

Grammy Goes West
(Kanye, That Is)
See Page 13

Billboard

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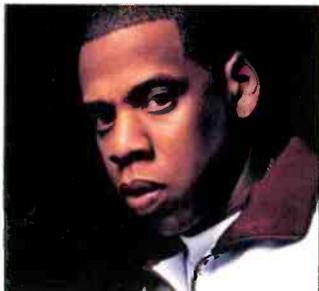
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HOT SPOTS



5 Jay-Z's New Jam

Jay-Z "retires" to the executive suite at Def Jam Recordings, as Island Def Jam Music Group buys the rest of Roc-a-Fella.



13 'Red Light' Special

Ludacris' latest album, "The Red Light District," is just one of many projects keeping the Atlanta rapper busy.



32 The Wright Path

A song that Chely Wright first sang for U.S. troops in Iraq leads her to a record deal with Dualtone Music Group.

Lucky 11 For Usher

Alicia, Kanye, OutKast Also Big BMA Winners

BY GAIL MITCHELL

LAS VEGAS—Usher walked away the hands-down winner at the 15th annual Billboard Music Awards, held here Dec. 8. The singer/songwriter—who the day before picked up eight Grammy Award nominations (see story, page 5)—took home 11 *Billboard* awards, including artist of the year. R&B/hip-hop artist of the year and *Billboard* 200 artist of the year.

Alicia Keys, OutKast and Kanye West were the evening's other major winners, taking home seven, five and four awards, respectively.

The ceremony took place at the MGM Grand Garden Arena and aired on Fox live on the East Coast, with a West Coast tape-delayed broadcast. Usher led all finalists with 13 nods, followed by Keys with 12.

(Continued on page 16)

Usher opened the 2004 Billboard Music Awards with a performance of 'Bad Girl,' a song from his multipatinum album 'Confessions.'

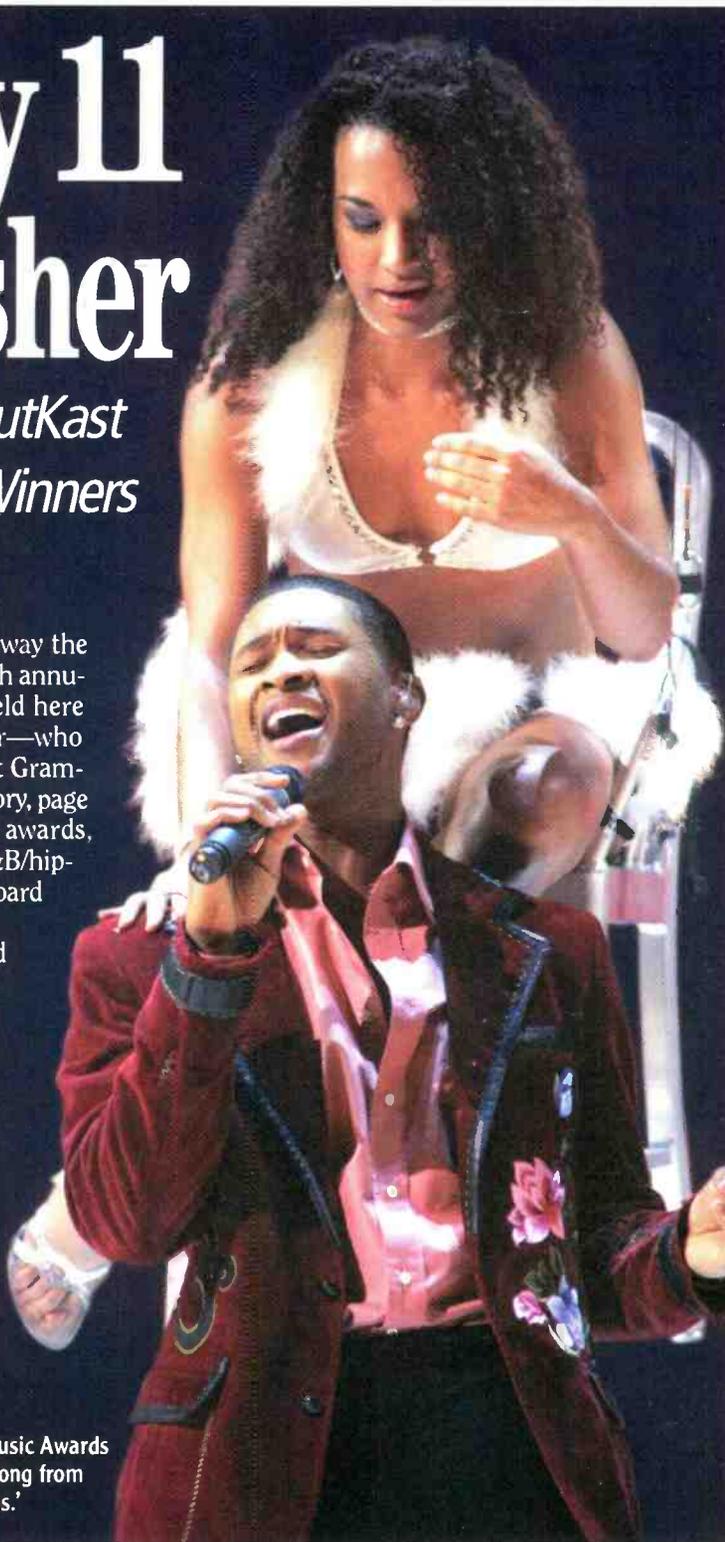


Photo: John Shearer/WireImage.com

Recovery? Well, Not Just Yet

U.S. Sales Edge Slips; Explanations Abound

BY CAROLYN HORWITZ and ED CHRISTMAN

NEW YORK—Whither the recovery?

At the beginning of this year, industry observers—including *Billboard*—were saying that U.S. album sales appeared to have bottomed out. Indeed, 2004 started auspiciously, and sales for the year to date remain ahead of 2003.

But the margin is narrowing. For the year to Sept. 12, album sales by volume were up 7.2% from the same period in 2003, according to Nielsen
(Continued on page 48)

Digital Dough Divides Biz

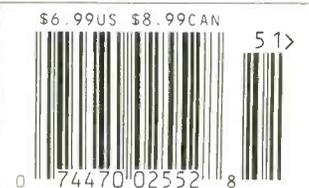
BY BRIAN GARRITY

NEW YORK—As technology fuels an explosion of new audio and video formats, labels and music publishers remain at loggerheads over the resulting revenue streams.

The industry is struggling to establish standards for sharing revenue in the growing master ringtones business. However, companies are also clashing over business models for ringbacks, the DualDisc format, copy-protected CDs and video-on-demand.

"We just want our fair share of the new"
(Continued on page 46)

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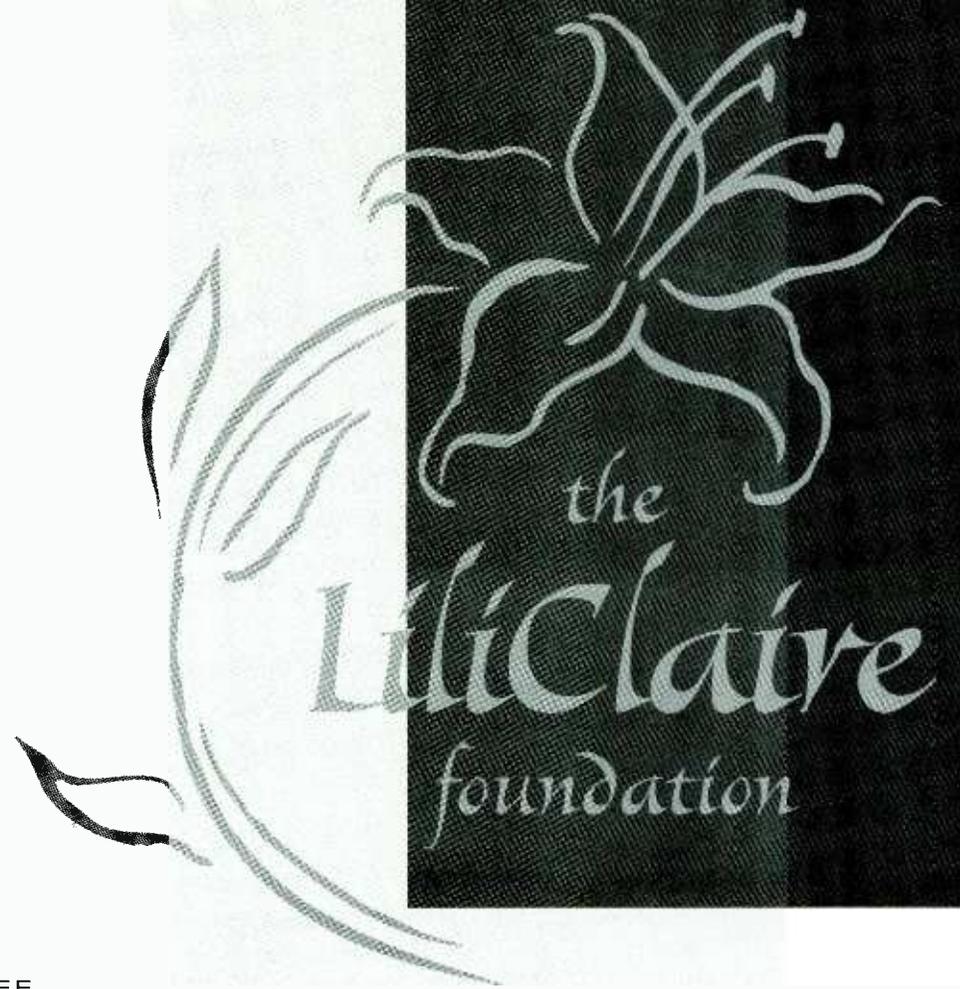
PHIL QUARTARARO—MUSIC OF THE HEART HONOREE

JOSH SCHWARTZ—SPIRIT OF LEADERSHIP HONOREE

STAR 98.7—BEACON OF HOPE HONOREE

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Top Albums

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No. 1 on this week's unpublished charts

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JAZZ	
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JAZZ/CONTEMPORARY	
KENNY G	At Last... The Duets Album
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Top of the News

6 With large radio chains cutting off indie promoters, many are struggling to make the case for their legitimacy.

6 T-Mobile announces the nationwide launch of its ring-back tones service.

Music

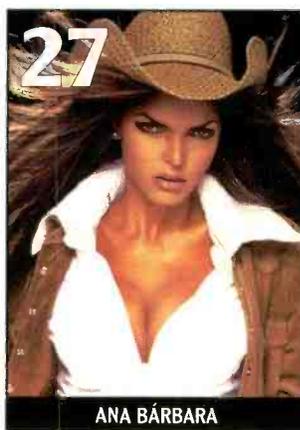
13 **The Beat:** David Benveniste's Velvet Hammer Music label enters a multiyear joint venture with Columbia Records.

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20 **Classical Score:** Michael Tilson Thomas and the San Francisco Symphony offer Mahler's Second Symphony on an SFS Media CD.

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ANA BÁRBARA

23 **R&B:** John Legend wants to make a name for himself with his Getting Out Our Dreams debut, "Get Lifted."

24 **Beats & Rhymes:** Xzibit continues to ride the wave of success with an exclusive worldwide publishing deal with BMG Songs.

27 **Latin Notas:** Ana Bárbara expands beyond *grupero* and regional Mexican tunes with her eclectic release "Loca de Amor."

30 **Beat Box:** Xavier traverses '80s Italo-disco, dance-rock and electro-funk on his "XXX" set.

32 **Nashville Scene:** Chely Wright turns a heated confrontation into the underground hit "The Bumper of My S.U.V."

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XAVIER

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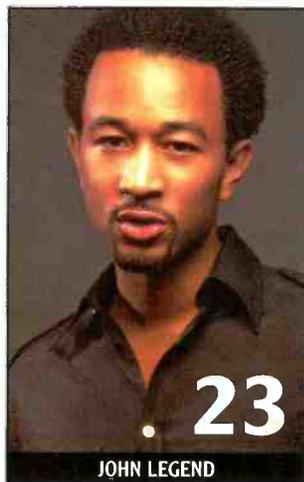
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37 Companies find that the digital distribution model helps sell holiday-themed tracks in the fourth quarter.

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38 **Retail Track:** The relocation and redesign of Tower Records' Seattle store marks the beginning of the chain's efforts to revamp its outlets.



JOHN LEGEND

QUOTE OF THE WEEK

“A study this suspect should never become part of the public policy debate.”

JAY ROSENTHAL
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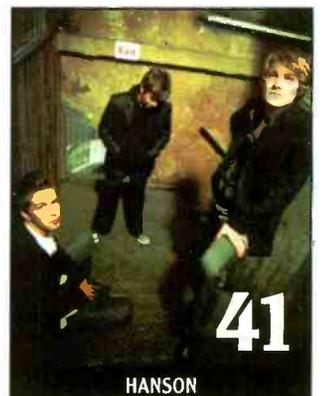
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HANSON

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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 Hotel InterContinental, Miami.
Information: 646-654-4660

Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards
August 2005
Information: 646-654-4660

Billboard Dance Music Summit
Sept. 19-21, 2005
Union Square Ballroom, New York
Information: 646-654-4660

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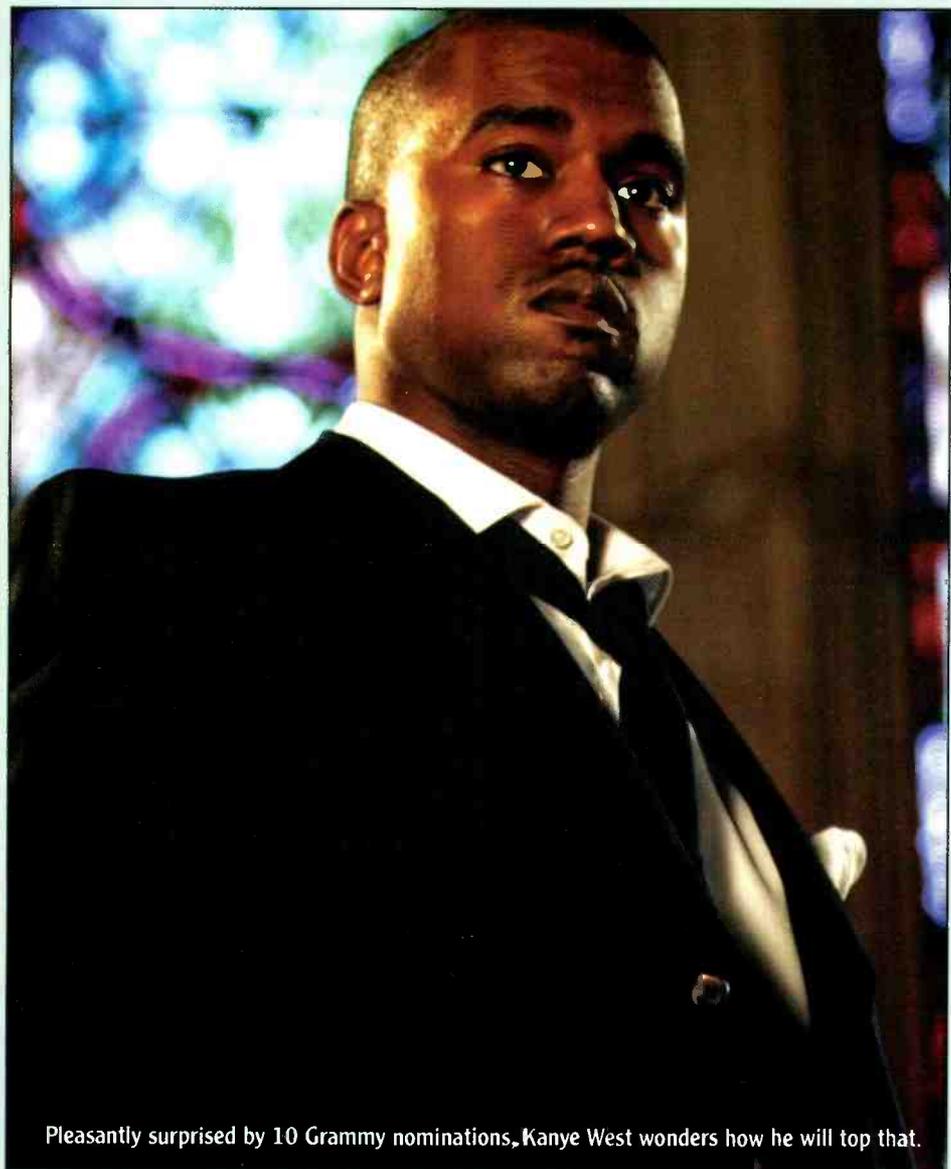
Debbie Gibson Palmer among indie promoters questioning recent radio changes



Upfront

TOP OF THE NEWS

Damageplan's Darrell Abbott shot and killed onstage in Columbus, Ohio



Pleasantly surprised by 10 Grammy nominations, Kanye West wonders how he will top that.

Grammys Drop 10 Noms On Kanye West

BY TODD MARTENS

LOS ANGELES—Artists from R&B's past and present dominated the nominations for the 47th annual Grammy Awards, which were announced Dec. 7 at the Henry Fonda Music Box Theater in Los Angeles.

Rapper-turned-producer Kanye West led with 10 nods, including best new artist and album of the year for his acclaimed Roc-a-Fella debut, "The College Dropout." Half of his nominations were in the rap category. West also received recognition for his collaborations with Twista and Alicia Keys.

The Chicago-born West, who was a presenter at the announcements, said, "I always felt like the sky was the limit. I might have been more comfortable with less [nominations]. Ten

is scary. Because what if you get nominated for 10 and don't win anything?"

The rapper said he is finishing his sophomore effort, "Late Registration," which is planned for a summer 2005 release.

"Hopefully I can make something good enough to be here next year and years to come and be a longstanding artist," he said. He wondered, though, that after 10 nominations, "How do you take it up from there?"

Keys and Usher tied with eight nods, and the late Ray Charles earned recognition in seven categories. Other multiple nominees include Green Day with six, and Norah Jones, Loretta Lynn, Prince and engineer Al Schmitt each with five.

Green Day's politically themed Reprise
(Continued on page 59)

Jay-Z, Rest Of Roc Go To IDJMG

BY TAMARA CONNIFF

LAS VEGAS—Island Def Jam Music Group has acquired the remaining 50% of Roc-a-Fella, its joint venture with Jay-Z, Damon Dash and Karæem "Biggs" Burke. Additionally, as expected, Jay-Z has been named president/CEO of Def Jam Recordings.

Jay-Z (real name Shawn Carter) will continue to run Roc-a-Fella, which entered the joint venture with Def Jam in 1997. IDJMG's acquisition of the label does not include the Rocawear clothing line, 40/40 nightclub and other related businesses.

Based in IDJMG's New York offices, Jay-Z will officially take his Def Jam post Jan. 3. In his new role, he will report to Antonio "L.A." Reid, chairman of IDJMG.

"Jay-Z is a tastemaker, a hit-maker, a music icon, a style icon—all the things that matter," Reid tells *Billboard*. "There are so many business executives, but that is not where the hits come from. The hits come from

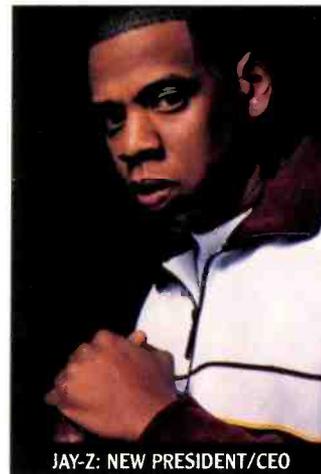
music people."

Def Jam's previous president, Kevin Liles, left in July to join Warner Music Group as executive VP.

Jay-Z announced his retirement as an artist after the release of last year's "The Black Album" (Roc-a-Fella/Def Jam), which debuted at No. 1 on The Billboard 200. "Retirement" may not be the right word: His collaboration with Linkin Park, "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course" (Warner Bros.), debuts at No. 1 on The Billboard 200 this week.

"After 10 years of successfully running Roc-a-Fella, Shawn has proven himself to be an astute businessman, in addition to the brilliant artistic talent that the world sees and hears," Reid said

in a statement. "I can think of no one more relevant and credible in the hip-hop community to build upon Def Jam's fantastic legacy and move the company into its next groundbreaking era."



JAY-Z: NEW PRESIDENT/CEO

Challenged Union

Impala Formally Contests Sony BMG Merger

BY LARS BRANDLE

Europe's independent label community is hoping that an ambitious new legal action will bring about a sea change in the way European regulators deal with mergers.

On behalf of its 2,500 members, European indie labels body Impala is contesting the European Commission's approval of the Sony BMG merger on the grounds that the ruling contradicted European Union legislation and practices.

In an official complaint lodged Dec. 3, the Brussels-based trade body called for the European Court of First Instance in Luxembourg to annul the merger.

Various industry experts assert that the legal action is effectively a device to deter further consolidation, particularly any proposed union between EMI Group and Warner Music.

Impala deputy secretary general Helen Smith claims that the reality is more complex. "We actually need to correct the mistake of this current merger, not just future mergers,"

Smith says. "If this decision was allowed to stand, we would be left not only to deal with the consequences of Sony BMG but of how future mergers are dealt with."

Under EU rules, an appeal on an EC decision can be filed within 10 weeks from the date of notification of the ruling.

The EC authorized the Sony BMG merger July 19 on the grounds that there was no evidence of price collusion and no reason the merger would harm the music market. Impala was notified of the decision Sept. 23.

"It's certainly worth challenging, even if it is to make a point," says Nigel Davies, music litigation partner with U.K. law firm Nichol
(Continued on page 59)



LAMBOT: MERGER A 'FIASCO'

Indies: We've Got Legit Role

Promoters Question Fairness, Wisdom Of Banishment From Radio

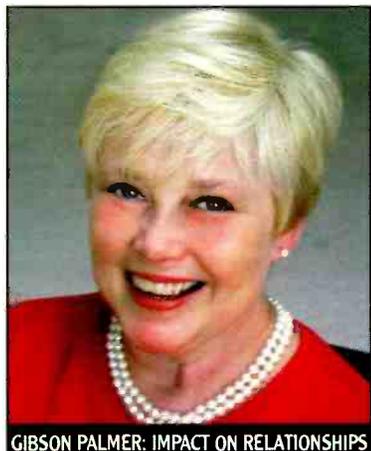
BY PHYLLIS STARK

NASHVILLE—Increasingly shut out by the large radio chains, many independent promoters are deperately trying to make the case for their legitimate place in the music-business food chain.

These indies say they do good, honest work in servicing music to stations in secondary markets, enhancing the efforts of major-label promotion teams and taking the place of in-house promoters for smaller labels. What's more, they wonder how the labels that have come to depend on these services can continue to function effectively without them.

"We're hoping that this will all die down," says one indie, who asked to remain anonymous.

The promoters' troubles began in April 2003, when radio giant Clear



GIBSON PALMER: IMPACT ON RELATIONSHIPS



SVENDSEN: MOVE COULD CLEAN UP BIZ

Channel announced that its 1,200 radio stations would no longer work with indies.

Last month, Infinity and Entercom also barred their employees from any dealings with indies.

These latest moves came as New York State Attorney General Eliot Spitzer moved ahead on his probe of indie activity. Spitzer's office has sent subpoenas to certain labels, including EMI, seeking information in connection with the promotion of records on New York radio stations. Independent promoters and radio stations were served with subpoenas as well, sources tell *Billboard*.

Infinity, the nation's No. 2 chain, has not commented publicly about its indie ban, but told its GMs and programmers about the plan in a series of conference calls last month.

At Entercom, executive VP Jack Donlevie recently told *Billboard* that the company's relationships with indies are based on "a business model that doesn't work anymore... We're focusing more on direct relationships with the record compa-

nies" (*Billboard*, Dec. 4).

Meanwhile, the independents struggling to run their businesses now have three fewer radio chains on which they can call. As one told *Billboard* last month, "It's getting harder and harder for the legitimate indies to participate in this business."

"Are these changes being made for the sake of appearing not guilty?" Los Angeles-based indie Debbie Gibson Palmer asks. "Doesn't that somehow really create exactly the opposite effect?"

A 'CLEAR' DISTINCTION

All indies are paid by labels to work records. In some cases, the indies make payments to radio stations, which are supposedly used for station promotions. In turn, these indies often get exclusive access to station information.

These relationships are the basis for suspicion about indie operations. However, many indies do not participate in such exchanges.

"There is a clear line between indies who have dollar-based rela-

tionships with stations and those, like myself, who work solely on behalf of artists," says Paul Brown of New York-based indie firm Red Hat 22. "I hope that this critically important distinction doesn't get obscured amidst all the shouting.

"It would be catastrophically unfair if Red Hat 22 were to be generically ostracized from doing honest, artist-oriented work," Brown continues.

For many indies, it is also emotionally tough being cut off from programmers with whom they have longstanding relationships.

"This was probably the most hurtful part of all," Gibson Palmer says. "I've made very good friends with many of these programmers. I've been through bad [ratings] books, changes of ownership, great books, marriages, children and divorces with them. It's very hard to accept that I can't work with them after all of that, not because of someone's wrongdoing, but because of 'suspected wrongdoing.' That somehow seems un-American to me."

Another indie promoter, requesting anonymity, added, "The lack of contact with some stations is a disappointment to us, on a personal and professional level."

"There are stations that we once had great relationships with who are now unable to take a phone call," he continues. "One Clear Channel program director went so far as to return a single [to us] unopened because he saw our return address on it. He returned it with a note of apology, saying that he feared for his job if he spoke with us."

But the problem, this source says, is not just for the indies, but for the
(Continued on page 59)

T-Mobile First To Ringback

BY ANTONY BRUNO

LOS ANGELES—T-Mobile on Dec. 8 rang in the first ringback service available across the United States.

The service allows subscribers to use music or other audio content to replace the standard ringing sound their callers hear. Specific tones can be assigned to specific callers or groups of callers in a subscriber's contact list.

For the launch, T-Mobile has inked content licenses with Sony BMG, Warner Music Group and Universal Music Group, as well as independent labels Death Row Records andTVT Records.

The T-Mobile announcement comes three weeks after Verizon Wireless introduced its ringback service for the California market with content from Sony BMG and WMG.

Verizon says it plans to expand its service nationwide by mid-2005. Sprint and Cingular are expected to launch ringback services in the near future as well.

T-Mobile's Caller Tones service costs \$1.49 per month, and each ringback is an additional \$1.99. Initially, subscribers may select from
(Continued on page 46)

EC Bites Apple

Regulators Examine High Price Of U.K. iTunes

BY LARS BRANDLE

LONDON—European regulators' decision to investigate Apple Computer's iTunes download service in the United Kingdom could yield benchmark data for Europe's download market.

The British Office of Fair Trading said Dec. 3 it had referred a complaint to the European Commission that the iTunes Music Store is overcharging U.K. customers. The move stems from a British-based consumer-rights publication's complaint that downloads cost almost 20% more in Britain than in fellow European Union markets France and Germany.

"It's an opportunity for the European Commission to gain a lot of intelligence," suggests Brussels-based entertainment lawyer Stephen Kinsella of Herbert Smith. "The first question would be try and establish what is the [online] market and if [Apple] is dominant," he notes.

Recently published British market statistics reveal that the territory's download market is maturing. In its third-quarter survey, the British Phonographic Industry found that U.K. consumers bought 1.75 million downloads, up from 660,000 the previous quarter (*Billboard*, Dec. 11). The trade body identified iTunes as one of the driving forces behind the download market's growth.

Apple brought its service to
(Continued on page 46)

Bonnaroo Seeks Wider Lineup In 2005

BY RAY WADDELL

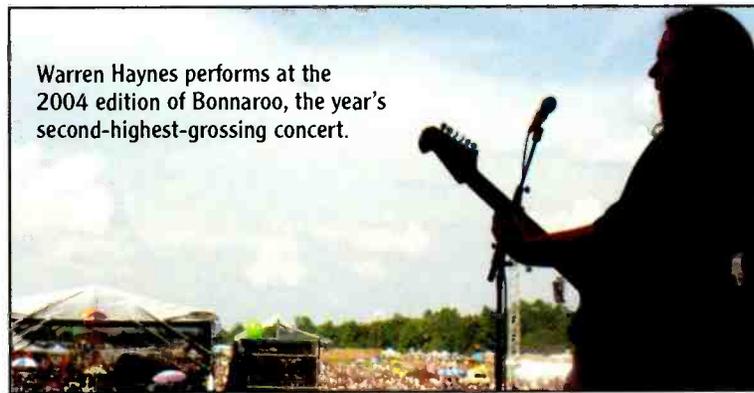
Same Bonnaroo time, same Bonnaroo place.

The fourth annual Bonnaroo Music Festival will be held June 10-12, 2005.

The hugely successful jam-band fest will return to its previous 700-acre site in rural Manchester, Tenn., about 60 miles south of Nashville.

Jonathan Mayers, partner in Superfly Presents (which produces the event along with Ashley Capps and A.C. Entertainment), tells *Billboard* that the lineup is being finalized and will likely be announced in January.

"We are going to continue to expand the programming from our core," Mayers says. "We will continue



Warren Haynes performs at the 2004 edition of Bonnaroo, the year's second-highest-grossing concert.

to have our core, but we're also into introducing fans to all types of music. We think these fans are very open to different kinds of music."

Bonnaroo was the second-highest-

grossing concert of 2004, according to *Billboard* Boxscore, taking in \$14.5 million for a lineup that included the Dead, Dave Matthews & Friends, Trey Anastasio, Bob Dylan and nearly 80

other acts.

Mayers says ticket prices, which were \$139 and \$164 in 2004, will increase slightly in 2005. The show's capacity will remain at 90,000.

"We want to keep the capacity the same and improve the experience," Mayers says. He adds that the producers are close to a resolution regarding a per-ticket fee payable to Coffee County, where Manchester sits.

The city originally wanted 5%-8% of ticket sales; Bonnaroo has in the past donated \$2 per ticket to local charities. The final agreement will likely result in \$2-\$3 per ticket going to the county.

"We know that Bonnaroo puts a
(Continued on page 59)

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96	GREY GOOSE® VODKA
94	Canadian Iceberg Vodka
93	Stolichnaya Gold Vodka
92	Staraya Moskva Premium
91	Van Hoo Vodka
91	Stolichnaya Vodka
90	Tanqueray Sterling Vodka
90	Rain 1995 Harvest Vodka
89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Skyy Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Luksusowa Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Barclay's Vodka
78	Amazon Vodka
76	Skol Vodka
74	Smirnoff Vodka
74	Crystal Palace Vodka
74	Belvedere
72	Schenley
69	Mr. Boston's Riva Vodka

NOTE: THIS REPRESENTS A SAMPLING OF THE 40 VODKAS TESTED.
SOURCE: (BTI) BEVERAGE TESTING INSTITUTE INC.

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Five Die In Club Shooting

Gunman Rushes Stage; Guitarist Abbott Among Casualties

BY RAY WADDELL
and BRAM TEITELMAN

Damageplan had just begun its second-to-last show on a 60-date tour when a gunman rushed the stage at the Alrosa Villa nightclub in Columbus, Ohio, killing guitarist "Dimebag" Darrell Abbott and three other people before being killed by a policeman.

Witnesses say Damageplan had just begun its first song shortly after 10 p.m. when the man opened fire, shooting Abbott multiple times at close range. Sources tell *Billboard* that Jeff Thompson, who provides security for the band, was also shot and killed.

The band's drum tech John "Kat" Brooks and tour manager Chris Paluska are recovering from gunshot wounds, a source tells *Billboard*.

Press reports say that among those killed was 29-year-old Erin



DARRELL ABBOTT

Halk, who worked at Alrosa Villa loading equipment.

Active rock WBZX Columbus afternoon jock Scoop Richards was at the concert. "They had just begun playing," he says. "I heard some loud pops over the music, and somebody said, 'That's

gunfire.' We dove to the floor, and when the initial flurry of shots stopped, we ran to a secure area of the bar."

Richards was joined by drummer Vinnie Paul Abbott, Darrell's brother, who ran back to the stage as soon as the shooting stopped. Richards adds that enough people thought the shooting was part of the show that the gunman had time to reload a clip.

The other band members, vocalist Patrick Lachman and bassist Bob Zilla, were reportedly uninjured.

Damageplan had been on the road since March in support of its debut album, "New Found Power" (Elektra), which was released in February.

The band is booked by Scott Sokol at Pinnacle Entertainment and managed by Paul Bassman. The tour was to wrap Dec. 11 in Kansas City, Mo., at the Uptown Theater.

(Continued on page 48)

NEWSLINE

THE WEEK IN BRIEF

Dick Clark is recovering in a Los Angeles hospital after suffering a stroke Dec. 6. A spokesman for Clark tells *Billboard* that the 75-year-old broadcaster "is going to be fine."

Clark is an executive producer of the annual American Music Awards, Golden Globe Awards and the Academy of Country Music Awards.

He also serves as executive producer for NBC's "American Dreams" drama series, which is set in the 1960s and uses the "American Bandstand" show as a backdrop for many of its scenes. Clark recently announced plans to revive the "American Bandstand" series with "American Idol" creator Simon Fuller.

Earlier this year, Clark revealed that he has had type 2 diabetes for the past 10 years.

CARLA HAY

Management partners Bob Titley and Clarence Spalding have gone their separate ways after more than a decade. The pair's flagship client, Brooks & Dunn, will stay with Spalding, along with Terri Clark and new Sony artist Ashley Monroe. Titley will oversee the careers of Clay Walker, the Ragdales and Matt King.

TBA Entertainment acquired Titley-Spalding in 1998; since a group led by Irving Azoff purchased TBA earlier this year, TBA has divested itself of its management division.

TBA director of radio promotion and marketing Denise Nichols will remain with Spalding at his newly formed Spalding Entertainment.

RAY WADDELL

Sony BMG Strategic Marketing has appointed its management team, which reports to executive VP Joe DiMuro.

Paula Erickson is named senior VP of Sony BMG master licensing. The Los Angeles-based exec held the same position at Sony Music, which she joined in 1993.

Matthew Stringer becomes senior VP of new product development and marketing. He will focus on such projects as compilations, soundtracks and management of the Elvis Presley catalog. Stringer was most recently senior VP of marketing and creative services at BMG Strategic Marketing Group.

Tim Pearson is named senior VP of Sony BMG Direct, overseeing direct-response TV initiatives. He was VP of sales and marketing at Sony Music Direct, a position he had held since 1998.

Chris Hamer takes the title of senior VP of strategic business development. He had served since earlier this year as senior VP of strategic marketing at Sony Music.

Stringer, Pearson and Hamer are all based in New York.

CAROLYN HORWITZ

Infinity Broadcasting wants to hire a big-gun talent to succeed Howard Stern on most of its stations. So said Infinity president/COO Joel Hollander during a speech at the UBS Warburg media conference Dec. 7 in New York.

Hollander acknowledged that a small number of Infinity-owned Stern affiliates might develop their own morning shows. However, he said the directive from Viacom chairman/CEO Sumner Redstone and president/co-COO Les Moonves is to "leave no stone left unturned" in seeking Stern's replacement.

TONY SANDERS and PAUL HEINE

The Harry Fox Agency is launching a program that offers streamlined mechanical and digital-permanent-download licensing for live concert CDs and downloads.

Express Live lets a company submit the artist's anticipated set list at least 15 days before the concert and request the mechanical license. If the compositions belong to any of the 27,000 publishers that HFA represents, the licenses will cover products sold directly to consumers immediately after the event.

SUSAN BUTLER

In Demand Networks is set to launch in January what it calls the first free high-definition music-video-on-demand service. INHD Concert Jukebox will feature musical performances shown on In Demand's HD cable networks. INHD and INHD2.

According to the company, the service will be available in more than 28 million households that have digital cable, and will broadcast in 1080i HD and 5.1 Dolby Digital audio.

CARLA HAY

Citadel Broadcasting has adopted Promo Only MPE digital-music-distribution technology for its radio stations. The move follows Clear Channel's adoption of the technology in October for all of its U.S. stations. Citadel is the sixth-largest U.S. broadcaster. It owns 155 FM and 58 AM stations in 46 markets.

Promo Only developed MPE to digitally deliver new music to radio stations while protecting that music from piracy by watermarking tracks for each user. The company is based in Orlando, Fla., with offices in New York, Los Angeles, Chicago, London and Calgary, Alberta.

PHYLLIS STARK

Artists' Groups Criticize P2P Study

BY BILL HOLLAND

WASHINGTON, D.C.—Two high-profile recording-artists' groups are skeptical of a new study suggesting that musicians are fine with peer-to-peer file sharing.

The survey, conducted by the nonprofit Pew Internet and American Life Project with help from the Future of Music Coalition, shows a growing number of artists using the Web to advance their careers. It also shows respondents split almost evenly on the merits of P2P networks.

Forty-seven percent of artists agreed that "file-sharing services are bad for artists because they allow people to copy or use an artist's work without getting permission or compensating the artist."

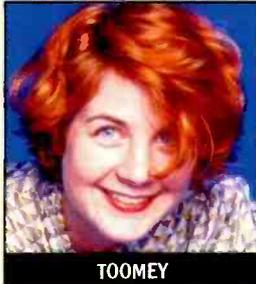
Forty-three percent agreed that "file-sharing services aren't really bad for artists, since they help to promote and distribute an artist's work to a broad audience."

Officials representing the Recording Academy and the Recording Artists' Coalition say the survey is tilted to new artists

(Continued on page 59)



FRIEDMAN



TOOMEY

Monitor, Musicrypt To Market DMDS

Billboard Radio Monitor and Musicrypt have entered into an exclusive agreement to promote and market Musicrypt's Web-based digital media delivery system to the U.S. radio and recording industries. Monitor is a sister publication of *Billboard*.

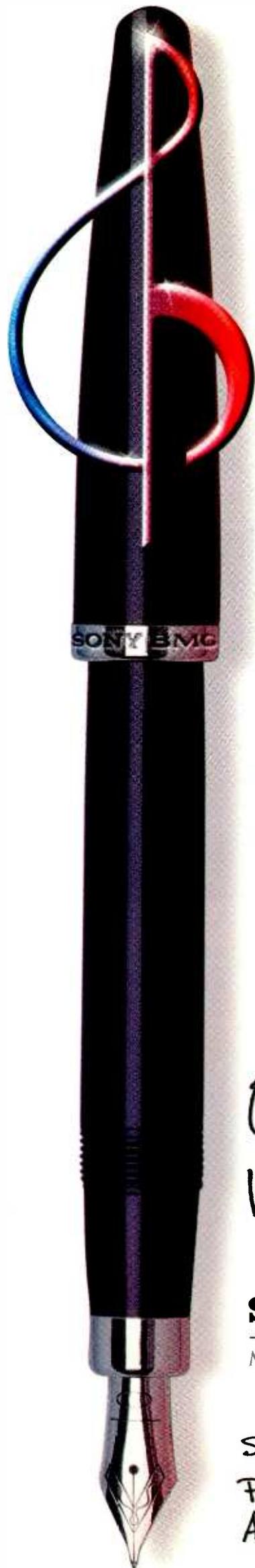
Used exclusively by Canada's three largest broadcasters, DMDS securely delivers digital music to authorized B2B recipients via a patent-pending system that incorporates biometrics, high-value encryption and watermarking. The new partnership gives Monitor the exclusive right to market the digital delivery system in the United States.

The two companies will target the implementation of DMDS to record labels and radio stations in the United States monitored by Nielsen Broadcast Data Systems and remaining non-monitored, new-music-oriented radio stations throughout the country.

Like *Billboard*, Nielsen BDS is owned by VNU.

"Musicrypt's DMDS is the dominant market leader in Canada in secure B2B delivery of digital files and we look forward to bringing this proven marketing solution to the music industry throughout the United States," says John Kilcullen, president/publisher of *Billboard* and Monitor. "This strategic partnership will also enable us to explore additional strategic market opportunities for DMDS beyond the music industry and in additional geographic markets while giving Billboard Radio Monitor yet another valuable digital tool to get more new music in front of key radio decision-makers."

"Based on the great success Musicrypt has had in Canada, we recognized the need to have a strong global partner to enter the U.S. market," Musicrypt co-founder and chairman Cliff Hunt says. "*Billboard* has the worldwide reach and influence that can provide us with the strategic initiatives and opportunities to exploit DMDS both within the music industry and beyond."



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Copyright Law Needs Update For Digital Era

No More Double-Dipping

Last month, at *Billboard's* inaugural Digital Entertainment Conference in Los Angeles, senior executives of several online music services answered one critical question with surprising unanimity. Asked to identify the single biggest hurdle between their initial modest success and hockey-stick growth in the future, they did not give the easy answer (piracy).

Rather, these executives identified music publishing rights as their single biggest problem. They spoke particularly about outdated sections of the Copyright Act that cause risk and uncertainty for companies that most need stability: royalty-paying online music services that are creators' best weapon against piracy.

Why are Copyright Act minutiae distracting music service executives from their primary mission of weaning music-loving consumers off pirate networks and onto legitimate services? Because the music publishing provisions of the Copyright Act that were intended to promote distribution of music are instead inhibiting these services' access to content.

Moreover, the application of music publishing rights to digital products and services is so uncertain that music publishers are limiting the services' growth by aggressively demanding double-dip royalties on Internet radio performances and Internet-delivered downloads.

As a result, digital music services' commercial efforts to compete against piracy are hampered by a lack of content, and piracy continues to flourish.

Until Congress modernizes the music publishing provisions of the Copyright Act, online services will continue to be held hostage to legal uncertainty and risk—and opportunistic music publishers.

To accomplish legislation, however, Congress may have to stare down the publishers who prefer to profit from legal uncertainty rather than adjust the law to meet its historical goals and promote royalty-paying innovation and online services. Fortunately, the House Judiciary Committee has held a hearing on this issue and seems likely to initiate the legislative process in 2005.

For most of the 20th century songwriters and music publishers have been paid "performance" royalties when a song is publicly performed (e.g., over the radio or an in-store music service) and "mechanical" royalties each time a consumer purchases a vinyl record or a CD.

For digital services, this system is logically extended by obligating Internet radio

to pay performance royalties and download providers to pay mechanical royalties.

But music publishers' characterization of digital services' publishing royalties has been opportunistically focused on the double-dip. Since the mid-1990s, publishers have asserted that the Copyright Act imposes two royalty obligations—performance and mechanical—on Internet radio play and digital downloads.



Publishers claim the law supports the application of the mechanical right when any "reproduction" occurs, and certainly there are reproductions occurring in the course of streaming performances over the Internet. Similarly, publishers say that "transmissions" occur when a song is downloaded, and they assert that a performance right is implicated with any transmission, even if the qualitative act is a distribution.

This aggressive effort to promote legal uncertainty is exacerbated because the Copyright Act imposes statutory damages of up to \$150,000 per work, leaving digital services' entire business exposed should litigation be initiated. The result is uncertainty, risk and diminished growth of royalty-paying services—a triple play in favor of pirate networks.

'Since the mid-1990s, publishers have asserted that the Copyright Act imposes two royalty obligations on Internet radio play and digital downloads.'

Fortunately, Register of Copyrights Marybeth Peters has repeatedly said that publishers are mistaken and that Congress should act. In reports and testimony, Peters states that rights and royalties are triggered only in association with the relevant qualitative act. Thus, a performance right and royalty is associated with online streamed performances, and a mechanical right and royalty is associated with digital distribution or download.

To shut down the publishers' opportunistic endeavors, Peters has urged Congress to confirm her analysis by passing clarifying legislation.

A second publishing-rights problem that vexes online services (and record companies) is access to mechanical licenses, which the law requires be made available. Performance licenses have for decades been easily available on a blanket (or bulk) basis through ASCAP and BMI. Mechanical licenses, in contrast, are largely unavailable because the industry-wide organization, the Harry Fox Agency, makes available only 65% of U.S. copyrighted works, and the statutory Copyright Office process has proved inadequate for digital services.

Again, Peters has urged congressional action to modernize the compulsory mechanical licensing process to accommodate digital services' bulk licensing needs. One alternative Peters identified is to convert today's song-by-song mechanical license into a blanket license covering all U.S. repertoire, so it would work as efficiently as the licenses administered by ASCAP, BMI and SoundExchange.

Another proposal is to price mechanical licenses on a percentage-of-revenue basis, as ASCAP and BMI have done for decades. In times of dynamic pricing and business models, penny-rate licensing is inflexible and can result in mechanical royalties being undervalued (as occurred for decades in the 1900s) or overvalued (for example, if the market pushes down digital singles to 49 cents or less).

In a March 2004 hearing, Texas Republican Lamar Smith, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, asked if a statute developed in the piano-roll era could adequately serve digital industries. The subcommittee's ranking Democrat, Rep. Howard Berman of California, wondered whether the Copyright Act promotes or hinders the development of legal online services and their ability to compete against piracy.

At the recent *Billboard* conference, industry-leading executives sent Congress a clear message: The piano-roll provisions of the Copyright Act are outdated; Congress must act affirmatively to fix the law; and only then will online services be adequately armed to win the continuing battle against piracy.

Jonathan Potter is executive director of DiMA, the Washington, D.C.-based trade organization devoted to the online audio and video industries.

Billboard

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Gospel music stands to benefit from Charles Hubbard's new cable channel



MUSIC



Jeff Kline says TBA's new name reflects its global focus

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Benveniste Brings Hammer Down On Joint Venture Deal

David Benveniste, whose management clients include **System of a Down**, **Mudvayne** and the **Deftones**, has moved his **Velvet Hammer Music** label from **Atlantic Records** to **Columbia Records** in a multiyear joint-venture.

Atlantic keeps Velvet Hammer/Atlantic acts **Taproot**, **Poison the Well** and **Gratitude**. And Benveniste will continue to work on projects released by those acts.

But he exclusively tells *Billboard* he is already scouting acts to sign to the Columbia deal, which started Dec. 1. "I'm looking for anything that blows me away," he says. "My tastes range from **Led Zeppelin** to **Bill Withers** to **Mogwai**."

Before the new label deal, Benveniste was already bringing acts to Columbia, including **Sara Overall**, whose debut album on Columbia will street in spring 2005. His relationship with the label goes back to 1996 when Columbia signed **System of a Down**. **Mudvayne** is on Sony sister label **Epic**.

"I have a great relationship with **Sony Music Entertainment**," Benveniste says, adding that there's "no better team" than **Sony Music Group U.S. president/CEO Donnie Ienner**, **Columbia Records Group president Will Botwin**, **Columbia Records executive VP of creative marketing and promotion Charlie Walk** and **Sony Music Group U.S. COO Michele Anthony**.

In addition to getting Velvet Hammer settled in its new home, Benveniste will have a busy 2005: **System of a Down** and **Mudvayne** have releases set for the first half of the year.

AYEROFF EXITS: **Warner Bros./Reprise Records** vice chairman **Jeff Ayeroff** left the label Nov. 30, following the conclusion of his contract. Ayeroff, who first worked at Warner from 1983 to 1986, rejoined the label in 2001. In between he served as co-chairman of **Virgin Records America** and co-founder of the **Work Group**.

Ayeroff intends to take time off to travel and then will serve as a marketing consultant. Among the projects he helmed before returning to Warner was the marketing campaign for the **Beatles'** "1" album.

"Jeff Ayeroff is one of a kind, a creative czar," Warner Bros. chairman **Tom Whalley** says. "His creative and musical input was an invaluable piece of the Warner Bros. legacy."

Ayeroff could not be reached by press time.

COVER ME: When we first wrote about the plethora of cover songs last December (*Billboard*, Dec. 5, 2003), the trend was primarily confined to top 40 and adult contemporary sta-

tions. Lately, it has spread to rock, with **A Perfect Circle's** version of "Imagine," **Korn's** "Another Brick in the Wall" and **Marilyn Manson's** interpretation of **Depeche Mode's** "Personal Jesus." **311** had a big hit this summer with its update of the **Cure's** "Love Song."

Look at the AC charts and the movement is stronger than ever, whether it be **Hall & Oates** ("I'll Be Around"), **Michael McDonald** ("Ain't No Mountain High Enough"), **Rod Stewart** ("What a Wonderful World") or **Uncle Kracker**, whose version of "Drift Away" is still going strong 92 weeks in.

The **Goo Goo Dolls** have also joined in: Their cover of **Supertramp's** "Give a Little Bit" is No. 3 on the Adult Top 40 chart.

The Goos' **Robby Takac** says there is no mystery why radio listeners, especially the older demos, love the covers. "They know the melodies, they like the sounds of their favorite bands," he says. "It's the same reason classic rock tracks test so strong for the radio folks."

The Goos decided to include their **Supertramp** remake on their new **Warner Bros.** greatest-hits CD/DVD for a variety of reasons, including the fact that lead singer **Johnny Rzeznik** had previously recorded the song for a **Gap** commercial.

