribution in fall 2001.

The webcasting royalties collected for 1998-2002 are the subject of a challenge in the U.S. Court of Appeals for the District of Columbia Circuit and will be distributed following the resolution of that appeal.

Earlier this month, SoundExchange and two other noncontractual royalty-funds groups sent out the call to featured and nonfeatured artists to contact the groups before the end of the year for possible royalties owed. If the artists don't act soon, under the rules they might lose that money.

According to SoundExchange, there are 38,000 "lost" featured recording artists who are owed royalties but cannot be contacted because of incorrect or missing current addresses.

The proof is in the pudding for Kenn Ellner, the former singer of influential '60s garage band the Count Five. After seeing a SoundExchange ad that listed the group among the lost acts, Ellner, now a music attorney, contacted the organization, signed up and will receive royalties.

Among the many acts that have not yet claimed their SoundExchange funds are 1960s girl group the Shangri-Las and rap group Black Sheep.

Acts and labels that are not yet members can visit soundexchange.com for details.

Meanwhile, merchants say fears that street-date violations would be rampant for the second week in a row proved to be unfounded, as every major chain held street date on the Nov. 23 release schedule.

But most merchants and distribution executives still worry about what will happen in the coming weeks.

Other merchants debate whether the release schedule is strong enough to help make the year a merry one. "In order to have a successful holiday season, you need strong rock and pop releases" as well as hot rap and hip-hop titles, says Jerry Kamiler, music divisional merchandise manager for Trans World Entertainment.

While there are plenty of strong hip-hop records on the holiday schedule, Kamiler says it is too early to tell how the rock and pop releases will hold up.

The industry has had a run of 10 straight down weeks, after being up 7.2% in album sales year-to-date through Sept. 12, according to Nielsen SoundScan. In the 10 weeks since then, album sales have declined 11.1% compared with the corresponding

period last year. Year-to-date sales are now up by only 3.2%.

Despite a full week of sales for the new Eminem and Destiny's Child releases and other titles that suffered from street-date violations (*Billboard*, Nov. 20), the week ending Nov. 21 was not strong enough to help the industry regain its momentum. For the week, album sales were down 8.1%, with U.S. retailers moving 15.3 million units vs. 16.6 million in the corresponding week last year.

"If this week's releases don't [turn it around], go take those taxi driving lessons," Newbury Comics buyer Carl Mello says. "It's hard to tell how sales are doing so far today [Nov. 23]. You can't expect a single release to correct everything."

Still, Mello is optimistic because there were even more releases Nov. 23 than there were the prior Tuesday.

But Hastings' Everitt says the chain has been very pleased with music sales. "As messed up as the 16th was with street-date violations, we are very happy with the overall performance of those titles. Eminem has certainly met our expectations."

Kazaa

Continued from page 1

file sharing. They also want to recover compensation for past illicit downloads, estimated by some to be worth billions of dollars.

The suit targets Sharman Networks; LEF Interactive; Altnet, which delivers so-called "piggyback" technology with Kazaa; Altnet-affiliated Brilliant Digital Entertainment; Sharman CEO Nicola Hemming; Altnet CEO Kevin Bermeister; and two technology directors.

The liability phase of the trial begins Nov. 29. If the labels succeed, they will proceed to the damages phase. If they fail, some fear that Australia could become a haven for P2P distributors.

The action widens the potential net around the tech companies. Unlike pending copyright-infringement cases brought in the United States against Sharman, the suit asserts additional claims for misrepresentation to the public, unconscionable conduct and civil conspiracy to inflict harm.

Sharman has refused to reveal its ownership. Although it has offices in Australia, Sharman was formed in the island state of Vanuatu, a no-tax haven where the secrecy of private companies is sacred, improper disclosure of financial information to others is subject to criminal prosecution and tax information is not shared with any outside jurisdiction.

This makes the trial intriguing to observers who wonder what will be revealed in the evidence seized during the Feb. 6 raids on the tech companies, their key executives, universities and several Internet service providers. After a six-month inquiry by the Music Industry Piracy Investigation unit of the Australian Record Industry Assn., the labels secured a so-called Anton Piller order permitting a surprise search of offices and homes to avoid any potential loss or destruction of evi-

dence. The information gathered has yet to be revealed to the public.