"First off, it's a great song," Takac says. "Secondly, because we were releasing a DVD/disc package around Christmas, we

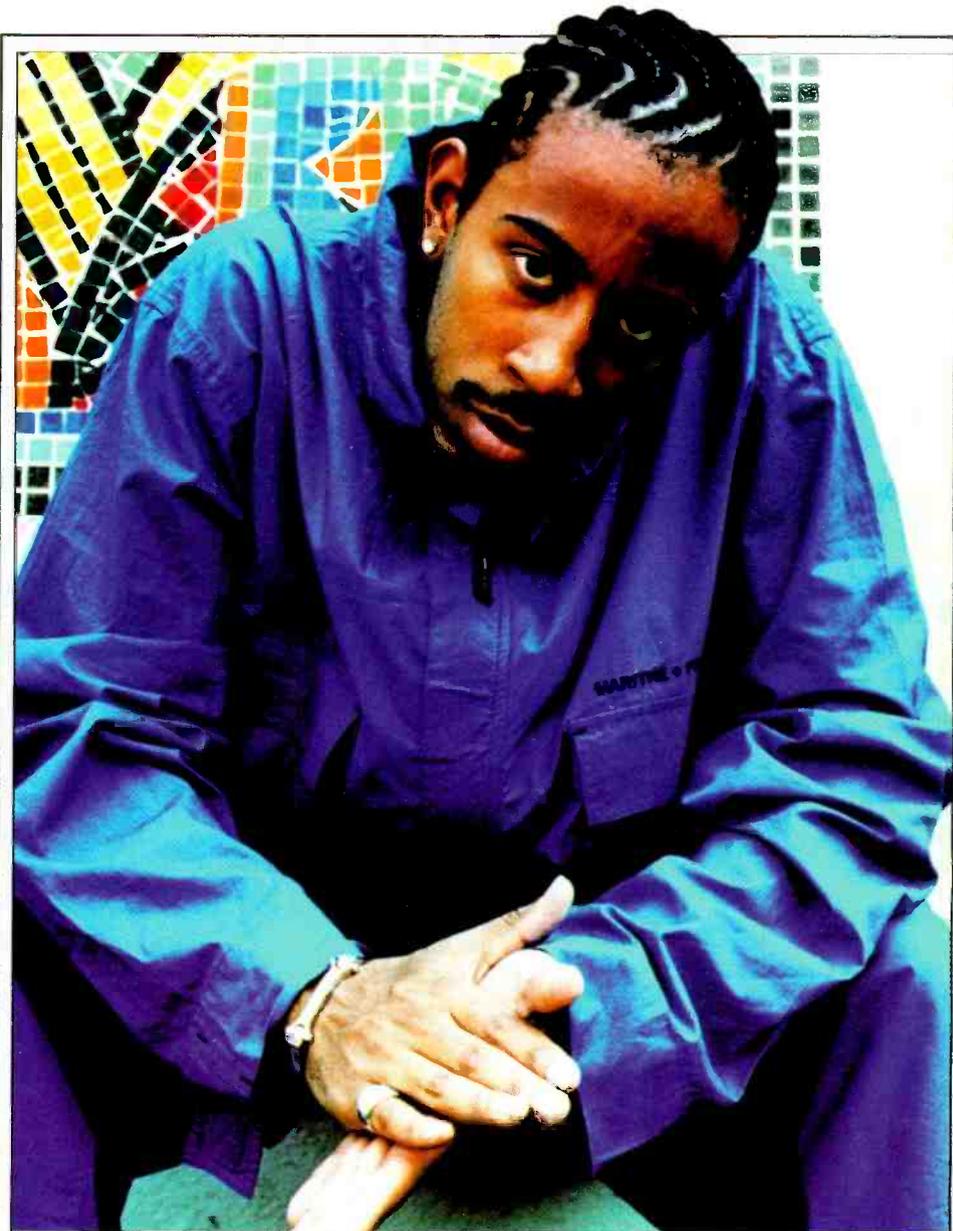
thought the Christmas-themed **Gap** commercials John had done might be a cool hook for people to latch onto. It seemed to have worked."

For newer acts like **Interscope's Spiderbait**, which covered "Black Betty," or **Kataphonic Records** artist **Katrina Carlson**, a cover can be a way to cut through the clutter.

"Drive," Carlson's mash-up of her voice with the **Cars'** original song, has gone to No. 1 at **KOST** Los Angeles, and is getting airplay on many other **Clear Channel**-owned outlets.

"It's really hard to break an unknown artist at AC," says Carlson's manager, **Gregg Bell**, who is also a principal in **WEA**-distributed **Kataphonic**. "**Shania Twain** came from country; **Kimberley Locke**, **Clay Aiken**, **Ruben Studdard** all came from 'American Idol.' My battle is trying to push through an artist no one else knew."

When we chatted with PDs about cover versions months ago, they ultimately felt they were fine as an occasional treat, but that the artist development process was seriously flawed if the industry began making cover songs a mainstay of its steady diet. Will we know when we've reached that point? Stay tuned.



Ludacris Turns On His 'Red Light'

Album One Of Rapper's Many Activities

BY GAIL MITCHELL

Christopher Bridges uses the rap moniker **Ludacris**, but there's nothing ludicrous about his career.

The Atlanta rapper's **Disturbing Tha Peace/Def Jam** South release "The Red Light District," which hit U.S. stores Dec. 7, is expected to be one of the holiday season's top sellers.

Earlier this year, Ludacris took part in the runaway success of **Usher's** "Yeah!" as a guest along with **Lil Jon**. The threesome is headed back to the top of the R&B and pop charts with "Lovers and Friends," a cut from **Lil Jon & the East Side Boyz'** new **BME/TVT** album,

"Crunk Juice."

On top of these successes, Ludacris has signed two major deals. The first is an exclusive worldwide publishing pact with **Universal Music Publishing Group** for his **ASCAP**-affiliated **Ludacris Universal Publishing** (*Billboard*, Dec. 4).

Since then, Ludacris' **Disturbing Tha Peace** label has entered a 50/50 partnership with **Island Def Jam**, building upon what is described as their "product furnishing arrangement." (**Disturbing Tha Peace** retains its other affiliations, such as a deal with **Capitol** for the release of group member **I-20's** debut album, "Self-Explanatory.")

(Continued on page 14)

The Beat
By Melinda Newman
mnewman@billboard.com



Teen Queen Lohan Ready To 'Speak'

BY MICHAEL PAOLETTA

Lindsay Lohan really needs no introduction.

She has starred in a number of movies, filled gossip columns and appeared on countless magazine covers, including *Rolling Stone* and *Vanity Fair*.

Now, after getting her feet wet in the recording studio (she contributed songs to "Confessions of a Teenage Drama Queen" and "Freaky Friday," films in which she also starred), Lohan is embarking on a singing career.

Yes, Lohan is the latest to take on the role of actor-turned-singer. Her debut album, "Speak," arrived Dec. 7 from Universal-distributed Casablanca Records.

"I have always wanted to make a record—ever since I can remember," Lohan tells *Billboard*. "It was all just a matter of timing."

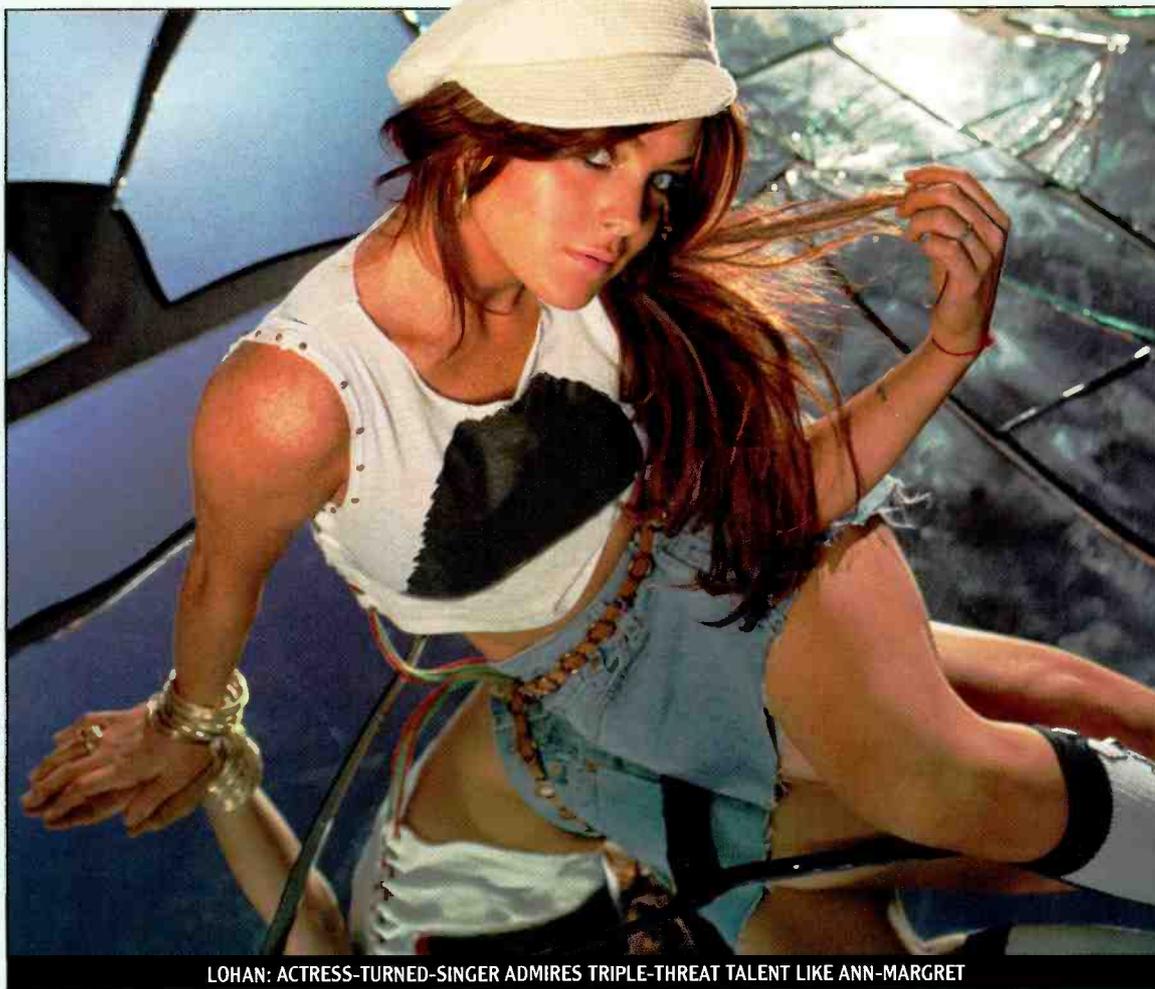
By timing, she is referring to a hectic film schedule and a recent birthday. "When I turned 18, I thought I could dress how I want and sing what I want."

In other words, she adds, "my first album *had* to wait until now."

"Speak" is equal parts pop and rock-lite, replete with catchy melodies and some autobiographical lyrics. Lohan wrote nearly half the songs with A-list songwriters including Kara DioGuardi, John Shanks, Andreas Carlson and Cory Rooney. Her music fits in neatly between Hilary Duff and Ashlee Simpson.

The focus track "Rumors" (a bonus cut on the album) peaked at No. 23 on the *Billboard* Mainstream Top 40 chart and is in rotation at KRBE Houston, WAKS Cleveland and WIHT Washington, D.C., among others.

"It started off with strong phones,"



LOHAN: ACTRESS-TURNED-SINGER ADMIRES TRIPLE-THREAT TALENT LIKE ANN-MARGRET

WAKS assistant PD Stick notes. But the station "backed off" when it didn't see strong national airplay numbers.

Conversely, KRBE assistant PD/music director Leslie Whittle says "Rumors" exceeded her expectations. "While I'm not sure that we'll be hearing it three years from now, it is a topical song that is resonating with her built-in audience."

The track did well on AOL and launch.com, where it was one of the

most-played songs for October.

The Jake Nava-lensed video debuted at No. 3 on mtv.com's top videos chart.

Casablanca is already prepping follow-up album track "Over" for top 40 radio. Initial reaction has been mixed: KRBE's Whittle confirms the station will add it, while WAKS' Stick will take a wait-and-see approach.

According to Casablanca chair-

man Thomas D. Mottola, the setup for "Speak" was done in record time. "We started working on it five months ago," he says. "I never did something so quick in my career. We're still in the process of getting it where it needs to be. . . . But if we can catch 10% of the 13 million that saw 'Freaky Friday,' we'll be off to a good start."

Indeed, the label has high expectations for "Speak" and will ship north

of 500,000 units, Universal president Monte Lipman says.

That said, Mottola fully understands the realities of breaking an artist in today's market. "While you still need a hit song at the end of the day, the complete story surrounding the artist needs to be more compelling than ever."

But Mottola is a firm believer in Lohan. "She has all the necessary ingredients," he says.

Still, the label must do all it can to help people connect the dots between Lohan the Hollywood celebrity and Lohan the singer, says Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village.

To help achieve this, the label scheduled several TV appearances for Lohan the week of the album's release, including "Good Morning America," MTV's "Total Request Live" and "Live With Regis & Kelly."

She also performed on Yahoo's Live @ Launch and did interviews with satellite networks XM and Sirius.

Upcoming TV appearances include MTV's New Year's Eve special.

Lohan knows it may take time for people to accept her various facets. "I am sure people don't expect me to be really singing," she says. "I know they're saying things like, 'Oh, she's just another actress-turned-singer.' But I love exploring other areas in entertainment. I love triple threats like Ann-Margret—an actress, dancer and singer."

To be sure, Lohan is also working on a number of films, including "Lady Luck," "Herbie: Fully Loaded" and "Fashionistas."

But she is adamant about not mixing her message. "If I'm singing, it's me, Lindsay," she says. "If I'm acting in a film, it's me playing a part. Onstage, you're seeing the real deal."

Ludacris

Continued from page 13

Looking ahead, Ludacris will be involved with acting in two movies in 2005, "Hustle & Flow" and "Crash"; music releases by new Disturbing Tha Peace artists, including rock act Lazy Eye and R&B artist Bobby V; and ongoing projects for youth-targeted nonprofit organization the Ludacris Foundation.

"The Red Light District" is the fourth Disturbing Tha Peace/Def Jam South release for Ludacris. His most recent album, "Chicken-N-Beer," debuted at No. 1 on The *Billboard* 200 and has sold 2.5 million copies, according to Nielsen SoundScan. His best seller to date is "Word of Mouf," which is at 3.4 million. The prior album, "Back for the First Time," is also approaching 3 million units.

Manager Chaka attributes Ludacris' success to his credibility. "It comes with him being

himself, coming from the streets and growing up. People relate to that, especially on the urban side. His pop appeal comes from his perspective: All his music has hope and emotion; it says the world isn't over, we can transcend these things."

Ludacris adds, "I'm just trying to keep it moving. I just do what I do, always trying to bring a different element to my style."

That is definitely apparent on "The Red Light District," which reveals a more introspective side of the fun-loving rapper. Lead single "Get Back" stands at No. 20 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart.

Ludacris drafted a number of high-profile rap colleagues for the album, plus a mix of established and new producers. The mix includes Timbaland, Nate Dogg, DJ Quik, DMX, Organized Noize and DJ Green Lantern.

Bobby V guests on "Pimpin' All Around the World," while "Not Me" showcases Disturbing Tha Peace acts Small World and Dolla Boi.

Ludacris joins Nas and beatbox legend Doug E. Fresh on "Virgo"; the track also appears on

Nas' just-released "Street's Disciple."

Ludacris also displays his fondness for the "Austin Powers" film series on "Number One Spot," a potential second single. The song takes to task conservative commentator Bill O'Reilly of Fox's "The O'Reilly Factor." Two years ago, O'Reilly's comments led to Ludacris being dropped as a Pepsi spokesperson.

"You've got to reinvent yourself and keep people guessing," Ludacris says. "So there's more experimentation on this album. It's hard to explain, but I'm rapping and harmonizing at the same time; my voice is doing different things. And I get more personal on some of the songs."

One example is "Large Amounts," in which the rapper ponders financial success in the context of his relationships with the Internal Revenue Service, women and family members.

For a Dec. 2 album release party, Atlanta's Puritan Mills complex was refashioned as a red-light district. According to Disturbing Tha Peace product manager Portia Kirkland, some 800-1,000 people were on hand. That was followed by a Best Buy in-store appearance Dec. 8

in Atlanta.

Ludacris will perform "Get Back" on Spike TV's "Video Game Awards 2004." The live telecast airs Dec. 14.

On Dec. 6, for an MTV promotion, Ludacris gave away an Oldsmobile Cutlass Supreme, circa 1974. Coming up is a flyaway to Amsterdam during the first week in February, with the rapper accompanying a variety of contest winners from across the country. Among those winners will be retailers who devised the best "Red Light" visibility campaigns.

According to Def Jam product manager Mic Fox, the Ludacris press slate includes MTV's "Total Request Live," BET's "106 & Park" and "The Tonight Show With Jay Leno."

Beyond "Red Light," Ludacris has organized a toy drive on behalf of the Ludacris Foundation, which he established in 2002. The foundation works with hospitals, rehab centers, boys and girls clubs and housing developments. "It's geared toward helping kids help themselves," Ludacris says. "It's about giving back."

Biopics, Musicals, Documentaries Resurge In '04

The business of movies and music experienced a number of artistic and financial highs and lows during 2004. The soundtrack business was in a slump: None released this year were able to reach 1 million in U.S. sales, according to **Nielsen SoundScan** (*Billboard*, Nov. 20). The year's top-selling soundtrack was "Shrek 2" (**DreamWorks/Geffen Records**), which sold 785,000 copies, according to SoundScan.

But the year had some noticeable rising trends in movies and music.

ARTIST BIOPICS: Several artist biopics were released or went into development/production this year. **Universal Pictures'** **Ray Charles** biopic "Ray" and the companion soundtrack on **Atlantic/Rhino Records** were fourth-quarter hits.

MGM's Cole Porter biopic "De-Lovely" flopped, but the jury is still out on **Lions Gate Films'** **Bobby Darin** movie, "Beyond the Sea," which opens Dec. 29 in U.S. theaters.

This year **Pink** was cast as **Janis Joplin** in "The Gospel According to Janis" (which is seeking distribution), and **André 3000** of **OutKast** landed the role of **Jimi Hendrix** in a still-

untitled independent biopic to be directed by **Albert and Allen Hughes**. Also in the works are films about **Bob Dylan**, **Johnny Cash**, the **Grateful Dead** and **Brian Jones**.

MOVIE MUSICALS: Buoyed by the great success of **Miramax Films'** Academy Award-winning blockbuster "Chicago," Hollywood's interest in movie musicals continued in 2004.

Warner Bros. Pictures' "The Phantom of the Opera," based on **Andrew Lloyd Webber's** stage musical, is a big-budget contender to the "Chicago" throne. But with a lack of A-list stars



EMMY ROSSUM, LEFT, AND GERARD BUTLER: STARS OF 'THE PHANTOM OF THE OPERA'

and a long-winded story, the film (which opens Dec. 22 in the States) may have a tough time attracting the same audience as "Chicago."

On the plus side, "Phantom" has

competent acting and singing (except for an over-the-top performance from **Minnie Driver**), and the film's stunning art direction and costume design may end up getting Academy Award nominations.

Another 2004 musical, **Miramax's** "Bride & Prejudice" (which opens Dec. 25), has no pretensions of being anything other than a modest art-house film. "Bride & Prejudice," which explores the mixing of East Indian and American cultures, is a Bollywood-styled version of **Jane Austen's** novel "Pride and Prejudice."

Expectations are higher for the big-screen adaptations of "The Producers" (**Universal Pictures**), "Rent" (**Columbia Pictures**) and "Hairspray"

(**New Line Cinema**), all of which are due for release in 2005.

Craig Zadan and **Neil Meron**, executive producers of the "Chicago" movie, have signed on to produce

Movies & Music

By **Carla Hay**
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sics' "Lightning in a Bottle" and **THINK Film's** "Festival Express."

"DIG!" and "Some Kind of Monster" stood out from the pack for receiving mostly rave reviews from critics and fans. "DIG!" also achieved a rare accomplishment for a music film: It won the grand jury prize for best documentary at the Sundance Film Festival.

Although these documentaries usually played in limited release and were not big box-office hits, the fact that more distributors are willing to bring these movies into theaters speaks volumes about their increased openness to nonfiction music films.

"Hairspray" under the newly formed **Zadan/Meron** production company. (The duo's **Storyline Entertainment** will still exist for TV projects.)

MUSIC DOCUMENTARIES: 2004 was a prolific year for music documentaries on the big screen: They included **Palm Pictures'** "DIG!," **IFC Films'** "Metallica: Some Kind of Monster," **First Look Pictures'** "Mayor of the Sunset Strip," **Paramount Classics'** "Fade to Black," **Sony Pictures Clas-**

IN BRIEF: **Sony Pictures** is reportedly in discussions with **Madonna** and her husband, director **Guy Ritchie**, to do a movie version of her book "The English Roses" . . . **Usher** has landed the role of a mafia leader's assistant in the **Lions Gate** drama "Dying for Dolly." He is also in talks to star in **MGM's** urban musical drama "Step in the Name of Love" . . . **Jessica Simpson** has been cast as a hotel heiress in **Emmett/Furla Films'** romantic comedy/drama "Room Service," based on the novel of the same name.

Sony/ATV Music



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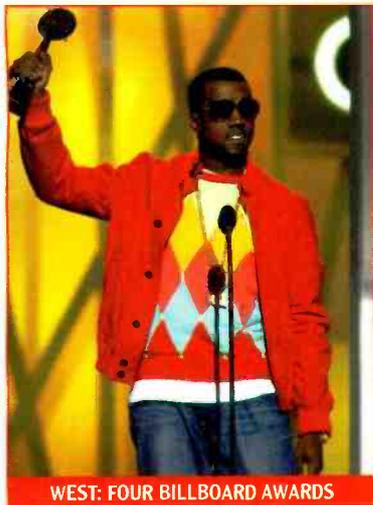
Winners

Continued from page 1

Powered by the crossover success of his "Confessions" album and first single "Yeah!," Usher also picked up statuettes for R&B/Hip-Hop album of the year, Hot 100 artist of the year and mainstream top 40 artist of the year.

Accepting his honors, Usher said, "2004 was beautiful for me, but watch out for 2005—there's more in store." Further acknowledging the significance of the BMAs, he added, "This is a real award, not a political award."

It wasn't only Usher's night. Keys—who is tied with Usher at eight Grammy nods—scored female artist of the year, Hot 100 songwriter of the year and R&B/hip-hop single



WEST: FOUR BILLBOARD AWARDS

of the year ("If I Ain't Got You") among her seven wins.

"It feels wonderful to win, especially the fact that this is from the love of the people really loving the music," Keys said.

OutKast, still riding the popularity wave of its 2003 double-CD, "Speakerboxxx/The Love Below," earned kudos as duo/group artist of the year, Hot 100 duo/group of the year, Billboard 200 duo/group album artist of the year and R&B/hip-hop duo/group of the year. The Atlanta duo also won its second consecutive digital track of the year award for "Hey Ya!"

Additionally, *Billboard* presented its inaugural ringtone of the year award to rapper 50 Cent for "In Da Club." The award is the outgrowth of the magazine's ringtone chart, which debuted in November.

Capping a year that began with critical acclaim for his debut album, "The College Dropout," newcomer West took home a quartet of awards. In addition to male new artist of the year and rap artist of the year, he was named R&B/hip-hop producer of the year and new R&B/hip-hop artist of the year. West outpaces Usher and Keys in the forthcoming Grammy race, with 10 nominations.

"Tonight I'm just soaking it in,"

West said. "It feels good. The whole music [scene] is a false reality. It's like how crackheads must feel when they hit that crack; because it's such a high, they've got to keep taking hits. And I've got to keep making hits."

WONDER-FUL TRIBUTE

The night was marked by a series of crowd-pleasing performances. Usher's fluid dance moves sparked opening number "Bad Girl." That spirited performance was followed by the audience's enthusiastic response to presenter and finalist Britney Spears, who made her first public appearance since her wedding to Kevin Federline in September. Spears won the award for hot dance sales single of the year for "Me Against the Music" featuring Madonna.

Among the other acts offering up rousing performances were Green Day, Gwen Stefani, Keys, Evanescence, Nelly and Keith Urban with Sheryl Crow.

A highlight of the telecast was the Century Award presentation to Stevie Wonder. Fellow icon Quincy Jones did the honors, complemented by performances of Wonder classics by Mary J. Blige ("As"), Destiny's Child ("Living for the City") and Diana Ross ("My Cherie Amour," "I Just Called to Say I Love You" and "For Once in My Life").

Another legendary act, Earth, Wind & Fire, presented the artist achievement award to Destiny's Child. The trio, back on the charts with "Destiny Fulfilled" after a three-year absence, has amassed a slew of accolades over the last several years, including eight No. 1 singles and nine Grammy Awards.

"Sitting here, you forget what you have accomplished," frontwoman Beyoncé said. "We have to thank the female groups who came before us and inspired us: the Supremes, TLC, SWV and En Vogue."

The night's other multiple winners included Lil Jon. The crunk practitioner won in three categories: one on his own as Hot 100 producer and two with his group the East Side Boyz—independent album artist of the year and independent album of the year for "Kings of Crunk."



WILSON: WON NEW COUNTRY ARTIST HONOR

Wonder: 2004 Century Award Honoree

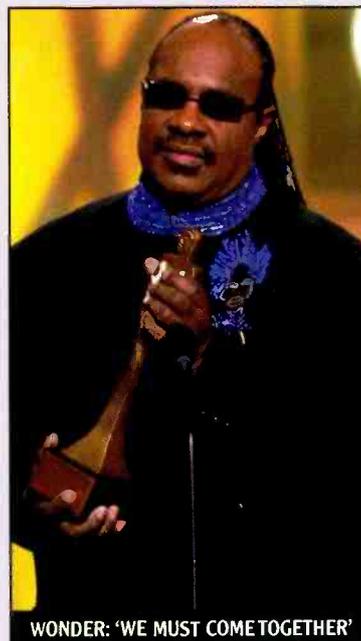
Quincy Jones, Others Pay Tribute To Musical Genius

The 2004 *Billboard* Century Award was presented to Stevie Wonder by Quincy Jones at the Dec. 8 *Billboard* Music Awards. Diana Ross, Mary J. Blige and Destiny's Child paid a musical tribute to Wonder by singing some of his songs. The following transcription includes Jones' presentation and Wonder's acceptance speech.

Quincy Jones: Thank you. Thank you. Thank you. For his enduring influence and contributions to music, the 13th Century Award honoree is my baby, Stevie Wonder. Stevie Wonder, y'all! Give it up . . . There's no one like him. Stevie Wonder! . . . I love you for loving Stevie.

In announcing the award, *Billboard* magazine said Stevie Wonder is an American icon. His genius has transformed not only R&B, but popular music overall, and he represents to all of us the essence of what the *Billboard* Century Award is all about. He's an artist whose career and body of work continues to evolve and influence new generations of musicians. It's obvious in everything I hear.

Stevie, from the bottom of my heart, I love you. I've always loved you. I've always liked you. I've always felt big-time props since the first time we met at the Apollo, when you were 12 years old interrogating me about Ray Charles and his women. You know it's true. No words can ever truly capture the mesmerizing and wonderful spell that your music casts over us. Your respect for your roots and your positive commitment to a better world is who you are as a human being and my most cherished brother and friend. So



WONDER: 'WE MUST COME TOGETHER'

we have five, five incredible ladies—I know you won't like that—beautiful ladies, who love you and your music as much as we do, to pay tribute to you through your own music.

Diana Ross, Mary J. Blige and Destiny's Child perform.

Diana Ross: Thank you. Thank you all. Thank you very much. Please, please welcome, ladies and gentlemen, Century Award winner, ladies and gentleman, the one and only, genius, genius, Stevie Wonder.

Stevie Wonder: I'm sorry, y'all—I've got to do it! Can I do it? *The band joins him as he sings "Higher Ground."*

Wonder: I wanted to say first of all that it was—I can't believe how long it was—it was 41 years ago, in

1963, at the age of 13 at the Apollo Theater that Joanne Woodward and Paul Newman gave me the *Billboard* award. I never, ever imagined that then, and I can't imagine this now. I have so much thanks to give to so many people. First of all, my God and thanks to my family. All of the fans. All of you. All of the people that have made it possible for this to happen.

You know, I must honestly tell you that truly I do appreciate this honor. But if it were possible, if it were possible for me to, as opposed to receiving an award, see a day where we can as a people all of us come together. I challenge all of us, whatever political party we belong to, whatever religion we are, Christian and Muslim, wherever you are in the world, I challenge you to [be] truly doing God's way. War is not his way. Terrorism is not his way. Prejudice is not his way. Hatred is not his way. Believe me when I say that.

I thank you so much for giving me this honor. I would like to say something, this is actually a song that myself and India—India, hi India—we co-wrote together. It's a song called "A Time to Love." I just want to say a little bit of it because I think it is significant for this time that we're living in. And it says this:

He sings: "We have time for racism/We have time for criticism/Held bondage by our isms, when will there be a time to love?"

We must come together and love, and I encourage all of you, those of you who are singers, musicians, rappers, poets, whatever you might be, use your energy for the goodness of life, for the goodness of us coming together as a united people. Thank you, and God bless you.

Double-award winners included current "American Idol" queen Fantasia, whose debut single, "I Believe," earned nods for top-selling single of the year and top-selling R&B/hip-hop single of the year, and Gretchen Wilson, who won female country artist of the year and new country artist of the year.

"I don't think there are words to explain how good it feels to be accepted and be liked for your art," Wilson said.

Radio personality and "American Idol" host Ryan Seacrest served as this year's master of ceremonies. Awards presenters and guests included Omar Epps, Anthony Hamilton, Chingy, Ciara, Tara Reid, "American Idol" judges Randy Jackson and Paula Abdul with a comic Simon Cowell stand-in, the reunited Mötley Crüe, Three Days Grace, Duran Duran,

Big & Rich, Petey Pablo, Paris Hilton and Nicole Richie, Alter Bridge, the "Mad TV" crew, Kathy Griffin and Hoobastank.

The two-hour show, produced by



KEYS: TOOK HOME SEVEN TROPHIES

Bob Bain Productions, drew a 4.5 rating/7 share, or 6.9 million U.S. viewers, according to Nielsen Media Research.

Winners are based on the *Billboard* year-end charts, which reflect overall performance on the weekly *Billboard* charts from December 2003 through November 2004. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The complete list of 2004 BMA winners appears on billboard.com. The year-end charts will appear next week in the Year in Music & Touring double issue.

Additional reporting by Jonathan Cohen, Jill Kipnis and Melinda Neuman in Las Vegas and Carla Hay in New York.

Backstage At The MGM Garden Arena

Compiled by Melinda Newman, Jonathan Cohen, Jill Kipnis and Gail Mitchell in Las Vegas.

BIG WINNER USHER will make a big splash on Fox on New Year's Eve when he unveils a short film featuring four songs from his smash LaFace/Zomba album "Confessions." The film is woven into a unified storyline and "interpreted through actors," Usher said. The as-yet-untitled movie will feature Billboard Music Awards host **Ryan Seacrest** and actress **Joy Bryant**.

STEVIE WONDER, recipient of the Billboard Century Award, has received just about every honor imaginable in his legendary career, but he revealed that he still endeavors to become more skilled at his craft.

"Nothing is easy," Wonder said. "I still practice singing, playing the piano and playing the harmonica, because I think that you can always be better. I don't beat myself up, but I have goals that I set, and I try to do my best to reach those and climb to another place. It's for the good of what I love."

Wonder added that he would tour in support of his upcoming Motown album, "A Time 2 Love," which "is going to come out in May, for sure."

ALICIA KEYS, winner of seven awards, has a wide-ranging wish list of artists with whom she would like to work. "I'd love to collaborate with **Gwen Stefani**, **the Rolling Stones**, **Queens of the Stone Age**, **Prince**, **Stevie Wonder**, **Santana**. The list goes on. There are so many," she said.

As for being on hand to see Wonder receive the Billboard Century Award, she added, "I think he's one of the most incredible human beings on this planet. Sometimes you meet people that you love and you wish you hadn't met them because it ruins your image [of them], but he's one of those who is exactly like you had hoped he would be."

KANYE WEST'S 2004 Roc-a-Fella debut, "The College Dropout," earned him four Billboard Music Awards, including rap artist of the year. He is already working on his sophomore set, which will include a collaboration with singer/songwriter **John Mayer** on the song "Bittersweet."

But West admitted he is having a hard time adjusting to all the praise. "I made an album where I outdid myself," he said. "I tried to make an album I felt would be a time capsule for this decade. [But] these are serious subjects I'm talking about. I'm one of the few rappers people can look to and say, 'Look at this guy. It's OK to listen to rap music.'"

FOR GREEN DAY, which performed "Boulevard of Broken Dreams," the dream of turning the band's rock

opera "American Idiot" into a movie is coming closer to reality.

"It's kind of gone from something we had fun talking about to actually getting really serious," lead singer **Billie Joe Armstrong** says. "I'm going to start meeting with some writers and really talk to them about the album. There is room for a lot of dialogue and things like that and taking quotes from the album here and there to put into the script, so it looks like it's going to be a reality."

The group may even meet with its No. 1 fan, **Stephen King**, who named "American Idiot" his pick for album of the year in Entertainment Weekly. "We've talked about it. That would be great. This is the guy that did 'Creepshow,' which is one of my all-time favorite movies."



SIMPSON: STAYING UPBEAT

OUTKAST, which won five awards, including duo/group artist of the year, was represented on the red carpet by **Big Boi**, who revealed tantalizing details about some upcoming projects.

"We just finished the OutKast movie, which will be out next year," he said. "We don't know what it will be called yet. The next album will be the soundtrack to the movie. We're also working on another album, which is top secret."

Of the latter project, he said, it features him and **André 3000** together, as opposed to the pair's 2003 Arista album "Speakerboxxx/The Love Below," which featured one disc of material from each artist.

FOR GWEN STEFANI, who performed "What You Waiting For" and "Rich Girl" from her new solo album "Love, Music, Angel, Baby," **Jimmy Iovine** is not only the head of her label, Interscope, but a fortuneteller.

"This guy might be my biggest cheerleader, I almost made the record for him," she said. "He has

been just so rooting for me. He signed [No Doubt] in 1991, and he took me aside and said, 'You'll be a star in six years,' and six years on the dot, 'Don't Speak' was No. 1 around the world. And I thought, 'Damn, I'm not going to be doing this in six years, I'm going to be having babies.' So my life is just so crazy."

NELLY is eyeing a tour in March, having wrapped his acting stint in a remake of "The Longest Yard." The film is slated to open around Memorial Day 2005.

In the meantime, the St. Louis rapper is enjoying his Grammy Award nomination for "Suit," one of his two CDs (with "Sweat") issued in September. Among the "Suit" selections are "N Dey Say," which he performed at the Billboard Music Awards, and the surprise hit pairing with **Tim McGraw**, "Over and Over."

"I thought it was either a hit or the worst song I ever did in my life," Nelly said of his musical partnership with McGraw. "I thought the song was hot when I did it, and then I thought, 'I need to get [Tim] on it.' But I didn't know how people would take it. In the 'Ray' movie, **Ray Charles** says, 'If I can feel the music, then it's real.' And that's how I feel with everything I do; that's how I felt about this song."

AMY LEE of **Evanescence** counts "eMOTive," **A Perfect Circle's** new album that mainly consists of cover songs, among her top picks of the year. But she says not to expect such a project from her band, which performed "My Immortal" on the show, any time soon.

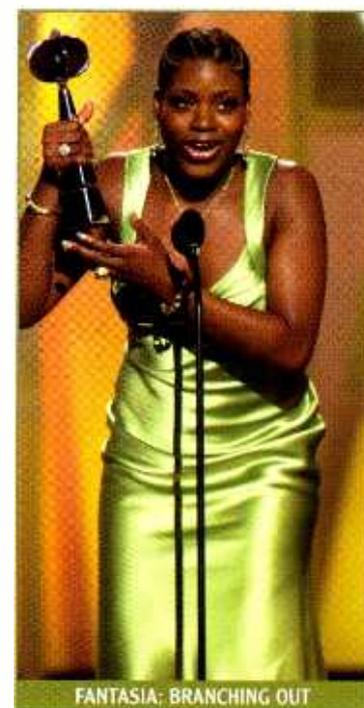
"But if I did, I'd want to take all the songs and do them completely differently," she said. "A Perfect Circle's songs were so different, you don't even realize it's a cover album at first. I love **Tori Amos'** cover album so much; her version of 'Happiness Is a Warm Gun': Oh, my God! So I'd want to do something like that." But Lee stressed that next up for the band will be a new studio album, probably out by the end of 2005.

GRETCHEN WILSON, female country artist of the year, confessed she is blown away by how much her life has changed in the past year. What was she doing 12 months ago? "Running after my kid, living in a pretty small house just outside of Nashville, singing demos and writing songs and showcasing myself for record labels every chance I got," she said. "You know, so much has happened in the last eight months, and it has happened so fast for me, that I think it's probably going to be a little while before I can actually even absorb everything."

WHEN KEITH URBAN called **Sheryl Crow** to ask her to perform "Days Go By" with him on the Billboard Music Awards, she was delighted. And that may not be the last collaboration between the two.

"I'm a huge fan of his, and I've been wanting to actually write with him and record with him, so his call was kind of serendipitous. It was really welcomed," Crow said. "In fact, during sound check we were kind of noodling around with an idea that we could write together and maybe record."

KEITH URBAN is headed to Los Angeles to record two shows at the Wiltern Theater Dec. 13-14 for a DVD release. Even though the cameras will be rolling, he says he'll try



FANTASIA: BRANCHING OUT

not to let them get in the way. "The struggle is always striking the balance between performing and playing well," he said. "It's awkward to do both. Playing live is more a visual medium than an audible medium; when you throw a DVD into the mix, suddenly the audio is a crucial part of it too. You don't get the forgiving compassion of being in the moment amongst the audience, so it's a little more scrutinized. At the end of the day, I'm way more for an inspired attempt over soulless perfection."

DURAN DURAN is gearing up for a 40-city U.S. tour in February. The trek follows this fall's release of its first album with all the original members since 1983. Even after a two-decade run of hits, lead singer **Simon LeBon** said the seemingly undying enthusiasm for the band's music continues to surprise him.

"It's the fans who have kept us going for so many years," he said. "This is almost like payback for them." What's more, the band has

already agreed to make at least one more studio album for Epic on this go-around. "This was always going to be a long-term plan for us," LeBon said. "It would have had to have gone horribly wrong for us not to go and make another album."

ASHLEE SIMPSON, female new artist of the year, displayed a light-hearted attitude about her infamous appearance on "Saturday Night Live," when a pre-recorded vocal track started to play on the air before she began to perform. In fact, during the upcoming second season of her self-titled MTV reality show, she said, "You're actually going to see the whole week of 'SNL.'"

VINCE NEIL of **Mötley Crüe** may no longer be able to read teleprompters without his glasses (as evidenced by his amiable mangling of the introduction for the digital artist of the year award during the awards broadcast), but that doesn't mean the band won't be up to its old tricks on its 2005 reunion tour. Neil promised "all the hits, but I think we all want to play some obscure stuff that we haven't played in a long time."

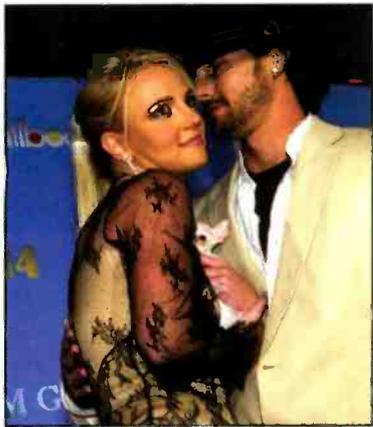
As for the three new songs set for inclusion on the upcoming Island retrospective "Red, White & Crue," the vocalist described them as simply "very Mötley." Bassist **Nikki Sixx** added, "I think it's another progression for us. It's some fresh, new-sounding stuff, but it has our trademark all over it."

MARK TREMONTI, a presenter with his band **Alter Bridge**, is proud of his **Creed** past but is ready to leave it in the rear-view mirror. He said he was even opposed to Wind-up's Nov. 23 release of the band's greatest hits.

"To tell you the truth, I didn't want that to come out," Tremonti said. "I did everything I could to say, 'I want everybody concentrating on Alter Bridge,' but it went out anyway... Creed, to me, is done. There's nothing else I'm going to work for. I'm not going to spend another minute on Creed. I never will again. Alter Bridge will be everything I work for, and I'm dead set on doing it, even though we've been fighting to get our name out there. I'm never going to stop. Creed is the past."

FANTASIA, who took home two trophies, is already building the Fantasia brand. "I have a clothing line with American Rag," she said. "My lipstick line is with M.A.C, and it's called Fantabulous 1 and Fantabulous 2. I'm 20, and I'm stepping in. I'm doing [UPN series] 'All of Us' with **Will [Smith]** and **Jada [Pinkett Smith]**, so that door is opening and hopefully more doors will open so I can act."

Billboard Music Awards



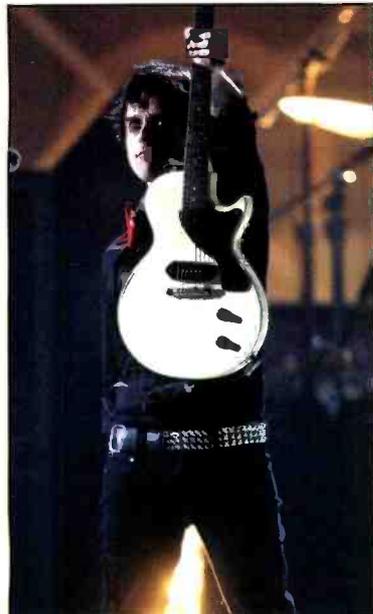
Presenter **Britney Spears** walks the red carpet in her first public appearance since her marriage to **Kevin Federline**, right, three months ago.



Billboard co-executive editor **Tamara Conniff** and artist **Dave Navarro** come together on the red carpet.



Rock act **Papa Roach**, fronted by lead singer **Jacoby Shaddix**, entertains the after-party crowd.



Green Day's Billie Joe Armstrong raises his guitar high for "Boulevard of Broken Dreams."

The 15th annual **Billboard Music Awards**, held Dec. 8 at the MGM Grand Garden Arena in Las Vegas, were highlighted by performances from **Usher**, **Gwen Stefani**, **Green Day**, **Evanescence**, **Nelly**, **Keith Urban** with **Sheryl Crow**, **Alicia Keys** and a special tribute to **Stevie Wonder** featuring **Mary J. Blige**, **Destiny's Child** and **Diana Ross**.

The celebration was followed by a private party at **Studio 54** hosted by *Billboard*. (Photos: **Chris Farina**, **Kevin Mazur/WireImage**)



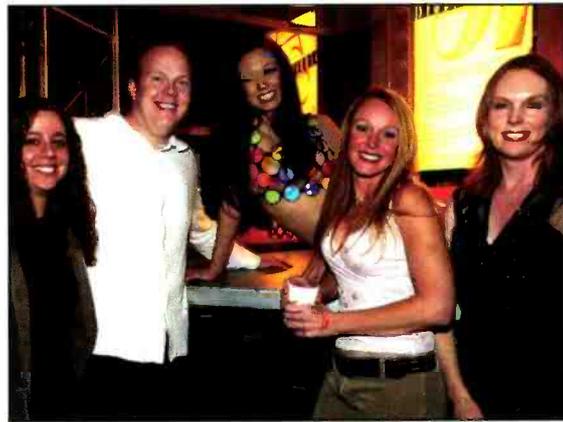
An all-star tribute to **Billboard Century Award** winner **Stevie Wonder** takes over the stage. From left are **Diana Ross**, **Wonder**, **Quincy Jones**, **Mary J. Blige**, **Michelle Williams**, **Kelly Rowland** and **Beyoncé**.



Recording industry executives celebrate after the awards show. From left are Recording Industry Assn. of America GM of West Coast operations **Joel Flatow**, Zomba Label Group president/CEO **Barry Weiss**, Capitol Records Nashville senior VP of marketing **Fletcher Foster** and music director for the award show's **Stevie Wonder** tribute **Rickey Minor**.



Billboard senior writer **Gail Mitchell** converses with legendary producer **Quincy Jones** and his friend **Kimberly Hefner** at **Studio 54**.



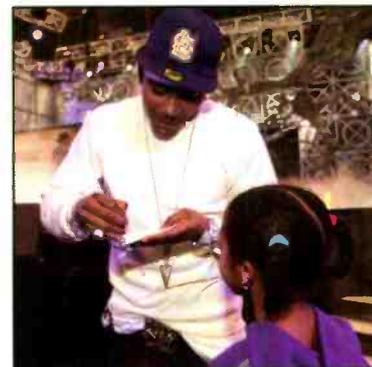
Las Vegas executives live it up at **Studio 54**. From left are Harrah's Entertainment director of finance **Rana Andrews**, Harrah's Entertainment VP of marketing **Scott Andrews**, **Studio 54** dancer/aerialist **Sheryl Olson**, Harrah's Entertainment director of public relations **Dawn Petrick** and Wynn Las Vegas public relations director **Kimberley Ryan**.



At the *Billboard* after-party at **Studio 54**, SunnComm International president **Bill Whitmore**, *Billboard* West Coast advertising director **Aki Kaneko** and SunnComm International VP **Michal Avniel** celebrate together.



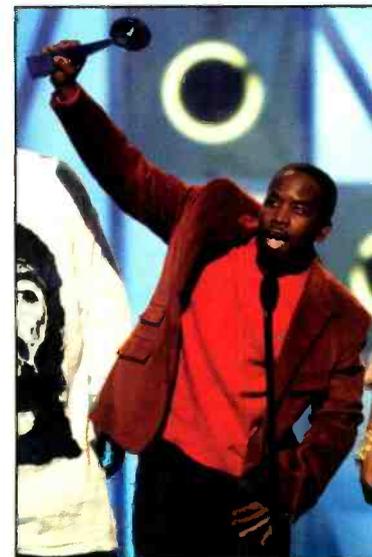
Usher accepts the artist of the year award, one of 11 statuettes he won.



During rehearsal, **Nelly** signs an autograph for one of his fans.



Ryan Seacrest returns to host the **Billboard Music Awards** for the second year in a row.



Big Boi—half of winning duo **OutKast**—is enthusiastic about his group's five awards, which include duo/group artist of the year and digital track of the year for "Hey Ya!"

Billboard Music Awards



Destiny's Child (from left, **Beyoncé**, **Michelle Williams** and **Kelly Rowland**) celebrate winning the artist achievement award.



In the Billboard Music Awards Radio Room, members of **Duran Duran** stop to talk with *Billboard*. From left are *Billboard* chart manager **Silvio Pietroluongo**, **Simon LeBon**, billboard.com news/reviews editor **Jonathan Cohen**, *Billboard* West Coast bureau chief **Melinda Newman**, **Nick Rhodes**, *Billboard* staff writer **Jill Kipnis** and *Billboard* senior writer **Gail Mitchell**.



A string section accompanies **Evanescence** lead singer **Amy Lee** during a performance of "My Immortal."



A bevy of goodies awaits Billboard Music Awards performers and presenters in the gift room coordinated by Backstage Creations. Among the participating companies were Talia, Biolustre, Aqua Swiss, Bella Luce, Hello Kitty, UGLY clothing line and the Margarita King.



Gwen Stefani, with dancers in tow, walks the red carpet before performing "What You Waiting For?" and "Rich Girl" on the telecast.



"Entertainment Tonight" anchor **Mark Steines** interviews *Billboard* co-executive editor **Tamara Corniff** to get the scoop on the awards show.



The Billboard Music Awards Radio Room featured 23 stations representing 22 markets, as well as two syndicators. The two-day event, Dec. 7 and 8, hosted walk-throughs from about 50 celebrities.



Bandmerch president **Donn Delson**, Bandmerch VP **Joyce Delson** and Warner Music Group media buyer **Lisa Kim** have an animated conversation outside Studio 54.



Diana Ross is in the spotlight as she rehearses her role in the **Stevie Wonder** tribute.



Mötley Crüe, fresh from announcing its upcoming reunion world tour, presents the digital artist of the year award with actress **Tara Reid**. From left are **Mick Mars**, **Vince Neil**, **Nikki Sixx**, **Tommy Lee** and **Reid**.



Sheryl Crow and **Keith Urban** get into the groove while performing Urban's "Days Go By."

Gospel's Hopes Are High With Channel Debut

In what may be one of the fastest start-ups in history, the **Gospel Music Channel** bowed as scheduled Oct. 30 and looks to be a promising venture that should aid gospel's growth.

It was only last spring that GMC president/CEO **Charles Humbard** and vice chairman **Brad Siegel** announced the network, then began rapidly hiring staff during the summer.

During a recent launch party in Nashville, the two presided over a gathering of movers and shakers in the Christian music industry, including label execs, booking agents and artists. There, Nashville got its first

glimpse of GMC.

Since it has not been added to Nashville's **Comcast** cable system, attendees were anxious to see just how GMC would look and what kinds of programming it would carry.

Attendees seemed pleased with what they saw. The programming illuminates the depth and diversity of the genre, including Southern gospel, rock and gospel.