Also of interest is the bundling of Altnet software with Kazaa and how that software operates. Past reports indicate that the technology in effect forms a new P2P network separate from, but connected to, Kazaa that permits the sharing of advertisements and other digital files. This may mean that the companies can control how files are shared over the P2P networks—including those shared by alleged copyright infringers.

Michael Weiss, CEO at StreamCast, which distributes P2P software Morpheus, says: "Kazaa has, unfortunately, perpetuated the 'bad actor' stereotype that Hollywood has attempted to brand all of the P2P developers [with]—but Morpheus doesn't bundle spyware, or other pernicious software that is nearly impossible for a user to remove—such as the Altnet software."

The applicants expect to begin calling 48 witnesses on the opening day of the trial, MIPI GM Michael Speck says. Witnesses include investigators, forensic experts, record company employees and academics in computer science and economics.

The "respondent" companies are not expected to produce evidence; they will most likely challenge the applicants' evidence, Speck adds.

U.S. LITIGATION

Sharman has been mounting a vigorous fight against the entertainment industry in the United States. Sharman and LEF Interactive are also defendants in the U.S. District Court suit brought by film studios, major labels, songwriters and publishers in Los Angeles against Grokster and StreamCast Networks for secondary copyright infringement.

In one aspect of that case, Grokster and StreamCast were held not liable by the Ninth Circuit Court of Appeals for the decentralized versions of their P2P software. A petition seeking review by the U.S. Supreme Court is pending.

Eminem's "Encore" sold 871,000 units for the week, giving him the No. 1 spot on The Billboard 200. "Destiny Fulfilled" from Destiny's Child scanned 497,000 copies to move up to No. 2, while No. 3 title "Crunk Juice" by Lil Jon & the East Side Boyz moved 363,000 units.

The Nov. 23 release schedule included albums by U2, Gwen Stefani and Ruben Studdard, the Nirvana boxed set, a Jessica Simpson Christmas album and a hits set from Creed.

Dave Alder, executive VP at Virgin Entertainment Group, would like to have seen more spacing of key titles across the season. "The DVD [releases] will help our cause; they are spread out more evenly."

Overall, it's too early to predict how the season will turn out, but Alder says the midnight sales Virgin Megastores held for the Nov. 23 Super Tuesday releases "give us cause to be optimistic."

But one major-label distribution executive fears that the only thing keeping 2004 from ending flat, or even down, is that this is a 53-week year.

As for Sharman, it initially challenged U.S. jurisdiction, claiming that it did not conduct business in the States. The District Court rejected the argument, holding in January 2003 that Sharman's distribution of its software to U.S. residents, among other activity, required the company to defend itself in the United States.

In response, Sharman filed a counter-suit against the entertainment companies, alleging various antitrust violations for refusing to license their works to Sharman's partner Altnet—a company claiming to sell licensed entertainment through the Kazaa network.

Those claims were thrown out by the court in July 2003; the court held that Altnet—not Sharman—was refused the licenses and that Altnet wasn't a party to the suit.

Subsequently, the court permitted Sharman to include claims that the entertainment companies infringed Sharman's copyrights and violated other rights by using Kazaa software to transmit and download spoofed or corrupted files.

Since that case is still pending, any evidence in the Australian trial establishing Kazaa as a centralized P2P network could affect Sharman's liability in the U.S. federal court.

Sharman Networks contends that Kazaa is a legitimate technology used legally. An article by Sharman's Hemming claims that "hundreds of artists . . . independent record labels and movie studios, as well as software and game developers, are using Kazaa to distribute their products for sale to millions of users worldwide" even though the "vast majority of major labels and studios still won't adapt."

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, says, "We strongly support these claims [made by the labels] and will be watching the Australian trial with great interest."

For ongoing trial coverage, visit billboard.biz and entertainmentlawweekly.com.

Latin Execs

Continued from page 5

Fuerte Group with Rich Isaacson, founder of Loud Records.

Fuerte, based in New York, bills itself as a music promotion and lifestyle marketing company focusing on second- and third-generation Latinos. But Fuerte also incorporates management, promotion, production and, eventually, a record label.