"The response we got from everybody was sort of beyond belief," Siegel says. "People didn't expect to see what they saw from the network: a business that had [started] less than six months ago and actually launched six months later."

Humbard says there were a couple of reasons for the fall launch. "Cable operators tend to like to offer new services in the fall," he says. "It's great for them because it's right before the holidays, when people are making decisions [such as] 'Do I finally get DirecTV or go to satellite or make

In The Spirit™

By Deborah Evans Price
dprice@billboard.com



other changes?' So it's a really nice time for them to have a new offering."

Beyond that, Humbard says, he and Siegel just felt the timing was right. "Brad and I both were saying, 'The sooner we can get this to market and get people seeing the channel, the more enthusiastic everyone will be about rolling this out.'"

Both executives were able to pull

from their past experience for GMC. Humbard was formerly senior VP/GM of **Discovery Networks**, and Siegel was president of **Turner Entertainment Networks**.

"Brad and I both had the opportunity over the years to launch a lot of channels," Humbard says. "We both had the big machines of Turner and Discovery behind us. But as an independent out there now, it was really great to be involved in all the parts from top to bottom and really create this kind of channel."

Both men say the support of the gospel music community was crucial in launching the network with a good amount of original programming. "We just had success with everybody really stepping up and responding in a very supportive way to really help us do this," Humbard says.

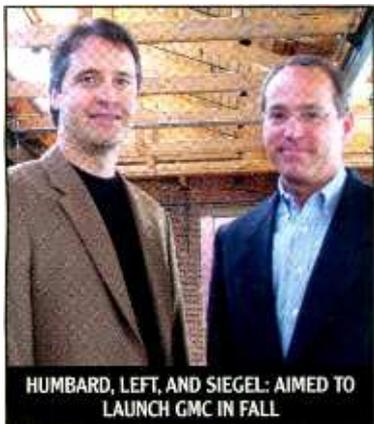
One of the initial GMC programs

was "Goodman Family Reunion," which featured a final concert by the late **Howard** and **Vestal Goodman**. "We did a world premiere on that, which was our first hour on the air," Siegel says. "It was a great program to launch with, a classic like that."

Among other highlights are the biography series "Faith & Fame" and the concert series "Front Row Live." The network aired **Third Day's** new "Live Wire" DVD on "Front Row Live" Nov. 23, the same day the DVD was released.

Another new series, "Gospel Music Channel in Studio," recently featured **Larry Gatlin & the Gatlin Brothers** working on their new CD.

Humbard claims the network will be in 30 markets by year's end, and it is continually working on adding new carriers.



HUMBARD, LEFT, AND SIEGEL: AIMED TO LAUNCH GMC IN FALL

Tilson Thomas, SFS Hit Mark With Mahler

Michael Tilson Thomas and the **San Francisco Symphony's** ongoing cycle of the complete **Mahler** symphonies continues with a ravishing recording of the Second Symphony, featuring soprano **Isabel Bayrakdarian** and mezzo-soprano **Lorraine Hunt Lieberson**.

The cycle's newest entry, issued Nov. 9 on the orchestra's own **SFS Media** label, is garnering rightful raves, particularly for Hunt Lieberson's glorious performance of the fourth movement and the thunderous, brilliant clarity of the finale.

Critical acclaim isn't new, however, for this label. Although SFS Media launched in 2001 with the start of the Mahler project, the label has already won two Grammy Awards. And although an orchestra's decision to start a label can be risky, SFS Media's financial success has far exceeded expectations, according to **David Kuehn**, consultant to the San Francisco Symphony.



TILSON THOMAS: STRONG SALES FOR CYCLE

Classical Score™

By Anastasia Tsioulcas
atsioulcas@billboard.com



tie release dates in this Mahler cycle to the orchestra's live performances of either Mahler or related repertoire."

The charisma and enthusiasm of Tilson Thomas—who this season is celebrat-

ing his 10th anniversary with the San Francisco Symphony—has been a boon to the growing label, Kuehn says. "We have a lot of success promoting the new releases at Davies Hall around release dates," he says. "Michael has been great about doing post-concert CD signings, which just go for hours."

Kuehn notes that initially, sales expectations were rather modest. "We arranged for limited pressings of 10,000 at first," he says. "Our gut feeling was that we would sell 60% via the symphony itself, either online or at Davies Hall concerts, 20% at U.S. brick-and-mortars and online and the remaining 20% at foreign retail."

Quickly, though, SFS Media learned that it had seriously underestimated consumer interest in the Mahler cycle. "Japan alone wanted more than our total international allocation, and we had a huge response in the U.S. as well," Kuehn says. "We're already doing represses of three of our recordings."

The label's handsomely presented deluxe packages lead to single-disc price points of \$19-\$20; the two-disc recording of the Mahler Symphony No. 2 retails for about \$28.

Kuehn notes that the SFS capitalizes on audience enthusiasm by turning around recordings in a short time. "We're recording twice a year and releasing new titles twice a year," he says. "So we can

NAXOS A NEW MUSIC PATRON: Naxos has launched a major commitment to the music of British composer Sir **Peter Maxwell Davies**.

Not only did the label agree to produce and distribute a five-volume cycle of recordings of Maxwell Davies' 10 string quartets, but in a project spearheaded by Naxos founder and CEO **Klaus Heymann**, the label commissioned all 10 of these works as well.

The first volume in the series, featuring the Naxos Quartets Nos. 1 and 2 performed by the **Maggini Quartet**, was released last month. The Maggini will also premiere the new quartets as they are written in annual concerts at London's Wigmore Hall.

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Holiday Radio Shows Offer Acts 'Mixed Bag'

BY JILL KIPNIS

LOS ANGELES—Deciding whether to book their acts for multi-artist holiday radio shows can be a difficult decision for agents and managers.

Though benefits tend to far outshine possible drawbacks, acts are sacrificing money and headlining dates to participate.

"It's a mixed bag," says Michael Arfin, booking agent for Linkin Park at New York-based Artist Group International. "It's a great opportunity for a developing band to get a tremendous amount of exposure during the holiday time period, not only in regard to playing in front of most likely a larger crowd but the promotion from the radio station that will help them at retail. It helps established acts too.

"The short-term drawback for an established act is they would most likely sacrifice a normal guarantee," he continues. "Ultimately, it will maintain the band's positioning at the top of the chart, which will be seen as more impactful down the road than sacrificing some dollars for a show."

Acts' representatives cite additional qualms that include radio shows' typically high ticket prices and potential production problems.

CONTINUED AIRPLAY

Agents and managers say that maintaining or achieving airplay is the main reason to accept a radio show invitation.

"The only benefit for artists doing radio shows is to get continued support from the station for the current single or the next single, or for the past single," says Larry Webman, booking agent for Avril Lavigne at Little Big Man in New York. "It's a way to say, 'Thank you.'"

Acts' representatives say they do not feel pressured by radio stations to accept these invitations, though the free promotion they receive in return is invaluable.

"The only pressure we feel is the fact that we are trying to break a band and trying to expose them to more people. If you say no, you are risking not getting additional promotion," says John Reese, manager of the Used at Laguna Hills, Calif.-based Freeze Artist Management. "They will boost airplay for your act, and up to 70% of the audience hasn't seen your band perform before."

Ken Fermaglich, booking agent for Story of the Year at the Agency Group in New York, believes that "there's always a bit

of pressure to do them from the label side. The payoff is good from stations who know what they are doing."

Agents and managers say that routing an act's own headlining tour to allow for potential Christmas show invitations can be tricky. Planning for the summer season—the other time of year when radio shows abound—is similarly challenging.

"Radio shows can hurt you if you have planned a headlining tour that you have completely secured and you get thrown a handful of offers, which will conflict with your ability to perform your schedule down the road," AGI's Arfin says.

Many deliberately leave holes in headlining schedules to allow for possible radio show bookings.

"Now, we earmark schedules for summer and Christmas radio shows," says Steve Feinberg, manager for Good Charlotte at New York-based A Fein Martini Management. "But if you stay out of a major market on your own tour and you're not asked to play a radio show, you are left out of the market."

Feinberg notes that a manager "10 years my senior who

manages a multiplatinum act" advised him that if it is unclear whether the artist will be invited to radio shows during these prime times of the year, that's when the act should be touring in Europe.

"It's hard to say no to [Los Angeles modern rock station] KROQ, but if you're in Belgium, you can exclude yourself," he says.

Acts' representatives say money can be a consideration, as radio show tickets are typically priced higher than regular concert tickets.

Many of this year's best seats go for more than \$100. Average prices hover closer to the \$50-\$75 range. Agents and managers say sellouts are typical for major station shows.

"There's not a lot of money in it for artists. The [stations] cover your expenses and pay you less than you would get normally," Feinberg says, adding that tickets to see a regular Good Charlotte show do not cost more than \$25. "Most of our fans are under 20 and may not have jobs. Do they want to pay \$75 to see Good Charlotte and other bands they don't know?"

ONE-OFF PRODUCTIONS

Many agree that production can often be a concern at these shows, as the sheer number of performers at each event can make equipment changes for each act untenable.

"It can hurt when a radio station books a show at a venue that is not equipped or proper for a show like this," Fermaglich says. "I've seen it."

Ron VanDeVeen, associate GM for the Meadowlands Sports Complex in East Rutherford, N.J., which includes Continental Airlines Arena, says that one-off events like radio shows are traditionally harder to put together. The venue hosted New York rock outlet WXRK's Claus Fest Dec. 3.

"With a touring show, they come in and put up the stage, it's in and out," he says. "With a one-off, they are putting up the stage and sound for the first time."

Tim Ryan, president/CEO of Anaheim Arena Management, which runs the Arrowhead Pond in Anaheim, Calif., says production for these shows is improving. The venue hosted Los Angeles stations top 40 KIIS' Jingle Ball Dec. 3 and adult top 40 KYSR's Not So Silent Night Dec. 6.

"The logistics have changed for the good," he says. "Turntable stages that allow for quick set changes are probably one of the biggest improvements over the years."

Off To The Jingle Ball

Following is a partial list of upcoming holiday radio shows.

Dec. 10:

- WHTZ's Jingle Ball: Destiny's Child, Kelly Clarkson and Ashlee Simpson; Madison Square Garden, New York
- WZMX's Jingle Ball: Kanye West, Mario and the Game; Hartford (Conn.) Civic Center

Dec. 11:

- KDWB's Jingle Ball: Avril Lavigne, Ryan Cabrera and Maroon5; Target Center, Minneapolis
- WPYM's Not So Silent

Night: Lasgo, Erotic Exotic and Judy Torres; Miami Arena

Dec. 11-12:

- KROQ's Almost Acoustic Christmas: Franz Ferdinand, Green Day and Modest Mouse; Universal Amphitheater, Los Angeles

Dec. 12:

- WHY's Jingle Ball: Hilary Duff, John Mayer and Black Eyed Peas; Office Depot Center, Sunrise, Fla.

Dec. 15:

- KKBT's Holiday Cool-down: Ashanti, Faith Evans and Mary Mary; Universal Amphitheater, Los Angeles

TBA Goes Global With New Direction

BY RAY WADDELL

TBA Entertainment is out of the management business and is focusing on its primary mandate: producing live events for major corporations.

The company also has a new name: TBA Global Events. "Part of the name change was a rebranding, and part of it is global events are our core business, what we do," executive VP Jeff Kline says.

In a deal that was first tipped in *Billboard* in February and finalized in June, Irving Azoff purchased the event production and management firm in partnership with veteran entertainment executive Robert Geddes and investment firm JHW Greentree Capital, an affiliate of Stamford, Conn.-based Whitney & Co.

The transaction, described as a "definitive merger agreement," took the publicly traded TBA private.

Following the deal's completion, Geddes assumed the post of CEO. Azoff and Mike Stone, managing partner of

Whitney & Co. and JHW Greentree, are co-chairmen.

At the time it was purchased, TBA boasted a thriving management division that included such acts as Brooks & Dunn, Billy Bob Thornton, Styx, Tesla, Type O Negative and Sandi Patty.

Now those acts are handled by their respective managers, such as Clarence Spalding in Nashville (Brooks & Dunn) and Charlie Brusco in Atlanta (Styx).

Azoff manages the Eagles, Van Halen, Christina Aguilera, Jewel and Journey through his Azoffmusic management firm, but a management roll-up was not what drove the TBA deal.

"Management wasn't part of [TBA's] core business," Kline says, "and part of that is because [Azoff] is one of the most influential artist managers in the world."

Similarly, risk-taking concert promotion was not a core focus of TBA, and veteran promoter/producer Steve Moore exited TBA and resurrected his Moore Entertainment promotion



KLINE: TBA'S NEW NAME REFLECTS ITS CORE BUSINESS

company (*Billboard*, Sept. 18).

TBA is back to doing what it always did best under founder Thomas "Jock" Weaver: producing sponsor-driven, high-profile events, like the Music in High Places series, Hard Rock Rockfest and Fruit of the Loom Country Fest, along with low-profile but profitable private corporate shows.

And, Kline asserts, marketing trends indicate that the timing is right

for a renewed vigor in the marrying of the corporate world with live events.

"A recent report said companies are spending an average of 10% more on marketing next year, but they're spending it differently," he says. "They're spending it on corporate and live events and consumer marketing."

Recent corporate clients for TBA Global Events include Bristol-Myers Squibb's Cycle of Hope campaign with Lance Armstrong and a five-city tour for Viacom promoting its fall TV schedule to advertisers. TBA will also produce a series of events surrounding President Bush's inauguration in January.

But TBA is still booking entertainment for corporate and private events. Bands at all levels are in demand, Kline says.

Kline says TBA will also expand its consumer marketing practice. Dominic Sandefur, the company's new VP of consumer marketing, will spearhead that effort.

"Dominic works with major brands

to help them determine, facilitate and produce entertainment marketing strategies, including live events, music or product launches," Kline says.

Kline adds that TBA is also open to coordinating tour sponsorships.

If TBA is able to capitalize on a live entertainment marketing expansion, the purchase will likely prove to be a good investment for Azoff and company.

In the deal to purchase TBA, Azoff and his partners acquired the company's stock for cash considerations totaling \$6.15 million, or 67 cents per share of common stock and 70 cents per share of preferred stock, after transaction expenses.

TBA's stock began trading in February 1994 and hit an all-time high of \$9.50 that November.

"I am thrilled with the new team and new direction of the company," Azoff says.

TBA continues to operate offices in Los Angeles, Nashville, Atlanta, Chicago, Salt Lake City and San Diego.

Pause For The Cause With 3 Doors Down

Last year, Mississippi rockers **3 Doors Down** established the **Better Life Foundation**, which aims to make a positive change in the lives of children. In March, 3DD played a benefit concert in Mobile, Ala., that raised about \$100,000 for the cause.

Now, the foundation has planned its inaugural ball for Dec. 18 at the Grand Casino in Biloxi, Miss. There will be a silent auction, dinner, dancing and performances by 3DD, **Lynyrd Skynyrd** and **Tracy Lawrence**. Details can be found at 3doorsdown.com and thebetterlifefoundation.com.

Aaron Van Duyn III, business manager for 3DD, tells *On The Road* that tickets for the ball are still available, and donations are always welcome.

GETTIN' RED WITH TED: Hard rock guitar slinger **Ted Nugent** will join country headliner **Toby Keith** for about 20 arena dates in the first quarter of 2005.

The pair first worked together on a USO tour last summer. "Ted loves country music, and on this USO tour, Toby's band backed him up, and he had a ball," Keith's manager, **T.K. Kimbrell**, says. "They're real compatible."

Nugent will be backed by his own band on this tour.



NUGENT: JOINING TOBY KEITH ON THE ROAD

We can see how Nugent and Keith, and even their bands, would be compatible. They might even go huntin'. But Keith's fans, however edgy, are still a country audience. And country fans aren't accustomed to hearing an artist use Nugent's, shall we say, *colorful* onstage language. On the other hand, Keith's fans would probably love it if Nugent shot a flaming arrow into an effigy of **Osama Bin Laden**.

Keith was one of the top 10

grossing artists in 2004, raking in \$44.3 million from 75 shows, according to *Billboard* Boxscore. He is set to play the New Year's Eve bash at Nashville's Gaylord Entertainment Center; also on the bill are **Terri Clark** and **Dierks Bentley**.

On The Road

By Ray Waddell
rwaddell@billboard.com



SOUNDCHECKS: **Class Act Entertainment** has exclusive representation of the **Austin Lounge Lizards** and **Chip Taylor & Carrie Rodriguez** for personal appearances.

Loretta Lynn had to either cancel or reschedule her six December tour dates on the recommendation of her doctor, who has prescribed treatment for a lower-back ailment.

Philadelphia-based facility management firm **SMG** has signed a booking and marketing contract with the SBC Center in San Antonio and basketball team the San Antonio Spurs. The \$186 million arena opened in 2002.

Steve Hyman has left his longtime post as executive director of the Mark of the Quad Cities in Moline, Ill., to become president of **CCO Entertainment** in Chicago.

CCO is a new national consultancy specializing in conceptual design and operation of arenas. The firm's first assignment is the \$60 million Hoffman Estates Arena, a sports and entertainment venue to be built in the western suburbs of Chicago. The 11,000-seat project is being developed through a partnership between development firm **Ryan Cos. U.S.** and **Sears, Roebuck**. A spring groundbreaking is scheduled, with opening in fall 2006.

Hyman has been at the Mark since 1990. The 12,000-seat arena is one of the top venues of its size in the United States. This year, the Mark finished 11th among arenas in the 10,000-15,000 range capacity, reporting grosses of nearly \$8 million from 36 shows, according to *Billboard* Boxscore.

Electronic act **Front242** will now be booked exclusively in North America by **Nikki Solgot** of **AM Only**, which also co-represents **Fischer-spoooner**, **Scissor Sisters** and **Weekend Players** under a partnership with New York agency **Little Big Man Booking Artists Worldwide** previously repped **Front242**.

DECEMBER 18 2004 Billboard BOXSCORE CONCERT GROSSES				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 24-28	\$2,486,192 \$225/\$175/\$127.50/\$87.50	18,714 20,168 five shows two sellouts	Concerts West/AEG Live
TRANS-SIBERIAN ORCHESTRA	Wachovia Arena, Wilkes-Barre, Pa. Dec. 3-4	\$951,770 \$47.50/\$37.50	21,288 21,810 three shows	Clear Channel Entertainment
BARRY MANILOW	Arrowhead Pond, Anaheim, Calif. Nov. 13	\$919,880 \$125/\$35	12,929 16,387	Clear Channel Entertainment
STAR 100.7 JINGLE BALL: DURAN DURAN, SARAH MCLACHLAN, JOHN MAYER, ALANIS MORISSETTE, CHRIS ISAAK, JAMIE CULLUM, WILLIAM HUNG	Cox Arena, San Diego Dec. 3	\$797,239 \$190/\$29	8,721 10,199	House of Blues Concerts, Star 100.7
CHER, VILLAGE PEOPLE	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 20	\$677,415 \$79.75/\$59.75	10,089 14,101	Clear Channel Entertainment, Palace Sports & Entertainment
CHER, VILLAGE PEOPLE	Target Center, Minneapolis Nov. 13	\$661,758 \$74.75/\$22	10,059 14,919	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Van Andel Arena, Grand Rapids, Mich. Nov. 19	\$557,487 \$81/\$36	8,174 9,669	Clear Channel Entertainment
VICENTE FERNANDEZ, ANA GABRIEL	Dodge Arena, Hidalgo, Texas Nov. 13	\$545,620 \$125/\$100/\$80/\$50	6,870 7,139	Consultants Marketing Network, Hauser Entertainment
R.E.M., DE SOL	Sports Palace, Mexico City Dec. 3	\$530,631 (6,049,190 pesos) \$131.58/\$15.79	14,268 15,380	OCESA Presents
CHER, VILLAGE PEOPLE	Sioux Falls Arena, Sioux Falls, S.D. Nov. 15	\$495,936 \$82	6,194 sellout	Clear Channel Entertainment, SMG
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE, JA RULE & OTHERS	Joe Louis Arena, Detroit Nov. 20	\$473,290 \$102.50/\$37.50	9,081 10,975	Atlanta Worldwide Touring, Jack Utsick Presents
BARRY MANILOW	Toyota Center, Houston Nov. 17	\$456,532 \$135.50/\$10	4,416 11,771	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Duluth Entertainment Convention Center, Duluth, Minn. Nov. 17	\$455,264 \$82	5,722 sellout	Clear Channel Entertainment
ALEJANDRO FERNANDEZ	Universal Amphitheatre, Universal City, Calif. Nov. 19	\$387,703 \$105.50/\$45.50	6,011 6,089	Clear Channel Entertainment, House of Blues Concerts, New Avalon
YANNI	Pengrowth Saddledome, Calgary, Alberta Nov. 24	\$374,626 (\$444,494 Canadian) \$75.20/\$46.20	5,442 7,162	Danny O'Donovan Presents, Concerts West/AEG Live
YANNI	Rexall Place, Edmonton, Alberta Nov. 25	\$331,472 (\$391,435 Canadian) \$75.84/\$42.37	4,864 5,404	Danny O'Donovan Presents, Concerts West/AEG Live
GREEN DAY, MOLOTOV, NEW FOUND GLORY	Sports Palace, Mexico City Dec. 5	\$326,007 (3,683,880 pesos) \$44.25/\$14.16	12,124 13,577	OCESA Presents
NORAH JONES, AMOS LEE	Sound Advice Amphitheatre, West Palm Beach, Fla. Nov. 14	\$302,448 \$58/\$10	6,304 19,271	Clear Channel Entertainment
YANNI	Pacific Coliseum, Vancouver Nov. 22	\$301,560 (\$359,942 Canadian) \$76.47/\$47.47	4,178 6,770	Danny O'Donovan Presents, Concerts West/AEG Live
GAITHER HOMECOMING	Wachovia Center, Philadelphia Dec. 3	\$296,161 \$34.75/\$24.75/\$14.75	12,528 sellout	Clear Channel Entertainment
YANNI	Delta Center, Salt Lake City Nov. 27	\$280,449 \$65/\$39.50	4,890 5,704	Danny O'Donovan Presents, Concerts West/AEG Live
SARAH BRIGHTMAN	St. Pete Times Forum, Tampa, Fla. Nov. 13	\$275,860 \$251.75/\$46.75	3,063 8,007	Clear Channel Entertainment, in-house
YANNI	Pepsi Center, Denver Nov. 28	\$270,593 \$75/\$45	4,120 5,644	Danny O'Donovan Presents, Concerts West/AEG Live
MARTINA McBRIDE	Gaylord Entertainment Center, Nashville Dec. 3	\$269,904 \$39.50	6,833 sellout	Beaver Productions
NORAH JONES, AMOS LEE	FedEx Forum, Memphis Nov. 9	\$269,341 \$56.25/\$46.25/\$26.75	5,560 6,000	Beaver Productions
HILARY DUFF, HAYLIE DUFF	Neal S. Blaisdell Center, Honolulu Oct. 30	\$267,696 \$48	5,577 5,785	Goldenvoice/AEG Live
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Patriot Center, Fairfax, Va. Oct. 31	\$264,281 \$40	6,627 9,001	I.M.P.
YANNI	Spokane Arena, Spokane, Wash. Nov. 19	\$262,990 \$65/\$39.50	4,322 5,609	Danny O'Donovan Presents, Concerts West/AEG Live
AVRIL LAVIGNE, BUTCH WALKER	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 3	\$261,198 \$37.50/\$32.50	7,582 10,435	Clear Channel Entertainment, Palace Sports & Entertainment
DAVID BISBAL	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Dec. 4	\$258,620 \$65/\$25	6,301 8,382	Tony Mojena Entertainment
NORAH JONES, AMOS LEE	Thompson-Boling Arena, Knoxville, Tenn. Nov. 8	\$256,588 \$58/\$48.50/\$28.50	4,989 5,200	Beaver Productions, A.C. Entertainment
HIM	Carling Apollo Hammersmith, London Oct. 30-31	\$255,022 (£136,758) \$32.16	7,448 7,929 two shows one sellout	Clear Channel Entertainment-U.K.
TRANS-SIBERIAN ORCHESTRA	The Mark of the Quad Cities, Moline, Ill. Nov. 28	\$251,526 \$33.50/\$23.50	8,990 sellout	Clear Channel Entertainment
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Target Center, Minneapolis Nov. 10	\$247,597 \$35/\$33	7,978 9,254	Clear Channel Entertainment
YANNI	World Arena, Colorado Springs, Colo. Nov. 29	\$247,496 \$65.50/\$39.75	4,343 5,930	Danny O'Donovan Presents, Concerts West/AEG Live

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

A 'Legend' Starts To Create His Own

BY RASHAUN HALL

Everyone from pop rockers John Mayer and Maroon5 to hip-hoppers Slum Village and Dilated Peoples wants to work with multiple Grammy Award nominee Kanye West.

So the fact that John Legend is the first artist signed to West's Sony Music Label Group U.S. imprint Getting Out Our Dreams says plenty about West's faith in Legend's talent.

The demos for Legend's album, "Get Lifted," due Dec. 28 from GOOD, were actually completed long before Legend signed his deal with West.

"Timing is important," Legend (aka John Stephens) says of West's influence. "I was getting turned down by labels for the album that I am now releasing."

Legend began his career playing key-

boards and singing backing vocals for such artists as Alicia Keys, Lauryn Hill, Janet Jackson and Britney Spears. However, it was his work on West's multiplatinum debut, "The College Dropout," that boosted his profile.

"Clearly, it gave me a lot of experience working with great artists on classic albums," Legend says. "Anytime you get that kind of experience, it will rub off on you. So I learned to make the best of those opportunities, and it helped me to make my project better."

"The exposure was great as well," he adds. "It all started to build excitement around my project for both consumers and labels. Kanye's album really got things going, and now here I come."

In addition to working on West's album, Legend's vocals have been featured on singles from Keys ("You Don't

Know My Name"), Jay-Z ("Encore"), Slum Village ("Selfish") and Dilated Peoples ("This Way"), among others.

Legend recently made his solo debut with the single "Used to Love U." The song, co-written and produced by West, peaked at No. 32 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"It truly was my introduction to the music world," Legend says. "It also reflects our movement on a number of levels, particularly with the hip-hop-meets-soul-meets-gospel vibe."

Legend worked with Will.I.Am of Black Eyed Peas for his current single, "Ordinary People."

"It's just the quintessential relationship song," Legend says. "My parents were divorced for 12 years, and they got back together. The song shows that there are ups and downs in any relationship."



LEGEND: READY TO STEP OUT AS A STAR

Legend was first signed directly to Columbia, but when GOOD got going, he shifted to West's imprint.

Sony Urban Music GM Lisa Ellis sees Legend as the next generation in the label's long legacy of singer/songwriters.

"His music transcends pop music trends—he can do jazz, classical and hip-hop all at the same time."

Sony capitalized on West's recent tour with Usher by putting Legend on the road with the two artists. He performed during West's set, as well as on club dates throughout that trek.

"We took advantage of him being on the road," Ellis says. "We wanted to maximize every moment we had for either

field promo, street teams or marketing."

Touring has been the main component in getting the word out on Legend. He is currently on a college and small-venue tour in support of the album. Since he is a classically trained pianist, he often performs alone with just a keyboard.

The label has also scored various TV appearances for Legend, including "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show." Legend will also portray Stevie Wonder on an upcoming episode of "American Dreams."

The Wonder connection goes deeper. Legend covered his classic "Don't You Worry 'Bout a Thing" for the Will Smith film "Hitch," opening in February. The song will be featured in the opening credits.

Legend's success to this point has come as a featured artist. However, he is quick to note that he wants to be remembered as more than a hook singer.

"I want to break that mold," Legend says. "And I did that by making a great album. However, if it doesn't do well, I will still just be the dude who sang this or that hook, and there are plenty of artists out there like that."

Warwick's Friends Are For Duets

After two years of preparation, R&B/pop icon **Dionne Warwick** is in the middle of recording a duets album for a 2005 release. She is working with her son, producer **Damon Elliott**.

"My Friends and Me" is the title of what Warwick says will be a double-CD. It will feature such acts as **Elton John**, **George Benson**, **Patti LaBelle**, **Ivan Lins**, **Gladys Knight**, **Stevie Wonder**, **Gloria Estefan**, **Mya**, **Destiny's Child** (performing individually) and **Pink** warbling a Warwick song with the lady herself.

Warwick has collaborated to great effect before with the **Spinners** ("Then Came You"), **Jeffrey Osborne** ("Love Power") and **Knight**, **Wonder** and **John** ("That's What Friends Are For").

"This has been in the making since my 40th-anniversary celebration. Now I'm entering my 42nd year," Warwick says with a laugh. She adds that Elliott—who has worked with Mya, Pink and others—keeps her "up to snuff" on the contemporary front. The project is still shopping for a label.

Meanwhile, Warwick is promoting her first holiday album, "My Favorite

Time of the Year." The **DMI Records** set, ripe with lush arrangements by **Tim Heintz** and guest turns by **Knight**, **Dave Koz** and **Bebe Winans**,

visit every continent, country and city I've performed in over the last 40-plus years."

WONDERFUL SPIRIT: Alicia Keys, Angela Winbush, Angie Stone, Joss Stone, Raphael Saadiq and Kim Burrell are just some of the artists who will be performing at **Stevie Wonder's** ninth annual House Full of Toys benefit.

Hosted by comedian **Dave Chappelle**, the concert gets under way Dec. 18 at the Forum in Inglewood, Calif. It is sponsored in part by **American Honda**, **BET**, **Coach**, **Hasbro Toys**, **Toyota** and **West Angeles Church of God in Christ**.

HOLIDAY NOTE: For the first time, **Donny Hathaway's** seasonal signature "This Christmas" enters **ASCAP's** updated list of the 25 most-performed holiday songs. Co-written by Hathaway and **Nadine McKinnor**, the tune has been recorded by **Gladys Knight**, **Usher** and **Ruben Studdard**, among others. Topping ASCAP's list is the **Mel Tormé** and **Robert Wells**-penned perennial, "The Christmas Song."

KUDOS: **Kevin Black**, national VP of rap for **Interscope**, will receive the Urban Hit-Maker Award at the ninth annual Multicultural Prism Awards. Other honorees include **Jamie Foxx**, **Chuck D/Public Enemy**, **Mary J. Blige**, **Fat Joe/Terror Squad** and **Cash Money Records**.

This year's fete celebrates the hip-hop culture's philanthropic ventures, social and community efforts and economic contributions. It takes place Dec. 17 at the Henry Fonda "Music Box" Theater in Hollywood.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



was produced by DMI CEO **Tena Clark**. Promotional stops include a performance on the syndicated special "Soul Train Christmas Starfest."

Warwick says timing is the reason she hasn't released a holiday record before. "It's the first time I took time in the summer to do exactly what is done then—[record] a Christmas CD," she explains. The singer has one more pressing issue—to finish the anniversary world tour she began two years ago. Africa and South America remain, as do all 50 states.

"The object," Warwick says, "is to



Dionne Warwick, second from left, touts her new holiday album to the delight of, from left, Hastings board member **Ann Lief**, **Radio One/TV One** founder and CEO **Kathy Hughes** and **DMI Records** CEO **Tena Clark**.

THIS WEEK		LAST WEEK		TITLES		IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1	DROP IT LIKE IT'S HOT	DOGGYSTYLE/GEFFEN/INTERSCOPE	NUMBER 1	7 Weeks At Number 1	Snoop Dogg Featuring Pharrell	↔
2	3	10	10	LOVERS AND FRIENDS	BME/TVT			Lil Jon & The East Side Boyz Featuring Usher & Ludacris	↔
3	2	10	10	WONDERFUL	THE INC./DEF JAM/IDJMG			Ja Rule Featuring R. Kelly & Ashanti	↔
4	5	10	10	LET'S GO	SLIP-N-SLIDE/ATLANTIC			Trick Daddy Featuring Lil Jon & Twista	↔
5	4	10	10	BREATHE	DESERT STORM/ATLANTIC			Fabulous	↔
6	6	10	10	GO D.J.	CASH MONEY/UMRG			Lil Wayne	↔
7	7	10	10	SHORTY WANNA RIDE	G-UNIT/INTERSCOPE			Young Buck	↔
8	8	10	10	OVER AND OVER	DERITY-FD/REEL/CURB/UMRG			Nelly Featuring Tim McGraw	↔
9	13	10	10	U MAKE ME WANNA	RUFF RYDERS/INTERSCOPE			Jadakiss Featuring Mariah Carey	↔
10	11	10	10	GET BACK	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG			Ludacris	↔
11	9	10	10	WHAT U GON' DO	BME/TVT			Lil Jon & The East Side Boyz Featuring Lil Scrappy	↔
12	14	10	10	HOW WE DO	AFTERMATH/G-UNIT/INTERSCOPE			The Game Featuring 50 Cent	↔
13	10	10	10	OYE MI CANTO	ROC-A-FELLA/DEF JAM/IDJMG			N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	↔
14	16	10	10	NEW YORK	THE INC./DEF JAM/IDJMG			Ja Rule Featuring Fat Joe & Jadakiss	↔
15	18	10	10	HUSH	DEF JAM/IDJMG			LL Cool J Featuring 7 Aurelius	↔
16	19	10	10	BRING EM OUT	GRAND HUSTLE/ATLANTIC			T.I.	↔
17	22	10	10	DISCO INFERNO	SHADY/AFTERMATH/INTERSCOPE			50 Cent	↔
18	17	10	10	KARMA	G-UNIT/INTERSCOPE			Lloyd Banks Featuring Avant	↔
19	12	10	10	LEAN BACK	SRC/UNIVERSAL/UMRG			Terror Squad	↔
20	15	10	10	BALLA BABY	CAPITOL			Chingy	↔
21	21	10	10	TAKE ME HOME	SRC/UNIVERSAL/UMRG			Terror Squad	↔
22	23	10	10	ENCORE	SHADY/AFTERMATH/INTERSCOPE			Eminem Featuring Dr. Dre & 50 Cent	↔
23	20	10	10	NOLIA CLAP	RAP-A-LOT/ASYLUM			Juvenile, Wacko & Skip	↔
24	24	10	10	KNUCK IF YOU BUCK	BME/REPRISE/WARNER BROS			Crime Mob Featuring Lil Scrappy	↔
25	NEW	10	10	SOME CUT	BME/REPRISE/WARNER BROS			Trillville Featuring Cutty	↔

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 92 R&B/Hip-Hop and 59 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ↔ Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

A Decade Later, Xzibit Makes 'A' List

This week's column was written by Gail Mitchell in Los Angeles.

and "Cold World." First single is "Hey Now."

Nearly 10 years into his career, Xzibit is on a roll. Now in the second season of hosting the popular MTV series "Pimp My Ride," the West Coast rapper has signed an exclusive worldwide publishing deal with **BMG Songs**.

Having wrapped a two-month promo tour that included Europe, Xzibit is looking forward to a third season of "Pimp My Ride." Of his acting career, which includes a recent guest spot on TV series "CSI: Miami," Xzibit says, "I'm not ready to jump into a lead role yet. I'm just getting my feet wet."

Fresh from hosting MTV's European Music Awards last month in Rome, Xzibit (born **Alvin Joyner**) is busy promoting his fifth album, "Weapons of Mass Destruction." The **Columbia** set arrives Dec. 14. And if that weren't enough, his acting chops are getting a workout.

When asked about the possibility of endorsements or a clothing line, he laughs and says he doesn't want to "pimp the system. This [recognition] was a long time coming and has prepared me to be level-headed."

His cameo in **Eminem's** "8 Mile" has segued into a role alongside **Ice Cube** in the upcoming "XXX" sequel, "XXX State of the Union." Xzibit also has a part in the forthcoming **Jennifer Aniston/Clive Owen** suspense thriller, "Derailed."

Still, Xzibit notes that "underestimation has been the biggest aspect of my career, which has worked to my advantage. So keep on ignoring me. I'll be great."

While he enjoys the wider audience afforded by "Pimp My Ride," Xzibit says the exposure hasn't altered his rap perspective. "I've been making records for my soul since 1996. This [album] is about what's raw: where I am as a man, a father and a citizen. I will never change the way or reason why I make music. If it was about dollars and cents, I would have quit a long time ago. I believe in something more than the dollar."

HIP-HOP LIFESTYLE: Hip-hop commanded 25% of U.S. record sales in 2003. That's one of the highlights of a recent report by **Interep Research**.



Xzibit's album run dates back to his 1996 **Loud/RCA** debut, "At the Speed of Life." That was followed by "40 Dayz & 40 Nights" (1998), "Restless" (2000) and "Man Vs. Machine" (2002). Besides his cameo with **Nate Dogg** on **Snoop Dogg's** top 30 R&B hit "Bitch Please" in 1999, Xzibit's biggest R&B single is 2000's "X," which reached No. 32.

The second edition of "The Hip-Hop Lifestyle" also found that hip-hop is one of radio's fastest-growing formats. Only six U.S. stations played rap/hip-hop in 1993, but more than 150 stations program the format today. Further, the average quarter-hour listening share among adults 18-34 doubled from an 8% share in 1999 to a 19.5% share in 2003. The audience is 45% African-American, 26% Hispanic and 29% other (including non-Hispanic white), with slightly more females (54%) than males.

The Los Angeles-based rapper enlisted a cadre of talent for "Weapons of Mass Destruction." Producers include **Ric Rok**, **Rockwilder**, **Hi-Tek**, **Battlecat** and **Sir Jinx**. **Busta Rhymes**, **MC Lyte** and **Strong Arm Steady** round out the guest list. Among the noteworthy tracks are "Scent of a Woman"

One out of two listeners has attended at least some college, and the same share has a \$50,000-plus household income. Two out of five own their residence.



From left: John Boyle, Xzibit's manager at Sanctuary Group; Derrick Thompson, VP of urban A&R at **BMG Songs**; Xzibit; and Scott Francis, president of **BMG Songs North America**.

Sherman Kizart, senior VP/director of urban marketing for **Interep**, likens hip-hop's economic clout to that of a country. "If you put its \$300 billion buying power in that context, hip-hop would be the 11th-largest country in the world. Artists like **Jay-Z** and **Sean 'P. Diddy' Combs** have become significant brand enterprises themselves. "Advertising on hip-hop-oriented radio stations transcends the music being played," Kizart adds. "These stations offer the ideal environment for product branding."

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 (DOGGYSTYLE/GEFFEN/INTERSCOPE) 5 Wks At No. 1	26	22	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	51	47	Real Big	MANNIE FRESH (CASH MONEY/UMRG)
2	3	Let Me Love You	MARIO (3RD STREET/JRMG) ☆	27	29	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	52	—	0	OMARION (TU.G./EPIC/SUM) ☆
3	2	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	28	28	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	53	61	Tempted To Touch	RUPEE (ATLANTIC)
4	7	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	29	27	Nolia Clap	JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	54	42	Caught Up	USHER (LAFACE/ZOMBA)
5	4	Wonderful	JARULE (THE INC./DEF JAM/IDJMG)	30	35	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆	55	54	Bridging The Gap	NAS FEAT. OLU DARA (LIL WIL/COLUMBIA/SUM)
6	8	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	31	26	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	56	55	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM) ☆
7	9	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	32	32	Dangerously In Love	BEYONCE (COLUMBIA/SUM)	57	53	One Million Times	GERALD LEVERT (ATLANTIC)
8	13	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆	33	34	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	58	75	I've Got Your Man	LADY SAW (VPI)
9	5	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆	34	30	I Smoke, I Drank	BOY HEAD BANGERS (BOY HEAD/UNIVERSAL/UMRG)	59	59	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
10	6	Go D.J.	LIL WAYNE (CASH MONEY/UMRG) ☆	35	40	Karma	ALICIA KEYS (JRMG)	60	60	Forever, For Always, For Love	LALAH HATHAWAY (GRP/PERVE)
11	10	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	36	39	What We Do Here	BRIAN MCKINIGHT (MOTOWN/UMRG)	61	56	Over And Over	NELLY FEAT. TIM MCGRAW (DEERTRY/FO' REEL/CORB/UMRG) ☆
12	14	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) ☆	37	31	My Place	NELLY FEAT. JAEHEIM (DEERTRY/FO' REEL/UMRG) ☆	62	69	Okay	NIVEA (JIVE/ZOMBA) ☆
13	12	Diary	ALICIA KEYS (JRMG)	38	51	Truth Is	FANTASIA (JRMG) ☆	63	67	Country Boy	TYRA (IGG&L)
14	11	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆	39	38	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	64	48	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
15	23	Bring Em Out	TI (GRAND HUSTLE/ATLANTIC)	40	45	If I Ain't Got You	ALICIA KEYS (JRMG) ☆	65	63	Can't Wait	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
16	18	Hush	LIL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG) ☆	41	33	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	66	73	So Sexy Chapter II (Like This)	TWISTA FEAT. R. KELLY (ATLANTIC) ☆
17	15	New York	JARULE (THE INC./DEF JAM/IDJMG) ☆	42	37	Balla Baby	CHINGY (CAPITOL) ☆	67	62	Boyz In The Hood	DAZ FEAT. NATE DOGG (SO SO DEF/ZOMBA)
18	16	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	43	44	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	68	70	Spoiled	JOSS STONE (S-CURVE/VIRGIN)
19	20	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆	44	43	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	69	58	Hey Now (Mean Muggin')	XZIBIT FEAT. KERI HILSON (COLUMBIA/SUM)
20	19	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	45	52	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)	70	64	Red Carpet (Pause, Flash)	R. KELLY (JIVE/ZOMBA) ☆
21	17	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆	46	66	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)	71	—	Stay For A While	ANTHONY HAMILTON (JRMG)
22	21	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	47	41	Big Chips	R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)	72	—	Ghetto	AKON (SRC/UNIVERSAL/UMRG)
23	24	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	48	50	You're The One	GUERILLA BLACK (CZAR/VIRGIN) ☆	73	57	Hold You Down	THE ALCHEMIST (ALC/KOCHI)
24	36	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	49	46	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	74	65	Na-Na-Na-Na	NELLY FEAT. JAZZE PHA (DEERTRY/FO' REEL/UMRG) ☆
25	25	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	50	—	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC)	75	—	Thugs Get Lonely Too	ZPAC FEAT. NATE DOGG (A&M/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 18 2004 **Billboard** **R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) 5 Wks At No. 1
2	2	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
3	3	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
4	5	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
5	17	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
6	11	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
7	4	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
8	8	Balla Baby	CHINGY (CAPITOL)
9	13	Bring Em Out	TI (GRAND HUSTLE/ATLANTIC)
10	6	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
11	20	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)
12	18	Let Me Love You	MARIO (3RD STREET/JRMG)
13	7	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
14	9	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)
15	21	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
16	15	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)
17	—	Caught Up	USHER (LAFACE/ZOMBA)
18	12	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
19	16	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
20	10	Bridging The Gap	NAS FEAT. OLU DARA (LIL WIL/COLUMBIA/SUM)
21	28	Alone	MAJINA MOYE (WEC)
22	14	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
23	24	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
24	26	Hush	LIL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG)
25	22	Big Chips/Don't Let Me Die	R. KELLY & JAY-Z (JIVE/DEF JAM/IDJMG)

DECEMBER 18 2004 **Billboard** **RHYTHMIC AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) 4 Wks At No. 1
2	3	Let Me Love You	MARIO (3RD STREET/JRMG) ☆
3	2	Over And Over	NELLY FEAT. TIM MCGRAW (DEERTRY/FO' REEL/CORB/UMRG) ☆
4	5	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
5	4	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
6	6	Wonderful	JARULE (THE INC./DEF JAM/IDJMG)
7	11	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
8	7	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
9	10	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
10	8	Balla Baby	CHINGY (CAPITOL)
11	9	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆
12	13	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
13	24	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆
14	16	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆
15	15	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
16	19	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
17	22	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
18	14	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
19	12	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆
20	20	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆

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. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor DATA PROVIDED BY **promosquad**

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ 50 CENT Disco Inferno INTERSCOPE
- ☆ TWISTA Hope CAPITOL
- ☆ CHINGY Don't Worry CAPITOL

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- DESTINY'S CHILD Soldier SUM
- LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT
- LUDACRIS Get Back IDJMG
- JADAKISS U Make Me Wanna INTERSCOPE
- JARULE New York IDJMG
- GUERILLA BLACK You're The One VIRGIN
- ALICIA KEYS Karma RMG
- NIVEA Okay ZOMBA
- FANTASIA Truth Is RMG
- OMARION U SUM
- DADDY YANKEE Gasolina V1

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ 50 CENT Disco Inferno INTERSCOPE
- ☆ JARULE New York IDJMG
- ☆ TWISTA Hope CAPITOL

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- GUERILLA BLACK You're The One VIRGIN
- JAY-Z/LINKIN PARK Numb/Encore WARNER BROS.
- ALICIA KEYS Karma RMG
- JADAKISS U Make Me Wanna INTERSCOPE
- EMINEM Mockingbird INTERSCOPE
- NIVEA Okay ZOMBA

Music Execs Look Back, And Forward

BY LEILA COBO

As 2004 comes to a close, we asked some of Latin music's top executives to answer four questions about the year ending and the new one approaching.

Their answers provide broad perspective and insight into a year of Latin music's most fascinating and pivotal moments. The questions: What was your biggest challenge for 2004? What were the best and worst of 2004? Where do you see the Latin music industry going in 2005? What are your personal wishes for 2005?

GABRIEL ABAROA, president, the Latin Recording Academy.

Biggest challenge: 2004 seemed to be low in terms of spirit. There were few acts that broke through, and business/corporate issues continued to distract the players from their main goal: identify, sign and promote great Latin music.

Best/worst: The best: The U.S. census opened people's eyes in reference to the size of the U.S. Hispanic



ABAROA

market. Alternative acts emerged in the mainstream. Some Latin acts continued to improve against all odds. Ringtones, ringbacks and realtones represent a great source of funds to promote new acts.

The worst: downsizing, unemployment, low morale, conservative thinking.

Latin in 2005: Spanish singer/songwriter Joan Manuel Serrat says, "Blessed are those who lie at the bottom of the well, because they have nowhere to go but up."

Personal wishes: That no great song or songwriter goes unnoticed. That Latin talent and industry continue to support the efforts of the Latin Recording Academy. That indie companies give potential talent a chance to bring their music into perspective. That multinationals break big acts to reinvigorate the business. That we all get that this is a business of music regardless of the way of delivery. That Hispanic radio in the United States opens the space for new music. That we all focus on building up the Latin music industry to where it belongs.

NESTOR CASONU, regional managing director, EMI Music Publishing Latin America.

Biggest challenge: As the year ends, it looks like the decline in some music



CASONU

the new reality of the different markets and adapt our strategy accordingly.

Best/worst: The best were the opportunities of new uses for music throughout Latin America—such as ringtones—and the increasing penetration of Latin music. In the U.S., the synchronization market. The worst has definitely been piracy, although we have seen improved effectiveness in the fight against it.

Latin in 2005: I expect that we will continue to see recovery in the different markets and that the industry will be able to start developing and exploiting the digital and mobile environment in Latin America. I also think we will see the consolidation of the different urban music movements in each region.

Personal wishes: To conclude the negotiations currently under way to clearly establish each right-holder's place in the digital field, as well as the

markets has finally stopped, and we have even observed growth in some countries. But the biggest challenge has been to understand the new rules of the game and

economic compensation that each party is entitled to.

GUSTAVO LOPEZ, VP of Latin sales and marketing, Universal Music & Video Distribution.

Biggest challenge: By far the biggest challenge of the year is not much different than that faced in recent years. We are struggling with piracy and imports at traditional, legitimate stores, especially the mom-and-pops and swap-meet locations.

The Recording Industry Assn. of America has stepped up its efforts, and we applaud their work.

Best/worst: Best: The *reggaeton* and *pasito duranguense* explosion.

Worst: The passing of our good friend Ricardo Correoso. (Most recently VP of marketing for Universal Music Latino, Correoso died in August of pulmonary fibrosis.)

Latin in 2005: Solid growth in youth-leaning music, especially in the urban arena.

Personal wishes: Fast actions by



LOPEZ

labels on the digital front in order to bring Latin up to speed with the mainstream. Simply said, we need more music available at all providers.

JORGE PINO, president/CEO, EMI Music U.S. Latin.



PINO

Biggest challenge: Our greatest challenge during this past year was to maintain EMI Latin as a source of fresh and exciting repertoire produced by our local and international roster.

Best/worst: The best thing that happened during 2004 was the improvement and growth of the Latin music market.

The worst factor was trying to achieve acceptable margins while offering greater content for lower prices.

Latin in 2005: I see the Latin industry continuing its pattern of growth as it continues to evolve, finding formulas to reach the Hispanic youth with such genres as *reggaeton* and regional urban.

Personal wishes: For 2005, I expect (Continued on page 30)

Ana Bárbara Collaborates With Barba On Song

Fans of *grupero* star Ana Bárbara may have been surprised to find a duet with pop singer Reyli Barba (formerly of pop group *Elefante*) on her new CD, "Loca de Amor" (Fonovisa).

Turns out these seemingly disparate artists have much in common. They met more than 10 years ago on "Valores Juveniles," a Mexican TV show for aspiring singers. Twelve years later, Ana Bárbara asked Barba—who is now a solo artist and also writes for numerous acts—to pen a song for her album.

Barba's "No Fue Casualidad" appears on "Loca de Amor" as a solo cut and as a duet with Ana Bárbara. It is an acoustic pop track that reveals a different facet of Ana Bárbara, one that is more intimate and earthy than her better-known *grupero* and romantic side.

The track is most similar to the truly charming "Lo Busqué," which Ana Bárbara wrote herself, on the guitar, during a studio session. That song was recorded with her brother, 20-year-old Jose Francisco (who is part of a soon-to-be-signed duo, *Los Elegidos*, with brother Antero), and

sister Viviana Ugalde and ultimately replaced another song slated to be on the album.

"I've spent many years writing, but I'm not known as a singer/songwriter," says Ana Bárbara, who is signed as a writer to **Univision Music Publishing**. She usually includes two to four of her own tracks on each album. "Many people see me as a feminine or sensual singer, and that's not the kind

Bárbara's appeal beyond the *grupero* and regional Mexican realms.

This more eclectic album, Ana Bárbara says, is also the result of that expansion.

"Of course I want to keep singing to my fans, but it's great to keep moving, too," she says. "I can't keep doing the same thing all my life. This album has deeper songs. With time, I want to be more than the *grupero* queen who moves her hips. I have more to say. I want to sing some more ballads, and boleros, and, yes, release an album of my own material."

OBSESSING OVER 'OBSESIÓN': I am willing to bet almost anything that the average European had no notion of what a *bachata* song was one year ago.

But earlier this fall, it was *bachata* with a bang, as "Obsesión," a track by New York-based contemporary *bachata* band *Aventura*, made its way up the charts of nearly every European country.

By October, "Obsesión," in its original Spanish-language form (a Spanglish version was eventually recorded), had managed to hit No. 1 in a slew of countries, including France, Germany, Italy and Austria. The track also topped the *Billboard*

Eurochart, which is compiled from music sales in 18 countries.

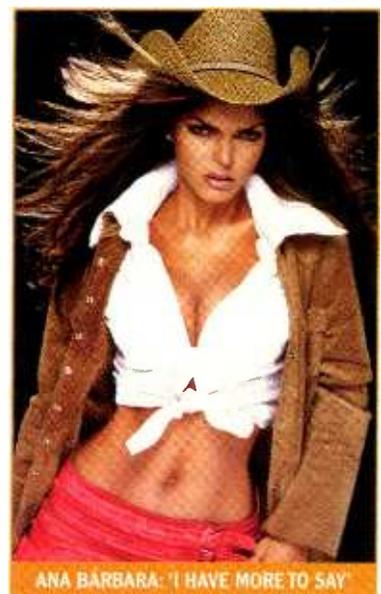
Now, "Obsesión" has earned a nomination for best international song of the year in the NRJ Music Awards, which will take place in January in Cannes, France, during the MIDEM conference.

All of this makes for a rather impressive feather in the caps of *Aventura* and its label, a small indie called **Premium Latin Music** that has offices in New York and the Dominican Republic. Self-distributed during the *Aventura* explosion, the label only recently signed a U.S. distribution deal with Sony.

"Obsesión" is the first single from "We Broke the Rules," which peaked at No. 56 on the *Billboard* Top Latin Albums chart in January 2003.

"Obsesión" has not charted on the *Billboard* Hot Latin Tracks chart, but it peaked at No. 32 on the tropical airplay list. Since then, *Aventura* has released another album, "Love and Hate," but "Obsesión" caught fire in Europe, where a series of labels—including **Planet Records** in Italy and **Up Music** in France—started licensing "We Broke the Rules" in September 2003.

"Europeans already knew the band and were very excited by



ANA BÁRBARA: 'I HAVE MORE TO SAY'

them," says Marti Cuevas, director of business and legal affairs at Premium. "They saw its potential, and many had tried in vain to license the product previously."

Cuevas cut deals country by country, and in Europe the band was promoted as mainstream pop.

Now, *Aventura* is preparing an album that will include duets with *Nina Sky* and *Don Omar*. As for "Obsesión," the track will be recorded in English by Frankie J.

Latin
Notas
By Leila Cobo
lcobo@billboard.com



of person they associate with the image of a songwriter."

While "Lo Busqué" and "No Fue Casualidad" may be the most distinctive tracks on this album, the single, "Loca," was penned by **Alejandro Vezzani**, who has long written Ana Bárbara's big hits. They include last year's "Bandido," which pushed Ana

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	4	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1
				NUMBER 1	4 Weeks At Number 1	
				GREATEST GAINER		
2	7	9	21	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1
3	3	3	10	JUANES △ SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	1
4	2	2	5	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1
5	5	—	2	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5
6	4	4	25	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1
7	6	6	6	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2
8	8	7	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS △ EMI LATIN 90595 (15.98 CD)	Fuego	2
9	9	12	14	JUAN LUIS GUERRA △ VENE 651000/UNIVERSAL LATIN (15.98 CD) [M]	Para Ti	2
10	12	5	4	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3
11	10	8	7	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3
12	11	11	12	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2
13	15	13	13	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2
14	14	10	3	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD) [M]	Miles De Voces En Vivo	10
15	19	14	7	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7
16	13	—	2	CHRISTIAN CASTRO ARIELA 65920/BMG LATIN (16.98 CD) [M]	Hoy Quiero Sonar	13
17	17	17	23	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8
18	21	15	5	DON FRANCISCO ○ UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7
19	24	23	24	LUNYTUNES △ MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD) [M]	La Trayectoria	7
20	18	16	9	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4
21	30	22	4	VARIOUS ARTISTS MAS FLOW 180010/UNIVERSAL LATIN (15.98 CD)	Lunytunes Presents La Mision 4: The Take Over	8
22	16	20	23	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1
23	23	—	2	NICKY JAM PINA 002701/UNIVERSAL LATIN (15.98 CD) [M]	Vida Escante	23
24	22	19	5	JENNIFER PENA UNIVISION 310280/UG (13.98 CD) [M]	Houston: Rodeo Live	10
25	20	24	3	ADAN CHALINO SANCHEZ MOON/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	Mi Historia	20
26	27	26	17	LOS CAMINANTES SONY DISCOS 95300 (19.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14
27	25	28	10	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6
28	33	31	19	MARC ANTHONY ○ SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1
29	35	29	3	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATIN (15.98 CD)	Real	29
30	26	18	3	ALEJANDRO SANZ WARNER LATINA 61970 (18.98 CD) [M]	Grandes Exitos 97-04	18
31	29	27	16	VARIOUS ARTISTS UNIVISION 310315/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8
32	39	40	8	DJ NELSON FLOW 180002/UNIVERSAL LATIN (15.98 CD) [M]	Flow La Discoteca	12
				HOT SHOT DEBUT		
33	NEW	1	1	LA LEY WARNER LATINA 61965 (18.98 CD/DVD)	Historias E Histeria	33
34	41	33	4	LUPILLO RIVERA UNIVISION 310356/UG (14.98 CD)	Pa' Corridos	30
35	38	46	14	JAVIER SOLIS SONY DISCOS 95328 (18.98 EQ CD) [M]	Tesoros De Coleccion	21
36	31	30	19	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15
37	49	43	26	MARC ANTHONY △ SONY DISCOS 95319 (18.98 EQ CD)	Amar Sin Mentiras	1
38	28	21	6	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8
39	57	49	26	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16
40	44	45	27	DON OMAR △ VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2
41	42	48	27	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (18.98 EQ CD)	Tesoros Musicales	24
42	43	52	24	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2
43	32	34	26	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3
44	34	36	11	VARIOUS ARTISTS DISA 726934 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6
45	37	42	25	GRUPO BRYNDIS DISA 720365 (12.98 CD) [M]	El Quinto Trago	4
46	47	35	5	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18
47	51	37	6	GLORIA ESTEFAN SONY DISCOS 95353 (17.98 EQ CD/DVD)	Amor Y Suerte: Exitos Romanticos	23
48	40	32	14	PEPE AGUILAR ○ SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6
49	36	25	7	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
				PACESETTER		
50	75	38	8	MOSA LATINFLAVA 1014 (7.98 CD)	DameLo	36
51	61	57	25	JULIETA VENEGAS ARIELA 57447/BMG LATIN (14.98 CD)	Si	38
52	63	66	70	DON OMAR ○ VI 450687 (14.98 CD) [M]	The Last Don	2
53	59	51	6	VARIOUS ARTISTS LIDERES 959632 (21.98 CD)	Las 32 Mas Grandes De El Pasito De Durango	26
54	46	47	30	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5
55	52	44	3	EL GRAN COMBO DE PUERTO RICO SONY DISCOS 95481 (15.98 EQ CD)	Aqui Estamos Y De Verdad	44
56	65	75	14	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4
57	58	53	7	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	30
58	45	41	9	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26
59	74	65	59	SIN BANDERA △ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
60	50	61	3	VARIOUS ARTISTS J&N 95499/SONY DISCOS (15.98 EQ CD)	Bachatahits 2005	50
61	48	39	8	BRAZeros MUSICAL DISA 720439 (11.98 CD) [M]	El Grupo Joven Duranguense	7
62	55	50	10	VARIOUS ARTISTS DISA 720414 (12.98 CD)	Mano A Mano, Durango Vs. Chicago	9
63	53	55	3	VARIOUS ARTISTS J&N 95503/SONY DISCOS (15.98 EQ CD)	Reggaetonhits 2005	53
64	62	58	25	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22
65	66	—	11	TITO NIEVES SGZ 95310/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29
66	NEW	1	1	VARIOUS ARTISTS PUERTO RICO 2004 (17.98 CD)	En Mi Pais	66
67	64	71	58	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
68	71	—	2	LIBERACION DISA 720441 (11.98 CD)	La Mejor...Coleccion	68
69	60	62	37	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1
70	67	63	23	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
71	73	60	5	OBIE BERMUDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	42
72	NEW	1	1	VARIOUS ARTISTS VI 450626 (14.98 CD)	Pasion Navidena	72
73	70	—	50	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
74	RE-ENTRY	13	13	GILBERTO SANTA ROSA SONY DISCOS 70623 (17.98 EQ CD/DVD) [M]	Autentico	3
75	69	56	6	LOS RAZOS ARIELA 64907/BMG LATIN (13.98 CD)	La Raza Anda Acelerada	29

LATIN POP ALBUMS

1	JUANES MI SANGRE (SURCO/UNIVERSAL LATIN)
2	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)
3	RICARDO ARJONA SOLO (SONY DISCOS)
4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
5	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)
6	CHRISTIAN CASTRO HOY QUIERO SONAR (ARIELA/BMG LATIN)
7	JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)
8	ALEJANDRO SANZ GRANDES EXITOS 97-04 (WARNER LATINA)
9	LA LEY HISTORIAS E HISTERIA (WARNER LATINA)
10	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)
11	GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)
12	JULIETA VENEGAS SI (ARIELA/BMG LATIN)
13	SIN BANDERA DE VIAJE (SONY DISCOS)
14	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)
15	VARIOUS ARTISTS EN MI PAIS (PUERTO RICO)
16	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)
17	OBIE BERMUDEZ TODD EL ANO (EMI LATIN)
18	OZOMATI STREET SIGNS (CONCORDO PICANTE/CONCORDO)
19	FRANCO DE VITA STOP (SONY DISCOS)
20	SOUNDTRACK AMY, LA NIÑA DE LA MOCHILA AZUL VOL. 1 (UNIVERSAL LATIN)

TROPICAL ALBUMS

1	DADDY YANKEE BARRIO FINO (EL CARTEL/VI)
2	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATIN)
3	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)
4	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATIN)
5	VARIOUS ARTISTS LUNYTUNES PRESENTS LA MISION 4: THE TAKE OVER (MAS FLOW/UNIVERSAL LATIN)
6	NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATIN)
7	MARC ANTHONY VALIO LA PENNA (SONY DISCOS)
8	IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATIN)
9	DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATIN)
10	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)
11	MOSA DAMELO (LATINFLAVA)
12	DON OMAR THE LAST DON (VI)
13	EL GRAN COMBO DE PUERTO RICO AQUI ESTAMOS Y DE VERDAD (SONY DISCOS)
14	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)
15	VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)
16	VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)
17	TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)
18	VARIOUS ARTISTS PASION NAVIDENA (VI)
19	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)
20	NORIEGA CONTRA LA CORRIENTE (FLOW/CUTTING/UNIVERSAL LATIN)

REGIONAL MEXICAN ALBUMS

1	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
2	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
3	LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
4	VARIOUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)
5	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
6	LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
7	CONJUNTO PRIMAVERA MILES DE VOCES EN VIVO (FONOVISA/UG)
8	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
9	DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)
10	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
11	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
12	ADAN CHALINO SANCHEZ MI HISTORIA (MOON/COSTAROLA/SONY DISCOS)
13	LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
14	LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
15	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
16	LUPILLO RIVERA PA' CORRIDOS (UNIVISION/UG)
17	JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)
18	BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
19	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2005 (UNIVISION/UG)
20	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)

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

DECEMBER 18 2004 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	18	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez	2 Weeks At Number 1 SONY DISCOS	1
2	6	15	5	TE BUSCARIA R. PEREZ (C. CASTRO, O. MONTES)	Christian Castro	AROLA / BMG LATIN	2
3	1	1	16	NADA VALGO SIN TU AMOR JUANES, G. SANTAOLALLA (JUANES)	Juanes	SURCO / UNIVERSAL LATINO	1
4	4	3	7	DAME OTRO TEQUILA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, M. WILLIAMS)	Paulina Rubio	UNIVERSAL LATINO	3
5	3	6	6	TODO EL AÑO S. KRYS, J. SOMEILLAN (O. BERMUDEZ, E. TORRES)	Obie Bermudez	EMI LATIN	3
6	5	4	26	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios	DISA	3
7	10	11	5	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona	SONY DISCOS	7
8	8	7	7	MI MAYOR SACRIFICIO M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis	FONOVISA	8
9	7	5	10	PERDIDOS M.D. LEON (D. CRUZ, J. ROVIRA)	Monchy & Alexandra	J&N	3
10	9	7	24	MIEDO P. AGUILAR (P. AGUILAR)	Pepe Aguilar	SONY DISCOS / EMI LATIN	2
11	11	9	5	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal	VALE / UNIVERSAL LATINO	9
12	12	12	7	INVISIBLE R. MARTINEZ, R. MUNOZ (M.A. PEREZ)	Intocable	EMI LATIN	11
13	15	23	4	EL VIRUS DEL AMOR M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana	UNIVERSAL LATINO	13
14	16	20	6	QUIERO SABER DE TI J.L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango	DISA	14
15	14	16	9	VOLVERE K-PAZ DE LA SIERRA (C. NATI, M. RAMDINO, C. POLIZZY)	K-Paz De La Sierra	UNIVISION	14
16	17	14	8	COSA DEL DESTINO A. PIRES, C. ROSA, P. DURAND (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, F. LOPEZ ROSSI)	Alexandre Pires	AROLA / BMG LATIN	4
17	24	17	10	FUEGO A.B. QUINTANA, L.A. III, C. "CK" MARTINEZ (A.B. QUINTANA, L.A. III, C. "CK" MARTINEZ, L. GIRALDO, J. BLODDRICK, S. EVANS, R. FOWLER, C. PETTIFORD, G. WIGFALL)	Kumbia Kings	EMI LATIN	14
18	25	26	10	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena	UNIVISION	18
19	13	10	9	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel	WARNER LATINA	3
20	26	29	4	QUE NO ME FALTES TU A.A. ALBAR, R. PEREZ, P. INIGUEZ (W. CASTILLO)	Mariana	UNIVISION	6
21	19	18	19	LASTIMA ES MI MUJER J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango	DISA	6
22	23	21	18	OJALA QUE TE MUERAS J.M. ELIZONDO, M.A. ZAPATA (F. DE JESUS MARTINEZ JR.)	Pesado	WEA/MEX / WARNER LATINA	7
23	22	37	5	TU NUEVO CARINITO LOS RIELEROS DEL NORTE (M. RIVERA)	Los Rieleros Del Norte	FONOVISA	22
24	20	28	8	ESCUCHA ATENTO L. PAUSINI (DANIEL L. PAUSINI, CHEPE, J. BADIA)	Laura Pausini	WARNER LATINA	20
25	21	13	18	LAS AVISPAS J.L. GUERRA, M. HERNANDEZ (J.L. GUERRA)	Juan Luis Guerra	VEVE / UNIVERSAL LATINO	4
26	29	30	21	SI LA VES F. DE VITAL, L. ROMERO (F. DE VITAL)	Franco De Vita With Sin Bandera	SONY DISCOS	10
27	NEW	1	1	DEMASIADO NOT LISTED (Y. HENRIQUEZ, P. PORTILLO)	Pablo Portillo	PINA / UNIVERSAL LATINO	27
28	18	19	18	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (D. AGUIRRE)	Banda El Recodo	FONOVISA	12
29	37	—	2	LA ULTIMA CANCION GRUPO BRYNDIS (C. R. NASCIMIENTO)	Grupo Bryndis	DISA	29
30	33	27	20	SON DE AMORES A. STIVEL, M. RIVERA (L. GONZALEZ GOMEZ)	Andy & Lucas	AROLA / BMG LATIN	1
31	50	39	8	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHA, J. R. L. GARCIA)	Sin Bandera	SONY DISCOS	23
32	41	36	4	YA NO QUEDA NADA S. GEORGE, N. ORIEGA (N. ORIEGA)	Tito Nieves Featuring India, Nicky Jam & K-Mil	SGZ	32
33	38	—	2	OYE MI CANTO SPKILLA (SPKILLA, V. SANTIAGO, GEM STAR, BIG MATEO, E. ALMONTIEL, V. ASQUEZ, R. GARCIA, RAMIREZ, R. AYALA, N. ALBINO, N. ALBINO)	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	ROC-A-FELLA / DEF JAM / DJ JMG	33
34	31	42	6	A MANOS LLENAS F. MEZA (E. GABIBAY)	Isabela	DISA	31
35	30	22	18	VALIO LA PENIA ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony	SONY DISCOS	9
36	36	40	23	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas	AROLA / BMG LATIN	33
37	28	31	19	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81	DISA	22
38	32	35	6	SOMBRA A.A. ALBA (F. LOMUTO, J. M. CONTURSI)	Los Temerarios	FONOVISA	32
39	49	—	5	GASOLINA LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee	EL CARTEL, VI	39
40	39	45	7	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas	AROLA / BMG LATIN	39
41	35	32	7	NO CREO QUE TU P. RAMIREZ (F. MENDEZ)	Vicente Fernandez	SONY DISCOS	24
42	NEW	1	1	PA QUE SON PASIONES J. GUILLEN (A. BLANCO)	Conjunto Primavera	FONOVISA	42
43	48	47	10	PASOS DE GIGANTE J. V. ZAMBRANO (J. WILLAMIZAR)	Bacilos	WARNER LATINA	8
44	45	—	2	YA SOY FELIZ A. LIZARRAGA, J. LIZARRAGA (ASPANU)	Banda El Recodo	FONOVISA	44
45	NEW	1	1	TU NO TIENES ALMA L. PEREZ, A. SANZ (A. SANZ)	Alejandro Sanz	WARNER LATINA	45
46	34	—	2	LO QUE PASO, PASO LUNY TUNES, E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee	EL CARTEL, VI	34
47	43	34	10	DICEN POR AHI K. SANTANDER, D. BETANCOURT (C. BRANT, R. TERAN)	Pablo Montero	RCA / BMG LATIN	12
48	44	49	3	TU CARCEL ENANITOS VERDES (M.A. SOLIS)	Enanitos Verdes	UNIVERSAL LATINO	44
49	RE-ENTRY	24	24	SOY TU MUJER D. "CK" MARTINEZ (A. VILLARREAL, C. "CK" MARTINEZ)	Alicia Villarreal	UNIVERSAL LATINO	2
50	40	—	15	CORAZON ENCADENADO E. MARTINEZ (C. BLAVES, S. FACHELLI)	Graciela Beltran With Conjunto Primavera	UNIVISION	31

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 94 stations (37 Latin Pop, 14 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES	21	26	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
2	2	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	22	23	SON DE AMORES AROLA / BMG LATIN	ANDY & LUCAS
3	7	TE BUSCARIA AROLA / BMG LATIN	CHRISTIAN CASTRO	23	27	TU NO TIENES ALMA WARNER LATINA	ALEJANDRO SANZ
4	3	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	24	24	PASOS DE GIGANTE WARNER LATINA	BACILDS
5	6	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	25	22	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
6	4	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	26	21	PERDIDOS J&N	MONCHY & ALEXANDRA
7	5	MIEDO SONY DISCOS / EMI LATIN	PEPE AGUILAR	27	20	LA LOCURA WARNER LATINA	YAHIR
8	14	ESTA AUSENCIA VALE / UNIVERSAL LATINO	DAVID BISBAL	28	29	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
9	8	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL	29	28	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
10	10	COSA DEL DESTINO AROLA / BMG LATIN	ALEXANDRE PIRES	30	38	DE RDILLAS OLE	TOMMY TORRES
11	13	QUE NO ME FALTES TU UNIVISION	MARIANA	31	30	QUISIERA AVALON	DANIELA PEDALI
12	9	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI	32	32	DICEN POR AHI RCA / BMG LATIN	PABLO MONTERO
13	12	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	33	—	OYE MI CANTO ROC-A-FELLA / DEF JAM / DJ JMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATEO
14	16	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	34	36	EL SOL NO REGRESA AROLA / BMG LATIN	LA SA ESTACION
15	15	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA	35	33	DESDE QUE LLEGASTE SONY DISCOS	REYLI BARBA
16	11	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	36	39	COMO TU EMI LATIN	CARLOS VIVES
17	25	DE VIAJE SONY DISCOS	SIN BANDERA	37	—	NI AHORA, NI NUNCA MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
18	31	DEMASIADO PINA / UNIVERSAL LATINO	PABLO PORTILLO	38	—	LLORA CORAZON OLE	CHARLIE ZAA
19	17	ANDAR CONMIGO AROLA / BMG LATIN	JULIETA VENEGAS	39	34	VALIO LA PENIA SONY DISCOS	MARC ANTHONY
20	18	LENTO AROLA / BMG LATIN	JULIETA VENEGAS	40	37	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	PERDIDOS J&N	MONCHY & ALEXANDRA	21	18	PAN COMIO OLE	ELVIS CRESPO
2	4	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	22	20	LOCO POR TU AMOR M.P.	EDDIE SANTIAGO
3	2	LAS AVISPAS VEVE / UNIVERSAL LATINO	JUAN LUIS GUERRA	23	35	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO
4	10	TE BUSCARIA AROLA / BMG LATIN	CHRISTIAN CASTRO	24	—	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
5	7	GASOLINA EL CARTEL, VI	DADDY YANKEE	25	28	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO
6	3	LO QUE PASO, PASO EL CARTEL, VI	DADDY YANKEE	26	29	ENAMORAITO SONY DISCOS	OSCAR D'LEON
7	11	POBRE DIABLA VI	DON DIMAR	27	26	AY HOMBRE SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO
8	12	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA	28	23	HECHIZO DE LUNA LATINUM / SONY DISCOS	WILLY CHIRIND
9	5	GRITA CONMIGO SGZ	CHARLIE CRUZ	29	—	LLORAR PREMIUM LATIN	AVENTURA
10	6	OYE MI CANTO ROC-A-FELLA / DEF JAM / DJ JMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATEO	30	36	ESTA NOCHE TRAVESURA FLOW / UNIVERSAL LATINO	DJ NELSON
11	8	VALIO LA PENIA SONY DISCOS	MARC ANTHONY	31	31	COSA DEL DESTINO AROLA / BMG LATIN	ALEXANDRE PIRES
12	32	JULITO MARANA SONY DISCOS	VOLTIO	32	30	MI GORDA BONITA SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
13	9	ESTA AUSENCIA VALE / UNIVERSAL LATINO	DAVID BISBAL	33	27	FABRICANDO FANTASIAS SGZ	TITO NIEVES
14	15	HONY TU SI JONY J&N	KINITO MENDEZ	34	—	PARA TI VEVE / UNIVERSAL LATINO	JUAN LUIS GUERRA
15	19	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	35	—	DEMASIADO PINA / UNIVERSAL LATINO	PABLO PORTILLO
16	33	PUNTO Y APARTE WHITE LION / BMG LATIN	TEGO CALDERON	36	—	DALE DON DALE VI	ODON OMAR
17	24	OLE PERFECT IMAGE	IVY QUEEN	37	16	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES
18	14	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	38	—	EL AÑO VIEJO SONY DISCOS	CELIA CRUZ
19	22	TRAIGO FUEGO M.P.	JOSE PEÑA SUAZO Y LA BANDA GORDA	39	34	ESTAS NAVIDADES AVALON	COMPAY PERRO FEATURING SK FAMILY
20	—	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	40	—	CHAMBONEA PINA / UNIVERSAL LATINO	NICKY JAM

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	21	22	LOCA FONOVISA	ANA BARBARA
2	2	INVISIBLE EMI LATIN	INTOCABLE	22	27	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
3	4	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	23	25	ROSAS UNIVERSAL LATINO	DIANA REYES
4	5	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	24	23	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
5	3	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	25	28	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
6	7	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	26	26	SI ME VASA A DEJAR DISA	LALO MORA
7	9	OJALA QUE TE MUERAS WEA/MEX / WARNER LATINA	PESADO	27	16	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ
8	8	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE	28	24	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA
9	6	DELANTE DE MI FONOVISA	BANDA EL RECODO	29	—	OTRA NOCHE SIN TI DISA	RAUL BRINDIS
10	12	FUEGO EMI LATIN	KUMBIA KINGS	30	29	MI TRISTEZA DISA	PALOMO
11	14	LA ULTIMA CANCION FONOVISA	GRUPO BRYNDIS	31	30	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
12	11	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	32	—	LOS MALES DE MICAELA EMI LATIN	VOCES DEL RANCHO
13	13	A MANOS LLENAS DISA	ISABELA	33	32	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
14	10	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	34	40	ME GUSTAS EMI LATIN	CONTROL
15	21	PA QUE SON PASIONES FONOVISA	CONJUNTO PRIMAVERA	35	38	PARA SOBREVIVIR UNIVISION	DUERO
16	15	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	36	—	OLFATO FEMENINO FONOVISA	AROMA
17	18	YA SOY FELIZ FONOVISA	BANDA EL RECODO	37	35	CONTIGO FREDDIE	SOLIDO
18	17	DOS LOCOS PROCAN / DISA	LOS HOROSCOPOS DE DURANGO	38	—</		

Latin America's Top Stories Of 2004

We asked our correspondents in the Latin region to compile a list of the top stories of 2004 in their respective countries. They represent the most important Latin markets outside the United States. A list of top U.S. Latin stories will appear in the year-end issue of *Billboard*.

ARGENTINA

- "La Argentinidad al Palo" (Universal) by rock band Bersuit Vergarabat and "MTV Unplugged" (BMG) by Diego Torres become the biggest-selling albums of the year. Both achieve double-platinum status with sales of 60,000 copies.
- "Floricienta," a musical soap opera by producer Cris Morena, spawns a top-selling album, a series of sold-out theatrical shows and strong sales in related merchandise.
- More than 200,000 fans of Argentine rock attend the first edition of Quilmes Rock, a nine-day fest held at Ferrocarril Oeste soccer stadium in Buenos Aires.
- Teen pop band Erreway, which emerged from TV reality show "Popstars," ends its career with combined album sales of 1 million units, a movie and a Latin American farewell tour.
- Music DVD sales continue to grow, with sales increasing fivefold from those in 2003.

BRAZIL

- Music sales rise for the first time in several years. According to Brazil's Assn. of Record Companies, sales increase 30% between January and September compared with the same time period in 2003.

- Sales of music DVDs more than double in the first nine months, according to ABPD. The growth spurt leads labels to strike licensing deals and partnerships with foreign and domestic film companies and distributors.
- Most major labels finish their restructuring and downsizing. Many restructured labels begin signing new acts, signaling growth for 2005.
- Marcos Maynard is named chairman of EMI Brazil.

COLOMBIA

- Warner Music shuts its offices and licenses its products to indie K Discos. The new label is headed by Wieland Kafka, who opened Warner Colombia in Bogota eight years ago and led that company until 2004.
- *Vallenato* singer and icon Diomedes Diaz is released from prison. Diaz spent 32 months in jail for his role in the death of a young woman.
- A host of labels announce plans to directly collect performance royalties derived from music videos that air on national TV channels. Sony, EMI, Universal, Sum and Colombian label FM say they plan to no longer rely on local collection societies. Legal discussions regarding the matter are under way.
- Passings: Soprano Carmiña Gallo, 65, one of the first classically trained singers who performed traditional Colombian repertoire, and Paulino Salgado "Batata III," 75, long-time lead percussionist for folk artist Toto La Momposina.

MEXICO

- For the first time in nearly three years, music sales remain

stable instead of declining. The leveling is attributed to anti-piracy campaigns, strong releases and lower prices.

- Chayanne establishes a new attendance record for Mexico City's Zocalo, a space where the city government presents free concerts. More than 150,000 fans attend a performance by the Puerto Rican star.
- After almost five years in prison for kidnapping and sexual abuse, pop star Gloria Trevi is released from jail. While in prison, Trevi prepares a new album for BMG.
- Mexico City's Auditorio Nacional and event promoter Ocesa continue to be the top venue and concert promoter, respectively. Auditorio Nacional was the busiest venue, while Ocesa staged more than 200 shows, including appearances by Luis Miguel and Juan Gabriel.

PANAMA

Singer/songwriter/actor Ruben Blades puts his artistic career on hiatus to return to politics. Blades is named minister of tourism by president Martin Torrijos.

Sony BMG takes over the Central American distribution of EMI Mexico from indie Dideca de Guatemala, which had distributed EMI titles for several decades.

Reporting by Marcelo Fernandez Bitar in Argentina, Tom Gomes in Brazil, Gustavo Gomez in Colombia, Teresa Aguilera in Mexico and Anastacio Puertas Caicedo in Panama.

Xavier's Cuts Get Scissor Treatment

New York indie label **A Touch of Class Recordings** is responsible for signing acts like **Scissor Sisters** and **the Ones** to worldwide deals.

Now, along comes ATOC's latest discovery, **Xavier**, whose debut EP, "XXX," arrived last month. It was produced by Scissor Sisters' **Babydaddy** and ATOC co-founders **Oliver Stumm** and **Dominic Clausen**.

Fast forward a couple years, and the Scissor Sisters get signed to ATOC followed, last year, by Xavier.

"I was working with Scott when he was working with Scissor Sisters," Xavier recalls. "But Scott's a white Jewish guy from Kentucky, and he wasn't always getting where I was coming from musically. So, I put together a CD of my favorite songs."

He titled it "What Black People Were Listening To in the '80s and More." In turn, Hoffman made Xavier a CD of his favorite songs ("What White People Were Listening To in the '80s and More").

Xavier now talks of doing more live shows and writing songs for his debut album. Throughout, he wants to take risks. "I'm willing to fall flat on my face. If you're not moving forward, you're going nowhere."

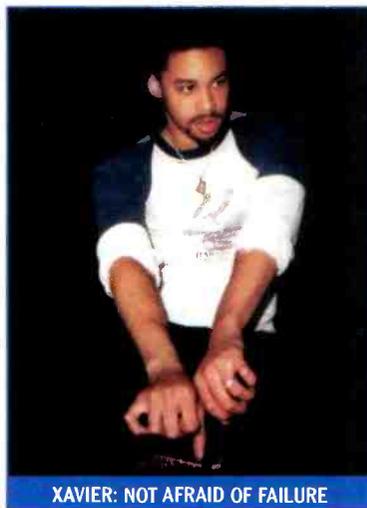


Photo: Marc Bapiste

XAVIER: NOT AFRAID OF FAILURE

ABOVE THE CLOUDS: Born in New York and raised in Miami, **Nadine Shamir**—who recorded as **Nadine Renee**—passed away Dec. 2 at North Shore Hospital in Miami. While the exact cause of death is still not known, Renee, 32, experienced complications following the Dec. 1 birth of her first child, **Liat Nadine Shamir**.

On a recent Saturday night, Xavier treated fans to a live performance at legendary New York club CBGB.

For the uninitiated, Xavier's sound traverses '80s Italo-disco, dance-rock and electro-funk. Sure, such a musical hybrid works well in recordings. But transplant tracks like "Sunrise in Tokyo," "Disco Twilight" and a wicked cover of **George Benson's** "Give Me the Night"

into a live setting, and pure magic occurs.

Backed by a four-piece band and two background singers, Xavier strutted across the well-worn stage with all the swagger of a young **Mick Jagger** and the abandon of **Sylvester**—while his sartorial statement was more **Prince**.

While he appeared confident, Xavier says he was nervous. "It was my first time playing with a full band while doing my own songs," he tells *Billboard*.

Raised on the music of **Stevie Wonder**, **Diana Ross**, **the Beatles** and **Whitney Houston**, Xavier spent his teen years in the **Boys Choir of Harlem**. A one-off track ("Stay Forever") with **Tutto Matto** followed.

While attending Columbia University in New York, Xavier—a 1999 graduate who majored in sociology—befriended classmate **Scott Hoffman** (aka Babydaddy).

Beat
Box™

By Michael Paoletta
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Execs

Continued from page 27

a continued reduction of piracy, both physical and digital, and a persistent increase in legal downloads.

RAUL VAZQUEZ, regional director, the International Federation of the Phonographic Industry, Latin America.



VAZQUEZ

Biggest challenge: The pirate/street vendors conversion program in Guadalajara, Mexico [which seeks to convert sellers of pirated music to legitimate music]. It will probably be the challenge for 2005 as well.

Best/worst: The worst I have seen in 2004 is a proposed copyright legislation in Venezuela [supported by the government] that essentially strips record

producers of all rights.

The best would be the Brazilian Congress finally smoking out a major suspected piracy kingpin.

Latin in 2005: I am very optimistic that we will see a great deal of creative activity next year as companies focus on developing new acts that will be distributed through normal retail channels as well as online.

Personal wishes: Of course health and happiness. Also, I hope the difficult adjustments that the industry had to make in the last three years will begin to generate a new creative and exciting environment in Latin America.

IÑIGO ZABALA, president, Warner Music Latin America.

Biggest challenge: Company growth and artist development. We have done very well with Alex Ubago, but we need to do more and faster.

Best/worst: Best: the consolidation of the urban movement [reggaeton and hip-hop] and the emergence of new media oriented toward bilingual Latin consumers.

Worst: first, the persistence of rampant piracy in the Latin market. Second, the difficulty, as an industry, in develop-

ing a greater number of young artists... although the Latin media in the U.S. are more open to new genres, they are still very oriented toward the adult market.

Latin in 2005: I see three major trends: First, the definitive consolidation of Latin hip-hop as a massive musical genre. Secondly, a greater fusion between music in Spanish and English, both in the media and in the artists. Finally, I see a year of good growth in sales for the industry as a whole.

Personal wishes: Significant growth of digital sales in the Latin market. Decline of piracy, both physical and online. That, as



ZABALA

an industry, we are able to break a greater number of young artists to maintain the second and third generations of Latins in the U.S. as consumers of Latin music. Consolidation of new media... aimed at second- and third-generation bilingual Latin consumers. This is very good news.

DECEMBER 18 2004 Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				NUMBER 1	2 Weeks At Number 1
1	1	—	2	ENJOY THE SILENCE...04	Depeche Mode
2	2	1	10	TURN ME ON (REMIXES)	Kevin Lyttle ↗
3	3	20	3	STILL	Tamia
4	NEW	1	1	SILENCE 2004	Delerium Featuring Sarah McLachlan
5	NEW	1	1	JUST BE	Tiesto Featuring Kirsty Hawkshaw
6	4	2	7	WHO IS SHE 2 U (REMIXES)	Brandy ↗
7	7	4	29	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael ↗
8	6	10	33	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia ↗
9	5	3	74	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service ↗
10	11	7	6	EIGHT EASY STEPS (REMIXES)	Alanis Morissette ↗
11	10	9	57	ME AGAINST THE MUSIC	Britney Spears Feat. Madonna ↗
12	NEW	1	1	TEMPTED TO TOUCH	Rupee ↗
13	8	15	4	FLASHDANCE	Deep Dish
14	13	16	4	ONE NIGHT STAND (REMIXES)	Mis-Teeq
15	15	12	9	YOU MOVE ME	Amber
16	14	5	7	SURFING ON A ROCKET	Air
17	21	23	60	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones ↗
18	16	11	30	SOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes ↗
19	18	6	3	WATCHING CARS GO BY	Felix Da Housecat
20	19	17	38	LOVE PROFUSION	Madonna ↗
21	12	13	12	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)	Utada
22	RE-ENTRY	31	1	DIP IT LOW (DANCE REMIXES)	Christina Milian ↗
23	NEW	1	1	CALL ON ME	Eric Prydz ↗
24	17	8	14	FLAWLESS (GO TO THE CITY)	George Michael ↗
25	RE-ENTRY	51	1	HOLLYWOOD (REMIXES)	Madonna ↗

DECEMBER 18 2004 Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
			NUMBER 1	2 Weeks At Number 1
1	1	10	LOSE MY BREATH	Destiny's Child
2	2	13	SURRENDER	Lasgo
3	3	11	DIARY	Alicia Keys Featuring Tony! Toni! Tone!
4	4	8	WALK INTO THE SUN	Dirty Vegas
5	5	11	YOU NEVER KNOW	Marly
6	7	17	GET UP STAND UP	Stellar Project Featuring Brandi Emma
7	12	19	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
8	9	10	CALL ON ME	Eric Prydz
9	10	26	IF I CLOSE MY EYES	Reina
10	6	19	LOLA'S THEME	Shape: UK
11	8	9	FREE ME	Emma
12	17	7	HOW WOULD U FEEL	David Morales With Lea-Lorien
13	18	18	I LIKE IT	Narcotic Thrust
14	15	3	I WANT TO KNOW WHAT LOVE IS	Wynonna
15	13	6	(REACH UP FOR THE) SUNRISE	Duran Duran
16	20	7	WHICH WAY YOU'RE GOING	Robbie Rivera
17	11	3	SOMEBODY TOLD ME	The Killers
18	16	6	CONNECTED	Paul Van Dyk Featuring Vega 4
19	14	14	STEPPIN' OUT	Kaskade
20	19	11	MAMASITA	Flexy
21	NEW	1	TEMPTED TO TOUCH	Rupee
22	21	2	MY MY MY	Armand Van Helden
23	22	7	IT'S YOU	Sin Plomo
24	NEW	1	CAN'T GO ON	Mike Rizzo Presents Allie
25	24	22	TURN ME ON	Kevin Lyttle Featuring Spragga Benz

DECEMBER 18 2004 Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
			NUMBER 1	12 Weeks At Number 1
1	1	87	THE POSTAL SERVICE	Give Up
2	2	19	SCISSOR SISTERS	Scissor Sisters
3	3	5	TIESTO	Parade Of The Athletes
4	5	4	THE HAPPY BOYS	Dance Party (Like It's 2005)
5	6	2	BAD BOY JOE	The Best Of... NYC Vocal Clubhouse: 1am Sessions
6	4	6	DEPECHE MODE	Remixes 81-04
7	NEW	1	DIRTY VEGAS	One
8	10	9	FATBOY SLIM	Palookaville
9	8	5	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005
10	7	14	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3
11	9	6	DEPECHE MODE	Remixes 81-04 [Limited]
12	11	29	THE STREETS	A Grand Don't Come For Free
13	14	17	PAUL OAKENFOLD	Creamfields
14	15	49	VARIOUS ARTISTS	Fired Up!
15	17	5	THIEVERY CORPORATION	Babylon Rewind
16	13	35	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
17	16	12	THE PRODIGY	Always Outnumbered, Never Outgunned
18	18	13	VARIOUS ARTISTS	Ultra-Trance: 4
19	12	6	DJ LIL' CEE	Dance Mix 6
20	19	6	UNKLE	Never, Never, Land
21	23	63	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
22	24	4	VHS OR BETA	Night On Fire
23	20	23	THIEVERY CORPORATION	The Outernational Sound
24	22	2	JOHNNY VICIOUS	Deeper & Harder Vol. 1
25	21	40	ZERO 7	When It Falls

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

DECEMBER 18 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	2	3	7	WALK INTO THE SUN	Dirty Vegas
2	3	5	8	WHAT YOU WAITING FOR?	Gwen Stefani ↗
3	10	14	5	LOSE MY BREATH (P. JOHNSON & M. JOSHUA MIXES)	Destiny's Child ↗
4	8	12	7	MY MY MY	Armand Van Helden ↗
5	5	9	9	RAINDROPS WILL FALL (H. HECTOR & J. VASQUEZ MIXES)	Tamyra Gray
6	6	8	10	WHATEVER U WANT (DANCE REMIXES)	Christina Milian Feat. Joe Budden ↗
7	4	1	11	(REACH UP FOR THE) SUNRISE	Duran Duran ↗
8	1	2	12	WHICH WAY YOU'RE GOING	Robbie Rivera
9	14	16	7	YOU LIFT ME UP	Martha Wash
10	15	18	7	WITHOUT LOVE	Sun
11	7	6	9	SAND IN MY SHOES (REMIXES)	Dido
12	18	26	4	SILENCE 2004	Delerium Featuring Sarah McLachlan
13	9	10	9	EIGHT EASY STEPS (REMIXES)	Alanis Morissette ↗
14	16	20	6	VERTIGO (JACKNIFE LEE MIXES)	U2 ↗
15	11	4	11	ONE NIGHT STAND (REMIXES)	Mis-Teeq
16	12	7	11	TOUCH IT	Holly James
17	20	28	4	THE WONDER OF IT ALL (ESCAPE/GOMI/TRENDROID/L. PARLIN/O. NISSIM MIXES)	Kristine W
18	21	32	4	COPACABANA (REMIXES)	Barry Manilow
19	22	30	5	FEEL YOU	Alyson
20	26	31	5	THE JOINT IS JUMPIN'	D1 Featuring Lisa Hunt
21	23	27	6	EWOHEWAY	Frischia & Lamboy
				POWER PICK	
22	33	47	3	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
23	17	13	12	SHAKE THAT BODY	The Ernie Lake Project Featuring Kevin Ceballos
24	24	29	5	HAVE A GOOD TIME	3 Speaker High
25	13	11	13	DIARY (HANI MIXES)	Alicia Keys Featuring Tony! Toni! Tone! ↗
				HOT SHOT DEBUT	
26	31	38	4	HOW COULD I LIE	Angel
27	36	48	3	HOME (REMIXES)	Simply Red
28	34	42	4	BACK TO LOVE	Rachel Panay
29	25	25	6	ENJOY THE SILENCE (REMIXES)	Depeche Mode
30	42	49	3	BE HAPPY	Georgie Porgie
31	27	23	8	ECSTASY	ATB
32	19	17	14	FREE ME	Emma ↗
33	45	50	3	FREEFALLING	Kat People ↗
34	49	—	2	HIT MY HEART	Benassi Bros. Featuring Dhany
35	43	43	4	IT'S GONNA TAKE TIME	Nadia
36	37	33	8	PUMP IT UP	Danzel
37	38	34	9	COMO TU (P. OAKENFOLD/R. RIVERA MIXES)	Carlos Vives ↗
38	28	21	14	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES)	Raw Deal
39	39	35	7	STILL	Tamia
40	40	36	15	HOW WOULD U FEEL	David Morales With Lea-Lorien
41	NEW	1	1	HOUSE OF JUPITER (JUNIOR MIXES)	Casey Stratton
42	48	—	2	TONIGHT	Barton
43	30	15	15	EVERYMAN...EVERYWOMAN...	Ono
44	29	24	12	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES)	Madison Park ↗
45	50	—	2	I'VE GOT YOUR NUMBER	Cheyne ↗
46	41	37	9	TRIBAL MADNESS	Size Queen Featuring Mitch Amtr@k
47	35	22	13	DIRTYFILTHY	Superchumbo Featuring Celeda
48	44	39	9	PERSONAL JESUS (FELIX DA HOUSECAT MIXES)	Marilyn Manson ↗
49	NEW	1	1	SHADOWS	House Of Voodoo Featuring Emily Jaffe
50	NEW	1	1	CALL ON ME	Eric Prydz ↗

● 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.

Nashville Club Tootsie's Now A Label

BY JIM BESSMAN

NASHVILLE—The fabled Tootsie's Orchid Lounge on Nashville's Lower Broadway has been a haven for established and budding country music legends since the 1960s.

In those days, Grand Ole Opry stars would drop by to refresh themselves between shows at the adjacent Ryman Auditorium, and young disciples like Kris Kristofferson and Willie Nelson would soak up the vibe, as well as the suds.

But with the September release of Tootsie's regular John Stone's "Meet John Stone," the famed venue has taken a big step in expanding its brand beyond the bar.

Stone, who last month presented Kristofferson with Tootsie's first-ever Orchid Award before a packed house, has the first major release from Tootsie's Records. The label was conceived in 2002, inspired by Stone's initial performances from the Tootsie's stage.

Owner Steve Smith and entertainment director John Taylor sensed an

opportunity to meet their goal of an independent record label geared toward furthering Tootsie's country music heritage.



STONE: LABEL'S FIRST RELEASE

"The intention was to license some old masters and do some compilation CDs of popular tunes by some of the artists performing at Tootsie's," says the label's A&R VP, Greg Humphrey,

an industry veteran who has produced acts like Jo-El Sonnier and Jonelle Mosser. Humphrey co-produced "Meet John Stone."

The first release from Tootsie's Records was a compilation of songs by Tootsie's regulars that was sold in-house with the T-shirts.

"They had built a recording studio [Tootsie's Riverside Studio] a couple years back as a tool to develop artists," Humphrey says. "Then I came in, and we created a plan to do compilations and one-offs with artists who were between deals and not play the major-label, big radio, big money game and keep everything small and in-house. Then John Stone came along and we switched our plan to more of an artist strategy, because we felt he had the potential to be a mainstream artist."

Indeed, Stone's first single, "Shame On Me," which was worked to secondary and tertiary markets when it was released in June, has been pushed to bigger country stations since mid-October.

"The record has had a much longer

life than expected," Humphrey says. "I guess the name 'Tootsie's' opens a lot of doors at radio, because everybody at Country Radio Seminar has hung out there and knows the history of the place."

WDXB Birmingham, Ala., programmer Dollar Bill Lawson sees the club's heritage and flagship artist Stone as giving the fledgling label an edge.



"John Stone's an astounding performer onstage with lots of charisma, like a 'Frampton Comes Alive' thing," Lawson says. "He played a Gretchen Wilson show and had the audience on fire, which is hard for a total unknown to do. But Tootsie's Records also has that strong tie-in with the historical name, and the guys that own it are hardworking and well-connected and have as good a shot as anybody."

Humphrey handles artist development and radio promotion activities in-house, though he is supplemented in the latter regard by several Nashville indie firms. The Select-O-Hits-distributed label is assisted by LiveWire Entertainment in sales and marketing to retail. Nashville PR agency Aristo-Media handles publicity.

Tootsie's has also launched talent agency Tootsie's Entertainment to book Stone and other national pop, rock, hip-hop and country acts.

Next on the table for Tootsie's is an album by the venerable Jimmy Snyder, who "sounds as good as Ray Price and Hank Locklin do at their age," Humphrey says. Snyder's duet single with Merle Haggard, "Haggard State of Mind," is available via CDX. Younger Saturday-night Tootsie's mainstay Steven Wesley will have an album out next year on the label.

"We plan on doing compilations and, possibly, Opry star-type tributes," Humphrey says. "It would make sense to do a Tootsie's tribute to Willie or Kris or something along those lines."

Good Morning, Iraq: Baghdad FM Breaks A Hit

Leave it to sunny **Chely Wright** to turn an ugly situation into a popular—and meaningful—song. Now, that song has helped her land a new label deal.

About a year-and-a-half ago, Wright was driving the Nashville streets when a motorist in a mini-



WRIGHT: PRO-MILITARY, NOT PRO-WAR

van behind her noticed the Marine Corps sticker on the artist's bumper. Wright's brother is a Marine who sent her the sticker before he shipped off to Iraq.

The agitated woman began honking, swerving and flicking her lights. "I look in the rear view, and she's flipping me the bird, hard," Wright says. "I thought I cut her off, because I'm a really bad driver."

When the woman finally pulled up next to Wright and motioned for her to roll down her window, she gave the artist an earful of

opinions about the war in Iraq.

"Your war is wrong," Wright remembers the woman screaming at her. "You're a baby killer."

She went home and immediately wrote a song about the incident, "The Bumper of My S.U.V." She put a demo of the song on tape, then tucked the tape in a drawer and promptly forgot about it.

"Obviously, I didn't mean for it to be a single because it's 4½ minutes," she notes. "I just wrote the song to get it out of me."