"You have to look at the multiple sources of revenue and opportunities," Blair says.

For now, Fuerte's biggest source of revenue is the management of such clients as Roselyn Sanchez and Cabas. The marketing company is right behind.

You don't need a label, Blair says, but having one "puts you in the midst of everything that's going on."

Miguel Trujillo, former VP/GM of



ZAMORA, LEFT, AND GEORGE: RADIO IS FOCUS OF LABEL'S MARKETING BUDGET

EMI Latin's regional Mexican division, also recently created his own label, Mexa Music, which Sony will distribute under a deal with Sony Norte and concentrates on regional Mexican music.

Currently, Texas-based Trujillo is concentrating on generating revenue through the promotion and marketing arm of his company, which he has put to work for small independents. Once he starts to sign acts in January, he says, the objective will be to do more than just market their albums.

"The artists who come aboard obviously agree the industry is passing through tough times, resources are scarce and they have to contribute to all areas," he says.

WORKING WITHIN THEIR MEANS

Regardless of where the rev-

enue initially comes from, the real challenge for these executives—if they decide to forge ahead on the label side—lies in promoting and marketing their albums on an indie budget.

For Zamora's SGZ, which is concentrating on urban tropical acts, radio promotion is essential and eats most of the marketing budget. He notes that the tropical market is relatively small and easier to work than pop and regional Mexican.

In fact, the self-titled single off SGZ's first release, Tito Nieves' "Fabricando Fantasías," hit No. 1 on the *Billboard* Latin Tropical/Salsa Airplay chart in the Aug. 21 issue, driving healthy sales of the album.

Now, Zamora is focusing on the new album by Charlie Cruz. Coming up in early 2005 is *Ciclón Bananero*.

"I'm going to radio with one or two records on a quarterly basis," Zamora says. "We try to concentrate on putting out really, really good records. Things that musically make sense for radio."

A bonus is George's expertise as a producer who has long made radio hits.

Another exec on the indie bandwagon is former BMG U.S. Latin managing director Francisco Villanueva, whose Mock & Roll label is limited mainly to *cumbia sonidera*. Based in Miami, the operation launched in 2001 and is now building its management arm.

In contrast to such focused rosters, Lord's Ole has a wide range of acts. His strategy is to break acts at the regional level before going national.

"Before you spread a record into

a lot of markets, you have to identify what your target market is, work it there, and once you get the response, try to spread it to other markets," Lord says. "That's the manner in which an independent can really feel what the market is telling it and keep a cost-effective approach to the business."

Whatever their radio promotion strategy, each label still faces the challenge of getting their releases into sufficient retail locations.

For Lord and Zamora, the solution is found in personal relations with the labels and major distributors that handle their sales efforts.

Ole is distributed through Universal Music & Video Distribution under an agreement with indie label Lideres. Lord works with Lideres in

a significant way, including helping to fund the sales effort. He says 50% of Ole's "time and investment" is focused on retail.

SGZ is distributed by Sony through a deal struck with Sony Norte in June. Before his Warner tenure, Zamora was VP/GM of Sony Discos from 1991 to 1996.

And what do all of these former major-label bigwigs miss the most?

Individually, they cite benefits like working with major stars, enjoying financial clout and having someone else's pockets to cover the payroll.

"I make the rules," Blair says. "If I have an idea, I go down that path."

But, he points out, "when the American Express bill comes, I have to pay it."

UME

Continued from page 6

the major labels. Warner Music Group is reportedly developing a similar venture.

UME says the new venture recognizes the growing opportunity in digital distribution, as download sales are expected to exceed 100 million this year.

"It's hard to imagine that every label will not have a similar download-only imprint at some point soon," Resnikoff says.

Initially, UME Digital is signing only acts with completed albums. The deals are designed to be short

term, and in many cases the artists will own their masters. Contracts are based on the delivery of albums, not singles.

Resnikoff says the value of UME Digital is its marketing strength. Label acts will be promoted in larger UME marketing efforts like genre-oriented print advertising campaigns and initiatives to place music in TV shows, films and commercials.

Videos, where applicable, will be sent to such online streaming services as Launch, AOL and mtv.com.