A longtime supporter of the U.S. troops who has traveled to far away military bases to perform with the **USO** and the group **Stars for Stripes**, Wright was preparing to make another trip to Iraq when she remembered the song. She threw the work tape in her bag as she was packing.

She taught her band the song, and they played it for the first time for the troops in Iraq this year. "Obviously," she says, "they loved it. That was the first time in my career I ever lost my cool onstage. I was crying. Generals were crying. My band was crying." So they performed it every night during their tour of Iraq.

Wright says hundreds of enlisted men and women she met asked her to record the song and send it back to them so it could be played on the **American Forces Radio and Television Service** station **Baghdad FM**.

Wright has been without a label

since her abrupt split with **Vivaton Records** earlier this year. Still, she says, she couldn't get the troops' request and her promise to record the song out of her head. So back in Nashville, she booked some studio time, recorded the song and send it off to Baghdad FM.

Then, Wright says, "here's where it gets weird."

An MP3 of the song made its way back from Iraq to U.S. country station **WGNE** Daytona Beach, Fla., which began playing it. Next, **WGAR** Cleveland added the song, and from there it began spreading to other radio stations strictly by word-of-mouth.

Wright has no promotion team behind the single, and no indies are working it. Yet it continues to climb the chart. "The Bumper of My S.U.V." is No. 44 on Hot Country Singles & Tracks this issue.

A veteran of several major labels, Wright says, "I watched my recoupable accounts at record labels go sky high because of payola. We're not doing any of that."

Wright put the single up on her Web site and began selling it. Half the proceeds are earmarked for Stars for Stripes, an organization that, like the USO, provides

entertainment for troops overseas. She has also made the single available at retail on her own **Painted Red Music Group** label.

She recently shot a video, which features her performance of the song on the Grand Ole Opry intercut with footage shot during her visits with the troops in Iraq.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



Now, Wright has signed with **Dualtone Music Group**, an artist-friendly independent label in Nashville. In partnership with Painted Red, Dualtone will release Wright's next album, "The Metropolitan Hotel," in February 2005.

The album is the one she recorded for Vivaton, then bought back from that label when it was never released. "The Bumper of My S.U.V." will be added to the album.

Since the song first began generating airplay, Wright has been concerned that it not appear that she is exploiting patriotism for money. "My initial fear was that someone would say 'OK, another

country singer writing a song about the war.'

"There are a couple of people who will want to believe this is my last-ditch effort to get on country radio," she adds. "It wasn't. I haven't [just] been doing shows for the troops since 9-11. I've been doing it my entire career . . . I guess I felt qualified to come home and write that song to that lady" in the minivan.

The irony of this song becoming a hit is that Wright is not necessarily a supporter of the situation in Iraq. "I'm very confused about this war," she says. "I have questions, but I get to ask them because I'm free."

"Nobody is pro-war," she continues. "Good God, what kind of an idiot is for war? But as long as we've got men and women on the ground risking life and limb to protect my freedom and to protect that lady's freedom to flip me the bird, I feel an obligation to take 10 days out of my busy life pretending to be a country music singer" and go perform for the troops.

FOR THE RECORD

Riders in the Sky was named entertainer of the year at the annual Western Music Assn. Awards Nov. 20 in Albuquerque, N.M., not Sons of the San Joaquin as had been reported to *Billboard* by the WMA.

DECEMBER 18
2004

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL											
1	1	1	4	SHANIA TWAIN			Greatest Hits	1	39	37	39	8	ALABAMA			Ultimate Alabama: 20 #1 Hits	10
				MERCURY 003072/UMGN (13.98 CD)									RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)				
2	2	2	4	TOBY KEITH			Greatest Hits 2	2	40	42	43	60	JOSH TURNER ▲			Long Black Train	3
				DREAMWORKS 002323/UMGN (13.98 CD)									MCA NASHVILLE 000974/UMGN (14.98/9.98) [H]				
3	3	5	16	TIM MCGRAW ▲ ²			Live Like You Were Dying	1	41	43	42	79	LONESTAR ▲			From There To Here: Greatest Hits	1
				CURB 78858 (18.98 CD)									BNA 67076/RLG (12.98/18.98)				
4	4	3	9	GEORGE STRAIT ▲ ⁴			50 Number Ones	1	42	40	32	6	WILLIE NELSON			It Will Always Be	12
				MCA NASHVILLE 000459/UMGN (25.98 CD)									LOST HIGHWAY 002576/UMGN (13.98 CD)				
5	5	4	30	GRETCHEN WILSON ▲ ³			Here For The Party	1	43	72	—	2	VARIOUS ARTISTS			Thomas Kinkade: Country Christmas	43
				EPIC 90903/SONY MUSIC (16.98 EQ CD)									MADACY SPECIAL PRODUCTS 50357/MADACY (7.98 CD)				
6	7	6	10	RASCAL FLATTS ▲			Feels Like Today	1	44	46	45	25	JOSH GRACIN			Josh Gracin	2
				LYRIC STREET 165049/HOLLYWOOD (18.98 CD)									LYRIC STREET 165045/HOLLYWOOD (18.98 CD)				
7	6	—	2	ALISON KRAUSS + UNION STATION			Lonely Runs Both Ways	6	45	41	44	51	RON WHITE			Drunk In Public	11
				ROUNDER 610525 (17.98 CD)									PARALLELHIP-0 001582/UME (12.98 CD) [H]				
8	8	7	31	BIG & RICH ▲			Horse Of A Different Color	1	46	45	38	7	PAT GREEN			Lucky Ones	6
				WARNER BROS. 48520/WARN (18.98 CD)									REPUBLIC/MERCURY 003522/UMGN (13.98 CD)				
9	9	9	44	KENNY CHESNEY ▲ ³			When The Sun Goes Down	1	47	47	40	5	DARRYL WORLEY			Darryl Worley	12
				BNA 58801/RLG (12.98/18.98)									DREAMWORKS 002322/UMGN (13.98 CD)				
10	12	12	72	BRAD PAISLEY ▲			Mud On The Tires	1	48	51	53	76	JIMMY WAYNE			Jimmy Wayne	7
				ARISTA NASHVILLE 50605/RLG (12.98/18.98)									DREAMWORKS 450355/UMGN (17.98 CD)				
11	11	11	11	KEITH URBAN ▲			Be Here	1	49	55	58	55	LEANN RIMES ●			Greatest Hits	3
				CAPITOL 77489 (18.98 CD)									CURB 78829 (18.98 CD)				
12	10	—	2	SOUNDTRACK			Blue Collar Comedy Tour Rides Again	10	50	48	55	18	RANDY TRAVIS			The Very Best Of Randy Travis	10
				JACK/WARNER BROS. 48930/WARN (18.98 CD)									WARNER BROS. 78996/RHINO (18.98 CD)				
13	14	8	3	LARRY THE CABLE GUY			A Very Larry Christmas	8	51	50	46	6	BILL ENGVALL			A Decade Of Laughs	27
				JACK/WARNER BROS. 48931/WARN (18.98 CD)									JACK/WARNER BROS. 48815/WARN (13.98 CD)				
14	15	15	21	JIMMY BUFFETT ▲			License To Chill	1	52	59	47	3	JOE NICHOLS			A Traditional Christmas	47
				MAILBOAT/RCA 82270/RLG (18.98 CD)									UNIVERSAL SOUTH 002588 (18.98 CD)				
15	13	10	7	BROOKS & DUNN			The Greatest Hits Collection II	2	53	49	59	15	CLEMUS T. JUDD			Bipolar And Proud	15
				ARISTA NASHVILLE 63271/RLG (18.98 CD)									KOCM 9809 (17.98 CD)				
16	18	13	8	LEANN RIMES			What A Wonderful World	13	54	65	69	37	ELVIS PRESLEY			Elvis: Ultimate Gospel	30
				CURB 78779 (18.98 CD)									RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)				
17	16	17	13	ALAN JACKSON ▲			What I Do	1	55	57	51	81	WILLIE NELSON			The Essential Willie Nelson	24
				ARISTA NASHVILLE 63103/RLG (18.98 CD)									LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)				
18	20	16	6	BLAKE SHELTON			Blake Shelton's Barn & Grill	3	56	56	52	4	SUGARLAND			Twice The Speed Of Life	32
				WARNER BROS. 48728/WARN (18.98 CD)									MERCURY 502172/UMGN (13.98 CD) [H]				
19	19	20	57	TOBY KEITH ▲ ⁴			Shock'n Y'All	1	57	62	57	15	CONWAY TWITTY			25 Number Ones	29
				DREAMWORKS 450435/UMGN (12.98/18.98)									MCA NASHVILLE/UTV 003084/UME (13.98 CD)				
20	17	14	68	SARA EVANS ▲			Restless	3	58	61	60	16	TRAVIS TRITT			My Honky Tonk History	7
				RCA 67074/RLG (12.98/18.98)									COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)				
21	21	19	62	MARTINA MCBRIDE ▲			Martina	1	59	52	49	10	PHIL VASSAR			Shaken Not Stirred	10
				RCA 54207/RLG (11.98/18.98)									ARISTA NASHVILLE 61591/RLG (16.98 CD)				
22	22	21	28	LONESTAR			Let's Be Us Again	2	60	54	56	23	JOE NICHOLS			Revelation	3
				BNA 59751/RLG (18.98 CD)									UNIVERSAL SOUTH 002514 (13.98 CD)				
23	28	30	5	VARIOUS ARTISTS			Have A Fun Christmas	23	61	53	50	17	ANDY GRIGGS			This I Gotta See	7
				UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)									RCA 59630/RLG (16.98 CD)				
24	23	22	51	ALAN JACKSON ▲ ³			Greatest Hits Volume II	2	62	58	61	74	TRACE ADKINS ●			Greatest Hits Collection, Volume I	1
				ARISTA NASHVILLE 54360/RLG (18.98 CD)									CAPITOL 81512 (10.98/18.98)				
25	30	34	4	VARIOUS ARTISTS			Shimmy Down The Chimney: A Country Christmas	25	63	60	54	19	TOBY KEITH ●			The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
				CAPITOL 71143 (18.98 CD)									MERCURY/CHRONICLES 170351/UME (12.98 CD)				
26	24	25	68	DIERKS BENTLEY ●			Dierks Bentley	4	64	60	54	19	DWIGHT YOAKAM			The Very Best Of Dwight Yoakam	10
				CAPITOL 29814 (12.98/18.98)									REPRISE 78954/RHINO (18.98 CD)				
27	25	23	19	TERRI CLARK ●			Greatest Hits 1994-2004	4	65	63	63	55	DIXIE CHICKS ●			Top Of The World Tour Live	3
				MERCURY 001906/UMGN (13.98 CD)									MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)				
28	29	31	4	RANDY TRAVIS			Passing Through	23	66	68	64	27	KENNY ROGERS ●			42 Ultimate Hits	6
				WORD-CURB 86348/WARNER BROS. (18.98 CD)									CAPITOL 98794 (21.98 CD)				
29	26	24	6	BIG & RICH			Big & Rich's Super Galactic Fan Pak (EP)	17	67	64	65	73	BROOKS & DUNN ▲			Red Dirt Road	1
				WARNER BROS. 48904/WARN (17.98 DVD/CD)									ARISTA NASHVILLE 67070/RLG (12.98/18.98)				
30	27	28	53	TRACE ADKINS ●			Comin' On Strong	3	68	67	68	66	ALAN JACKSON ▲ ³			Greatest Hits Volume II And Some Other Stuff	1
				CAPITOL 40517 (12.98/18.98)									ARISTA NASHVILLE 53097/RLG (12.98/18.98)				
31	32	29	26	SHEDAISY			Sweet Right Here	2	69	66	73	53	RANDY TRAVIS			Worship & Faith	9
				LYRIC STREET 165044/HOLLYWOOD (18.98 CD)									WORD-CURB 86273/WARNER BROS. (18.98 CD)				
32	33	27	62	GARY ALLAN ●			See If I Care	2	70	NEW	NEW	1	CLINT BLACK			Christmas With You	70
				MCA NASHVILLE 000111/UMGN (8.98/12.98)									EQUITY 3004 (12.98 CD)				
33	31	26	4	GEORGE JONES			50 Years Of Hits	20	71	70	72	—	RODNEY CARRINGTON			Greatest Hits	11
				BANDIT 220 (27.98 CD)									CAPITOL 94164 (18.98 CD)				
34	35	33	55	REBA MCENTIRE ●			Room To Breathe	4	72	69	62	—	WILLIE NELSON & FRIENDS			Outlaws And Angels	10
				MCA NASHVILLE 000451/UMGN (8.98/12.98)									LOST HIGHWAY 002794/UMGN (13.98 CD)				
35	36	35	29	MONTGOMERY GENTRY ●			You Do Your Thing	2	73	73	71	—	LORETTA LYNN			Van Lear Rose	2
				COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)									INTERSCOPE 002513 (12.98 CD)				
36	34	36	28	JULIE ROBERTS			Julie Roberts	9	74	NEW	NEW	—	KENNY ROGERS			Christmas With Kenny	74
				MERCURY 001902/UMGN (8.98/13.98)									RIO CREEK 3001 (12.98 CD)				
37	39	37	9	JOHN DENVER			Definitive All-Time Greatest Hits	9	75	RE-ENTRY	RE-ENTRY	—	JEFF FOXWORTHY			Have Your Loved Ones Spayed Or Neutered	7
				RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)									WARNER BROS. 48727/WARN (18.98 CD)				
38	41	36	—	SOUNDTRACK ●			Blue Collar Comedy Tour: The Movie	15									
				WARNER BROS. 48424/WARN (18.98 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). 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 (Dro). △ 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 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 18
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST			Title	TOTAL CHART WKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL					IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	3	KENNY CHESNEY ●			All I Want For Christmas Is A Real Good Tan	17	17	ALISON KRAUSS + UNION STATION ▲			Live	109	
		BNA 51808/RLG (18.98 CD)						ROUNDER 610515 (18.98 CD)					
2	4	MARTINA MCBRIDE ▲			White Christmas	61	14	SOUNDTRACK ▲			O Brother, Where Art Thou?	209	
		RCA 67842/RLG (10.98/18.98)						LOST HIGHWAY/MERCURY 170059/UMGN (8.98/12.98)					
3	2	BURL IVES ●			Rudolph The Red-Nosed Reindeer	58	15	MARTINA MCBRIDE ▲ ³			Greatest Hits	168	
		MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)						RCA 67012/RLG (12.98/18.98)					
4	1	KEITH URBAN ▲ ²			Golden Road	113	16	ALABAMA ▲ ²			Alabama Christmas	92	
		CAPITOL 32936 (10.98/18.98)						BMG SPECIAL PRODUCTS 44753/RLG (3.98/5.98)					
5	6	ALAN JACKSON ●			Let It Be Christmas	23	17	TIM MCGRAW ▲ ²			Set This Circus Down	168	
		ARISTA NASHVILLE 67052/RLG (11.98/18.98)						CURB 78711 (12.98/18.98)					
6	5	TIM MCGRAW ▲ ⁴			Greatest Hits	211	18	KENNY CHESNEY ▲ ⁴			No Shoes, No Shirt, No Problems	137	
		CURB 77978 (12.98/18.98)						BNA 67038/RLG (12.98/18.98)					
7	7	RASCAL FLATTS ▲ ²			Melt	110							

ALBUMS

Edited by Michael Paoletta

POP

► **DIANA DeGARMO**
Blue Skies
PRODUCERS: various
RELEASE DATE: Dec. 7
RCA 82876 64490

"American Idol" finalists abound in the fourth quarter, from Kelly Clarkson's triumphant sophomore disc and Clay Aiken's holiday love fest to Fantasia's crafty R&B bow. But those fans who gravitate toward the pop pageant of the show will find their heroine in Diana DeGarmo's trustworthy debut, "Blue Skies." The 16-year-old is perhaps singular among the group to truly feed her fans what they hunger for: timeless pop melodies that display a voice we've come to love. The sturdy songbird stretches her wings throughout the 12 songs presented here, highlighted by the gospel "Go On and Cry" and singable "Cardboard Castles." Less stirring are songs like "The Difference in Me," which borrows from the songwriters who have propelled Ashlee Simpson and Hilary Duff, with their increasingly clichéd girl-against-the-world signature. Among so many heavily hyped artists, DeGarmo is playing to her audience, instead of a desire to be cooler than the room. It is radically refreshing.—**CT**

R&B/HIP-HOP

► **MARIO**
Turning Point
PRODUCERS: various
3rd Street/J 61885
RELEASE DATE: Dec. 7

Mario's vocal talent attracted attention two years ago with breakout single "Just a Friend 2002" from his self-titled album. Sophomore set "Turning Point" represents the 18-year-old's transition both age-wise and musically. His more mature sound and opposite-sex outlook, expressed with R&B/pop crossover ballad "Let Me Love You," has already struck a chord with listeners. A remix, included on the album, features Jadakiss and T.I. Throughout the set, Mario calls to mind a younger version of Usher or Michael Jackson. That comparison works to full effect on ballad "How Could You," reggae-flavored midtempo charmer "Girl I Need" and the uptempo "Call the Cops." One glitch in the proceedings is "Boom" with rapper Juvenile. Produced by Lil Jon, it's too derivative of Usher's 2004 megahit, "Yeah!" Overall, though, Mario winningly leaps over the sophomore hurdle.—**GM**

JAZZ

► **PONCHO SANCHEZ (DualDisc)**
Poncho at Montreux
PRODUCERS: John Burk, Jack Wiener
Silverline 284147
RELEASE DATE: Nov. 16

The 5.1 Entertainment Group, a lead-

ESSENTIAL REVIEWS



LINDSAY LOHAN
Speak
PRODUCERS: various
Casablanca B0003686
RELEASE DATE: Dec. 7

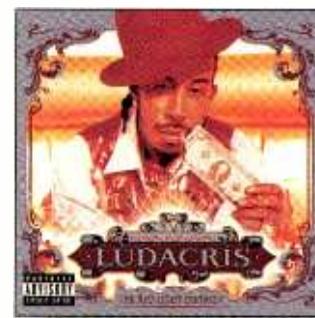
Lindsay Lohan comes out swinging on her debut album, "Speak." The first few cuts and bonus track ("Rumors") place her on the right path for pop success, but she ultimately veers off-course because she can't decide on a direction. Sometimes she sounds like Hilary Duff ("Nobody 'Til You"), other times Britney Spears ("To Know Your Name"). And for good measure, there's even some Avril and J.Lo tossed into the mix. With writer/producers Kara DioGuardi (Duff, Ashlee Simpson), Andreas Carlson (Spears) and John Shanks (Sheryl Crow, Bon Jovi) onboard—and diva-maker Tommy Mottola overseeing the project—it's unfortunate that the album sounds like a hodge-podge. Indeed, this colorful collective has helped build monumental pop stars. But with Lohan, it has primarily delivered a water-downed version of past achievements. Talk about teenage drama.—**KK**

ASHANTI
Concrete Rose
PRODUCERS: various
The Inc. B0003409
RELEASE DATE: Dec. 14

A more confident-sounding Ashanti is onboard for her third time out. Powered by sensual lead single "Only You," "Concrete Rose" contains several other equally rhythmic jams. These include the bouncy "Still Down" featuring hookmeister du jour T.I. and the uptempo "Focus," one of several tracks produced by Seven Aurelius. Also of note is "Don't Let Them" and a duet with



young R&B singer Lloyd, "Take Me Tonight." Despite such positives, the album is hampered by needless skits and, at times, too slick production—both of which lessen the gritty yet beautiful attitude of a "concrete rose." After several listens, fans won't be surprised to find themselves hoping for Ashanti to let loose and seriously get down. A bonus track—a remix of "Wonderful" featuring Ja Rule—closes the album on a high.—**GM**



LUDACRIS
The Red Light District
PRODUCERS: various
Def Jam South B0003483
RELEASE DATE: Dec. 7

On his fourth Def Jam South set, Ludacris proves he is more than just a rapper with witty punch lines. "The Red Light District" highlights the Atlanta native's many skills. From his deft lyrical flow on "Large Amounts" to his old-school stylings on "Virgo," which features Nas and Doug E. Fresh (and also appears on Nas' "Street's Disciple"), Ludacris is an MC of many talents. On lead single "Get Back," he returns to the in-your-face party style that made "Move B***h" such a hit. "The Potion," a Timbaland-produced club anthem, will also have heads nodding. The album's smartest moment arrives via the Green Lantern-produced "Number One Spot." Here, Ludacris extols the virtues of being one of hip-hop's top dogs and name checks Austin Powers—while a sample from Quincy Jones' "Soul Bossa Nova" (which served as all three films' kitschy theme) plays on.—**RH**

DANCE/ELECTRONIC LATIN

► **DIRTY VEGAS**
One
PRODUCER: Dirty Vegas
Capitol 63743
RELEASE DATE: Nov. 30

British trio Dirty Vegas owes a lot to Mitsubishi and the Deutsch advertising agency, which used its "Days Go By" in one of the car company's TV advertisements. Thanks to the spot, radio responded to the house-fueled track in a big way, resulting in the act's 2002 self-titled debut album entering The Billboard 200 at No. 7. Well, with this follow-up album, there is no ad—and no buzz. Which is unfortunate, as "One" shows artistic growth, with Dirty Vegas situating itself between U2 and Coldplay, replete with strings and guitars (both jangly and unplugged). Lead single "Walk Into the Sun" holds its own next to current dance-rock hits by the likes of the Killers and Franz Ferdinand. Still, it cannot seem to escape the confines of the dancefloor, where it is a huge hit. While the album loses steam midway, potent songs like "Home Again" and "Human Love" help save the day.—**MP**

► **EDUARDO OSORIO**
En Exclusiva
PRODUCERS: Eduardo Osorio, Fernando Osorio, Juan Carlos Perez Soto
Respek 73699
RELEASE DATE: Nov. 23

It's impossible to listen to Eduardo Osorio and not think of how he evokes Carlos Vives. With his generous dose of accordion, earthy sound and colloquial lyrics, Osorio harks to the Vives pattern—both regional and international. But in his solo debut, Osorio, an accomplished songwriter (whose brother is Grammy Award winner Fernando Osorio), also displays a guileless charm. There's little that is contrived in this joyful, simple—but not simplistic—disc. Osorio sings of love in direct, catchy phrases and melodies, accompanied by mostly acoustic instruments for a traditionally minded sound with just tinges of rock and electric. He is best at upbeat material like "En Exclusiva" and "Aviso Clasificado," yet falters on slower tracks like "La Flor," which is beautiful but requires better vocal chops to carry off the bare arrange-

ment. But that doesn't mar the overall effect of this lovely effort.—**LC**

VITAL REISSUES

BILLY BACON & THE FORBIDDEN PIGS
Still Smokin' After 20 Years
PRODUCER: Billy Bacon
Triple X Records 0016
RELEASE DATE: Oct. 19

Veteran genre-bending road hog Billy Bacon assembles some choice cuts of eight previous releases in a package that nicely captures the diverse Pigs sound. Bacon and the boys are all over the musical meat market, offering infectious Mexican cantina treats ("Una Mas Cerveza," "Hasta Mañana Iguana"), rockabilly rave-ups ("Battle With the Bottle," "Bon Ton"), Van Morrison-styled R&B ("Clown," "Are You Going Back There Tonight") and hard-charging swing ("[When It's] Cold Outside," "Jump for Jive"). There's also some barroom country in "While the Wife's Away," some CCR-esque rock in "Valleys and Peaks" and some loungey blues in "I'm a Fool." Bassist Bacon (born W. Seth Russell) is a seriously good songwriter, his dusky vocals are mighty fine, and his Pigs play with verve and skill. So where have these guys been hiding for 20 years? At a roadhouse smoke pit near you. Distributed by Navarre.—**RW**

DVD

BILLIE HOLIDAY
Jazz Memories: The Genius of Lady Day
EForFilms DVD2869029NT
RELEASE DATE: Oct. 26

Anyone who is unfamiliar with Billie Holiday's life story but wants to learn about the jazz icon will likely not get as much out of "Jazz Memories: The Genius of Lady Day" as those who are better educated about her background. The documentary is light on narration and does not contain commentary from Holiday scholars, instead relying on still photography and performance footage to tell her history. The DVD is more of an audio and visual scrapbook that aficionados will appreciate for the 14 rare TV and film clips it counts among its special features. They include Holiday's scenes in the film "New Orleans" and a musical short with Count Basie & His Sextet. The years haven't been kind to some of the footage, but that doesn't distract from Lady Day's genius. Her unique voice is particularly potent while performing the brooding "Strange Fruit"; her mournful warbling makes this song about lynching even more chilling.—**CLT**

Billboard.com

- Mike Patton/Kaada, "Romances" (Ipecac)
- Brother JT, "Off Blue" (Birdman)
- Roni Size, "Return to V" (Thrive)

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

The Global Sound Of Souad

Algerian music star **Souad Massi's** hopeful international hit "Amessa" ("A Day Will Come") is the theme of the **United Nations'** newly declared International Year of Microcredit, 2005.

This caps a big year for the enchanting and intriguing ("irresistible," said *The New York Times*) Paris-based songstress, who has been likened to **Joan Baez** and **Tracy Chapman**.

"Our work is now paying off," says **Jean-Christophe Bourgeois**, GM of **Sony/ATV Music Publishing France**, Massi's publisher. "We signed Souad back in 2000, and since then—and along with **Universal Records France**—we have been building her international profile. She has toured to critical acclaim in several territories this year, including the U.K., Germany, Australia and the U.S., and we are very excited by the great reaction to her music in the U.S. We are intensifying our focus on developing her career over there."

Bourgeois cites a three-pronged global effort behind the intense folk-rock, who sings in Arabic and records domestically for **Wrasse Records/Ryko**.



MASSI: A U.N. SINGER LAUREATE

"First, we are sustaining our investments to make sure that Souad will be able to tour in the best possible conditions and spend the time required to properly work the U.S. market," he says. "We are convinced that Souad's great live performances are instrumental to her success. We are also aiming to build the U.S. film community's awareness of Souad's music: Her songs have already been used in several European films, which has been a great tool to help her cross over to a wider audience."

Lastly, Sony/ATV is looking for suitable songwriting partners for Massi in the United States.

"Souad's unique songwriting style makes her an ideal candidate for collaborations with American writers, which we will definitely set up for her next album," Bourgeois says. "We are also investigating possible duets that would be

artistically relevant while bringing her music to a new audience."

At the International Year of Microcredit kickoff reception Nov. 17 at the United Nations, Massi performed "Amessa" with 12-year-old Dominican vocalist **Karina Pasian**, the lead singer of **Quincy Jones'** "We Are the Future" concert theme. Massi, who was designated the campaign's "singer laureate," also sang the song the next day with the U.N. children's choir.

The International Year of Micro-

Cold Heart," which was Bennett's first chart-topper, in 1951. Legendary **Columbia A&R** man **Mitch Miller**, who signed Bennett, asked him to cut it after establishing him with first hit "Because of You."

"I told him, 'I'd love to sing it, but I'm from New York City—and this is a country song.' Mitch said, 'If I have to tie you to a tree with rope, you have to sing this song—like it or not.'"

After the song became a hit, Bennett received a phone call from the writer.

"What is it, Mr. Williams?" I said. 'Tony, what's the idea trying to ruin my song?' Hank Williams replied. That's a true story."

Bennett also related his response to son and manager



Danny Bennett's suggestion that he write lyrics for **Django Reinhardt** and **Jacques LaRue's** instrumental jazz tune "Nuages" (*Billboard*, Nov. 5).

"Leave me alone," Bennett replied. He later came up with the lovely lines to "All for You" (the title of "Nuages" with lyrics), which is on his new **RPM/Columbia** album, "The Art of Romance."

MORE MUD: **Pete Seeger's** "Waist Deep in the Big Muddy" is enjoying a minor comeback, what with the allusion to it in **John Fogerty's** "Deja Vu All Over Again" (*Billboard*, Oct. 8) and **Richard Shindell's** version on his new **Koch** album, "Vuelta."

Shindell introduced the tune last month at Joe's Pub in New York by recounting how he was to perform on the Lexington, Ky., **CBS** affiliate's news show, but the station was preoccupied with coverage of a gas-main break. So Shindell ended up doing "Big Muddy" as "revenge," he said, for CBS' cancellation of "The Smothers Brothers Comedy Hour." The cancellation was fueled by Seeger's rendition of the controversial anti-war song on the "subversive" show in 1968.

CHRISTMAS CHEER: **Universal Classics** has issued "A Leroy Anderson Christmas," featuring "A Christmas Festival," the well-known concert overture of carols and songs, and of course, "Sleigh Ride," all recorded by the late **Leroy Anderson** with his orchestra. Out, too, from **Greenwood Press**, is "Leroy Anderson: A Bio-Bibliography," featuring a biography of the classical-pop composer by **Steve Metcalf** and other materials covering his career.

credit, incidentally, was set to raise awareness about the importance of microcredit and microfinance in the eradication of poverty.

SPECIAL AIMP AWARD: At the annual **Assn. of Independent Music Publishers** holiday party Nov. 30 at the Princeton Club in New York, a first-ever posthumous award was given to **Leon Brettler**, longtime president of **Shapiro Bernstein & Co.** and **ASCAP** and board member of the **National Music Publishers Assn.** He died in 2001.

"He was such an outstanding publisher, whose company was one of the larger independents," says **Beebe Bourne**, executive director of AIMP's New York chapter. "And we wanted to recognize his contributions to the industry as a whole."

Brettler's son and current Shapiro Bernstein head **Michael Brettler** accepted the award. **BMI's** president emeritus, **Frances Preston**, received yet another honor in a bountiful year, as AIMP presented her with its Indie Award.

TONY'S TRIBUTE: **Cy Coleman** "gave America its style," **Tony Bennett** said from the stage during his five-night Thanksgiving-week stint at Jazz at Lincoln Center's Rose Hall. It was a week after Coleman's death, and Bennett was still in shock.

"Many composers were kind enough to ask me to introduce their songs, but every song he brought me I said, 'I'm doing that one!'" Bennett said. He then followed his Coleman-penned hit "The Best Is Yet to Come" with his personal Coleman fave, "It Amazes Me."

Noteworthy, too, was the set's inclusion of **Hank Williams'** "Cold,

Words & Music
By **Jim Bessman**
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A SOLID STATE LOGIC 9000 J SERIES CONSOLE IS THE HUB AT NEW SPIRAL RECORDING

New Residential Studios Sprout

Through good times and bad, there are always studio openings. Consider it a good sign that a number of new facilities are on the horizon.

Two of these facilities, both stocked with state-of-the-art gear, reflect the industry's diversity.

Godsmack vocalist **Sully Erna** and **Dan Catullo**, president/CEO of TV/DVD production and distribution company **Coming Home Productions**, are opening **Spiral Recording** on the site of Studios B and C of **Music Grinder Studios** in Los Angeles.

Scheduled to open this month, **Spiral** features a **Solid State Logic 9000 J Series** console, the centerpiece of an equipment package provided by Rockland, Mass.-based **Professional Audio Design**.

Spiral Recording will benefit from its principals' projects, chiefly **Godsmack's** recording sessions and **Coming Home Productions'** DVD and video work. These interests sometimes overlap: **Coming Home** has filmed concerts and videos for the band, including its "Changes" DVD-Video.

"We're building it to be the first studio mainly geared for DVD and 5.1 mixing," **Catullo** says, "because that's my primary business."

Catullo envisions their immediate circle of associates and friends as additional clients and has spared no expense to outfit the facility with the amenities found in the world's elite studios.

"This has been two years in the making," he says, "and after discussing with all the artists we work with what they look for, we geared it to be the exclusive private studio that has personal touches, down to the little details."

Those details include a spa, massage room, meditation lounge, library, game room and apartment. "I understand bands these days would rather take their record budget and buy a Pro Tools rig and rent a

mansion in Malibu or [record] at their own house," **Catullo** says. "But I think a lot of bands still like the creative atmosphere and like to go somewhere with a cool vibe and be secluded from the world to do their project. That's what we offer here."

Studio Monitor
By **Christopher Walsh**
cwalsh@billboard.com



Far from Los Angeles but only 213 miles from Nashville, **John Parks** is preparing his own studio in Lexington, Ky. That's where **St. Claire Recording** will open in spring 2005. **Parks** is formerly of the **Castle Recording Studios** in Franklin, Tenn.

Like **Spiral**, **St. Claire** will be a one-room studio featuring a **Solid State Logic 9000 J Series** console. Also like **Spiral**, **St. Claire** is a residential studio, with sleeping quarters as well as a kitchen, conference room and game room.

Aside from the beauty and hospitality **Lexington** offers, **Parks** says, the Nashville market is saturated with studios and engineers. That observation became clear as he moved from intern to assistant engineer at the **Castle**.

"The music climate there at that point wasn't very happening," he recalls. "I know a lot of engineers who were having to take jobs completely outside the field because there wasn't that much work. I thought, 'This is probably not a very healthy climate to stick around in, because I'm not the only guy that's a little green who's trying to work his way through the ranks.'"

"There are many studios out there," **Parks** adds, "but there's something lacking in this part of the country. Kentucky is a very happening place, and I'd say [Lexington] is one of the most modern Southern towns. Over the long run, clients will start to seek us out."



39
A new Hewlett-Packard gadget, Djammer, is like air guitar for DJs

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

Mariah Carey's 'All I Want for Christmas Is You' is a popular holiday download.



Photo: Kevin Mazur/WireImage.com

Holiday Catalog Finds New Life Online

Labels Go Digital With Event-Themed Music

BY ANTONY BRUNO

The fourth-quarter sales season always breathes new life into holiday catalog, but as digital distribution comes of age, labels are finding new ways to quickly and effectively sell their classic and contemporary holiday tunes.

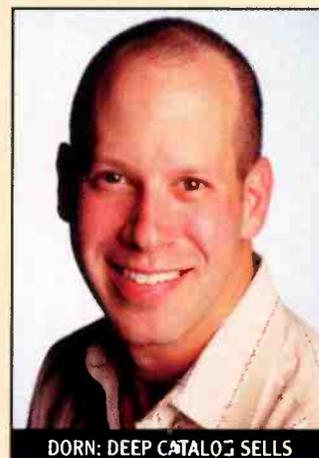
Mariah Carey's "All I Want for Christmas Is You," which logged in at No. 7 on the *Billboard* Hot Digital Tracks chart this issue, remains among the top three for Apple Computer's iTunes Music Store, where Christmas titles comprised one-third of the top 100 downloads as of Dec. 6, according to the Web site.

This trend continues in the mobile space, where Boris Karloff's "You're a Mean One, Mr. Grinch" and the classic "Jingle Bells" made this week's *Billboard* Hot Ringtones chart at Nos. 4 and 5, respectively.

"Deep-catalog holiday classics are what really sell," says David Dorn, senior VP of new-media strategy at Warner Strategic

Marketing. "The advantage of the digital world is that you can put everything and anything out there at minimal cost."

Dorn admits that Warner Music Group has relatively few classic Christmas titles, but the company has embraced the digital-distribution model by releasing several "mini-bundles" of holiday music featuring four or five tracks each. The packages are available for \$3.61 through all online download outlets. WMG also released "The Frank Sinatra Christmas Collection," with a digital-only bonus track offered exclusively through Microsoft's MSN Music store.



DORN: DEEP CATALOG SELLS

This holiday season, Dorn says, the industry is only scratching the surface of its plans to utilize the digital channel for theme- and event-based music.

"We really haven't spent much time on it this year because we've been busy getting all our [current titles] out there," he explains. "Once all that is done, we'll

(Continued on page 38)

Seattle Tower Shows Investor Commitment

Don't look now, but **Tower Records'** owners have stopped shopping the chain and are investing in its stores.

West Sacramento, Calif.-based Tower relocated its Seattle store to a 14,000-square-foot space, almost doubling its size. The new store includes TouchStand listening kiosks throughout.

"This is the first store that the new leadership group put together," Tower executive VP Kevin Cassidy says. "We have

basically re-created a retro Tower look with a 1960s and 1970s feel and married it with current technology."

As most readers know, it has taken this long for Tower to redesign

its first store because management has spent the last few years turning around the chain and didn't have the resources for growth, let alone to

Retail Track
By Ed Christman
echristman@billboard.com



refurbish individual stores.

In fact, the company issued a press release touting its "successful turnaround" under its new owners and describing the Seattle relocation

as the beginning of a "reinvigorated Tower." Cassidy says the owners' plan to upgrade existing stores shows they are committed to the chain.

Tower filed for Chapter 11 protection Feb. 9 to overcome a technicality and emerged 35 days later, setting an industry record. Tower president **Alan Rodriguez** was unavailable for comment on the turnaround.

In the last two months, the company's bondholders—who agreed to convert that debt into an 85% stake in the chain—turned down bids from Hicks, Muse, Tate & Furst and Yucaipa, sources say.

It is clear that at some point the bondholders will want to cash in their investment. In the meantime, they are apparently committing resources to keep the chain attractive to potential purchasers.

(Continued on page 38)

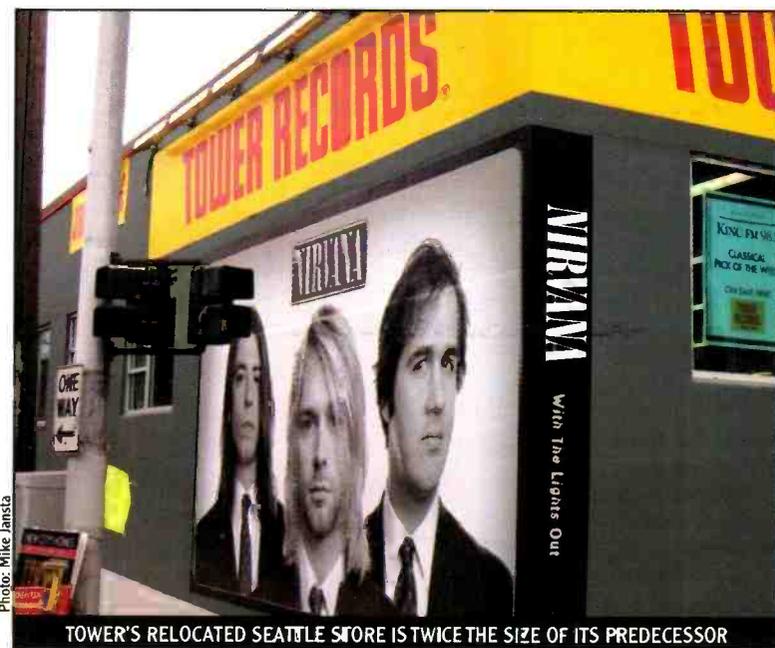


Photo: Mike Jansta

TOWER'S RELOCATED SEATTLE STORE IS TWICE THE SIZE OF ITS PREDECESSOR

Breaking Acts, High-Tech Efforts Spur Upturn

The holiday mood at indie retail is one of cautious optimism, despite Nielsen SoundScan numbers that show overall sales at U.S. indie merchants were down 7.1% as of Nov. 28.

In fact, that figure represents a major improvement compared with years past: In 2003, indie merchants were down 14.9%, and in 2002 they were down 21.1%. Further, most indie retailers *Billboard* contacted saw a slight sales increase this year or stayed on par with their 2003 totals.

The improved numbers can be traced in part to strong performances by a number of acts typically associated with indie retail. **Modest Mouse**, for example, had spent a grand total of three weeks on *The Billboard* 200 prior to 2004. Yet its **Epic** album "Good News for People Who Love Bad News" has tallied 35 weeks on the chart and will finish as one of the top 100 sellers of the year.

Additionally, such indie-friendly acts as **Los Lonely Boys**, **Franz Ferdinand** and **Taking Back Sunday** hit it big, and the list of smaller indie surprises is also impressive, from **TV on the Radio** to **Sufjan Stevens**.

The indie world is doing so well, in fact, that the majors are paying as close attention to the

underground as they did in the early '90s, gambling on such diverse acts as **Le Tigre** and **Death Cab for Cutie**.

"It worries me, actually," says **Rand Foster**, who owns **Fingerprints** in Long Beach, Calif. "These are the kind of artists we've been playing for the past 10 years. It's great to see them exploding, but that just means they'll all be candidates for lowball pricing next time."

The sales decline may have slowed and the mass closings of indie stores have leveled off, but predatory pricing tactics by the likes of **Best Buy** and **Wal-Mart** remain the top worry. Even retailers who experienced a sales increase in 2004 are struggling with how to stay competitive in the new year.

Today's indie community is as vibrant as we've ever seen, thanks largely to the Internet. Indie-focused blogs and such Web sites as *insound.com* and *pitchfork-media.com* are spreading the word on acts ignored in the Sunday advertising circulars.

"We had the least amount of

The Indies
By Todd Martens
tmartens@billboard.com



major-label releases in our top 100 ever this year," says **Dan Matherson**, owner of Philadelphia's **Repo Records**. Matherson says sales at his store are up by two or three points.

Foster says **Fingerprints** will finish the year with an increase in the



LEVIN: A KIOSK HELPS HIM COMPETE

"small double digits," and **John Timmons**, owner of **Ear X-Tacy** in Louisville, Ky., says his holiday sales are besting 2003's by 15%.

Timmons points to a major increase in catalog sales, especially albums from **Universal's** Jump-Start program. He also says the store was aggressive in building its Web site and creating a strong e-mail database.

"I'll give credit to the big-box stores with the Sunday circulars," he says. "They make it known what's coming out, and I hope our e-mail database does that. We went from 3,000 to 6,000 names."

A search for new ways to increase traffic led **Criminal Records** owner **Eric Levin** to make some big investments in 2004. He sprung for a \$10,000 **TouchStand** kiosk and recently dropped \$1,800 on customized gift cards.

"If I'm going to keep competing with **Tower** and **Best Buy**, I have to do these things," he says. "I had to choose whether or not I was going to stock our shelves a little better or have this fancy-pants thing."

So did **Bob Fuchs**, owner of Minneapolis' **Electric Fetus**. His sales are matching those of last year, and in the hopes of gaining an edge, he purchased a couple of **Mix & Burn** kiosks from local

distributor **Navarre**. So far, he says, they're a hit.

"We got them in right before Thanksgiving, and that weekend we had about 40 people burn discs. People are going to burn with or without me, so it's another resource. Or it could be the first nail in the coffin, especially if these show up in grocery stores."

Indeed, technology and the Internet are on everyone's mind. **Scot Diamond**, a sales rep for indie distributor **Southern Records** in Chicago, says, "In terms of overall sales, our key accounts maintained their 2003 business. But we had record sales with online sites like *Interpunk* and *Insound*."

Insound founder **Matt Wishnow** says the site will tally annual sales of close to 2 million units, with its biggest market being Los Angeles. Look for *Insound* to increase its offline marketing efforts and begin promoting more shows in 2005.

"We're trying to become a company that doesn't just live online," Wishnow says.

So is the swift rise of online retailers even on the radar of brick-and-mortar owners?

"Yeah, definitely," Levin says. "We need Web sites that are entertaining. The problem is, that's another hire."

Retail Track

Continued from page 37

Tower once had the most exciting stores in the industry, but today many of its outlets are in need of a makeover.

In addition to the Seattle store, Cassidy says, the company plans to relocate or refurbish a couple of outlets using the same retro look. "The Seattle store is reflective of where we are going," he adds.

The new Seattle **Tower** is housed in an 80-year-old warehouse building with wood beams, Cassidy notes, and the interior doesn't have a lot of light boxes or neon. The store carries

more than 70,000 music titles, 20,000 movie titles and 5,000 music DVD titles, as well as an extensive magazine selection and about 1,000 book titles, Cassidy reports. It offers nearly 20,000 classical CDs, he adds, making it "one of our best classical stores outside of New York."

The store also carries pop-culture collectibles, including screen-printed concert posters.

Tower, one of the chains that has been most supportive of local music scenes, is aiming to strengthen its claim on that turf. "We want every musician in every market to know that we will take their material on consignment," Cassidy says. "We really went out strong in this market to hammer that message."

Catalog

Continued from page 37

have more time to develop more theme-based strategies, such as for holiday music. We have several thousand records that we're going to be able to make available next year . . . [which] will be a bigger year for everybody."

But analysts stress that as labels mine deeper into their catalog for holiday and other music themes, the importance of teaming with digital service providers to promote such titles will grow.

"It's a very specialized set of content, but it's incumbent on the labels and DSPs to drive demand," Gartner G2 analyst Michael McGuire says. "Otherwise, it's like finding the world's greatest Christmas store sometime in February."

"Labels would be well-served to begin working more closely with [DSPs]," he adds. "It's a fundamental dynamic they are just starting to play around with, and not very strongly at that."

Hit-hungry, tech-savvy teens represent low-hanging fruit for distributors of digital music and ringtones. But content like Christmas music and its more obscure jazz or R&B renditions skews toward an older audience that could expand the digital user base if properly targeted.

"You have this vast repertoire of material, and there's so much you can do with it,"

McGuire says. "Consumers aren't just sitting there anymore. They're involved. They're what we call foragers. They don't just go in a straight line to the store and so on. They're using the power of Internet searches and going wherever they can to find what they want."

Labels that tap into this activity stand to gain, he adds, given the instant gratification the digital medium provides.

"It's that gap between being made aware of something and the ability to do something about it," McGuire says. "It's very powerful."

Additional reporting by Keith Caulfield in Los Angeles.

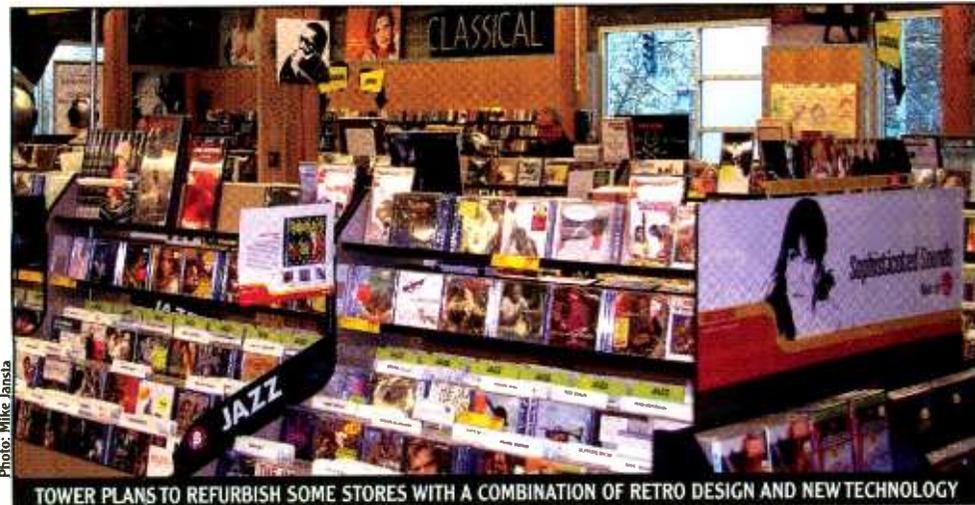
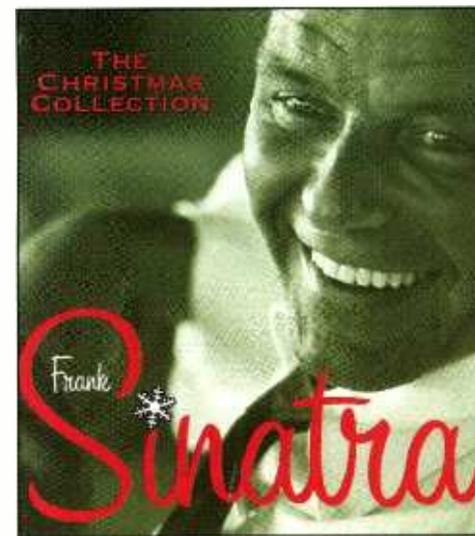


Photo: Mike Jansia

TOWER PLANS TO REFURBISH SOME STORES WITH A COMBINATION OF RETRO DESIGN AND NEW TECHNOLOGY





TXT Nation

Urban marketing company Swagger Wireless has a new way to entertain concertgoers before a show starts: in-venue text messaging. The new initiative, Holla at Ya Boyz, sets up a projection screen onstage 30 minutes prior to show time; the screen displays text messages sent to a special advertised number. Messages cost 99 cents, with billing done through ThumbPlay, a mobile content technology developer. Swagger says more than 100,000 messages were sent when Jay-Z used Holla at Ya Boyz on his last tour. Alicia Keys is expected to feature it on her tour slated to kick off in February.



Graduation Gift

College students with school-sponsored digital music subscriptions through Cdigix—an on-campus streaming and downloading solution used by 12 universities—can now roll over their accounts to Virgin Digital when they graduate. Cdigix and Virgin Digital feature music supplied through MusicNet, a digital distribution services specialist. The program (to bow in April) protects students from losing the legal content they have amassed while at school. It also provides a lesson in real-world economics. Subsidized Cdigix accounts will be replaced with Virgin Digital's monthly \$7.99 subscription fee.