"You could not really afford to spend a lot of money marketing these individual titles alone," Resnikoff says. "By combining these records with the records we are traditionally marketing, we have a much better way to reach out."

Mobile

Continued from page 6

Among the proposed solutions were government lobbying, compulsory licensing schemes and eliminating the middleman, which is usually the aggregator.

ThinkAndLink CEO Gerd Leonhard, who is also senior adviser of media rights technologies, tossed in the concept of "music like water," where consumers pay for music in one way or another—as they do for water—but not every time they use it.

SIMILAR LATIN CONCERNS

During the "Latin Heat" roundtable, panelists raised many of the same concerns.

"It's a jungle out there," said Luis Samra, CEO for Wireless Latin Entertainment, referring to the travails aggregators go through to clear licenses for Latin music.

"We've even had to go to penitentiaries to get signatures," he added, drawing laughter from the audience.

Panelists agreed music is by far the most popular downloadable content and that the biggest obstacle for the rapidly growing Latin mobile industry is making that content available.

At a more general, and heartfelt, level, panelists throughout the day spoke of how, in the scramble to get mobile dollars, artists and their craft often fall through the cracks.

"My concern is the de-emphasis on music," attorney Jay Cooper of Greenberg Traurig said, citing the game industry, where manufacturers commission new music for hire rather than paying appropriate licensing fees when developing games based on major films.

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Royalties

Continued from page 6

setting of rates."

Sens. Orrin Hatch, R-Utah, and Patrick Leahy, D-Vt., introduced the bill in the Senate. Rep. Lamar Smith, R-Texas, introduced the bill in the House. Reps. John Conyers Jr., D-Mich., and Howard Berman, D-Calif., were co-sponsors.

LOST IN THE LOGJAM

Other industry copyright and anti-piracy measures failed to attain passage in the legislative logjam of the lame-duck session. Left behind for next session were six industry bills incorporated in similar copyright omnibus pack-

ages, offered in the Senate and House, even though some sections were vetted to remove objectionable language.

According to Hill insiders, the ban against commercial-skipping was removed from the Family Movie Act, H.R. 4586. Language that critics said lowered the standards of copyright infringement was taken out of the Piracy Deterrence in Education Act, H.R. 4077. And the Protecting Intellectual Rights Against Theft and Expropriation Act, S. 2237, which would have allowed the Department of Justice to file civil suits on behalf of content companies, was also yanked.

Even with the changes, none of the omnibus bills got the blessing of either chamber.

The Inducing Infringement of Copyrights Act, better-known as the

Induce Bill, S. 2560, which targeted peer-to-peer operators but was opposed by the tech and consumer electronics industries as being overreaching, never got out of Senate committee. It will be the subject of hearings early in the first session in the 109th Congress, which convenes in January.

BLOCK THAT ACT

Artist groups and unions were successful in blocking the Broadcast Decency Enforcement Act, S. 2056, introduced by Sen. Sam Brownback, R-Kan., from coming to the Senate floor as a "unanimous consent" bill during the lame-duck session.

Representatives of the Recording Artists' Coalition, AFTRA and the Creative Coalition convinced several members to keep a "hold" in place on the bill.

Coleman

Continued from page 8

made his performing debut at Carnegie Hall before he was 9. He turned toward jazz after graduating from the New York College of Music in 1948—when bop was gaining in popularity—and went on to play

with Ella Fitzgerald and sax legend Illinois Jacquet, among others.

Coleman even owned a nightclub for a time. "Never run a jazz club unless your mother is behind the till," became a favorite Colemanism.

After the success of the finger-snapping hit "Witchcraft" in 1958, Coleman turned most of his attention to composing.

Commenting on his passing, ASCAP president/chairman Marilyn

Bergman says, "Cy's intellect and integrity, coupled with his warmth and humor, made him a vital and effective presence on the ASCAP board of directors for 38 consecutive years, more than half of his life."

"On a personal note, he was a great friend and great collaborator. Over the last year, Cy, Alan and I wrote the score for a new musical, 'Like Jazz,' which is planned for Broadway in 2005. To work with him

was to watch a creator in total command of his art. We will miss him—his voice, his friendship, his music."

Coleman was elected to the ASCAP board in October 1966 and was active for decades in ASCAP and music industry affairs, frequently traveling to Washington, D.C., supporting the interests of copyright owners.

He is survived by his wife, Shelby, and their daughter, Lily Cy.

Indecency

Continued from page 5

broadcast, common carrier, etc.) "is not a relevant consideration" in the imposition of programming or public-interest rules, nor is whether satellite radio operates as a broadcast or subscription service. In fact, the FCC put satcasters on notice in 1997 that it "may adopt additional public-interest requirements at a later date."

Levine—the owner of KUSR-AM Beverly Hills, Calif.; KTIM-AM Piedmont, Calif.; and classical KMZT Los Angeles—also contends that satellite radio is subject to Title 18 of the U.S. Code, Section 1464, which prohibits broadcasting indecent material between the hours of 6 a.m. and 10 p.m.

Bolstering his case is the fact that some spectrum that satellite operators use was granted without an auction, placing it in the province of the public airwaves. Since that slice of spectrum was loaned, not bought, it belongs to the people and, the argument goes, the FCC can attach indecency regulations to it.

Andrew Schwartzman of the Media Access Project agrees that the FCC has the authority to apply the indecency statute to satellite. But, he adds, "to do it, they would have to change their own current rules, and I'm not so sure they would do it on their own, without pressure from Congress."

"The Communications Act defines subscription service broadcasting differently than broadcasting," Schwartzman says. "The FCC has the power to change that. But also... would it hold up in court is another matter."

John Crigler, a communications attorney with Garvey, Schubert & Barer, says Levine's argument "won't be enough to persuade the FCC that it nevertheless should exercise that authority."

Viacom Settles With FCC

The Federal Communications Commission and Viacom have reached a \$3.5 million indecency settlement over three proposed fines and two others already upheld on appeal. Dismissed by the agreement are pending FCC indecency investigations against the company and any indecency complaints filed by listeners or viewers before the decree's effective date.

Excluded from the settlement is the \$550,000 proposed fine for the Super Bowl halftime show incident.

As part of the agreement, Viacom admits that some of the material that it broadcast was indecent. In addition to the \$3.5 million payment to the U.S. Treasury, Viacom has committed to implementing a companywide compliance plan aimed at preventing future violations.

Among the pending matters covered by the consent decree are a \$357,500 fine for Opie & Anthony's Sex for Sam syndicated radio broadcast, which originated on WNEW New York; a \$27,500 fine for a Howard Stern show that aired in March on WKRK Detroit; and a second Opie & Anthony fine of \$21,000.

In a statement about the agree-

ment, Viacom said: "We have now resolved all outstanding matters before the FCC related to indecency except for the Super Bowl. While we deeply regret the incident involving Janet Jackson, we believe that a government fine for an unintentional broadcast is unfair and unwarranted, and we are challenging that decision. This consent decree allows us to move forward and to focus our efforts in this area by serving our viewers and listeners with techniques to safeguard live broadcasts, such as cutaways and video and audio delays."

CONSENT DECREE PRECEDENTS

As it did earlier this year with Clear Channel and Emmis, the FCC's latest consent decree involves a series of requirements for Viacom. The company must purchase and install delay systems and edit "potentially problematic live programming" on its TV stations and on the CBS and UPN networks. It also must adopt similar safeguards at Infinity's radio stations.

Viacom also agrees to conduct indecency-training sessions for its air talent and employees who "materially

participate in programming decisions." Going forward, if a Viacom-owned station receives an indecency NAL, the company agrees to suspend and put into remedial training the employees responsible for the material in question and conduct an internal investigation. When the air talent returns, his or her show would be subject to on-air delay. Should the NAL lead to a forfeiture order, the employees involved would face further disciplinary action, up to and including termination.

These conditions aren't as stringent as those placed on Clear Channel or Emmis, which FCC Commissioner Kevin Martin noted in his concurring statement.

"This consent decree does not have all of these protections," Martin said, referring to the CC and Emmis decrees, which were identical to each other. "I am concerned that this consent decree is significantly different and may be less of a deterrent for future violations. Moreover, by requiring less of Viacom than we have required of others, we may be treating those other companies unfairly."