Zombie Rock

Look for exclusive tracks from the **Flaming Lips**, **Death Cab for Cutie** and **Cake** on the "Stubbs the Zombie" soundtrack, due March 15 from Aspyr Media. The album will be sold separately from the videogame of the same name. All but one of the soundtrack's 13 songs are covers; the only original cut is "The Living Dead" by **Phantom Planet**. Published in cooperation with Wideload Games, "Stubbs the Zombie" will be released for Xbox, PC and Mac platforms in summer 2005.

Ecast Jukeboxes Hit 100 Million Downloads

BY STEVE TRAIMAN

Ecast's digital jukebox network recently delivered its 100 millionth song, downloaded at one of its nearly 3,000 devices in bars, restaurants and other venues across all 50 states.

That equates to revenue between \$40 million and \$50 million after three years in the digital jukebox business, Ecast senior VP of business development John Taylor says.

The company's jukeboxes grant users access to a vast virtual library of music, and some labels believe that the concept has definite marketing potential.

A vending operator buys the jukebox from Ecast, which has two major suppliers. Prices range from about \$5,500 for a compact Rock-Ola Walleto jukebox to \$8,000 for larger floor models like the NSM Music Group Chameleon and include the hard drive and router installed at each location.

Typically, the operator and venue owner strike a revenue-sharing deal, and both have input on new-release additions.

The operator can place 100-300 albums at each location, and the Ecast weekly update offers 50-100 new releases on the server. A video "attract loop" goes onscreen at each jukebox with new availabilities, and patrons can use a single song download to play any new track. The operator and venue jointly decide which new albums go into the local network.

This process has worked well for Steve Lipkin, whose Skypop Vending operates 55 jukebox locations in Las Vegas, including the Golden Gaming-owned PT's Pub chain.

The 100 millionth Ecast song was downloaded at a PT's Pub. On hand for the event was Golden Gaming marketing director Scott Eldredge, who remarked, "We were delighted with [the] reception to our first Ecast jukebox in 2002 and made it part of our marketing plan to add them to all our locations here. Guests love the excitement and the music."

For November, Eldredge reported 61,321 paid plays (or 2,044 per day) at an average price of 45 cents each, for almost \$27,600 in revenue.

Ecast's online database contains more than 150,000 tracks, according to Taylor. "This attracts a younger audience that is Internet-minded and likes the idea of this access versus a traditional CD jukebox," he says.

With regard to licensing, Taylor says Ecast is responsible for clearing all rights. "We license masters from each label and clear with publishers, artist/songwriters and the [per-

forming-right organizations]. It's a completely secure and encrypted network, so there's no chance of anyone 'stealing' a download."

The company tested an unsigned-artists program this past year. The artists sign a three-year, nonexclusive agreement to provide masters of all songs or albums in that period, with a license fee/royalty of 1 cent per paid play and an added 1 cent for the songwriter or publisher. "We have been approached by more indie artists and their managers as word got around," Taylor says, "and we hope to officially launch early next year."

Taylor believes Ecast is breaking ground for the music business. "As we see it, this is the first time that the jukebox industry is delivering accurate reporting and timely revenue back to the music industry, while increasing consumer choice by marrying the Internet with the more traditional jukebox environment."

COOL EXPOSURE

"This is a cool way to expose and market an artist," Courtney Holt, head of Interscope new-media strategic marketing, tells *Billboard*.

In Ecast's first major-label pre-release promotion, the Wallflowers' fourth album, "Red Letter Days" (Interscope/UMG), debuted on jukeboxes nationwide one week before its Nov. 5, 2002, retail release. This strategy allows a label to reach a desirable demographic, Ecast CEO Robbie Vann-Adibé says. "We [can] present new music to a target audience that is already very happy to pay for music."

Holt says Interscope "jumped at the chance" to promote the Wallflowers CD through Ecast. During the four-week promotion for "Red Letter Days," the album could be downloaded for free on every Ecast-powered jukebox. An attract loop offered the video for the first single, "When You're on Top." Using the touch screen, patrons were given directions on how to play any album track.

In a more recent promotion, an Ecast-powered Rock-Ola E-Bubbler jukebox was featured in Anita Cochran's music video for her Warner Bros. single "(I Wanna Hear) A Cheatin' Song," which features a posthumous vocal contribution from legendary country singer Conway Twitty.

"The Ecast jukebox was perfect for my video," Cochran says, "because just like the song itself, it is something brand-new that blends the traditional with modern technology. This is definitely the coolest jukebox I've ever seen."



COCHRAN: VIDEO STARRED ECASST JUKEBOX

NEWTECH

Think of the new DJammer from Hewlett-Packard as an air guitar for DJs—call it "air scratching." Only with this gadget, now in development from HP Labs, the feigned scratching movement actually creates sounds. The device is worn over the finger and communicates wirelessly with networked computers and Wi-Fi-enabled portable devices. Users can replicate vinyl scratching effects over music, change the tempo of a song and adjust the pitch, all with a series of finger wags.

HP chairman/CEO Carly Fiorina says the intention of



the device is to allow anyone to be a DJ. To be sure, in the era of the iPod, the notion of the bedroom DJ is changing. Instead of amassing vinyl collections, music fans are accumulating massive digital music libraries that can't be easily manipulated in ways similar to analog formats.

No retail release date or pricing for the product has been set. However, HP executives are looking to devices like the DJammer to serve as the next front in the digital entertainment experience: products that let consumers interact with their music and personalize it.

BRIAN GARRITY

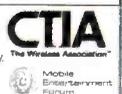


No. 16: Ryan Cabrera's "True" makes a strong debut. The Dallas native is currently playing the radio station Christmas show circuit.

DECEMBER 18 2004 HOT RINGTONES™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ORIGINAL ARTIST
1	1	8	Drop It Like It's Hot	SNOOP DOGG FEATURING PHARRELL
2	2	8	My Boo	USHER AND ALICIA KEYS
3	6	2	Over And Over	NELLY FEATURING TIM MCGRAW
4	9	4	You're A Mean One, Mr. Grinch	BORIS KARLOFF
5	10	3	Jingle Bells	PERRY COMO
6	7	8	Shorty Wanna Ride	YOUNG BUCK
7	3	6	Lose My Breath	DESTINY'S CHILD
8	8	8	Balla Baby	CHINGY
9	5	8	Lean Back	TERROR SQUAD
10	13	3	Frosty The Snowman	JIMMY DURANTE
11	14	3	We Wish You A Merry Christmas	PERRY COMO
12	4	4	1, 2 Step	CIARA FEATURING MISSY ELLIOTT
13	—	1	Breathe	FABOLOUS
14	11	8	Locked Up	AKON FEATURING STYLES P.
15	20	8	Super Mario Brothers Theme	KOJI KONDO
16	—	1	True	RYAN CABRERA
17	12	5	Let's Go	TRICK DADDY FEATURING LIL JON & TWISTA
18	15	8	Yeah!	USHER FEATURING LIL JON & LUDACRIS
19	31	2	Deck The Halls	SHEDAISSY
20	35	2	Sleigh Ride	LEROY ANDERSON

Based on data provided by, in alphabetical order: 95quared, Dwanjo, Faith West/Motlones, Infospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Zango, A Wider/Than Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



All Music Guide Top Artist Searches

This week	Last week	Artist
1	1	U2
2	3	NIRVANA
3	2	THE BEATLES
4	6	BOB DYLAN
5	5	NEIL YOUNG
6	11	PINK FLOYD
7	14	RADIOHEAD
8	7	GWEN STEFANI
9	23	NAS
10	10	THE ROLLING STONES
11	9	PEARL JAM
12	4	EMINEM
13	18	THE CURE
14	16	R.E.M.
15	39	HOPE OF THE STATES
16	20	MILES DAVIS
17	28	PIXIES
18	17	LED ZEPPELIN
19	21	INTERPOL
20	25	THE WHO
21	19	DAVID BOWIE
22	27	QUEEN
23	29	FRANZ FERDINAND
24	31	AC/DC
25	12	SNOOP DOGG

Source: All Music Guide for the week ending Dec. 2



No. 9: Queens, N.Y.-based rapper Nas catapults up the list during the first week of release for his double-disc set "Street's Disciple."

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1			
1	NEW		HARRY POTTER & THE PRISONER OF AZKABAN (PAN & SCAN 2 DISC EDITION) WARNER HOME VIDEO 28447	Daniel Radcliffe Emma Watson	PG	29.98
2	NEW		HARRY POTTER & THE PRISONER OF AZKABAN (WIDESCREEN 2 DISC EDITION) WARNER HOME VIDEO 28445	Daniel Radcliffe Emma Watson	PG	29.98
3	1	2	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168	Will Ferrell Andy Richter	PG	29.99
4	NEW		SEINFELD: SEASONS 1 & 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05341	Jerry Seinfeld	NR	49.98
5	4	4	SHREK 2 (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90873	Mike Myers Cameron Diaz	PG	29.98
6	3	4	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98
7	16	8	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
8	NEW		SEINFELD: SEASON 3 COLUMBIA TRISTAR HOME ENTERTAINMENT 05349	Jerry Seinfeld	NR	49.98
9	5	3	MICKEY'S TWICE UPON CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32521	Animated	G	29.98
10	NEW		THE TERMINAL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91679	Tom Hanks Catherine Zeta-Jones	PG-13	29.98
11	12	6	GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
12	RE-ENTRY		MAN ON FIRE FOXVIDEO 23965	Denzel Washington	R	27.98
13	20	7	THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
14	NEW		THE TERMINAL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91915	Tom Hanks Catherine Zeta-Jones	PG-13	29.98
15	2	2	THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 6324	Vin Diesel Cole Hauser	NR	29.99
16	15	5	MULAN (SPECIAL EDITION 2 DISC SET) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22963	Animated	G	29.98
17	RE-ENTRY		THE DAY AFTER TOMORROW (PAN & SCAN) FOXVIDEO 23559	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
18	NEW		SEINFELD: GIFT SET - SEASONS 1-3 COLUMBIA TRISTAR HOME ENTERTAINMENT 07558	Jerry Seinfeld	NR	119.98
19	RE-ENTRY		FAMILY GUY: (SEASONS 1 & 2) FOXVIDEO 200951	Animated	NR	49.98
20	RE-ENTRY		TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	14.98
21	17	10	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
22	NEW		2004 WORLD SERIES: BOSTON RED SOX VS. ST. LOUIS CARDINALS MAJOR LEAGUE BASEBALL PROD./WARNER HOME VIDEO 20121	Not Listed	NR	19.98
23	RE-ENTRY		CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
24	RE-ENTRY		13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01421	Jennifer Garner Mark Ruffalo	PG-13	28.98
25	RE-ENTRY		SIMPSONS: THE COMPLETE FORTH SEASON FOXVIDEO 21917	The Simpsons	NR	49.98
26	RE-ENTRY		MEAN GIRLS (WIDESCREEN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 41604	Lindsay Lohan Tina Fey	PG-13	29.98
27	RE-ENTRY		YOU'VE GOT MAIL WARNER REPRIS VIDEO/WARNER HOME VIDEO 16954	Tom Hanks Meg Ryan	PG	14.98
28	RE-ENTRY		KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790	Uma Thurman Daryl Hannah	R	29.98
29	NEW		ACE VENTURA: PET DETECTIVE MORGAN CREEK/WARNER HOME VIDEO 83592	Jim Carrey	PG-13	14.98
30	NEW		CONSPIRACY THEORY (WIDESCREEN) WARNER HOME VIDEO 15091	Mel Gibson Julia Roberts	R	14.98
31	9	2	BUFFY THE VAMPIRE SLAYER (SEASON 07) 20TH CENTURY FOX 2221964	Sarah Michelle Gellar	NR	59.99
32	NEW		GRUMPY OLD MEN WARNER HOME VIDEO 13050	Jack Lemmon Walter Matthau	PG-13	14.98
33	6		THE CHRONICLES OF RIDDICK UNIVERSAL STUDIOS HOME VIDEO 25862	Vin Diesel Cole Hauser	PG-13	29.99
34	RE-ENTRY		MEAN GIRLS (PAN & SCAN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 53954	Lindsay Lohan Tina Fey	PG-13	29.98
35	NEW		SLEEPERS WARNER HOME VIDEO 14482	Kevin Bacon	R	14.98
36	RE-ENTRY		NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 27536	Chevy Chase Beverly D'Angelo	PG-13	19.98
37	NEW		BLADE RUNNER (DIRECTOR'S CUT) WARNER HOME VIDEO 12882	Harrison Ford Sean Young	R	14.98
38	RE-ENTRY		PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13	29.98
39	RE-ENTRY		STAR WARS TRILOGY (PAN & SCAN) FOXVIDEO 22345	Mark Hamill Harrison Ford	PG	69.98
40	NEW		THE CLIENT WARNER HOME VIDEO 13233	Susan Sarandon Tommy Lee Jones	PG-13	14.98

Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1		
1			MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628	Jay-Z/Linkin Park	19.98 DVD/CD
2	NEW		LIVE AT THE GREEK 143/REPRIS MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD
3	2	2	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD
4	3	2	WITH THE LIGHTS OUT (BOX SET) GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003727	Nirvana	69.98 CD/DVD
5	1	4	HOW TO DISMANTLE AN ATOMIC BOMB INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003613	U2	23.98 CD/DVD
6	22	2	ANYWHERE BUT HOME WIND-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD
7	4	4	NUMBER ONES POLYGR/UNIVERSAL MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003777	Bee Gees	13.98 CD/DVD
8	6	4	CRUNK JUICE BME/TVT 2694	Lil Jon & The East Side Boyz	22.98 CD/DVD
9	9	7	WORDS & MUSIC JOHN MELLENCAMP'S GREATEST HITS ISLAND/UTV/UNIVERSAL MUSIC & VIDEO DIST. 003311	John Mellencamp	19.98 CD/DVD
10	11	4	HERE FOR THE PARTY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 93532	Gretchen Wilson	22.98 CD/DVD
11	5	2	YOU GOTTA MOVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD
12	14	3	LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD
13	12	5	MY BROTHER & ME COLLIPARK/TVT 2489	Ying Yang Twins	11.98 CD/DVD
14	7	2	ALIVE AT RED ROCKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59042	Incubus	21.98 DVD/CD
15	23	4	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD
16	8	2	REALITY TOUR LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56786	Jessica Simpson	14.98 DVD
17	10		BAD BOY'S R&B HITS BAD BOY/UNIVERSAL MUSIC & VIDEO DIST. 003700	Various Artists	19.98 CD/DVD
18	18	25	DISCLAIMER II WIND-UP VIDEO/BMG VIDEO 13100	Seether	18.98 CD/DVD
19	13	2	AFTERGLOW LIVE ARISTA RECORDS INC./BMG VIDEO 64543	Sarah McLachlan	22.98 DVD/CD
20	17	4	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE/ZOMBA VIDEO/BMG VIDEO 85443	Britney Spears	19.98 DVD
21	20	6	DISNEY CHANNEL HITS: TAKE 1 WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 861230	Various Artists	18.98 CD/DVD
22	19	3	LOS LONELY BOYS [SPECIAL EDITION] OR/EPIC/SONY MUSIC ENTERTAINMENT 93549	Los Lonely Boys	22.98 CD/DVD
23	21	6	BIG & RICH'S SUPER GALACTIC FAN PAK WARNER REPRIS VIDEO/WARNER HOME VIDEO 48904	Big & Rich	17.98 DVD/CD
24	28	3	HARRY FOR THE HOLIDAYS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58780	Harry Connick, Jr.	14.98 DVD
25	16	3	AMOTION VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 44115	A Perfect Circle	24.98 CD/DVD
26	15	2	LIVE IN BUFFALO - JULY 4TH 2004 WARNER MUSIC VIDEO/WARNER HOME VIDEO 38623	Goo Goo Dolls	14.98 DVD
27	24	2	SOLO SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	18.98 CD/DVD
28	25	8	RAZON DE SOBRA FONDISA/UNIVERSAL MUSIC & VIDEO DIST. 351529	Marco Antonio Solis	16.98 CD/DVD
29	31	6	THREE DAYS GRACE JIVE RECORDS/BMG VIDEO 65140	Three Days Grace	18.98 CD/DVD
30	RE-ENTRY		FEELS LIKE HOME: DELUXE EDITION BLUE NOTE/EMM MUSIC VIDEO 99972	Norah Jones	28.98 CD/DVD
31	36	56	LIVE AT DONINGTON ▲ ³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
32	37	4	UP CLOSE & PERSONAL MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 31909	Shania Twain	19.98 DVD
33	30	3	LEARNING TO FLY HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162491	Hilary Duff	9.98 DVD
34	33	2	THE BEST OF MANDY MOORE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58813	Mandy Moore	19.98 DVD/CD
35	RE-ENTRY		LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO/WARNER HOME VIDEO 970198	Led Zeppelin	29.98 DVD
36	39	13	HILARY DUFF THE CONCERT: THE GIRL CAN ROCK HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 365140	Hilary Duff	18.98 DVD
37	40	3	LIVE IN 2004 BLUE NOTE/EMM MUSIC VIDEO 99783	Norah Jones And The Handsome Band	19.98 DVD
38	RE-ENTRY		THE GHOSTS OF CHRISTMAS EVE ▲ LAVA/WARNER MUSIC VISION 53131	Trans-Siberian Orchestra	14.98/24.99
39	RE-ENTRY		LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD
40	RE-ENTRY		LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER HOME VIDEO 48563	Linkin Park	21.98 CD/DVD

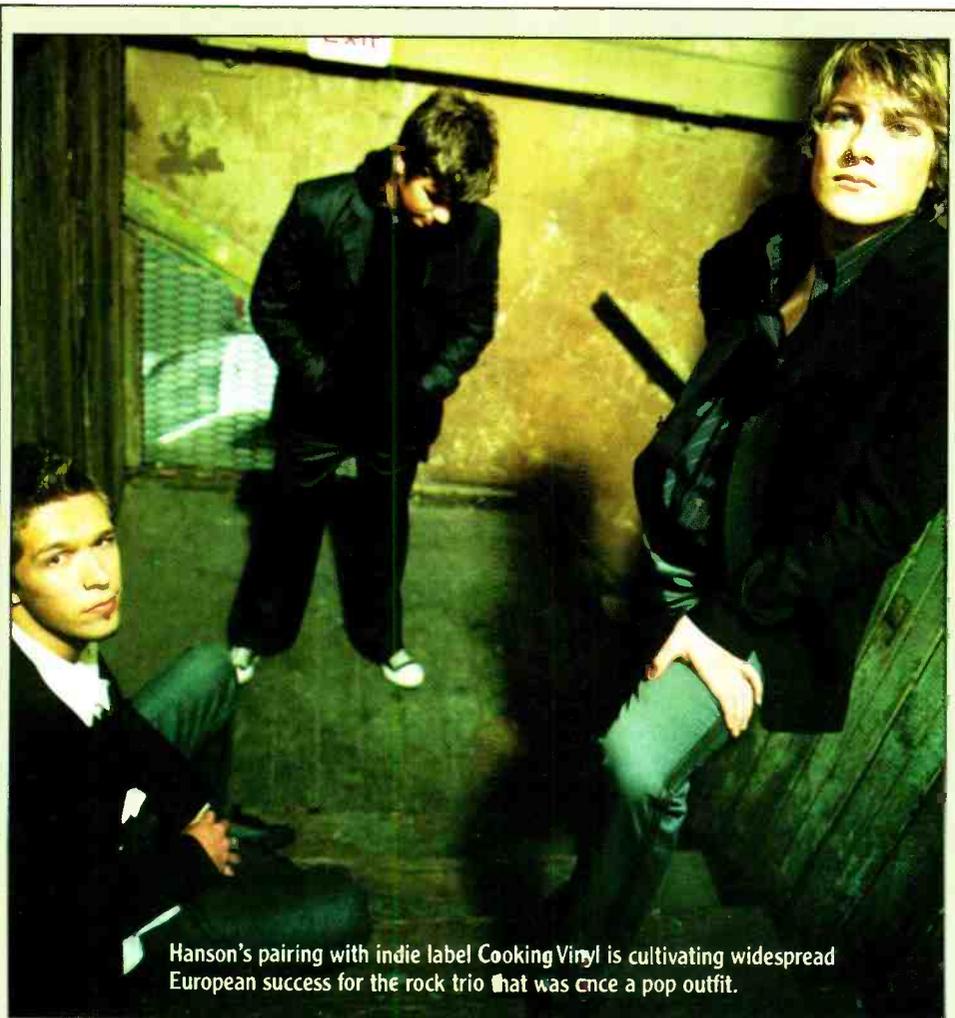
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Danish rock veteran Kim Larsen is back on top of the charts with a new seasonal album



Guitarist Danny Marks revisits Toronto's classic radio hits on his album 'Big Town Boy'

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



Hanson's pairing with indie label Cooking Vinyl is cultivating widespread European success for the rock trio that was once a pop outfit.

In Europe, Hanson Is In Middle Of Somewhere

BY PAUL SEXTON

LONDON—Hanson is proving that there is life after teen mania.

The trio of brothers from Tulsa, Okla., scaled the pop heights in 1997 like few other acts in that decade, with global multiplatinum honors for the single "MMMBop" and album "Middle of Nowhere" (Mercury). Now, a combination of hard work, business savvy and an experienced new independent partner is creating an audience for Hanson beyond the top 40 format.

On the evidence of an acoustic London show Nov. 5 at Shepherd's Bush Empire that formed part of an extensive international tour, that audience comprises new admirers and original fans from the act's teen-driven commercial heyday.

Hanson's first album in four years, "Underneath," was released last spring in the United States on the group's 3CG label, distributed by Alternative Distribution Alliance. It debuted on The Billboard 200 at No. 25, its peak position.

The group has since signed a Pan-European licensing deal with London-based indie Cooking Vinyl and mounted an energetic live

campaign to set up the album's Feb. 7, 2005, European release.

"The European acoustic tour was amazing," guitarist Isaac Hanson says. "We're blown away by the passionate fans across Europe and the U.K., ever with years between releases, so it was a great way to thank those fans for their support and, I think, inspire some new fans."

Hanson's November shows in London; Manchester, England; Glasgow, Scotland; and Dublin, Ireland, were sellouts, after which the trio moved on to play dates in continental Europe, followed by Australia, Japan, the Philippines, China and Malaysia through Dec. 9.

VINYL SOLUTIONS

Cooking Vinyl is distributed in the United Kingdom by Vital and has an extensive network of European distribution partners, including Indigo in Germany, Nasco in Italy and Wagram in France. It has an extensive catalog of roots-oriented music, so Hanson, with its pop-oriented past, marks a new direction.

"We're used to doing brilliant records that don't sell—that's our forte," jokes the label's

(Continued on page 44)

South Korea Split

Labels Cautious About New Download Service

BY MARK RUSSELL

SEOUL—The record industry in South Korea—the third-largest music market in Asia—has given a mixed welcome to the territory's first download subscription service.

South Korea's leading mobile-phone service operator, SK Telecom, launched online music service MelOn (short for Melody Online) Nov. 15.

Subscribers pay 5,000 won (\$4.30) per month for unlimited access to a catalog of 570,000 local and international songs from more than 80 labels, including the local affiliates of Sony BMG, Warner Music and EMI.

The subscription allows users to download or stream tracks to their home computers or mobile phones. However, the digital-rights management system SKT uses means that all downloaded tracks stop playing one month after purchase.

MelOn is part of SKT's business strategy to combine online and mobile-phone music services. "Through the convergence between online and offline, SKT aims to gain a stronger leadership position among mobile operators in Korea," a company spokesman says.

SKT is a major player in the polyphonic and master ringtones business here. The company "gets much revenue from the phone music business, so we cannot ignore the importance of music," the spokesman says.

Still, many in the local industry have doubts about MelOn. Several of Korea's biggest domestic music companies—including SM Entertainment, Yedang Media and Doremi Media—have not signed on with the service, nor has the local arm of Universal Music.

Park Kyung-chun, chairman of labels body the Music Industry Assn. of Korea, says he "does not welcome" MelOn. He insists that the service's monthly rate is too low to compensate for the amount of music available and fears it will discourage people from buying CDs.

As broadband access and mobile-phone use in South Korea have increased in recent years, the retail value of record sales has steadily fallen. In 2001, sales totaled \$287.9 million, while in 2003, the total was down to \$162.4 million, according to the International Federation of the Phonographic Industry.

In comparison, the Korea Assn. of Phonogram Producers—which collects digital music revenue for labels here—estimates that Koreans spent up to \$238 million on music services for their mobile phones in 2003.

SKT predicts that most of the current 3 million subscribers to its premium services will also subscribe to the MelOn music package.

SPLIT ON ROYALTIES

SKT has reached agreements with KAPP and some individual labels on a split of revenue from MelOn. The telecom also has a blanket royalties agreement with authors' body KOMCA.

Under those agreements, 25% of MelOn's revenue will go to KAPP for distribution to labels, and 10% will go to KOMCA.

MIAK's Park is also a director of KAPP. He says an agreement has not been reached within the body about how the revenue it gathers from SKT will be divided among the various labels, although discussions are continuing.

The issue is complicated by the fact that several of Korea's largest music companies are not members of KAPP and must negotiate individual deals with SKT.

James Whang is president of music publishing at Doremi Media, which is not a KAPP member. He says Doremi and other leading Korean companies plan to meet with MIAK "as soon as possible" to discuss the MelOn service.

"The service looks OK," Whang says, "but we're concerned about the rate they are offering and about their kind of monopoly position here."

SKT insists that its offer of inexpensively priced, "timed-out" subscriptions will lead to a

"strong and vigorous" Korean music industry in the long term.

"Nowadays, most Koreans are downloading their favorite songs for free, not paying anything," the SKT spokesman says. "In this situation, offering a service for a low price will help the health of the Korean music business. We expect that agreements [with the remaining labels] will be made in the near future."

Nikki Han, director of international business at SM Entertainment, explains that labels are reluctant to embrace MelOn partly because they feel they were wronged in previous deals struck with telecoms regarding master ringtones revenue.

According to sources, the labels' and publishers' combined share of master ringtones revenue in Korea could be as low as 20%. The bigger labels here are keen to avoid a similar scenario with downloads.

"It is important to reach a deal that is fair to the labels," Han says. "But I think we'll be able to get something done."



PARK: THINKS MELON'S MONTHLY RATE IS TOO LOW



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 12/07/04		(THE OFFICIAL UK CHARTS CO.) 12/07/04		(SNEP/FOP/TITE-LIVE) 12/07/04		(MEDIA CONTROL) 12/08/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	2
2	NEW	2	NEW	2	2	2	1
3	NEW	3	2	3	3	3	3
4	1	4	1	4	5	4	4
5	2	5	NEW	5	4	5	6
6	NEW	6	NEW	6	6	6	NEW
7	NEW	7	3	7	7	7	NEW
8	NEW	8	NEW	8	8	8	5
9	NEW	9	5	9	85	9	8
10	NEW	10	NEW	10	10	10	9
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	3	1	2
2	1	2	3	2	1	2	1
3	2	3	2	3	4	3	4
4	NEW	4	5	4	NEW	4	3
5	3	5	4	5	6	5	NEW
6	11	6	NEW	6	9	6	5
7	4	7	6	7	NEW	7	13
8	NEW	8	NEW	8	5	8	8
9	5	9	16	9	2	9	6
10	14	10	8	10	10	10	10
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDSCAN) 12/18/04		(FIMI/NIELSEN) 11/29/04		(AFYVE/MEDIA CONTROL) 12/01/04		(ARIA) 12/06/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	NEW
2	1	2	2	2	2	2	2
3	6	3	3	3	3	3	1
4	5	4	4	4	4	4	3
5	4	5	5	5	5	5	4
6	2	6	6	6	6	6	NEW
7	7	7	8	7	7	7	6
8	8	8	9	8	8	8	11
9	9	9	7	9	9	9	8
10	10	10	16	10	10	10	7
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	1	1	4
2	1	2	1	2	2	2	3
3	3	3	2	3	3	3	1
4	4	4	4	4	4	4	6
5	7	5	3	5	5	5	2
6	NEW	6	5	6	6	6	5
7	8	7	9	7	7	7	8
8	RE	8	7	8	8	8	9
9	9	9	6	9	9	9	7
10	6	10	8	10	10	10	10
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 12/03/04		(GLF) 12/03/04		(VERDENS GANG NORWAY) 12/06/04		(MEDIA CONTROL) 12/18/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	4	1	NEW	1	1
2	2	2	1	2	1	2	2
3	8	3	2	3	2	3	3
4	3	4	5	4	4	4	4
5	4	5	3	5	5	5	7
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
2	2	2	9	2	2	2	3
3	16	3	3	3	NEW	3	2
4	NEW	4	23	4	NEW	4	4
5	6	5	17	5	3	5	5

Political Protest Shines Spotlight On Okean Elzy

Political principles have unexpectedly led to international exposure for the Ukraine's leading rock act, **Okean Elzy**.

class by themselves as the only [local] artists to consistently remain at multiplatinum levels," IFPI Denmark marketing director **Jesper Bay** says.

The IFPI says material by Larsen and Gasolin' should account for at least 10% of Danish domestic repertoire shipments in 2004.

CHARLES FERRO



OKEAN ELZY: YUSHCHENKO SUPPORTERS

GAGA FOR SIX: Detroit rock quintet **Electric Six** is mounting a pre-Christmas return to the United Kingdom, where it flourished in 2003.

The band's idiosyncratic cover of **Queen's** 1984 hit "Radio Gaga" arrives Dec. 15 on start-up **Rushmore Recordings**, which is distributed by **Warner Music U.K.** The single precedes the album "Señor Smoke," due in January 2005. Warner has global rights for the set, **Rushmore** founder **Steve Allen** says.

Electric Six crashed into the British consciousness in January 2003, when "Danger! High Voltage" (**XL Recordings**) peaked at No. 2 on the **Official U.K. Charts Co.** singles list. A second top five hit, "Gay Bar," followed in May 2003. Debut album

The band came out in support of Western-leaning opposition leader **Viktor Yushchenko** as the political crisis in its homeland following November's disputed presidential election. **Okean Elzy** began performing nightly for the demonstrators crowded into Kiev's Independence Square and was featured in news-casts worldwide.

Lead singer **Slava Vakarchuk** publicly decried the election won by Prime Minister **Viktor Yanukovich**—a new vote is scheduled for Dec. 26—as "not democratic." Yushchenko acknowledged that support: His Web site declares, "If you like **Okean Elzy**, you believe in Yushchenko."

The band, influenced by **Queen**, has toured Russia, Germany, Poland and France during its 10-year career. Current album "Supersimetria" on Kiev-based indie **Lavina Music** includes local air-play hit "Djakuju," hailed in the press as an anthem of the "chestnut revolution."

NIGEL WILLIAMSON

"Fire" was released a month later, and U.K. shipments have passed 100,000 units, according to XL.

PAUL SEXTON

HOLIDAY HITS: Danish rock veteran **Kim Larsen** shows no sign of losing his touch, more than 30 years after his first hit album.

The vocalist/guitarist was a founder of Copenhagen rock band **Gasolin'**, which dominated the Danish scene from 1971 to 1978.

Larsen's solo career has been similarly successful. His latest album with backing band **Kjukken** is "Glemmebogen—Jul & Nytaar" (**Medley/EMI**), featuring traditional holiday songs. It entered the **International Federation of the Phonographic Industry Denmark's** chart at No. 1 Nov. 16 and has shipped more than 74,000 units, according to EMI.

Meanwhile, "Black Box," a nine-CD set of **Gasolin'** material issued in November 2003 by **Sony Music Denmark**, has shipped 111,000 copies, according to the company. "Gasolin'" and Larsen are in a

CONTE ON TOP: Debonair Italian jazz singer/pianist **Paolo Conte** set a personal best when his 17th album, "Elegia," debuted at No. 1 on the **FIMI** albums chart Nov. 15. "Elegia" is the first album in the artist's 30-year recording career to bow at the top, **Warner Music Italy** president/CEO **Massimo Giuliano** says. "This was his first original studio album in nine years," he adds. "The fans were clearly looking forward to it."

Warner Italy has shipped 70,000 units of the album so far, Giuliano says, "with a view to reaching 100,000 by Christmas."

Conte has a sizable international fan base, notably in France and the Netherlands. The album is already out through Warner in continental European territories and will appear in the United Kingdom in March 2005.

MARK WORDEN

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 12/08/04

THIS WEEK LAST WEEK

SINGLES SALES

1	1	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
2	NEW	DO THEY KNOW IT'S CHRISTMAS?	BAND AID 20 MERCURY
3	3	CALL ON ME	ERIC PRYDZ DATA
4	2	JUST LOSE IT	EMINEM INTERSCOPE
5	6	LA RIVIERE DE NOTRE ENFANCE	GAROU & MICHEL SARDOU COLUMBIA
6	7	LIVING TO LOVE YOU	SARAH CONNOR X-CELL/SONY MUSIC
7	NEW	YOU CAN DO IT	ICE CUBE FT. MACK 10 & MS TOI ALL AROUND THE WORLD
8	8	ENAMORAME	PAPI SANCHEZ PLANET RECORDS
9	4	VERTIGO	U2 ISLAND
10	9	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
11	13	FOUR TO THE FLOOR	STARSAILOR CAPITOL
12	20	LAISSEZ-MOI DANSER	STAR ACADEMY 4 MERCURY
13	5	I'LL STAND BY YOU	GIRLS ALoud POLYDOR
14	10	MY PREROGATIVE	BRITNEY SPEARS JIVE
15	12	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
16	21	PERFEKTE WELLE	JULI ISLAND
17	17	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
18	NEW	DROP IT LIKE IT'S HOT	SNOOP DOGG FT. PHARRELL WILLIAMS GEFFEN
19	18	CURTAIN FALLS	BLUE INNOCENT/VIRGIN
20	16	MY BOO/CONFESSIONS II	USHER & ALICIA KEYS LAFACE/ZOMBA

ALBUM SALES

1	U2	HOW TO DISMANTLE AN ATOMIC BOMB	ISLAND
2	3	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	2	EMINEM	ENCORE INTERSCOPE
4	6	SEAL	BEST OF 1991-2004 WARNER BROS.
5	4	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE JIVE
6	9	TINA TURNER	ALL THE BEST PARLOPHONE
7	7	SHANIA TWAIN	GREATEST HITS MERCURY
8	5	DESTINY'S CHILD	DESTINY FULFILLED COLUMBIA
9	8	KYLIE MINOGUE	ULTIMATE KYLIE PARLOPHONE
10	10	BLUE	BEST OF BLUE INNOCENT/VIRGIN
11	NEW	JAY-Z & LINKIN PARK	COLLISION COURSE WEA
12	11	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW ATLANTIC
13	18	IL DIVO	IL DIVO SYCO/BMG
14	14	MAROON 5	SONGS ABOUT JANE J/BMG
15	22	FLORENT PAGNY	BARYTON MERCURY
16	13	KEANE	HOPES AND FEARS ISLAND
17	20	ANASTACIA	ANASTACIA DAYLIGHT/EPIC
18	16	ROD STEWART	STARBUCK: GREAT AMERICAN SONGBOOK VOL.3 J/BMG
19	21	JULI	ES IST JULI UNIVERSAL
20	15	RONAN KEATING	10 YEARS OF HITS POLYDOR

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control. 12/08/04

1	1	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
2	3	SHE WILL BE LOVED	MAROON 5 J/BMG
3	9	VERTIGO	U2 ISLAND
4	4	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
5	2	THE REASON	HOOBASTANK MERCURY
6	7	I BELIEVE IN YOU	KYLIE MINOGUE PARLOPHONE
7	5	SICK AND TIRED	ANASTACIA DAYLIGHT/EPIC
8	8	JUST LOSE IT	EMINEM INTERSCOPE
9	6	THIS LOVE	MAROON 5 J/BMG
10	11	REAL TO ME	BRIAN MCFADDEN SONY
11	12	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
12	10	LEAVING NEW YORK	R.E.M. WARNER BROS.
13	13	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
14	20	SIENTELO	SPEEDY FEAT. LUMIDEE VIRGIN
15	19	CAR WASH	CHRISTINA AGUILERA FEAT. MISSY ELLIOTT DREAMWORKS
16	15	MY BOO	USHER & ALICIA KEYS LAFACE/ZOMBA/BMG
17	14	LEAVE (GET OUT)	JOJO BLACK OCEAN RECORDS
18	39	ENAMORAME	PAPI SANCHEZ SCORPIO
19	38	MISUNDERSTOOD	ROBBIE WILLIAMS CAPITOL
20	26	ET J'ATTENDS	LESLIE EPIC

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/06/04

THIS WEEK LAST WEEK

1	1	CALL ON ME	ERIC PRYDZ EDEL
2	2	LIVING TO LOVE YOU	SARAH CONNOR EPIC
3	3	PERFEKTE WELLE	JULI ISLAND
4	NEW	A BEAUTIFUL TIME	TAMEE HARRISON WARNER BROS.
5	4	SYMPHONIE	SILBERMOND BMG

ALBUMS

1	2	KIDDY CONTEST KIDS	KIDDY CONTEST VOL.10 BMG
2	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
3	3	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	4	EMINEM	ENCORE INTERSCOPE
5	NEW	JAY-Z & LINKIN PARK	COLLISION COURSE WEA

BELGIUM/FLANDERS

(PROMUVI) 12/08/04

THIS WEEK LAST WEEK

1	4	ET C'EST PARTI	NADIYA COLUMBIA
2	1	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
3	2	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
4	3	FEMME LIKE U	K-MARO EAST WEST
5	5	SADNESS	STASH EMI

ALBUMS

1	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	CLOUSEAU	VANBINNEN EMI
3	5	SPRING	VRIJJE VAL STUOID 100
4	3	EMINEM	ENCORE INTERSCOPE
5	6	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 12/07/04

THIS WEEK LAST WEEK

1	NEW	DO THEY KNOW IT'S CHRISTMAS?	BAND AID 20 MERCURY
2	1	REAL TO ME	BRIAN MCFADDEN MODESTI/SONY MUSIC
3	4	HJEMLOS	VARIDUS ARTISTS SELSKAB UKENDT
4	7	JUST LOSE IT	EMINEM INTERSCOPE
5	5	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE

ALBUMS

1	2	KIM LARSEN & KJUKKEN	JULI & NYTAAR EMI
2	3	DRENGENE FRA ANGORA	DRENGENE FRA ANGORA PLAYGROUND
3	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
5	8	JOHN MOGENSEN	SAMLEDE VAERKER KICK MUSIK

PORTUGAL

(RIMI) 12/07/04

THIS WEEK LAST WEEK

1	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW WARNER BROS.
3	NEW	THE GIFT	AM-FM LA FOLIE RECORDS
4	5	EVANESCENCE	ANYWHERE BUT HOME WIND-UP/EPIC
5	10	SEAL	BEST OF 1991-2004 WARNER BROS.

ALBUMS

1	3	TINA TURNER	ALL THE BEST PARLOPHONE
2	4	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	16	JORGE PALMA	NORTE CAPITOL
4	12	DA WEASEL	RE-DEFINICDES CAPITOL
5	10	PEARL JAM	REARVIEW MIRROR GREATEST HITS EPIC

IRELAND

(IRMA/CHART TRACK) 12/03/04

THIS WEEK LAST WEEK

1	NEW	DO THEY KNOW IT'S CHRISTMAS?	BAND AID 20 MERCURY
2	1	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
3	4	I'LL STAND BY YOU	GIRLS ALoud POLYDOR
4	2	IRISH SON	BRIAN MCFADDEN SONY MUSIC
5	3	JUST LOSE IT	EMINEM INTERSCOPE

ALBUMS

1	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	3	EMINEM	ENCORE INTERSCOPE
3	2	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE JIVE
4	4	MARIO ROSENSTOCK	GIFT GRUB - THE BEST OF 2004 EMI
5	6	DESTINY'S CHILD	DESTINY FULFILLED COLUMBIA

FINLAND

(YLE) 12/08/04

THIS WEEK LAST WEEK

1	NEW	VALVON	JANE EMI
2	NEW	YHDEN ENKELIN UNELMA	TARJA TURUNEN SPINEFARM
3	NEW	BITTERSWEET	APOCALYPTICA FT. VALO V UNIVERSAL
4	NEW	MOTORCYCLE WOMAN	PEER GUNT RANCH
5	1	KUOLEMA TEKEE TAITAILLAN	NIGHTWISH NUCLEAR BLAST/SPINEFARM

ALBUMS

1	3	SMURFFIT	MEGAIDOLIT VOL.12 EMI
2	2	EPPU NORMAALI	SADAN VUODEN PAASTAKIN POKO
3	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	6	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE JIVE
5	4	HELMUT LOTTI	FROM RUSSIA WITH LOVE EMI

HUNGARY

(MAHASZ) 12/03/04

THIS WEEK LAST WEEK

1	3	SOME KIND OF MONSTER EP	METALLICA VERTIGO
2	1	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON RECORDS
3	5	VERTIGO	U2 ISLAND
4	2	SHAKE THAT!	SCOOTER EDEL
5	4	JUST LOSE IT	EMINEM INTERSCOPE

ALBUMS

1	3	IRIGY HONALMIRIGY	BAZI NAGY LAGZI CLUBSOLUTIONS
2	2	MARIO	CSALOGANY EMI
3	1	OLAH IBOLYA	EGY SIMA EGY FORDITOTT BMG
4	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
5	4	GASPAR LACI	HAGYD MEG NEKEM A DALT EMI

POLAND

(ZWI ZEK PRODUCCENTOW AUDIO VIDEO) 12/03/04

THIS WEEK LAST WEEK

1	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	23	KRZYSZTOF KRAWCZYK	MDNA LISA - PIOSENKI AMERYKANSKIE ITI
3	3	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
4	2	WILKI	WATRA POMATON
5	NEW	O.S.T.R.	JAZZUREKJA SONY MUSIC

ALBUMS

1	4	LEONARD COHEN	DEAR HEATHER COLUMBIA
2	11	VARIOUS ARTISTS	TOP KIDS 2 MAGIC
3	15	VARIOUS ARTISTS	VARIOUS ARTISTS TYLKO WIELKIE PRZEBOJE MAGIC
4	8	ROD STEWART	STARBUCK: GREAT AMERICAN SONGBOOK VOL.3 BMG
5	30	ADAM MAKOWICZ & LESZEK MOZDZER	LIVE AT CARNEGIE HALL POMATON

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
DESTINY'S CHILD Destiny Fulfilled (B)	9	9	6		9					
EMINEM Encore (U)		3		3	4	8	3		5	9
KYLIE MINOGUE Ultimate Kylie (E)		9		5					6	
BRITNEY SPEARS Greatest Hits—My Prerogative (B)		5							9	10
SHANIA TWAIN Greatest Hits (U)	6	7		6			1			

Marks Revisits '60s Hits

Toronto-Based Guitarist Covers Local Favorites On 'Big Town Boy'

BY LARRY LeBLANC

TORONTO—As a teenager, Danny Marks would lock himself in his room with a Seabreeze record player and a stack of 45s and try to play along on his guitar.

Today, as a seasoned and lauded guitarist, he has deftly captured the feisty spirit of vintage Toronto recordings on his album "Big Town Boy."

"I have carried these songs with me for years," says Marks, who also hosts the blues program "BLUZ.FM" on Toronto jazz station CJRT. "These were local hits. I remember where I heard a lot of them for the first time."

Set for release on Marks' Cabbagetunes label in January, "Big Town Boy" will be distributed by IndiePool in Canada.

Marks has previously issued three albums: "Guitarchaeology" (1997) and "True" (2003), both on Cabbagetunes, and "Surfin' Safari" (1999) on Avalon Records.

The new album draws mostly on Toronto radio hits from 1963 to 1965. It includes his renditions of such R&B-styled hits as "Charlena" (Ritchie Knight & the Mid-Knights), "Take Me Back" (David Clayton Thomas & the Shays), "Keep On Running" (Grant Smith & the Power), "Love-Itis" (the Mandala), "Any Other Way" (Jackie Shane), "Mary Lou" (Ronnie Hawkins) and "Big Town Boy" (Shirley Matthews).

There are also versions of such '60s

rock hits as "Nothin'" (the Ugly Ducklings), "If You Don't Want My Love" (Jack London & the Sparrow, precursor to Steppenwolf) and "It Was I" (Big Town Boys). The album also features



MARKS: CUT SONGS HE GREW UP WITH

two non-Toronto covers from the era, "Tiger" (Fabian) and "I Only Want to Be With You" (Dusty Springfield).

Few Canadian companies recorded local talent in quantity in the '60s. Only a handful of singles for Arc, Red Leaf, Yorkville, Quality, Capitol, Apex and RCA remain as evidence of what was then hailed as the "Toronto Sound."

"I was too young to go to clubs, but I was affected by these records," Marks says. "'Big Town Boy' was magic. I also loved 'Any Other Way'... 'Charlena' was a great party record. Every band in Toronto in the '60s had to play that song."

The Mid-Knights' "Charlena" reached No. 1 in 1963 on Toronto top 40 station CHUM, at the time a feat unheard-of by a local band. "That record changed the band scene in

Toronto," claims Mid-Knight bassist Doug Chappell, who retired in 1997 as president of the Mercury Records division of PolyGram Canada. "It gave everybody hope."

Marks says guitarist Robbie Robertson, with Hawkins' back-up band the Hawks, laid the R&B foundation of the city's scene in the '60s. He showed the way for such blues-styled guitarists as Domenic Troiano, Terry Bush and Freddy Keeler.

"My guy was Freddy Keeler, who played with the Shays," Marks says. "I can remember being in the back of my dad's car and hearing Freddy's guitar solo on 'Take Me Back' and remembering how great it was."

Keeler says, "Danny mentions me in interviews, which is neat. It's impossible that so many years have gone by since then."

Also included on the album is "You, Me and Mexico," a 1970 Canadian hit by Marks' blues rock band Edward Bear. "I felt it was important to address my past," Marks says. "It's a beautiful song."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Bruce Lundvall, president/CEO of Jazz & Classics at EMI Music, is to receive the Nesuhi Ertegun Person of the Year Award during MIDEM 2005.

The New York-based veteran will receive the accolade at a gala Jan. 24 at the annual trade fair in Cannes, France.

During his four-decade career, Lundvall has signed such artists as Anita Baker, Natalie Cole, Norah Jones, Stan Getz, Herbie Hancock, Willie Nelson and James Taylor. He has served as chairman of the Recording Industry Assn. of America, chairman of the Country Music Assn. and director of the Recording Academy.

The Nesuhi Ertegun Person of the Year Award is named for the late co-founder of Atlantic Records. **LARS BRANDLE**



London-based Shazam Entertainment has launched its music-recognition service in Taiwan, under a deal with Rock Mobile, a subsidiary of local indie Rock Records.

It is Shazam's first partnership with a label. Rock Mobile will provide users of Taiwan's three major mobile-phone operators with information on the 2.3 million songs in Shazam's international music database and Rock's domestic catalog.

Shazam's technology allows users to identify a song's title and artist by "tagging" an audio sample using mobile-phone handsets and dialing a Shazam code. The service responds with the song data.

The Taiwanese service, dubbed Yoyo Song Match, will initially charge \$6 Taiwan (19 cents) per "tag." Shazam's service is already available in Asia through deals in Japan, Malaysia and Singapore. **STEVE McCLURE**

For the latest breaking news, go to billboard.biz.

Madrid's Musical Web

SGAE Program Funds Rehearsal Time, Online Promotion

BY HOWELL LLEWELLYN

MADRID—Authors society SGAE says positive reaction to a plan aimed at helping up-and-coming musicians in the Spanish capital could lead to a national expansion of the program.

"Locales por la Cara" launched Nov. 12 here. The campaign helps young musicians by providing free rehearsal time and an online promotional platform.

The program is funded and operated through the Portalatino portal (portalatino.com), which is part of SGAE digital arm SDAE.

"People are ringing us from all over [Spain] to ask, 'Why only Madrid? What about us?'" Portalatino campaign coordinator Javier Esteve says.

Portalatino, which also has offices in Barcelona and Seville, is considering expanding the campaign to other regions of Spain if the popularity continues, Esteve says.

Each act that joins "Locales por la Cara" receives four free 10-hour sessions at a Madrid rehearsal complex.

For the initial run of the program, SGAE has booked rehearsal space until April 2005. Esteve stresses that the project is a "work in progress," with no set budget or time constraints. He declines to divulge costs.

About 50 Madrid acts—mainly bands—are involved in the program, according to Portalatino.

"It's great to get so much free rehearsal time, especially for younger groups who can't afford studio time," says Pedro Azcarraga, singer of pop-rock quintet Dulce Apatia.

"Normally, we pay 300 euros [\$390] a month to share a studio with another group," he explains. "But other bands

pay by the hour, and that's more expensive."

An added attraction for participating acts is that rehearsals are webcast live at latelelatina.com. Portalatino is also organizing free concert webcasts every two weeks that feature bands from the project. The shows are held at a club attached to the rehearsal complex.

"This means a wonderful promo opportunity," Azcarraga says.

A three-hour edit of each act's rehearsals will be accessible through latelelatina.com for 30 days after an act finishes its last session, courtesy of Portalatino. Each act also will have its own site set up through the portal and will receive a DVD of final rehearsal highlights.