PAUL HEINE

The FCC, Crigler notes, has all kinds of latent authority. For example, it has had jurisdiction to regulate indecency and profanity since passage of the Communications Act of 1934 but did not act on indecency until the 1970s and did not declare any broadcast profane until this year's controversial decision regarding U2 singer Bono uttering an expletive during the 2003 Golden Globe Awards.

The issue is "not whether or not the commission might have this latent authority but whether or not there is

enough political impetus at this point to exercise that authority," Crigler says.

Were the FCC to, at the behest of Congress, extend indecency enforcement to satellite, it may be inconsistent with the Constitution.

"It's the First Amendment that is the more severe limitation on what the FCC can do," Crigler says.

WE THE PEOPLE

Squaring indecency restrictions on subscription radio with the First Amendment could be difficult. When the Supreme Court upheld the FCC's power to regulate indecency in the landmark Pacifica case of the 1970s, it cited the "pervasive" nature of free, over-the-air broadcasting to justify its ruling.

But the "pervasiveness" argument breaks down when talking about satellite radio, a Senate staffer familiar with the issue says.

"Satellite radio is a paid service," the staffer says. "You elect to have it, you elect to buy it and you elect to turn it on. It's something that you choose."

Ron Rodrigues, senior director of public relations for Sirius Satellite Radio, says the company's subscription-based service has "a built-in safeguard against people who would otherwise be accidentally tuning [in] indecent programming."

Rodrigues adds that it is reasonable to assume that people who subscribe know that Sirius offers uncensored programming, since the product is

marketed that way.

The safeguard involves a parental blocking feature. On older Sirius radios, subscribers can enroll in the "family pack," which blocks more risqué channels, such as Raw Dog and some hip-hop outlets. On newer Sirius radios, password-enabled subscribers can block individual channels.

Rodrigues notes that listeners need a credit card to subscribe and that the majority of credit card holders are older than 18.

'INCREASING TENSION'

Speaking at the National Assn. of Broadcasters Radio Show in October, FCC Commissioner Kevin Martin said there is "increasing tension" over different decency standards for broadcasters and paid subscription services transmitted through cable and satellite. The Republican commissioner said it is a subject the FCC "will have to face—whether or not there should be changes made to level the playing field."

Democratic FCC Commissioner Jonathan Adelstein says, "The courts have held that there's a different standard for subscription services, so it's difficult for us to argue that we would have the authority to go after subscription services."

"I know that this might not seem fair from the perspective of over-the-air broadcasters or from the perspective of people that don't necessarily distinguish between the two. But we have to

be careful not overstep the bounds of our authority, or we risk having what limited authority we have slapped down by the courts."

A leading authority on the subject, who wrote the recent Viacom reply brief in the indecency forfeiture case over the Janet Jackson incident at the Super Bowl, agrees it would be difficult for the FCC to act on indecency in the satellite realm.

"The FCC doesn't have the authority to write unconstitutional rules," First Amendment attorney and former FCC counsel Bob Corn-Revere says.

Corn-Revere says federal lawmakers could push for a change in the upcoming 109th Congress. He points to Sen. John B. Breaux, D-La., who introduced an amendment to an indecency bill in March that would make satellite and cable subject to the same FCC fines as broadcast stations. That amendment was defeated in committee 12-11 and never made it into the bill.

The issue, he says, "is very bipartisan. Even at the commission—who has been pushing hard for bigger fines? The Democrats."

WILL CONGRESS ACT?

Crigler says the debate is likely to "languish unless a political impetus gathers around it... This is the kind of thing that sometimes people pile on to and, if it gains that kind of impetus, the commission would probably take it more seriously. My hunch is that it will take some push, not just from the broadcast industry or individual licensees, but a push from Congress."

Just because Republicans control Congress and the White House does not mean the government is anxious to venture into this First Amendment minefield.

Artist groups and unions successfully blocked the Broadcast Decency Enforcement Act, S. 2056, from coming to the Senate floor as a "unanimous consent" bill during the Nov. 17 lame-duck session in the House of Representatives. Several members of the House were convinced to keep a "hold" in place on the bill (see story, page 6).

"The House and the Senate feel strongly that the FCC should be given more authority in how it exercises its discretion," Crigler says. "It's likely that in the coming year, Congress will give the FCC more authority to fine broadcasters. It's hard to know whether they will also come back to this question [of extending indecency rules to satellite and cable services] that was discussed by the House and Senate subcommittees last summer."

Additional reporting by Bill Holland in Washington, D.C.

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Nashville Scene

Continued from page 25

worked with Tritt at Falcon-Goodman in the mid-1990s and has spent the past five years working as his tour manager.

RECENT NEWS: Kix Brooks of Brooks & Dunn was elevated from president to chairman of the Country Music Assn. board of directors. He succeeds Charlie Anderson, president/CEO of Anderson Merchandisers, who reached the end of his term as chairman but remains on the

board as a director. ABC Radio/Atlanta market manager Victor Sansone becomes the board's new president. Capitol Records Nashville president/CEO Mike Dungan was named president-elect, and will take over for Sansone in a year. Tim Wiperman, chief creative officer of Equity Music Group, was elected secretary/treasurer.

Among those newly elected or appointed to the board are artists Sara Evans and Brad Paisley, songwriter Aimee Mayo and new Warner Bros. Nashville executive VP Bill Bennett.

In other news, the E.W. Scripps Co. has completed its \$140 million purchase of cable channel Great American Country from Jones Media Networks. The sale was first announced in October.

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'The Revenue That Comes From Shiny Things That Spin Is Risky'

BY MICHAEL PAOLETTA

Larry Miller and Michael Caplan, co-founders of New York-based independent record label Or Music, have plenty to celebrate.

Next year, the label, which also has a publishing division (Or Music Publishing), will mark its third birthday, and it has already broken its first act in a big way.

In 2003, Or Music released the self-titled debut album by then-regionally known Texas guitar rock trio Los Lonely Boys. Like other Or releases, it was handled by Sony's RED Distribution.

As buzz on Los Lonely Boys was building, Or partnered on the project with Epic/Sony, which rereleased the album earlier this year. The Or/Epic disc peaked at No. 9 on The Billboard 200 in the July 3 issue and has sold 1.4 million units, according to Nielsen SoundScan.

In July, Or Music partnered with EMI Music Publishing for worldwide administration of Los Lonely Boys.

Or has released albums from acts that include John Cale and Tower of Power, as well as the benefit compilation "Por Vida: A Tribute to the Songs of Alejandro Escovedo." Next year, Or will issue the debut full-lengths from Pitty Sing and British outfit Pure Reason Revolution.

Variety has been the spice of CEO Miller's career. Starting as a DJ (listen to that voice!), he moved to radio sales and marketing, then became a pioneering Internet executive with AT&T and Reciprocal.

Miller and Caplan—a former senior VP of A&R at Epic who serves as Or's president—are attempting to offer artists the best of both worlds: the distribution muscle of a major and the creative freedom of an independent.

"It is a model that works for Michael and Larry," RED Distribution senior VP of product development Alan Becker says. Now, he adds, others are trying "to copy this formula they have created."

Billboard talked with Miller about what Or has accomplished and its future prospects.

Q: You launched Or Music in a post-Sept. 11, 2001, world, when music ventures were finding it difficult to get financial support. In fact, you couldn't have picked a more difficult time to start a label. How were you able to secure funding?

A: The only worse property I could have been shopping for funding at the time would have been an Internet music business. I remember walking into one investor's office. Halfway through the pitch, he looked from the PowerPoint up to me and said, "Oh, this is just a record company and a music publishing business, right? It's not Internet anything, right?"

He understood that we weren't about fundamentally changing the way people acquire, consume or discover music. And given some of the things I've been involved with over the last 10 years, it was a fair question to ask.

Q: Now that you have linked with Sony, has it invested in Or?

A: No. We capitalized this company with private-equity investors who are outside the music business. These are institutional investors who are looking at a return eventually and who also thought it might be fun to be involved in the music business.

Q: What is Epic/Sony's involvement with Los Lonely Boys? Does the major handle distribution, marketing and promotion?

A: It's all of the above, and it is for this artist only. The deal includes all Los Lonely Boys albums up through the end of the original Los Lonely Boys/Or Music agreement, which is one plus four albums.