"We decided to do this," Esteve says, "because Madrid has too few rehearsal studios at a reasonable price and very few small venues for new groups."

Participating acts must be registered members of portalatino.com, Esteve adds. There are currently 4,000 of those, of which "60% are in Spain and 40% in Latin America," he says. Registration is free.

Esteve adds that, although Madrid's nightlife and bar scene is world-renowned, the local government has been exceedingly strict during the past 10 years when it comes to licensing live-music venues, especially small ones. Licenses are "complex and near impossible to acquire," Esteve claims.

"The last two generations of music fans [in Madrid] now have no real culture of live music apart from big concerts," he says. "This initiative is aimed at raising awareness of the rehearsal- and live-venue crisis and [offering] a partial solution."



AZCARRAGA: 'WONDERFUL PROMOTIONAL OPPORTUNITY'

Hanson

Continued from page 41

managing director, Martin Goldschmidt. "This is a completely new departure for us, and it is stretching us to the limit, but it's nice to be stretched, to be planning Europe-wide radio and TV campaigns and going for hits."

Keyboard player Taylor Hanson says, "Cooking Vinyl is a company with great relationships across Europe and indie credibility, along with strong distribution and the most important thing: passion for this project."

After leading with the "Underneath Acoustic EP" in early November, the label will release the single "Penny & Me" from the album Jan. 24 in the United Kingdom.

"So far they've been fantastic to work with, professional and hard-working," Goldschmidt says. "Some of the original fans have gone away, as always happens, but some of them are definitely still there. There are a lot of Hanson fans in the media."

Emphasizing the point, the London gig received a four-star review from the Times newspaper, which enthused about Hanson achieving "the almost impossible jump from teen poppers to credible rockers."

Three nights later, the band played at Glasgow club King Tut's. Michael Kennedy, a supervisor at the city's Virgin Megastore, says, "The gig was pretty packed; there was quite a lot of interest, by all accounts. Radio stations up here will play the new stuff, on the back of 'MMMBop,' and say, 'This is their new sound.'"

Drummer Zac Hanson credits the Internet with playing a huge role in nurturing the band's fan base during the quiet years, "especially internationally, in places we haven't spent enough time touring."

"It has given us an opportunity not only to build a direct relationship with our fans around the world and fuel them in times of drought, but also allow them to communicate with each other and create a powerful community. Our currency with our fans has always been trust and passion, and that relationship is also our future."

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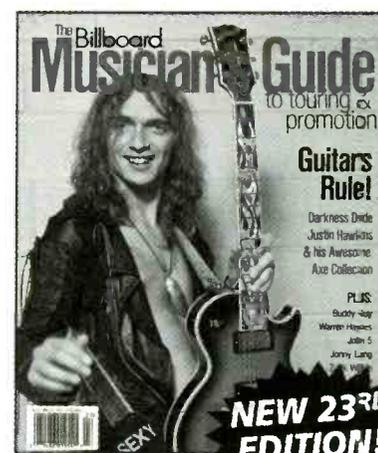
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Digital

Continued from page 1

technology world," EMI Music Publishing chairman/CEO Martin Bandier tells *Billboard*.

Such squabbles are nothing new in the dynamic between companies that represent artists and those that represent songwriters. Labels and publishers lock horns about money virtually every time a new configuration hits the market.

However, concerns are mounting that technological innovations and mechanisms for Internet piracy are continuing to evolve faster than the industry can resolve its differences.

This is especially true in areas like master ringtones. Fears are rising that the industry will miss the most profitable window for ringer sales if it

does not start aggressively distributing product before more advanced mobile music experiences, like full-song playback, enter the mainstream in the next few years.

"There has to be deals, or there's going to be no business at all," one leading technology executive at a major label warns.

Publishers agree—at least in principle.

"We are looking at what is potentially the greatest opportunity the music and wireless industries have faced in years, and it's imperative that we not let it pass us by while we're fighting amongst ourselves," Warner/

Chappell Music chairman/CEO Les Bider said in a keynote address Nov. 18 at Consect's MobileMusiCon conference in Miami.

In an effort to avoid that pitfall, companies like Warner Music Group are developing formal collaborations between their recorded-music divisions and publishing houses on master ringtones and ringbacks. The WMG deal has led to the release of more than 2,000 tracks for ringback distribution through such carriers as Verizon and T-Mobile (see story, page 6).

EMI Music Publishing is also said to be exploring more extensive ringtone-related licensing opportunities, though nothing has been announced.

But by and large, acknowledgment of the high stakes involved is about the only thing labels and publishers can find common ground on in the debate over business models for new technology.

The situation highlights a fundamental challenge the music business faces in responding to new technology opportunities.

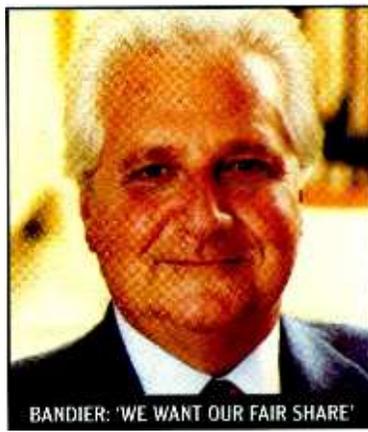
"There's a general lack of clarity on digital transmission rights, and because of that all the parties are trying to get as much money as possible for themselves," says Keith Bernstein, CEO of the Royalty Review Council, a California-based independent music royalty administration organization.

The assertion by publishers that the new formats and distribution channels in question are not bound by the same compulsory mechanical licensing rate that governs their CD and digital download royalties represents the major negotiating rift between the two sides.

Publishers have long been frustrated by the economic limitations of the

congressionally regulated statutory rate for licensed content. The rise of new digital formats has presented an opportunity for them to expand their earning power with richer percentage-of-revenue deals.

Nowhere has this been more evident than in the monophonic and polyphonic ringtone business, where publishers are earning between 10% and 15% on every ringtone sold. With ringtones going for \$1-\$2, this is a significantly more favorable arrangement than the statutory 8.5 cents they col-



lect on sales of full songs.

Nowhere are the differences between labels and publishers more stark than in the negotiations over master ringtones.

Some labels contend that publishers should be paid at a standard mechanical rate on master ringtone sales since the format is derived from the master recording.

Therein lies the rub. Publishers are not interested in moving backward on ringtone revenue—especially when mobile carriers are fetching upwards of \$3 per master ringtone

and splitting roughly half the profits with the labels.

As Jody Gerson, EMI Music Publishing executive VP of creative, noted Dec. 8 at the Music 2.0 conference in Los Angeles, "With mastertones the consumer is getting more, and we should be compensated more as well."

MORE FORMATS DEBATED

Publishers' reluctance to be relegated to the statutory rate is not limited to ringtones.

Similar conversations are occurring during negotiations about ringbacks—which have a similar economic structure to master ringtones—and formats with "second sessions" like copy-protected CDs and the DualDisc format, which, on top of the base audio, carry additional versions of the music for transfer to computers or portable devices or for playback via advanced audio formats like DVD-Audio.

In the case of new physical formats, publishers are said to want a mechanical rate closer to a statutory-and-a-half per track to account for second sessions, publishing sources say. Meanwhile, in subscription-based digital music and video services ranging from on-demand song streaming to video on demand, publishers are said to be seeking as much as 16% of revenue.

"The publishers are trying to take this as an opportunity to ensure that a lot of these new uses don't fall into the stat-rate category," Bernstein says.

In video-related formats like the DualDisc and in VOD services, there is also the matter of establishing standardized synchronization rights. Labels want standard rates set so they can cut catalog deals to supply new VOD services with content. However, publishers currently negotiate those types of deals

on a case-by-case basis.

Despite the frustrations, labels and publishers are showing small signs of progress in the master ringtone debate.

Warner/Chappell, stressing the need for "short-term agreements that give technology companies the latitude they need to test drive a variety of economic models and consumer offerings," says its new alliance with WMG proves that deals between labels and publishers are possible. (Bider described WMG's intentions in an Opinion piece in the Nov. 27 issue of *Billboard*.)

But whether the WMG plan will provide a blueprint for others in the industry remains to be seen, publishers say. Terms of the deal were not disclosed. And its scope is narrow; it is limited to artists who have contracts with both companies and who have controlled composition clauses.

Windswept Publishing president Evan Medow says the real challenge is getting companies not controlled by the same corporate parent to work together.

"My guess is what will end up happening is that a lot of short-term deals will be made," he says. "The fear is that they'll become precedent-setting, and that's really the issue holding them up right now."

Still, executives say such pacts have the potential to get labels and publishers moving in the right direction.

"A few companies need to take the plunge," says Peter Brodsky, VP of legal and business affairs for BMG Music Publishing. "If some individual agreements get done, I think that would be a significant way for a lot more deals to happen."

Additional reporting by Antony Bruno in Los Angeles.

T-Mobile

Continued from page 6

as many as 500 tracks in such categories as country, rock, classical, dance/club, seasonal, hip-hop/rap, alternative and pop.

Caller Tones is not dependent on the use of a specific type of handset and therefore is accessible to almost all of T-Mobile's subscriber base.

David Dorn, senior VP of new media for Warner Strategic Marketing, cites ease of use as a highlight of the service.

"The customer we're trying to get is the older customer who's afraid of digging through their phones," he says.

However, participating labels caution that the ringback concept requires significant customer education.

"Several things need to be done, and education is one of them, but viral communication is going to get the word out there," Dorn says.

"It is a little confusing because you're not sure if you're on hold or getting an answering machine," says Amanda Marks, senior VP of business development for Universal Music eLabs. Universal is participating in only the T-Mobile rollout, but ultimately

expects to be "involved in every service that's launching."

"Ringback tones are naturally viral," says Michael Gallelli, director of content acquisitions for T-Mobile. "If you're using a ringback tone service and your phone is called 50 times, that's potentially 50 more people who are hearing the service and learning what it is."

T-Mobile is also offering Bonus Tunes, special titles that users can access for free and are updated monthly. The first Bonus Tune is Alicia Keys' "Karma." Gallelli says T-Mobile

plans to work with its label partners to identify cross-promotional opportunities with the Bonus Tunes plan.

"The goal of Bonus Tunes over time is to work with the labels to earmark developing artists that could resonate well with our base," Gallelli says.

Although details of the label licenses were not revealed, it is clear that there is some contention about how revenue should be shared.

T-Mobile confirms that it shares only a portion of the per-tone charge with its label partners, not the monthly serv-

ice fee. Some labels feel they are entitled to a portion of that fee as well.

"Ringback tones are an expensive business," Gallelli says, explaining the revenue split. "It requires a large capital investment." He adds that "a good bit of work is involved" in managing the service.

For now, the labels appear willing to compromise on fees as they test the market.

"The hope is that we can get enough people to buy enough of these over time," Dorn says.

Apple

Continued from page 6

non-U.S. users for the first time in June, when it launched iTunes in the United Kingdom, France and Germany. The U.K. version charges £0.79 (\$1.51) per track, whereas downloads cost 0.99 euros (\$1.31) in the other two markets. An iTunes store that opened in October and services Austria, Belgium, Finland, Greece, Italy, Luxembourg, the Netherlands, Portugal and Spain also charges 0.99 euros for each download.

Sources at Apple deflect the criti-

cism, saying the cost differential of its product in Britain is relative to the expense of other consumer goods. "The last time I looked, Britain was a really expensive place. Everything costs more than it does on the Continent," a senior U.S.-based iTunes executive says. A spokesman for Apple declined to comment.

Loudeye-owned competitor On Demand Distribution contends that its client companies charge customers 0.99 euros for downloads in all 16 European markets in which it provides services, including the United Kingdom.

Which?, a consumer watchdog magazine, wrote to the Office of Fair Trading earlier this year urging it to investigate iTunes for pos-

sible breaches of European competition rules.

Under European law, U.K. consumers are supposed to enjoy the same benefits of the single market as other citizens of member states, the publication noted in its letter to the government agency.

"There appears to be considerable evidence that the iTunes setup is prejudiced against the U.K. public and distorts the very basis of the single market," a spokesman for Which? says.

An EC spokesman confirms the body will investigate the complaint, but would not discuss a possible timetable of events. "It's not a merger decision, so there aren't any specific deadlines," he says.

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GERALD LEVERT, ONE MILLION TIMES BENZINO, BOTTLES & UP GUERRILLA BLACK, YOU'RE THE ONE	BUDDY MILLER, WORRY TOO MUCH CATHERINE BRITT, THE UPSIDE OF BEING DOWN MARTINA MCBRIDE, GOD'S WILL	RYAN CABRERA, TRUE KELLY CLARKSON, SINCE U BEEN GONE LUDACRIS, GET BACK JESSE MCCARTNEY, BEAUTIFUL SOUL JOHN MAYER, DAUGHTERS AKON, GHETTO SUGARCULT, SHE'S THE BLADE OMARION, O	FAY CHARLES, WHAT I'D SAY GREEN DAY, BOULEVARD OF BROKEN DREAMS THE GOD GOO DOLLS, GIVE A LITTLE BIT

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TAKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF I KNOW YOU KNOW LUDACRIS, GET BACK LUDACRIS, GET BACK LUDD, HUM ALONG XZIBIT, HEY NOW (MEAN MUGGIN)	ALISON KRAUSS AND UNION STATION, RESTLESS KENNY CHESNEY, ANYTHING BUT MINE KEITH URBAN, DAYS GO BY RAY HERNDON, MY DOG THINKS I'M ELVIS	LUDACRIS, GET BACK MOS DEF, GHETTO ROCK GOOD CHARLOTTE, I JUST WANNA LIVE JAY-Z/LINKIN PARK, DIRT OFF YOUR SHOULDER/DELIVERING FROM YOU	THE KILLERS, MR. BRIGHTSIDE KESHIA CHANTE, LET THE MUSIC TAKE YOU KELLY CLARKSON, SINCE U BEEN GONE SILVERTIDE, AIN'T COMING HOME ASHLEE SIMPSON, SURRENDER LE TIGRE, TKO

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 18, 2004

h	MUSIC TELEVISION	MUSIC TELEVISION	MUSIC TELEVISION
1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hawley Crescent, London NW18TT	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Köln, Germany
1 JUANES, NADA VALGO SIN TU AMOR ALEJANDRO FERNANDEZ, ME DEJODIE A PERDERTE ALEKS SYNTEK WITH ANA TORROJA, QUELE EL AMOR FRANCO DE VITA WITH SIN BANDERA, SI LA VES MARC ANTHONY, VALIO LA PENA CARLOS VIVES, COMO TU PAULINA RUBIO, DAME OTRO TEQUILA KALIMBA, NO ME QUERO ENAMORAR JUAN LUIS GUERRA, LAS AVISPAS BELINDA, ANGEL OBIE BERMUDEZ, TODO EL ANO TIZIANO FERRI, NO ME LO PUEDO EXPLICAR PEPE AGUILAR, MIEDO AXEL AMO CABAS, CONTACTO SIN BANDERA, MAGIA CATALINA PINEDA, QUE VA A SER DE MI FRANCO DE VITA, TU DE QUE VAS LORCA, SI VAS A GARDARME BOLETO DAVID BISBAL, OYE EL BLOOM ENANITOS VERDES, TU CARCEL	1 EMINEM, JUST LOSE IT JAY-Z/LINKIN PARK, NUMB/ENCORE MARDONNS, SHE WILL BE LOVED UZ, VERTIGO GREEN DAY, BOULEVARD OF BROKEN DREAMS DESTINY'S CHILD, LOSE MY BREATH GWEN STEFANI, WHAT YOU WAITING FOR? BRITNEY SPEARS, MY PREROGATIVE ROBBIE WILLIAMS, MISUNDERSTOOD USHER AND ALICIA KEYS, MY BOO DEPECHE MODE, ENJOY THE SILENCE (REINTERPRETED) TITIVUS, LOVING OUT OF NOTHING SENSOR, HELP YOURSELF SNODP DOGG, DROP IT LIKE IT'S HOT KYLIE MINOGUE, I BELIEVE IN YOU THE HIVES, TWO-TIMING TOUCH AND BROKEN BONES NATASHA BEDINGFIELD, THESE WORDS ALICIA KEYS, KARMA ANASTACIA, WELCOME TO MY TRUTH JOJO, LEAVE (GET OUT)	1 EMINEM, JUST LOSE IT BRITNEY SPEARS, MY PREROGATIVE JUANES, NADA VALGO SIN TU AMOR SIMPLE PLAN, WELCOME TO MY LIFE THE RASMUS, GUILTY CHRISTINA AGUILERA, CAR WASH MARDONNS, SHE WILL BE LOVED HILARY DUFF, FLY ASHLEE SIMPSON, PIECES OF ME GOOD CHARLOTTE, PREDICTABLE AVRIL LAVIGNE, MY HAPPY ENDING MOLOTOV, AMATEUR JOJO, LEAVE (GET OUT) GWEN STEFANI, WHAT YOU WAITING FOR? DESTINY'S CHILD, LOSE MY BREATH JAY-Z/LINKIN PARK, NUMB/ENCORE NINA SKY, MOVE YA BOOY OBO, NADA QUE PENSAR ALEX USADO, CUANTO ANTES JULIETA VENEGAS, ALGO ME ESTA CAMI	1 ERIC PRYDZ, CALL ON ME SARAH CONNOR, LIVING TO LOVE YOU APOCALYPTICA, BITTER SWEET DESTINY'S CHILD, LOSE MY BREATH BAND AID 20, DO THEY KNOW IT'S CHRISTMAS LUKAS HILBERT, WAS ICH AN OIR MAG EMINEM, JUST LOSE IT ASHLEE SIMPSON, SHADOW AVRIL LAVIGNE, SPONGEBOB SQUAREPANTS THEME FATBOY SLIM, THE JOKER

FCC Forum Eyes News, Diversity

Panelists on the Dec. 9 Federal Communications Commission "Forum on Media Concentration" include former FCC commissioner and current college professor Nicholas Johnson, American Federation of Television and Radio Artists representative Colleen Aho and Hubbard Broadcasting's Robert W. Hubbard, Billboard Radio Monitor contributor Ken Tucker reports.

The forum, scheduled to take place in St. Paul, Minn., is also expected to include current FCC commissioners Jonathan Adelstein and Michael Copps hearing two hours of public comments on two subjects: local news and information, and media diversity.

In the week leading up to the event, FCC chairman Michael Powell made a pair of public statements that will likely help set the agenda. During a speech at the Practising Law Institute's annual conference, Powell said it could take five to seven years to reach a final settlement on media-ownership rules, according to Reuters' coverage of the speech.

free speech," Powell wrote. He pointed out, however, that the FCC's role in regulating indecency "is not optional; it has been required ever since Congress first made the broadcast of obscene, indecent and profane material illegal more than 70 years ago."

That does not mean, though, that the FCC should function as the "federal bureau of indecency," Powell noted. He said his agency's job is not to monitor every broadcast that comes over the airwaves, nor is it to pre-approve programming before it airs. The trigger for an investigation is always a complaint filed with the FCC. Critics have said the number of such complaints has been inflated in the recent past. That is a moot point, Powell claimed, remarking that the law maintains that "we must independently evaluate whether a program violates the standard, no matter whether the program in question generates a single complaint or thousands."

There was at least one barometer that Powell set out in his essay that might stop those running to file their next complaint. "Mere bad taste," he wrote, "is not actionable."

One FCC source told Billboard Radio Monitor's Tony Sanders, "That is certainly not a good message to send" to those who plan to attend the forum. Another FCC source added, "I'm not sure exactly what [Powell] means when he says that."

Among the questions raised: Will it take five to seven years to get a new set of rules out of the FCC? Or will the Appeals Court process and Congress cause that long of a delay?

Then there was the Dec. 3 opinion article Powell wrote for The New York Times. In it, he addressed the indecency issues that have surrounded broadcasting and his office, especially

Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com



POWELL: BAD TASTE IS NOT ACTIONABLE

BACK TO OLD SCHOOL: Bus drivers for the Hamilton Schools in suburban Cincinnati may listen to only one of three radio stations while driving, according to the Cincinnati Enquirer. The edict is the result of a complaint by a parent whose kindergarten-age son heard racy lyrics from a Nelly song and then repeated them at home. The child's bus driver was listening to top 40 WKFS at the time.

The winners in all of this are AC WRRM, oldies WMOJ and adult top 40 WVMX (which is currently playing Christmas music). Those are the three stations approved for school bus airplay by the school district.

Recovery

Continued from page 1

SoundScan. As of Dec. 5, year-to-date sales were just 2.6% ahead.

In fact, as widely reported, weekly unit sales have been below those of the comparable 2003 period for the last 12 weeks in a row—and this during the crucial fourth quarter. Sales for the last 12 weeks totaled 151.7 million units, vs. 165.9 million in the same period last year, a difference of 8.6%.

Some observers point out that if 2004 ends flat to slightly ahead, at least the U.S. industry would be out of the tailspin of negative numbers it has racked up since 2000. But others say that talk of a recovery was premature. Still others feel that album unit sales are no longer relevant, and that traditional methods of measuring success have become obsolete as business models evolve.

Harold Vogel, head of Vogel Capital Management and author of "Entertainment Industry Economics," says the music industry became "too optimistic, too soon."

"The first-quarter comparisons were very easy against the year prior," he says. "Progressively, they become more difficult over the year. That's an indication that we are not in a strong, sustained up-trend. We may be moving sideways."

The growth in the first three quarters of this year, Vogel says, can be largely attributed to a few steady sellers like Norah Jones' "Feels Like Home" (Blue Note/Capitol), the No. 2 album of the year so far, at 3.6 million units sold, according to Nielsen SoundScan. (Usher's LaFace/Zomba set "Confessions" is No. 1, with 7.1 million.)

A distribution executive adds one other factor that helped keep this year ahead of 2003. In February, a confluence of factors—the Grammy Awards, Valentine's Day and the long President's Day weekend—came together in the same week to produce 17.3 million scans, by far the strongest week outside the holiday selling season in the history of SoundScan. The comparable week in 2003 garnered 13.9 million scans.

"If you pull out the big releases from the beginning of the year and the triple-whammy week in February," the executive says, "I wonder if the whole year would have looked the same as last year."

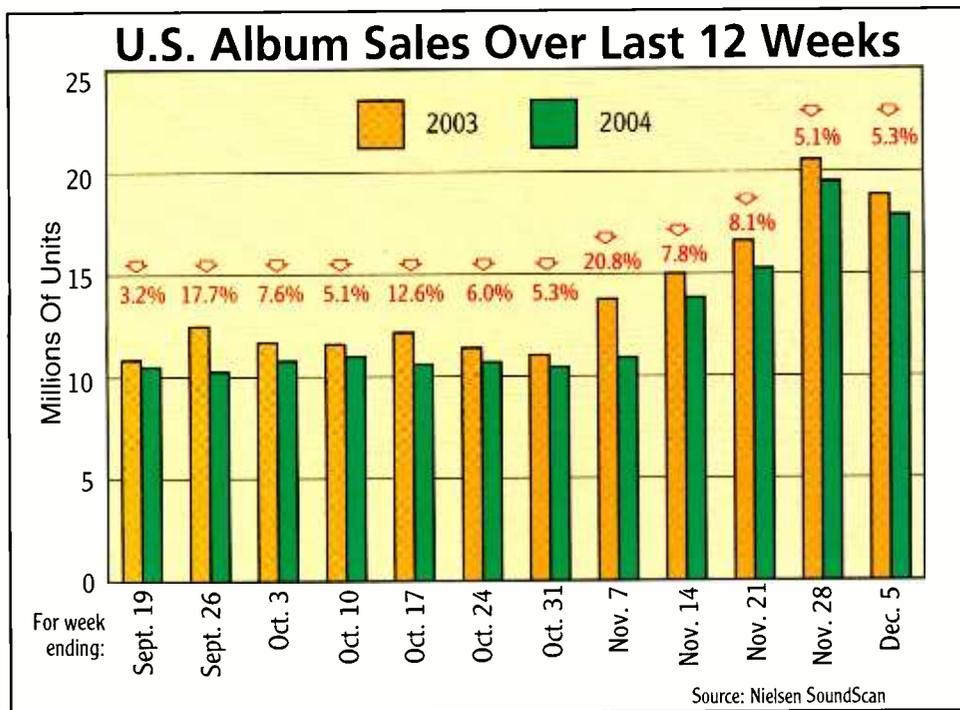
Sales may also have gotten a boost early in the year from publicity of the industry's lawsuits against illegal file sharers. But Vogel says the effects of that are waning. "I don't think downloading ever went away; I think it shifted offshore," he says. "[The litigation] had a temporary dampening effect, but I never believed it was going to reverse the tide."

CHANGE IS NEEDED

While most in the U.S. industry have been upbeat about the sales strength of the first three quarters, Universal Music & Video Distribution president Jim Urie has been more cautious.

"Why should it all of a sudden get better when nothing has changed in the music business?" he asks. "Other than JumpStart, good or bad, everyone is doing business like they had. It's not going to get better without people looking at the way they do business and being willing to make changes."

National Assn. of Recording Merchandisers chairman Glen Ward says the biggest chal-



lenge facing the industry remains how to "change the model. It is something we have never addressed head-on."

Meanwhile, discretionary spending continues to "go elsewhere—to DVDs, computers, videogames and iPods," Ward says. "The problem is not just the age-old battle of continuing to develop new artists, it's making sure we get our fair share of discretionary spending. The key is the customer, and we ignore them at our peril."

Since the consumer is looking elsewhere for value, merchants are moving with them. "At retail, you are seeing a large-scale substitution of DVD for music," Newbury Comics CEO Mike Dreese says. The retailer's flagship store on Boston's Newbury Street carries upwards of 20,000 DVD SKUs—more than it has ever stocked for music, according to Dreese.

The shift toward DVD has to be a challenge for mall stores, he suggests. "The price/value relationship between DVDs and CDs is askew. It's very challenging to sell full-price catalog CDs next to \$8.99 mid-priced movies."

Others are questioning the strength of the fourth-quarter release schedule and product flow.

In the latter part of this year, "some of the big records didn't perform like they were supposed to," one merchant says.

Steve Harkins, VP of music at wholesaler Baker & Taylor, agrees. "With all of the last-minute street-date changes recently, I think

it cost us business collectively."

Trans World Entertainment chairman/CEO Bob Higgins says the industry still ticks to the strength of new releases. "October was definitely affected by new releases, compared to the prior year," he says. "It's all about if the labels give us good product." Higgins singles out UMVD as doing "a great job" in delivering strong releases this quarter.

Most merchants agree that the other three majors had weaker fourth-quarter releases than in past years.

While some year-end blockbusters might not have lived up to expectations, a look at the 20 best-selling albums for the year to Dec. 5 shows a 7.8% increase compared with last year's 20 best. Overall, however, current albums are up only 1.9%.

This suggests that while shoppers are still going into stores for hit albums, they are not picking up other titles while they are there.

Also, while chains and independent merchants are down 1.9% and 7.3%, respectively, the mass-merchant sector is up 9.5% year-to-date.

Mass merchants are mostly dependent on hits and often do not carry deep catalog or current albums that are on the lower rungs of The Billboard 200 and beyond—the categories that are showing the weakest sales gains.

But analysis of album sales and release schedules misses the point, according to some forward-looking thinkers. In the long run,

Shooting

Continued from page 8

Contacted the morning of Dec. 9, Alosa talent booker Rick Cautela told *Billboard* that police were still at the scene and conducting interviews.

One of metal's top guitarists, Darrell, 38, and Vinnie formed Pantera in Texas in the early '80s. The band put out several albums on a small independent label before signing with EastWest.

Pantera's 1990 major-label debut, "Cowboys From Hell," put the band on the map nationally, and 1992's "Vulgar Display of Power"—considered by many to be the definitive Pantera album—cemented its status as one of metal's premier acts.

The band attracted a massive cult following, and its third release, "Far Beyond Driven," debuted at No. 1 on The Billboard 200 in 1994. Pantera garnered two Grammy Award nominations for best metal performance, in 1995 for "I'm

Broken" and in 2001 for "Revolution Is My Name." The band's last album was 2000's "Reinventing the Steel."

After Pantera officially disbanded in 2003, Darrell and Vinnie formed Damageplan. Its debut single, "Save Me," peaked at No. 12 on the Billboard Radio Monitor active rock chart, while follow-up "Pride" reached No. 27.

Walter O'Brien was Pantera's manager from 1989 until after the split. Addressing reports that Pantera's breakup may have incited the killer, O'Brien tells *Billboard*, "To do something like this for a reason like that is too horrifying to even imagine."

O'Brien admits that the breakup was easy for the band members or fans. "The fans didn't take it so well. They were upset, and that really came down to some of the members of the band fanning those flames. The singer [Phil Anselmo] caused a real division in the band, and fans picked up on that and chose sides."

Drowning Pool issued a statement through its label, Wind-up Records. "Dimebag" Darrell was

some say, new business models and marketing alliances—not traditional album sales—will drive revenue for the music industry.

"The statistics have become largely irrelevant," says Ken Hertz, senior partner at law firm Goldring, Hertz, Lichtenstein & Haft. "The industry has undergone fundamental changes; people are consuming music in all kinds of new ways. I don't know that comparing year to year is as important as looking at new business evolving."

Already, digital track sales this year are approaching 120 million. When that configuration is added to total overall unit sales, the U.S. industry has achieved total scans of 709.6 million this year, up 19.5% from last year's 593.7 million.

But instead of counting units, Hertz says, the business should be examining how much consumers are spending on music—not just on albums—and measuring success based on income from such factors as ticket sales, radio revenue, merchandising, licensing, sponsorships and endorsement deals.

"I just think the metrics themselves are irrelevant now," Hertz says. "Record companies are finally reacting in positive ways to make money off music instead of just off records. That's a fundamental shift in thinking."

Vogel also believes that album sales will be increasingly unimportant. "The whole public mentality is shifting to digital playback and downloading," he says. "The whole other concept is diminished and is going to fade over time even more."

As for the last 12 weeks, the sales slowdown could be nothing more than a reflection of instability in the face of change. "I think the numbers are going to fluctuate dramatically as the industry finds its way in this new economy," Hertz says.

Some also ask how one can look at the softness in music without extrapolating to the U.S. economy in general.

"I don't think anyone is giving credit to how soft the economy is," one senior retail executive says. "I don't think Los Angeles or New York knows what Joe Six Pack in the rest of the country is going through: He is struggling to buy food and gasoline and pay rent."

Vogel agrees. "Over the last few months, [consumers] are paying more of a percentage of their income to gasoline than maybe a year ago," he says. "So that might have been the extra album they were going to buy."

As Super D VP Thuy Satterfield says, "Considering that the dollar is down and interest rates are climbing, it's a pretty good feat if we finish the year even."

the epitome of rock'n'roll. He wasn't just a player that all guitarists aspired to be... but the genuine article and a true friend. Darrell inspired our lives and how we carried ourselves not just as musicians out on the road but also as friends."

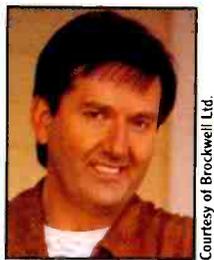
"I don't know a single person who didn't love the music Dime created," Chimaira vocalist Mark Hunter says. "I am so thankful for all of the music he gave us, and I am truly upset about this. I immediately broke into tears when I heard the confirmation. Dime's music gave me so much to live for when I was younger, and he truly changed the face of metal with his unique style of guitar playing."

"There isn't a metal band that hasn't borrowed a riff or three from him," Hunter continues. "My heart goes out to the Abbott family, their friends and all the fans that had to witness this tragedy in Columbus."

O'Brien adds that Abbott "would do anything he could to make people laugh and have a good time, even if it meant being dragged off to jail a couple of times. He only wanted to make people happy."

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A PBS concert lands Daniel O'Donnell nine albums on Top World Music



Courtesy of Brockwell Ltd.

Charts

Burl Ives reigns as the Holiday Tracks king with 'Holly Jolly'



SALES / AIRPLAY / TRENDS / ANALYSIS

Busy As A Jay-Z

Jay-Z proves to be busier in his self-proclaimed retirement than most recording artists are during their active careers. In the same week his appointment as president of Def Jam Recordings was announced (see story, page 5), Jay-Z's collaboration with Linkin Park gives the rapper his second No. 1 on The Billboard 200 in six weeks.



The set with Linkin Park, "MTV Presents Ultimate Mash-Ups: Collision Course," rings a healthy 368,000 in its first week. That's 71% more than the start for "Unfinished Business" (215,000 copies), his leftovers set with R. Kelly, which also bowed at No. 1 just as their tour together

fell apart. That title now stands at No. 112.

Linkin Park's "Metora," which bowed at No. 1 in April 2003 with an opener of 810,500 units, hangs in this week at No. 88. Last issue marked the first time in 88 chart weeks that it had ranked lower than No. 77.

This outing with Linkin Park cooks up a bigger start than "Unfinished," even though the lead track has garnered relatively modest airplay at radio. "Numb/Encore" drew 21.6 million in audience from a range of 200 stations that included modern rock, R&B/hip-hop and top 40 formats. While a lot of artists would be thrilled to receive that much radio attention from such a broad range of formats, both Jay-Z and Linkin Park typically draw bigger numbers.

Then again, the first letters in this album's title are MTV. Exposure from the show that spawned this album makes up for the cool reception accorded at many of the acts' core-format stations.

Over the Counter

By Geoff Mayfield
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HISTORY REPEATED: When first "American Idol" champ Kelly Clarkson hit stores in April of last year, first-day numbers suggested that her debut album, "Thankful," would lose out to "The New Breed," the DVD/CD combo by 50 Cent. However, that tracking week ended with Easter's traffic, and a strong finish by Clarkson found her overtaking the rapper by a score of 297,000 to 246,000.

Although her new "Breakaway" does not keep pace with the Jay-Z/Linkin Park collaboration or runner-up U2 (No. 2, 288,000, down 65%), she found enough horsepower to overtake Nas, whose "Street's Disciple" had a faster start when it arrived in stores Nov. 30.

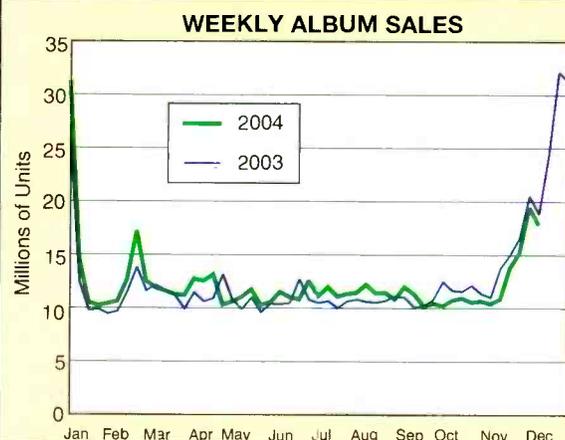
Just as her first album caught 50 Cent, Clarkson, who looked like she might also trail T.I. this time, ran past both rappers.

Chart watchers predicted Nas would start in the range of 240,000-250,000; T.I.'s "Urban Legend" and Clarkson were both

(Continued on page 52)

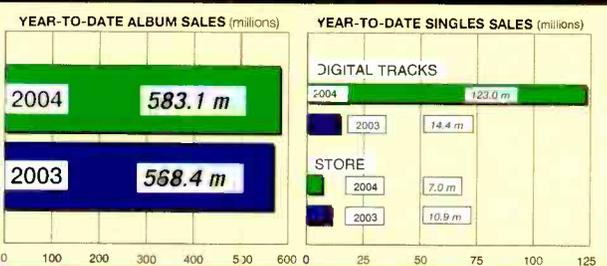
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	17,846,000	101,000	3,508,000
Last Week	19,504,000	99,000	3,647,000
Change	↘ 8.5%	↘ 2.0%	↘ 3.8%
This Week 2003	18,848,000	177,000	1,224,000
Change	↘ 5.3%	↘ 42.9%	↗ 186.6%



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	593,706,000	709,588,000	↗ 19.5%
Albums	568,403,000	583,126,000	↗ 2.6%
Store Singles	10,900,000	6,958,000	↘ 36.2%
Digital Tracks	14,403,000	123,012,000	↗ 754.1%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	550,261,000	573,341,000	↗ 4.2%
Cassette	16,469,000	8,331,000	↘ 49.4%
Other	1,673,000	1,454,000	↘ 13.1%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	365,948,000	372,897,000	↗ 1.9%
Catalog	202,455,000	210,229,000	↗ 3.8%
Deep Catalog	144,278,000	145,352,000	↗ 0.7%

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 12/5/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Ray Keeps Charting

When the duets album "Genius Loves Company" (Hear/Concord) made its debut on The Billboard 200, it was the first Ray Charles set to appear on the survey in 11 years. Seven weeks later, the soundtrack to the movie "Ray" (WGM Soundtracks/Atlantic/Rhino) cracked the big chart.

Now, a scant three months after "Genius Loves Company," the third Charles CD to enter this chart in 2004 opens at No. 121. "Ray Charles Celebrates a Gospel Christmas With the Voices of Jubilation!" (Urban Works/Madacy) is also on Top Gospel Albums, slipping 2-3.

"Gospel Christmas" is the 41st album by Charles to appear on The Billboard 200, and the third since his death on June 10.

The Georgia-born singer made his debut the week of Feb. 15, 1960, with "The Genius of Ray Charles" and had two more albums released that year. In 1961, seven Charles albums entered the chart. Four albums debuted in 1962. While there were many years when two Charles albums bowed on the tally, 2004 is the first year since 1962 to see at least three fresh titles from the legendary artist.

SWEET LITTLE 16: The debut of Kelly Clarkson's "Breakaway" (RCA) at No. 3 on The Billboard 200 helps answer two questions: Will contestants from the "American Idol" TV series have staying power? And will the franchise continue to have an impact on the Billboard charts?

Chart Beat

By Fred Bronson
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As the show's first winner, Clarkson has the longest track record of any "Idol" competitor. It has been more than two years since she made her Billboard Hot 100 debut with "A Moment Like This." First album "Thankful" debuted at No. 1 the week of May 3, 2003. Now, two years and three months since Clarkson claimed the title of "American Idol," her career remains in overdrive.

As for the series' continuing impact, "Breakaway" is the 16th album by an "Idol" singer to debut on The Billboard 200. That includes Clarkson's two CDs, two each by Ruben Studdard and Clay Aiken and one apiece from Justin Guarini, Kimberley Locke, Josh Gracin, Tamyra Gray, Fantasia and William Hung, plus four albums by other finalists.

Next issue, Diana DeGarmo's "Blue Skies" (RCA) will become the 17th "Idol" album to appear on The Billboard 200.

HOW LONG: Sharp-eyed reader Todd Abrams of Los Angeles noticed that for two weeks running, no song has been on The Billboard Hot 100 for 30 weeks or more. It is the first time since February 2003 that there hasn't been at least one tune with a chart life of 30 weeks or more on the list.

On the chart dated Feb. 23, 2003, the longest-running song was "Don't Mess With My Man" by Nivea featuring Brian and Brandon Casey, in its 29th week of a 36-week chart run.

Just two weeks ago, there were four songs on the Hot 100 with runs of at least 30 weeks. The longest-running hit was Maroon 5's "This Love" at 43 weeks. This issue, the longevity champ is "Diary" by Alicia Keys featuring Tony! Toni! Tone! at a mere 27 weeks.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
					NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		50	48	52	19	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1
1	NEW	1	1	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98 CD/DVD)	MTV Ultimate Mash-Ups Presents: Collision Course	1	51	71	60	54	JOSH GROBAN ▲ ⁴ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
2	1	2	2	U2 INTERSCOPE 003613* (13.98 CD)	How To Dismantle An Atomic Bomb	1	52	45	34	12	NELLY ▲ DERRITY/FD REEL 003314*/UMRG (8.98/13.98)	Sweat	2
3	NEW	1	1	KELLY CLARKSON RCA 54491/RMG (18.98 CD)	Breakaway	3	53	49	42	24	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4
4	2	1	4	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	Encore	1	54	51	64	7	GOOD CHARLOTTE ● DAYLIGHT/EPIC 92425 DR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3
5	NEW	1	1	NAS ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	Street's Disciple	5	55	52	47	9	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4
6	3	5	4	SHANIA TWAIN MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	2	56	56	36	8	CELINE DION ● EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4
7	NEW	1	1	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	Urban Legend	7	57	39	—	2	EVANESCENCE WIND-UP 13106 (25.98 CD/DVD)	Anywhere But Home	39
8	6	8	5	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	1	58	60	46	5	SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)	The Polar Express	46
9	4	2	4	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	Destiny Fulfilled	2	59	59	48	41	LOS LONELY BOYS ▲ DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9
10	5	7	4	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)	Greatest Hits 2	3	60	43	16	3	PEARL JAM EPIC 93535/SONY MUSIC (19.98 EQ CD)	rearviewmirror: Greatest Hits 1991-2003	16
11	12	9	37	USHER ▲ ⁷ LAFACE 53932/ZOMBA (12.98/18.98)	Confessions	1	61	63	70	72	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
12	10	3	4	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (11.98/17.98)	Crunk Juice	3	62	47	76	9	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits	39
13	11	4	3	CLAY AIKEN RCA 62522/RMG (18.98 CD)	Merry Christmas With Love	4	63	57	67	11	KEITH URBAN ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3
14	16	—	2	JESSICA SIMPSON COLUMBIA 92880/SONY MUSIC (18.98 EQ CD)	Rejoyce: The Christmas Album	14	64	102	89	4	BARENAKED LADIES DESPERATION 40015/WARNER BROS. (18.98 CD)	Bareheaded For The Holidays	64
15	7	—	2	GWEN STEFANI INTERSCOPE 003469* (13.98 CD)	Love, Angel, Music, Baby	7	65	61	69	37	GUNS N' ROSES ▲ GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3
16	9	6	3	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	6	66	50	—	2	SOUNDTRACK JACK/WARNER BROS. (NASHVILLE) 48930/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	50
17	14	13	12	NELLY ▲ ² DERRITY/FD REEL 003316*/UMRG (8.98/13.98)	Suit	1	67	82	55	25	THE KILLERS ● ISLAND 002468*/IDJMG (13.98 CD)	Hot Fuss	26
18	13	24	15	TIM MCGRAW ▲ ² CURB 78858 (18.98 CD)	Live Like You Were Dying	1	68	79	81	43	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
19	18	11	9	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	69	68	51	53	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
					GREATEST GAINER \$		70	58	27	3	NEIL YOUNG WARNER BROS. 48935 (18.98 CD)	Greatest Hits	27
20	28	19	8	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)	Christmas Celebration	19	71	55	31	6	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2
21	8	—	2	FANTASIA J 84235*/RMG (18.98 CD)	Free Yourself	8	72	66	58	4	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)	Number Ones	23
22	21	25	10	HILARY DUFF ▲ HOLLYWOOD 182473 (18.98 CD)	Hilary Duff	2	73	74	74	30	SOUNDTRACK ● GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
23	24	15	14	RAY CHARLES ▲ ² HEAR 2248/CINCORP (18.98 CD)	Genius Loves Company	2	74	53	23	4	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	6
24	NEW	1	1	JOSH GROBAN 143/REPRISE 48939/WARNER BROS. (27.98 CD/DVD)	Live At The Greek	24	75	81	37	7	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	37
25	22	17	30	GRETCHEN WILSON ▲ ³ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	76	78	84	4	SOUNDTRACK NICK 48888/SIRE (18.98 CD)	The SpongeBob SquarePants Movie	76
26	25	21	11	GREEN DAY ▲ REPRISE 48777*/WARNER BROS. (18.98 CD)	American Idiot	1	77	77	43	3	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98 CD)	A Very Larry Christmas	43
27	27	14	7	ROD STEWART ▲ J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	78	80	78	16	BLACK EYED PEAS ▲ ² A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14
28	15	—	2	CREED WIND-UP 13103 (18.98 CD/DVD)	Greatest Hits	15	79	89	95	21	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
29	NEW	1	1	GERALD LEVERT ATLANTIC 83765/AG (18.98 CD)	Do I Speak For The World	29	80	70	54	7	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7
30	17	12	4	BRITNEY SPEARS JIVE 65294/ZOMBA (18.98 CD)	Greatest Hits: My Prerogative	4	81	103	85	5	LEANN RIMES CURB 78779 (18.98 CD)	What A Wonderful World	81
31	44	33	8	TRANS-SIBERIAN ORCHESTRA ● LAVA 93146/AG (18.98 CD)	The Lost Christmas Eve	26	82	85	56	5	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9
32	30	18	7	RAY CHARLES ● WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	9	83	75	88	69	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23
33	36	29	10	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	84	64	108	16	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8
34	33	26	82	MAROONS ▲ ³ OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	85	RE-ENTRY	2		VARIOUS ARTISTS INO 19223/TIME LIFE (19.98 CD)	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith	85
35	35	22	4	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16	86	95	98	13	ALAN JACKSON ▲ ARISTA NASHVILLE 83103/RLG (18.98 CD)	What I Do	1
36	26	28	6	SIMPLE PLAN ● LAVA 93411/AG (18.98 CD/DVD)	Still Not Getting Any...	3	87	105	115	4	FRANK SINATRA REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)	The Christmas Collection	87
37	29	—	2	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	29	88	84	83	39	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1
38	32	32	10	CIARA ● SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	89	46	—	2	THE DIPLOMATS DIPLOMATS 5571*/KOCH (17.98 CD)	Diplomatic Immunity 2	46
39	37	41	28	AVRIL LAVIGNE ▲ ² RCA 59774/RMG (18.98 CD)	Under My Skin	1	90	88	80	7	JOHN MELLENCAMP ISLAND/UTV 003311/UME (19.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13
40	19	—	2	NIRVANA DGC/GEFFEN 003727/UME (8.98 CD/DVD)	With The Lights Out	19	91	62	91	63	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
41	38	30	31	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	92	87	75	7	JIMMY EAT WORLD INTERSCOPE 003416* (13.98 CD)	Futures	6
42	34	50	20	ASHLEE SIMPSON ▲ ³ GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	93	76	40	5	A PERFECT CIRCLE VIRGIN 66687 (18.98 CD)	eMOTIVE	2
43	20	—	2	RUBEN STUDDARD J 62823/RMG (15.98/18.98)	I Need An Angel	20	94	83	71	23	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
44	40	—	2	KENNY G ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	40	95	69	73	6	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11
45	42	44	89	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	96	73	59	4	ELTON JOHN ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17
46	31	20	4	JA RULE THE INC./DEF JAM 002955*/DJMG (13.98 CD)	R.U.L.E.	7	97	99	100	145	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
47	23	10	4	CHINGY CAPITOL 97686* (18.98 CD)	Powerballin'	10	98	113	102	46	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
48	54	65	26	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	99	92	62	4	SEAL WARNER BROS. 84776 (18.98 CD)	Best: 1991 - 2004	47
49	41	49	44	KENNY CHESNEY ▲ ³ BNA 59801/RLG (12.98/18.98)	When The Sun Goes Down	1	100	65	125	68	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
101	115	97	6	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	151	159	146	51	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	
102	91	77	15	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	3	152	172	138	9	VARIOUS ARTISTS WALT DISNEY 961191 (18.98 CD)	Radio Disney Jingle Jams	138	
103	104	35	3	THE BEATLES APPLE 66876/CAPITOL (79.98 CD)	The Capitol Albums Vol. 1	35	153	NEW	1		VARIOUS ARTISTS CAPITOL (NASHVILLE) 71143 (18.98 CD)	Shimmy Down The Chimney: A Country Christmas	153	
104	97	68	10	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	154	134	114	13	ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	4	
105	106	107	57	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	155	143	142	23	MAROONS ● OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	
106	96	90	39	SARA EVANS ▲ RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	156	107	—	2	SARAH MCLACHLAN ARISTA 64454/RMG (22.98 CD/DVD)	Afterglow Live	107	
107	119	110	92	EVANESCENCE ▲ ⁶ WIND-UP 13063 (18.98 CD)	Fallen	3	157	93	—	2	VARIOUS ARTISTS BAD BOY 003700*/UMRG (13.98 CD/DVD)	Bad Boy's R&B Hits	93	
108	118	106	62	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	158	155	141	61	THREE DAYS GRACE ▲ JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	
109	90	101	5	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15	159	146	120	10	THE USED REPRISE 48785/WARNER BROS. (18.98 CD)	In Love And Death	6	
110	120	93	10	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	160	RE-ENTRY	2		VARIOUS ARTISTS WINDHAM HILL 64413/BMG STRATEGIC MARKETING GRUPO (18.98 CD)	A Windham Hill Christmas: I'll Be Home For Christmas	155	
111	130	158	10	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50	161	100	96	4	VANESSA CARLTON A&M 003480/INTERSCOPE (13.98 CD)	Harmonium	33	
112	67	63	6	R. KELLY & JAY-Z ▲ JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1	162	171	—	10	RAVEN-SYMONÉ HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51	
113	142	149	17	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23	163	131	38	3	SOUNDTRACK COLUMBIA 93572/SONY MUSIC (18.98 EQ CD/DVD)	Themeadict: WWE The Music V6	38	
114	110	92	11	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	164	140	156	9	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54	
115	141	121	27	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	165	154	112	4	TONY BENNETT RPM/COLUMBIA 92820/SONY MUSIC (18.98 EQ CD)	The Art Of Romance	65	
116	101	86	14	LL COOL J ● DEF JAM 002939*/IDJMG (13.98 CD)	The DEfinition	4	166	170	151	35	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53	
117	94	39	4	NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	12	167	147	104	8	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	
118	128	137	19	GAVIN DEGRAW ● J 63461/RMG (11.98 CD)	Chariot - Stripped	56	168	111	179	23	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14	
119	117	118	13	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	99	169	168	152	25	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53	
				🎯 PACESETTER 🎯				170	157	136	9	VARIOUS ARTISTS BMG STRATEGIC MARKETING GRUPO/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
120	193	184	3	VANESSA WILLIAMS LAVA 93199/AG (18.98 CD)	Silver & Gold	120	171	162	123	23	LOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (18.98/13.98)	The Hunger For More	1	
121	NEW	1		RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! URBAN WORKS 50827/MADACY (9.98 CD)		121	172	176	157	23	AKON SRC/UNIVERSAL 000660*/UMRG (13.98 CD)	Trouble	38	
122	133	124	21	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	109	173	163	116	5	JOHN LENNON CAPITOL 74428 (18.98 CD)	Acoustic	31	
123	187	174	3	CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)	Chris Isaak Christmas	123	174	NEW	1		SIMON & GARFUNKEL WARNER BROS. 48954 (25.98 CD/DVD)	Old Friends: Live On Stage	174	
124	124	126	18	SOUNDTRACK ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	175	151	53	3	BON JOVI ISLAND 003543/UME (69.98 CD/DVD)	100,000,000 Bon Jovi Fans Can't Be Wrong...	53	
125	137	119	14	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	176	184	135	3	VARIOUS ARTISTS MADACY KIDS 150631/MADACY (7.98 CD)	Care Bears: Holiday Hugs!	135	
126	127	128	12	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	177	116	164	11	STEVEN CURTIS CHAPMAN SPARROW 76897 (17.98 CD)	All Things New	22	
127	98	45	3	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45	178	166	132	17	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	
128	122	109	10	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	179	149	147	5	NEWSBOYS SPARROW 95547 (17.98 CD)	Devotion	56	
129	138	134	28	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	180	125	—	2	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	The Phantom Of The Opera	125	
130	112	105	8	SUM 41 ISLAND 003492*/IDJMG (13.98 CD)	Chuck	10	181	181	160	63	NICKELBACK ▲ ² ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6	
131	129	159	37	FRANZ FERDINAND ● DDMIND/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	182	169	176	67	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	
132	109	82	5	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me	12	183	186	186	61	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	
133	145	178	66	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	184	148	—	18	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7	
134	195	196	3	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	134	185	174	166	19	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14	
135	86	72	3	SOUNDTRACK GEFFEN 003566/INTERSCOPE (13.98 CD)	Bridget Jones: The Edge Of Reason	72	186	196	173	17	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114	
136	139	113	23	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5	187	RE-ENTRY	24		SOUNDTRACK ● J 56760/RMG (18.98 CD)	Love Actually	39	
137	108	87	21	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53	188	183	150	10	BRIAN WILSON BRIMEL/NONESUCH 79846*/WARNER BROS. (19.98 CD)	Smile	13	
138	135	143	21	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	189	160	133	15	R. KELLY ▲ ³ JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2	
139	123	111	35	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	190	RE-ENTRY	4		DADDY YANKEE EL CARTEL 450638*/VI (15.98 CD)	Barrio Fino	67	
140	144	129	52	HOOBASTANK ▲ ² ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	191	RE-ENTRY	8		BARRY MANILOW CONCORD 2251 (18.98 CD)	Manilow Scores: Songs From Copacabana And Harmony	47	
141	72	117	76	BEYONCÉ ▲ ⁴ COLUMBIA 86398*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	192	180	—	3	VARIOUS ARTISTS WALT DISNEY 861230 (18.98 CD/DVD)	Disney Channel Hits: Take 1	180	
142	150	122	14	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	193	198	172	57	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	
143	136	131	50	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	194	173	188	19	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3	
144	153	130	76	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	195	NEW	1		VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 19003/TIME LIFE (13.98 CD)	Lifetime Of Romance: Christmas	195	
145	126	94	62	ANTHONY HAMILTON ▲ SD SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33	196	179	—	8	SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GRUPO (13.98 CD)	Dora The Explorer	133	
146	152	127	15	THE ROLLING STONES VIRGIN 64882 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	197	189	182	11	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31	
147	121	—	2	ROBERT DOWNEY, JR. SONY CLASSICAL 92654/SONY MUSIC (18.98 EQ CD) [M]	The Futurist	121	198	RE-ENTRY	20		SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44	
148	114	79	4	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37	199	182	165	28	SLIPKNOT ● ROADRUNNER 618388/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	
149	156	—	60	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33	200	200	197	4	RANDY TRAVIS WORD CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	127	
150	194	—	2	VARIOUS ARTISTS BMG STRATEGIC MARKETING GRUPO 64195 (18.98 CD)	Ultimate Christmas 2	150								