Q: Is there more to the relationship with Sony?

A: For the length of our new distribution agreement, which goes through 2006, Sony and we can decide to upstream projects and put them in this joint-venture box. Those releases that get entered into this joint-venture box are then distributed by Sony Music.



Photo: Joe Tabacca/OrMusic

The Last Word



A Q&A With Larry Miller

Larry Miller: Career Highlights

1979: Joins WCAS Cambridge, Mass., as music director/DJ
 1983: Hired by start-up WHITZ (Z100) New York as production manager
 1984: Becomes director of affiliate relations at NBC rock network the Source
 1986: Named GM of sales and marketing at NBC Radio Entertainment
 1989: Joins Tribune's WQCD (CD101.9) New York as creative director
 1994: Appointed managing director of AT&T Solutions Media & Entertainment consulting practice
 1995: Becomes VP of market development at AT&T Labs and co-founds AT&T a2b music.
 1999: Merges AT&T a2b music team with Reciprocal, where he is named president
 2001: Appointed managing director/entrepreneur in residence at Chazen Capital Partners
 2002: Founds Or Music with Michael Caplan and serves as CEO

Q: Do you see this kind of upstreaming as a way for independent labels to survive and move forward?

A: There is a perception among some people at majors—who are somewhat insulated from life at small labels—that "independent" is another word for "just hasn't gone out of business yet." And I beg to differ. For the smaller independent who may be look-

ing to use upstreaming as a way to stay in business or share some of the risk of staying in the new-artist development business, it is absolutely something to consider.

Q: Do you see labels like Or acting as A&R sources for majors?

A: The new, more consolidated major-label business that now exists reminds me of the movie business. When compared to the music industry, Hollywood has, in recent years, been doing deals like this more publicly and with more fanfare. I see Or Music as more of a Miramax or New Line than a Disney or Time Warner.

In the music industry, there is almost a pejorative connotation to being an A&R source for a major. But in the movie business, it's called being Miramax or New Line. I would be delighted to become the Miramax or New Line of the record business while also expanding beyond our core record business into other related businesses that may include merchandising or management. [That] said, we're focused on publishing as the next thing.

Q: Where does the Internet fit into this landscape?

A: In due course, there will be more channels and devices for discovering and consuming music than ever before. What we don't have yet are more ways of monetizing all of that music. Ultimately, it's about a consumer falling in love with a piece of music that fundamentally changes the way he or she feels.

As Michael is fond of saying, "If people wake up one morning and decide they want to get music through their refrigerators, we'll be there, too."

Q: On the eve of 2005, what do the words "independent label" mean?

A: Independent is typically preceded by the word "fiercely." Going into 2005, I'm not sure what "fiercely independent" means. Does it mean that one is fiercely committed to passionately finding and releasing music in one genre? Does it mean one is fiercely committed to railing against the majors because "major bad/indie good"? These rules don't apply anymore.

Some people are trying to reinvent the business wheel by doing five-page contracts or 50/50 artist royalty splits. Our contracts are typically 53 pages long. They are multi-album—and I don't mean one plus one. They are typically not licenses. They are traditional deals. We want to build a substantial, robust, profitable company.

The revenue stream that comes to a company from selling shiny things that spin is risky. The revenue that accrues to a company from the publishing side of the business, once a record is on its way, is far less risky. Over time, music publishing assets behave like real estate, which is why music publishers have been able to apply lots of different financing strategies toward growing and exploiting their catalogs.

Q: Do you have an exit strategy planned for Or—like selling to Sony, perhaps—in a year or two?

A: I am having more fun than I've ever had in my life. And I know Michael would say the same thing. The freedom and passion we have here is great. We have no plans to sell the company. Of course, if Sony or someone else were to come along and make us an offer we couldn't refuse, we would have to consider it like any businessperson would.

Q: What is your advice to someone opening an indie label today?

A: Think long and hard about the benefits and risks of being in the business—and do not undercapitalize the company. The fact is, commitment and capitalization should go without saying. The single greatest attribute—just as important as commitment and maybe more important than capitalization—is passion. Passion for the music and the artists and passion for this business.

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