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

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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	U2 INTERSCOPE 003613*	How To Dismantle An Atomic Bomb 2 Weeks At Number 1	2
2	NEW	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS	MTV Ultimate Mash-Ups Presents: Collision Course	1
3	NEW	JOSH GROBAN 143/REPRISE 48939/WARNER BROS.	Live At The Greek	24
4	5	SHANIA TWAIN MERCURY 003072/UMGN	Greatest Hits	6
5	3	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE	Encore	4
6	NEW	KELLY CLARKSON RCA 64461/RMG	Breakaway	3
7	9	ROD STEWART ▲ J 62182*/RMG	Stardust... The Great American Songbook Vol. III	27
8	11	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN	Greatest Hits 2	10
9	6	CLAY AIKEN RCA 62622/RMG	Merry Christmas With Love	13
10	2	GWEN STEFANI INTERSCOPE 003469*	Love, Angel, Music, Baby	15
11	7	NIRVANA GDC/GEFFEN 003727/UME	With The Lights Out	40
12	8	ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways	37
13	4	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M]	When I Fall In Love	75
14	10	RAY CHARLES ▲ HEAR 2248/CONCORD	Genius Loves Company	23
15	12	RAY CHARLES ● WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	32
16	22	USHER ▲ LAFACE 63982/ZOMBA	Confessions	11
17	20	GREEN DAY ▲ REPRISE 48777*/WARNER BROS.	American Idiot	26
18	14	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea	35
19	NEW	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL	Now 17	8
20	23	TIM MCGRAW ▲ CURB 78858	Live Like You Were Dying	18
21	NEW	GEORGE STRAIT ▲ MCA NASHVILLE 000459/UMGN	50 Number Ones	19
22	17	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020	Christmas Celebration	20
23	16	THE BEATLES APPLE 66978/CAPITOL	The Capitol Albums Vol. 1	103
24	NEW	NORAH JONES ▲ BLUE NOTE 84800*	Feels Like Home	68
25	NEW	HILARY DUFF ▲ HOLLYWOOD 162473	Hilary Duff	22

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES) ●	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO 7 Weeks At Number 1
2	3	THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS
3	2	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
4	4	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
5	5	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
6	7	ELF	NEW LINE 39028
7	8	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
8	6	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 003568/INTERSCOPE
9	11	A CINDERELLA STORY ●	HOLLYWOOD 162453
10	13	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
11	10	THEMADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC
12	14	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
13	9	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
14	12	SPIDER-MAN 2 ●	COLUMBIA 92628/SDNY MUSIC
15	NEW	LOVE ACTUALLY ●	J 56760/RMG
16	15	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
17	16	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
18	18	THAT'S SO RAVEN	WALT DISNEY 861015
19	17	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS
20	19	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/DJMG
21	22	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
22	25	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
23	23	LIZZIE MCGUIRE: TOTAL PARTY!	WALT DISNEY 861085
24	20	HALO 2	SUMTHING ELSE 2103
25	21	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ 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)

- Akon 172
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Over The Counter

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anticipated in the ballpark of 200,000, with an edge to the hip-hop title. The tables turned, though, as it was Clarkson who rang 250,500, good for No. 3, while Nas settled at 232,000 (No. 2) and T.I. swung 193,000 (No. 7).

WHAT YOU SEE: It began when Interscope and Universal Music Group lobbied for 50 Cent's DVD "The New Breed," packaged with a four-song CD, to be eligible for the Billboard album charts. It thus became appropriate for CDs packaged with DVD premiums to appear on Top Music Videos.

In the last year, though, the flood-

gates opened. A plethora of albums now include video programming, either as limited editions or for the life of a title. That trend has obscured the very intent of the Top Music Videos chart, billboard.com's Comprehensive Music Videos chart and the other music video lists that reside at Nielsen SoundScan.

Back out the combo titles, and Elton John's "Dream Ticket," exclusive to Best Buy, would have been the best-selling DVD-only music title of November (58,000), followed by Britney Spears' "Greatest Hits: My Prerogative" (54,000). But the top dog for the month has been the DVD-enhanced version of U2's "How to Dismantle an Atomic Bomb," which has moved 206,000 in two weeks.

With the advent of DualDisc certain to further cloud the picture, Billboard and SoundScan are giving serious consideration to significantly revising the dual-charting policy at the start of 2005.



SINCE WHEN: In case you didn't notice it last issue, Interscope was the distributing label for four of that week's top 10 titles on The Billboard 200. The company's hand included U2's chart-topping "How to Dismantle an Atomic Bomb" and titles from Eminem, Gwen Stefani and Snoop Dogg at Nos. 2, 7 and 9, respectively.

That was the first time one distributing label had four in the top 10 since the summer. In the issue dated July 3, Sony Music Label Group had Gretchen Wilson, Prince, Los Lonely Boys and Celine Dion riding at Nos. 4, 6, 9 and 10, respectively. I almost hate to point that out, knowing how Sony kingpin Don Jenner and Interscope chief Jim Iovine hate to compete with each other.

If you subscribe to the electronic newsletter Billboard Chart Alert, you would have already known a week or two ago (depending on how long it takes the post office to deliver your magazine) that last issue's chart saw a noteworthy start for Nirvana's "With the Lights Out." It opened at No. 19 with 106,000 copies sold. That is the best rank and biggest Nielsen SoundScan week by a boxed set since 1998, when Garth Brooks' "The Limited Series" opened at No. 1 with a 372,000-unit start.

Last issue also saw a significant

changing of the guard on Top Contemporary Jazz, as Kenny G's aptly titled "At Last... The Duets Album" ended a 143-week streak at No. 1 by Norah Jones' rookie set, "Come Away With Me."

During the time she led the list, 23 albums by 19 artists (including two various-artist titles) peaked at No. 2. Kenny G, who still leads the list, must feel a sense of revenge, if not relief, because he was the artist who spent the most time stuck at No. 2.

During Jones' streak, three of Kenny G's albums had to settle for No. 2. Those three combined for 43 weeks at the chart's runner-up spot, more than any other artist during Jones' tenure.

Jones' first album still enjoys staying power on The Billboard 200, where it bullets 99-97. By staying above No. 100, it remains eligible for this chart, even though it has passed its second birthday. It is the senior title on the big chart, having logged 145 weeks.

DECEMBER 18 2004
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	Title
				Sales data compiled by Nielsen SoundScan	
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 2 Weeks At Number 1	
1	2	1	15	VARIOUS ARTISTS ^{▲2} NOW That's What I Call Christmas! 2: The Signature Collection EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83038/CAPITOL (19.98 CD)	
				GREATEST GAINER	
2	3	3	34	VARIOUS ARTISTS ^{▲6} Now That's What I Call Christmas! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98 CD)	
3	4	6	72	TRANS-SIBERIAN ORCHESTRA ^{▲2} Christmas Eve And Other Stories LAVA 92736/AG (11.98/17.98) [M]	
4	5	4	14	HARRY CONNICK, JR. ^{▲1} Harry For The Holidays COLUMBIA 90550/SONY MUSIC (18.98 CD)	
5	1	—	2	BEBE WINANS My Christmas Prayer HIDDEN BEACH/EPIC 90788/SONY MUSIC (12.98 EQ CD)	
6	7	2	15	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. Christmas With The Rat Pack CAPITOL 42210 (12.98/17.98)	
7	8	10	21	KIDZ BOP KIDS [●] Kidz Bop Christmas RAZOR & TIE 89056 (17.98/11.98)	
8	10	9	67	CELINE DION ^{▲4} These Are Special Times 550 MUSIC/EPIC 69523/SONY MUSIC (11.98 EQ/17.98)	
9	14	15	87	BING CROSBY ^{▲4} White Christmas MCA SPECIAL PRODUCTS 731143/UME (2.98/5.98)	
10	19	21	32	MANNHEIM STEAMROLLER ^{▲3} Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (17.98 CD)	
11	12	22	33	TRANS-SIBERIAN ORCHESTRA [▲] The Christmas Attic LAVA 83145/AG (11.98/17.98)	
12	16	14	35	ELVIS PRESLEY ^{▲3} It's Christmas Time RCA SPECIAL PRODUCTS 44931 (6.98 CD)	
13	11	18	3	SOUNDTRACK Elf NEW LINE 39028 (16.98 CD)	
14	15	38	15	KENNY CHESNEY [●] All I Want For Christmas Is A Real Good Tan BNA 51808/RMG (18.98 CD)	
15	22	20	41	MARTINA MCBRIDE [▲] White Christmas RCA NASHVILLE 67842/RMG (10.98/16.98)	
16	24	30	82	MARIAH CAREY ^{▲5} Merry Christmas COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)	
17	17	19	15	VARIOUS ARTISTS [●] American Idol: The Great Holiday Classics RCA 55424/RMG (18.98 CD)	
18	13	8	30	BURL IVES [●] Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	
19	9	—	113	KEITH URBAN ^{▲2} Golden Road CAPITOL (NASHVILLE) 32936 (10.98/18.98)	
20	33	49	18	ALAN JACKSON [●] Let It Be Christmas ARISTA NASHVILLE 67062/RMG (11.98/18.98)	
21	18	11	212	THE BEATLES ^{▲9} 1 APPLE 29325/CAPITOL (12.98/18.98)	
22	23	7	92	ROD STEWART ^{▲2} It Had To Be You ... The Great American Songbook J 20035/RMG (12.98/18.98)	
23	36	—	13	THE BRIAN SETZER ORCHESTRA Boogie Woogie Christmas SURFDUG 4401/WARNER BROS. (18.98 CD)	
24	35	41	83	HARRY CONNICK, JR. ^{▲2} When My Heart Finds Christmas COLUMBIA 57550/SONY MUSIC (11.98 EQ/17.98)	
25	27	24	24	VARIOUS ARTISTS [●] WOW Christmas WORD-CURB/EMICMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	
26	50	—	66	VINCE GUARALDI [▲] A Charlie Brown Christmas FANTASY 8431 (10.98/15.98)	
27	28	39	14	HILARY DUFF [▲] Santa Claus Lane BUENA VISTA 860129/WALT DISNEY (12.98 CD) [M]	
28	25	28	211	TIM MCGRAW ^{▲4} Greatest Hits CURB 77978 (12.98/18.98)	
29	26	12	94	FRANK SINATRA [▲] Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
30	21	5	24	RAY CHARLES The Very Best Of Ray Charles RHINO 79822 (11.98 CD)	
31	42	—	3	AMY GRANT The Best Of Amy Grant: 20th Century Masters The Christmas Collection A&M 000695/UME (11.98 CD)	
32	47	—	16	VARIOUS ARTISTS The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (19.98 CD)	
33	29	16	1427	PINK FLOYD ^{◆15} Dark Side Of The Moon CAPITOL 46001* (10.98/18.98)	
34	RE-ENTRY	14	141	MANNHEIM STEAMROLLER ^{▲3} A Fresh Aire Christmas AMERICAN GRAMAPHONE 1988 (15.98 CD)	
35	45	23	158	JOSH GROBAN ^{▲4} Josh Groban 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	
36	34	13	71	ELTON JOHN ^{▲3} Greatest Hits 1970-2002 ROCKET/UTV 063478/UME (19.98 CD)	
37	RE-ENTRY	15	15	ELVIS PRESLEY White Christmas RCA 67959/RMG (11.98/17.98)	
38	32	17	792	BOB MARLEY AND THE WAILERS ^{◆10} Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UME (8.98/12.98)	
39	39	26	110	RASCAL FLATTS ^{▲2} Melt LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	
40	RE-ENTRY	69	69	BARRY MANILOW Ultimate Manilow BMG HERITAGE 10600 (12.98/18.98)	
41	40	27	565	QUEEN ^{▲7} Greatest Hits HOLLYWOOD 181265 (11.98/17.98)	
42	RE-ENTRY	70	70	LED ZEPPELIN [▲] Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83619/AG (19.98 CD)	
43	41	29	654	AC/DC ^{◆20} Back In Black LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	
44	43	34	124	AVRIL LAVIGNE ^{▲5} Let Go ARISTA 14740/RMG (17.98 CD)	
45	RE-ENTRY	31	31	JIMMY BUFFETT Christmas Island MARGARITAVILLE/MCA 11489/UME (2.98/5.98)	
46	RE-ENTRY	72	72	NAT KING COLE [●] The Christmas Song CAPITOL 21251 (10.98/17.98)	
47	RE-ENTRY	85	85	KENNY G ^{▲8} Miracles - The Holiday Album ARISTA 18767/RMG (12.98/18.98)	
48	RE-ENTRY	109	109	ELVIS PRESLEY ^{▲3} Elv1s: 30 #1 Hits RCA 68079/RMG (12.98/19.98)	
49	RE-ENTRY	18	18	VARIOUS ARTISTS The Time-Life Treasury Of Christmas TIME LIFE 18800 (19.98 CD)	
50	RE-ENTRY	525	525	BOB SEGER & THE SILVER BULLET BAND ^{▲7} Greatest Hits CAPITOL 30334 (10.98/15.98)	

DECEMBER 18 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				Sales data compiled by Nielsen SoundScan	
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 8 Weeks At Number 1	
1	2	1	28	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
2	1	—	2	ROBERT DOWNEY, JR. SONY CLASSICAL 92854/SONY MUSIC (18.98 EQ CD)	The Futurist
3	3	2	36	SNOW PATROL PDU/DOR&M 002271/INTERSCOPE (12.98 CD)	Final Straw
4	4	—	2	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD)	Solo
5	8	8	14	SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
6	6	20	21	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD)	
7	14	11	7	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD)	
8	15	5	7	PINK MARTINI Hang On Little Tomato HEINZ 2 (17.98 CD)	
9	5	7	74	THE POSTAL SERVICE Give Up SUB POP 595* (14.98 CD)	
10	22	16	12	MADELEINE PEYROUX Careless Love ROUNDER 813192 (17.98 CD)	
				HOT SHOT DEBUT	
11	NEW	1	1	DANIEL O'DONNELL Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV MEDIA 026 (18.98 CD)	
12	13	15	37	MUSE Absolution TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	
13	7	14	16	LYFE JENNINGS Lyfe 268-192 COLUMBIA 50948/SONY MUSIC (12.98 EQ CD)	
				GREATEST GAINER	
14	45	—	53	DAMIEN RICE DRM/VECTRA 48507/WARNER BROS. (18.98 CD)	O
15	NEW	1	1	URBAN MYSTIC Ghetto Revelations SOBE 48919/WARNER BROS. (13.98 CD)	
16	9	17	7	THE GAME Untold Story GET LOW 7 (17.98 CD)	
17	11	18	14	JUAN LUIS GUERRA [▲] Para Ti VENE 65100/UNIVERSAL LATIN (15.98 CD)	
18	10	12	11	THE ALCHEMIST 1st Infantry ALC 9548*/KOCH (15.98 CD)	
19	NEW	1	1	101 STRINGS ORCHESTRA Thomas Kinkade: Silent Night MADACY SPECIAL PRODUCTS 50359/MADACY (7.98 CD)	
20	18	4	4	HANDSOME BOY MODELING SCHOOL White People ELEKTRA/ATLANTIC 62941*/AG (18.98 CD)	
21	47	—	2	MARK LOWRY Mary, Did You Know? SPRING HOUSE 42572/GAITHER MUSIC GROUP (17.98 CD)	
22	24	41	22	BARLOWGIRL Barlowgirl FERVENT 30049 (14.98 CD)	
23	NEW	1	1	THE EXIES Head For The Door ULTIMATUM/MELISMA 91822/VIRGIN (12.98 CD)	
24	12	10	7	K-PAZ DE LA SIERRA Pensando En Ti UNIVISION 310291/UG (14.98 CD)	
25	32	33	19	SCISSOR SISTERS Scissor Sisters UNIVERSAL 002722*/UMRG (13.98 CD)	
26	38	34	5	RAY LAMONTAGNE Trouble RCA 63458/RMG (11.98 CD)	
27	NEW	1	1	ST. JOHN KIDS Thomas Kinkade: A Child's Christmas MADACY SPECIAL PRODUCTS 50361/MADACY (7.98 CD)	
28	30	37	6	SUGARLAND Twice The Speed Of Life MERCURY 002172/UMGN (13.98 CD)	
29	21	21	13	ALEJANDRO FERNANDEZ A Corazon Abierto SONY DISCOS 95323 (16.98 EQ CD)	
30	28	24	9	FUTURE LEADERS OF THE WORLD LVL IV EPIC 89190/SONY MUSIC (12.98 EQ CD)	
31	20	13	3	CONJUNTO PRIMAVERA Miles De Voces En Vivo FONDISA 35144/UG (13.98 CD)	
32	39	36	45	MINDY SMITH One Moment More VANGUARD 79736 (18.98 CD)	
33	33	42	17	THE WIGGLES [●] Yummy Yummy KOCH 8826 (11.98 CD)	
34	23	—	2	MARLO THOMAS AND FRIENDS Thanks & Giving: All Year Long ATLANTIC 78445/KID RHINO (11.98 CD)	
35	26	22	7	MONCHY & ALEXANDRA Hasta El Fin J&N 95422/SONY DISCOS (15.98 EQ CD)	
36	17	—	2	CHRISTIAN CASTRO Hoy Quiero Sonar ARIELA 65920/5MG LATIN (16.98 CD)	
37	27	38	10	PHILLIPS, CRAIG AND DEAN Let The Worshipers Arise INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	
38	29	27	8	J MOSS The J Moss Project GOSPEL CENTRIC 70068/ZOMBA (17.98 CD)	
39	RE-ENTRY	28	28	JEM Finally Woken ATD 21519 (12.98 CD)	
40	NEW	1	1	DANIEL O'DONNELL Songs Of Faith DPTV MEDIA 225 (18.98 CD)	
41	25	29	22	VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (9.98 EQ CD)	
42	36	25	5	DON FRANCISCO Mi Homenaje Gigante A La Musica Nortena UNIVISION 310171/UG (13.98 CD)	
43	NEW	1	1	GEORGE HUFF My Christmas (EP) WORD-CURB 86387/WARNER BROS. (7.98 CD)	
44	31	26	8	DANIEL LAWRENCE & CO. I Speak Life VERITY 62228/ZOMBA (11.98/17.98)	
45	37	—	2	KEVIN SPACEY Beyond The Sea ATCD 78444/RHINO (18.98 CD)	
46	34	44	15	UNDEROATH They're Only Chasing Safety SOLID STATE 83184/TOOTH & NAIL (13.98 CD)	
47	19	6	29	ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	
48	NEW	1	1	THE ARCADE FIRE Funeral MERGE 255 (15.98 CD)	
49	44	31	6	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ Body Head Bangerz: Volume One BODY HEAD/UNIVERSAL 003860*/UMRG (13.98 CD)	
50	42	43	24	LUNYTUNES [▲] La Trayectoria MAS FLOW 31800/UNIVERSAL LATIN (18.98 CD)	

DECEMBER 18 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				Sales data compiled by Nielsen SoundScan	
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 4 Weeks At Number 1	
1	1	1	4	LIL JON & THE EAST SIDE BOYZ Crunk Juice BME 2650*/TVT (11.98/17.98)	
				GREATEST GAINER	
2	2	2	5	MANNHEIM STEAMROLLER Christmas Celebration AMERICAN GRAMAPHONE 2020 (17.98 CD)	
3	3	—	2	THE DIPLOMATS Diplomatic Immunity 2 DIPLOMATS 57717*/KOCH (17.98 CD)	
4	13	21	4	RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! URBAN WORKS 50827/MADACY (9.98 CD)	
5	4	4	5	YING YANG TWINS My Brother & Me COLLIPARK 2489*/TVT (11.98 CD/DVD)	
6	7	5	5	VARIOUS ARTISTS Care Bears: Holiday Hugs! MADACY KIDS! 50631/MADACY (7.98 CD)	
7	6	13	19	TAKING BACK SUNDAY Where You Want To Be VICTORY 220 (15.98 CD)	
8	8	9	15	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/18.98)	
9	5	3	3	COLLECTIVE SOUL Youth EL 60001 (15.98 CD)	
10	10	11	4	GEORGE JONES 50 Years Of Hits BANDIT 220 (27.98 CD)	
11	9	7	10	INTERPOL Antics MAYADOR 616* (16.98 CD)	
12	18	12	3	BONE THUGS-N-HARMONY Greatest Hits RUTHLESS 25423 (18.98 CD)	
13	12	6	8	ELLIOTT SMITH From A Basement On The Hill ANTI- 88741*/EPITAPH (17.98 CD)	
14	17	27	26	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD) [M]	
15	24	37	5	VARIOUS ARTISTS Here Comes Santa Claus UNITED AUDIO 11341 (4.98 CD)	
16	11	10	29	GRUPO CLIMAX Za Za Za MUSART 20539/BALBOA (5.98 CD) [M]	
17	14	24	11	LIL' ROMEO Romeoland NEW NO LIMIT 5753*/KOCH (12.98/17.98)	
18	21	15	7	PINK MARTINI Hang On Little Tomato HEINZ 2 (17.98 CD) [M]	
19	16	16	94	THE POSTAL SERVICE Give Up SUB POP 595* (14.98 CD) [M]	
20	15	8	4	SOUNDTRACK Halo 2 SUNTHING ELSE 2103 (15.98 CD)	
				HOT SHOT DEBUT	
21	NEW	1	1	VARIOUS ARTISTS Thomas Kinkade: Country Christmas MADACY SPECIAL PRODUCTS 50357/MADACY (7.98 CD)	
22	NEW	1	1	DANIEL O'DONNELL Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV MEDIA 026 (18.98 CD) [M]	
23	22	26	12	FLOGGING MOLLY Within A Mile Of Home SIDEDNEUMY 71251* (16.98 CD)	
24	19	23	7	THE GAME Untold Story GET LOW 7 (17.98 CD) [M]	
25	20	19	11	THE ALCHEMIST 1st Infantry ALC 9548*/KOCH (15.98 CD) [M]	
26	NEW	1	1	101 STRINGS ORCHESTRA Thomas Kinkade: Silent Night MADACY SPECIAL PRODUCTS 50359/MADACY (7.98 CD) [M]	
27	25	18	9	TOM WAITS Real Gone ANTI- 86578*/EPITAPH (17.98 CD)	
28	49	—	2	THE MORMON TABERNACLE CHOIR Sing, Choirs Of Angels MORMON TABERNACLE CHOIR 1063 (11.98 CD)	
29	27	30	6	DARYL HALL JOHN OATES Our Kind Of Soul U-WATCH 80103 (18.98 CD)	
30	26	29	5	AFI AFI NITRO 15859 (13.98 CD)	
31	28	42	15	CLETO R. JUDD Bipolar And Proud KOCH 9809 (17.98 CD)	
32	NEW	1	1	LONDON PHILHARMONIC ORCHESTRA	

DECEMBER 18 2004 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	29	GEORGE THOROGOOD & THE DESTROYERS	19 Weeks At Number 1 Greatest Hits: 30 Years Of Rock CAPITOL 59430	NUMBER 1
2	3	37	ERIC CLAPTON	Me And Mr Johnson DUCK/REPRISE 48423/WARNER BROS.	
3	2	37	AEROSMITH	Honkin' On Bobo COLUMBIA 870257/SONY MUSIC	
4	4	6	SUSAN TEDESCHI	Live From Austin TX NEW WEST 6065	
5	5	11	KEB' MO'	Peace: Back By Popular Demand OKEHI/EPIC 92687/SONY MUSIC [M]	
6	6	8	NORTH MISSISSIPPI ALLSTARS	Hill Country Revue ATO 21529	
7	9	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	Stevie Ray Vaughan And Double Trouble The Collection LEGACY/EPIC 61396/SONY MUSIC	
8	7	4	MARVIN SEASE	Playa Haters MALACO 7518	
9	10	26	ETTA JAMES	Blues To The Bone RCA VICTOR 60644	
10	11	43	KEB' MO'	Keep It Simple OKEHI/EPIC 96408/SONY MUSIC [M]	
11	12	16	MAVIS STAPLES	Have A Little Faith ALLIGATOR 4899	
12	14	5	SOUNDTRACK	Lightning In A Bottle LEGACY/COLUMBIA 92889/SONY MUSIC	
13	13	2	VARIOUS ARTISTS	Best Of Blues: 50 Hits MADACY 90793	
14	NEW	1	KELLEY HUNT	New Shade Of Blue CDDA TERRA 1002	
15	RE-ENTRY	1	THEODIS EALEY	Stand Up In It IFGAM 74023	

DECEMBER 18 2004 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	SKINDRED	6 Weeks At Number 1 Babylon BIELER BROS./LAVA 93304/AG [M]	NUMBER 1
2	3	4	VARIOUS ARTISTS	Lunytunes Presents La Mision 4: The Take Over MAS FLOW 180010/UNIVERSAL LATIN	
3	4	44	SOUNDTRACK	50 First Dates MAVERICK 48675/WARNER BROS.	
4	2	19	KEVIN LYTTLE	Kevin Lyttle ATLANTIC 83730/AG	
5	5	3	IVY QUEEN	Real PERFECT IMAGE 570157/UNIVERSAL LATIN	
6	6	8	DJ NELSON	Flow La Discoteca FLOW 180002/UNIVERSAL LATIN [M]	
7	7	27	DON OMAR	The Last Don: Live, Vol. 1 VI 450618 [M]	
8	12	12	MOSA	Damelo LATINFLAVA 1014	
9	10	26	DON OMAR	The Last Don VI 450587 [M]	
10	11	7	BOB MARLEY	The Best Of Bob Marley MADACY 0134	
11	NEW	1	BEENIE MAN	Back To Basics SHOCKING VIBES 951737/VIRGIN	
12	8	3	VARIOUS ARTISTS	Reggaetonhits 2005 J&N 95503/SONY DISCOS	
13	NEW	1	VARIOUS ARTISTS	Strictly The Best 32 VP 17007	
14	13	25	VARIOUS ARTISTS	Reggae Gold 2004 VP 93302/AG	
15	15	1	NORIEGA	Contra La Corriente FLOW 180001 OR 50227/CUTTING/UNIVERSAL LATIN	

DECEMBER 18 2004 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	4	DANIEL O'DONNELL	1 Week At Number 1 Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV MEDIA 026 [M]	NUMBER 1
2	1	5	VARIOUS ARTISTS	The Very Best Of Celtic Christmas WINDHAM HILL 84226/BMG STRATEGIC MARKETING GROUP	
3	5	11	DANIEL O'DONNELL	Songs Of Faith DPTV MEDIA 225 [M]	
4	2	16	TWELVE GIRLS BAND	Eastern Energy PLATIA ENTERTAINMENT USA 64513/NEW RIVER	
5	4	8	VARIOUS ARTISTS	The Celtic Circle 2 WINDHAM HILL 45902/BMG STRATEGIC MARKETING GROUP	
6	RE-ENTRY	1	DANIEL O'DONNELL	The Daniel O'Donnell Show DPTV MEDIA 004	
7	15	27	DANIEL O'DONNELL	Faith & Inspiration DPTV MEDIA 017 [M]	
8	RE-ENTRY	1	DANIEL O'DONNELL	Classic Doubles: Songs Of Inspiration / I Believe DPTV MEDIA 011	
9	6	26	BEBEL GILBERTO	Bebel Gilberto ZIRIGUIBOOM 1107/SIX OEGREES [M]	
10	8	12	ZAP MAMA	Ancestry In Progress LUAKA BOP 90256/WARNER BROS. [M]	
11	RE-ENTRY	1	DANIEL O'DONNELL	Daniel In Blue Jeans DPTV MEDIA 018	
12	RE-ENTRY	1	DANIEL O'DONNELL	The Jukebox Years DPTV MEDIA 022	
13	7	10	CIRQUE DU SOLEIL	Le Best Of Cirque Du Soleil CIRQUE DU SOLEIL 2002	
14	NEW	1	DANIEL O'DONNELL & MARY DUFF	Timeless DPTV MEDIA 024	
15	RE-ENTRY	1	DANIEL O'DONNELL	Daniel O'Donnell & Friends DPTV MEDIA 217	

DECEMBER 18 2004 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	3	CLAY AIKEN	RCA 62622/PROVIDENT	3 Weeks At Number 1 Merry Christmas With Love
2	2	2	93	SWITCHFOOT	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
3	3	5	9	VARIOUS ARTISTS	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits
4	21	21	6	VARIOUS ARTISTS	IND 19223/TIME LIFE	GREATEST GAINER I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith
5	4	4	6	MICHAEL W. SMITH	REUNION 10073/PROVIDENT	Healing Rain
6	5	6	3	RELIENT K	GOTEE/CAPITOL 2953/EMICMG	MMHMM
7	6	3	3	JEREMY CAMP	BEC 8615/EMICMG	Restored
8	9	7	62	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	CASTING CROWNS
9	10	9	9	TOBYMAC	FOREFRONT 6417/EMICMG	Welcome To Diverse City
10	7	10	11	STEVEN CURTIS CHAPMAN	SPARROW 6897/EMICMG	All Things New
11	11	8	3	NEWSBOYS	SPARROW 5547/EMICMG	Devotion
12	14	11	4	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86348/WORD-CURB	Passing Through
13	16	12	4	AMY GRANT	WORD-CURB 86356	Greatest Hits: 1986-2004
14	22	24	4	MICHAEL W. SMITH	REUNION 10091/PROVIDENT	The Christmas Collection
15	17	14	31	THIRD DAY	ESSENTIAL 10728/PROVIDENT	Wire
16	12	17	11	CHRIS TOMLIN	SIXTEPS/SPARROW 4243/EMICMG	Arriving
17	13	23	33	MERCYME	IND 82947/WORD-CURB	Undone
18	20	18	8	POINT OF GRACE	WORD-CURB/WARNER BROS. 86324/WORD-CURB	I Choose You
19	15	30	11	JUMP5	SPARROW 7460/EMICMG	Dreaming In Color
20	18	16	6	VARIOUS ARTISTS	INTEGRITY/MARANATHA/IND 83197/WORD-CURB	Integrity's IWorship Next: A Total Worship Experience
21	19	15	9	SMOKIE NORFUL	EMI GOSPEL 7795/EMICMG	Nothing Without You
22	23	20	47	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
23	NEW	1	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 50357/MADACY CHRISTIAN	HOT SHOT DEBUT Thomas Kinkade: Country Christmas	
24	28	25	11	GAITHER VOCAL BAND	GAITHER MUSIC GROUP 2569/EMICMG	Best Of The Gaither Vocal Band
25	24	19	26	SELAH	CURB 78834/WORD-CURB	Hiding Place
26	30	34	3	VARIOUS ARTISTS	FERVENT 30055/PROVIDENT	Absolute Favorite Christmas
27	NEW	1	101 STRINGS ORCHESTRA	MADACY SPECIAL PRODUCTS 50359/MADACY CHRISTIAN [M]	Thomas Kinkade: Silent Night	
28	NEW	1	MARK LOWRY	SPRING HOUSE/GAITHER MUSIC GROUP 2572/EMICMG [M]	Mary, Did You Know?	
29	31	33	43	BARLOWGIRL	FERVENT 30046/PROVIDENT [M]	Barlowgirl
30	NEW	1	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 1063	Sing, Choirs Of Angels	
31	25	—	2	THIRD DAY	ESSENTIAL 10763/PROVIDENT	Live Wire
32	NEW	1	LONDON PHILHARMONIC ORCHESTRA	MADACY SPECIAL PRODUCTS 50354/MADACY CHRISTIAN	Thomas Kinkade: Handel's Messiah	
33	NEW	1	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel	
34	RE-ENTRY	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER MUSIC GROUP 2561/EMICMG	Passin' The Faith Along	
35	39	37	38	VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
36	35	32	11	CASTING CROWNS	BEACH STREET/REUNION 10092/PROVIDENT	Live From Atlanta
37	32	36	5	SWITCHFOOT	RETHINK/SPARROW 4565/EMICMG	The Early Years: 1997-2000
38	RE-ENTRY	61	RELIENT K	GOTEE 2899/EMICMG	Two Lefts Don't Make A Right... But Three Do	
39	RE-ENTRY	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER MUSIC GROUP 2372/EMICMG	Journey To The Sky	
40	34	31	10	PHILLIPS, CRAIG AND DEAN	IND 83071/WORD-CURB [M]	Let The Worshipers Arise

DECEMBER 18 2004 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	—	2	RUBEN STUDDARD	J 62623/RMG	2 Weeks At Number 1 I Need An Angel
2	NEW	1	VANESSA WILLIAMS	LAVA 93199/AG	HOT SHOT DEBUT Silver & Gold	
3	2	4	7	RAY CHARLES	URBAN WORKS 50827/MADACY	GREATEST GAINER Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
4	4	—	2	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2
5	3	2	9	SMOKIE NORFUL	EMI GOSPEL 77795	Nothing Without You
6	5	3	11	BEN HARPER AND THE BLIND BOYS OF ALABAMA	VIRGIN 71206	There Will Be A Light
7	7	7	8	J MOSS	GOSPO CENTRIC 70068/ZOMBA [M]	The J Moss Project
8	11	13	4	GEORGE HUFF	WORD-CURB 86387/WARNER BROS. [M]	My Christmas (EP)
9	8	6	8	DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA [M]	I Speak Life
10	6	1	30	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
11	9	9	26	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' Bout Love
12	10	10	13	KIERRA KIKI SHEARD	EMI GOSPEL 91304 [M]	I Owe You
13	15	11	16	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10319	Say The Word
14	13	12	45	VARIOUS ARTISTS	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
15	12	16	42	NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. [M]	Everyday People
16	17	5	47	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
17	19	31	3	VARIOUS ARTISTS	WORD-CURB 86370/WARNER BROS.	All Star Gospel Hits: Christmas
18	18	15	65	CECE WINANS	PURESPRINGS GOSPEL/IND 90361/SONY MUSIC	Throne Room
19	14	14	15	DETRICK HADDON	TYSCOT/VERITY 59482/ZOMBA [M]	Crossroads
20	16	17	9	BISHOP PAUL S. MORTON	TEHILLAH/LIGHT 5907/COMPENDIA [M]	Seasons Change
21	20	8	5	MARTHA MUNIZZI	MARTHA MUNIZZI 0002 [M]	When He Came
22	21	18	83	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
23	28	21	13	THE STRAIGHT GATE MASS CHOIR	BAJADA 7701	Expectations: I'll Praise
24	22	19	27	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BLACKBERRY 1649/MALACO	SoulLink Live
25	24	22	23	DOROTHY NORWOOD	MALACO 4533	Stand On The Word
26	27	20	26	MEN OF STANDARD	MUSCLE SHOALS SOUND GOSPEL 8019/MALACO	It's A New Day
27	23	24	94	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
28	25	23	23	VARIOUS ARTISTS	DEXTERITY SOUNDS 77796/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions
29	35	39	51	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
30	29	25	30	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box
31	30	27	71	BISHOP PAUL S. MORTON & THE FBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENDIA [M]	Let It Rain
32	RE-ENTRY	46	RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENDIA [M]	RiZen	
33	31	30	23	VARIOUS ARTISTS	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
34	RE-ENTRY	4	STEPHEN HURD	INTEGRITY GOSPEL/EPIC 92082/SONY MUSIC	A Call To Worship	
35	33	26	17	TYE TRIBBETT & G.A.	INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC [M]	Life
36	26	28	65	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
37	34	—	27	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR	EMI GOSPEL 76846 [M]	Spirit & Truth
38	36	37	17	THE RANCE ALLEN GROUP	TYSCOT 4140/TASE:IS	The Live Experience
39	32	29	92	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
40	RE-ENTRY	12	THE CANTON SPIRITUALS	VERITY 62945/ZOMBA	New Life: Live In Harvey, IL	

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA certifies 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/NoonTune Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 5; RBH 6
1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 55

-A-

AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAP, BMI/Sony/ATV Tree, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Invinc, BMI), HL/WBM, RBH 87
ALL I EVER NEEDED (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 55
AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM, H100 93
ANDAR CONMIGO (Lolein, BMI/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 36
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 5; H100 49

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 24; H100 95
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Invinc, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 22
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 1; H100 31
BAKE ME A COUNTRY HAM (Songs Of Nashville DreamWorks, BMI/Princetta, BMI/Brewbear, BMI/Mama's House, BMI) CS 58
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 35; RBH 39
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 58
BIG CHIPS (Zomba Songs, BMI/R. Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 97; RBH 46
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Hloyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 16; H100 66
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP) RBH 96
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 48
BOYZ N THA HOOD (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 68
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 11
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 13; RBH 9
BREATH, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-clef, ASCAP), HL, RBH 90
BRIDGING THE GAP (Ill Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL/WBM, RBH 55
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 40; RBH 17
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 20
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 44

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 100
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, H100 11
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PooBz, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 86; RBH 52
THE CHANCE (WB, ASCAP/Cal IV, ASCAP), WBM, CS 48
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 19; RBH 7
COME (Sugarstar, BMI) H100 88
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, CS 14; H100 75
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 26
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 50
COSA DEL DESTINO (BMG Songs, ASCAP) LT 16
COUNTRY BOY (GG&L, ASCAP) RBH 64
CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Headmaker, BMI) RBH 91

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 4
DAMMIT MIM (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 77
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 90; RBH 32
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 17
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 43
DELANTE DE MI (EMI Blackwood, BMI) LT 28
DEMASIADO (Not Listed) LT 27
DE VIAJE (Sony/ATV Discos, ASCAP) LT 31
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Windswept, ASCAP), HL, H100 39; RBH 13
DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 47
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 27; RBH 24
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 23
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 1; RBH 1

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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 34; RBH 63
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impat-to Edizioni, ASCAP) LT 24
ESTA AUENCIA (Kike Santander, BMI) LT 11
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 6
FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/Dracorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 77
FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 88
FINE (Wet Pink Pub, BMI/E-Class, BMI/EMI Blackwood, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 98
FLAP YOUR WINGS (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 83
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 61
FOUR WALLS (Warner-Tamerlane, BMI/Megalex, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI/EMI Longitude, BMI), WBM, CS 49
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Joints, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 17
GASOLINA (Los Cangris, ASCAP) H100 83; LT 39; RBH 76
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 21; RBH 20
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 86
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 73
GIRLS (Killa Cam, BMI/Johnny Handsome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 81
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 73
GO D.J. (Money Mack, BMI) H100 18; RBH 10
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 46
GONE (Goitahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 31
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 15; RBH 26
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) H100 89; RBH 34
GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 85

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HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 48
HE GETS THAT FROM ME (I B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 15; H100 21
HEY NOW (MEAN WUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 90; RBH 69
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmerkinds Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 67
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, WBM, CS 17
HOME SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 51
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 6; H100 51
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barny's Melodies, ASCAP) RBH 45
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 35
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I. Taylor For BlackWallStreet, ASCAP/EachTeachi, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 32; RBH 22
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 26; RBH 18
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 84; RBH 29
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 12
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 25
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 43
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 94
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Hister Larga Music, BMI/Sefior Vicente Music, BMI/Vaba Corporation, BMI) CS 42
I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 41
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 21
I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 99
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, H100 78
INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) CS 47
INVISIBLE (Ser-CA, BMI) LT 12
I SMOKE, I DRANK (9W4L, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 92; RBH 35
I THINK THE WORLD NEEDS A DRINK (Sony/ATV Acuff

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ROSE, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 38
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 37
I'VE GOT YOUR MAN (STB, ASCAP) RBH 58
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 43
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/Invinc, BMI/Hard Workin Black Folks, ASCAP), HL, H100 25; RBH 97
KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 74; RBH 36
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 46; RBH 23
KING OF THE DANCEHALL (EMI Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 82
KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 81; RBH 28
LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 69
LAS AVISPAS (Elyon, BMI) LT 25
LASTIMA ES MI MUJER (BMG Songs, ASCAP/San Angel, ASCAP) LT 21
LA ULTIMA CANCION (Peermusic III, BMI) LT 29
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 37; RBH 31
LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acurela Songs, ASCAP/Warner Chappell, SACM) LT 40
LET IT SNOW! LET IT SNOW! LET IT SNOW! (Producers, ASCAP/Chappell & Co., ASCAP/Cahn, ASCAP/Cherry Lane, ASCAP/DreamWorks Songs, ASCAP) CS 57
LET ME BE (BMG Songs, ASCAP/Keabo Songs, ASCAP/Sony/ATV Tree, BMI), HL, CS 59
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 3; RBH 2
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 67
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-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 9; RBH 11
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 19
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 78
LOCKED UP (Byefall Music, ASCAP/Famous, ASCAP), HL, RBH 40
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 49
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 46
LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 6; RBH 16
LOVERS AND FRIENDS (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Univer-sal, ASCAP), HL, H100 7; RBH 4
MAKE UP (Walted, BMI) RBH 79
A MANOS LLENAS (TN Ediciones, BMI) LT 34
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Revelle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 32
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 1
MIEDO (Vander America, BMI/Fato, ASCAP) LT 10
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 8
MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM, CS 33
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 9; H100 64
MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 7; H100 50
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 60
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 2; RBH 3
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 41
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 38
NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 3
NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/NoonTune Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtrun Tunes, BMI), WBM, RBH 74
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 42; RBH 19
NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Blackwood, BMI), HL, H100 57
NO CREO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 41
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 79; RBH 30
NO PROBLEM (Lil Jon 0017 Music, BMI/TVT, BMI/Swizole, BMI) RBH 42

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NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deaton, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 10; H100 59
NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccella, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 54
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 3; H100 44
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 18
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI) CS 56
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panacea Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 53; RBH 94
O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Invinc, BMI/E D Duz It, BMI) RBH 53
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC), HL, RBH 80
OJALA QUE TE MUERAS (Ser-CA, BMI) LT 22
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsideair, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, RBH 60
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 57
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 38
ONLY U (Pookietoots, ASCAP/Baeva, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, H100 23; RBH 21
ON THE WAY DOWN (Rihop, ASCAP/EMI April, ASCAP/Phylin Hooky, ASCAP/Little Mix Music, ASCAP/Chrysalis, ASCAP), HL, H100 33
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, RBH 48
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 4; RBH 62
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 14; LT 33; RBH 33
PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 27
PA QUE SON PASIONES (Zomba Golden Sands, ASCAP) LT 42
PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 8; H100 61
PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 43
PERDIDOS (B.N. ASCAP) LT 9
PORQUE ESTAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 7
QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 20
QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 19
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 14
REAL BIG (Money Mack, BMI) H100 98; RBH 50
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 71
RESTLESS (Sixteen Stars, BMI) CS 50
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitrion, SESAC) CS 34
A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 59
S.A.N.T.A.N.A. (Not Listed) RBH 86
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 16
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI), HL, H100 24; RBH 14
SI LA YES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 26
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 70
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 10; RBH 8
SOMBRA (SADAIC Latin, BMI/Rightsong, BMI) LT 38
SOME BEACH (Scarlet Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) CS 2; H100 30
SOMEbody TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 54
SOME CUT (Swole, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI) RBH 27
SON DE AMORES (WB, ASCAP) LT 30
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 53
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 66
SOY TU MUJER (C.K. Joints, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI/Editora Regia Univer-sal, SGAE) LT 49
SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Univer-sal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 70
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Willies Pudge Music, BMI/Songs Of Univer-sal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 72
STAYS IN MEXICO (Tokco Tunes, BMI), HL, CS 29
STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/NoonTune South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 89
SUDDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine Music, ASCAP), WBM, H100 72
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 65; RBH 25
TE BUSCARIA (Simon Music Temple, ASCAP) LT 2
TELL ME WHAT YOU WANNA DO (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Rancho Belita, BMI), WBM, CS 60
TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 63; RBH 54
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 28
THAT'S WHAT IT'S ALL ABOUT (Triniford, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, H100 82
THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Ground Watch Music, ASCAP/Eight Mile Style, BMI/Shroom Shady Music, BMI/Martin Affiliated Music, BMI/Jacef, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP/Nate Dogg, BMI) RBH 75
TODD EL ANO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 5
TONIGHT (Sony/ATV Cross Keys, ASCAP/Lehsem Music, ASCAP/Music & Media International, ASCAP), HL, CS 52
TRIP AROUND THE SUN (Mighty Nice, BMI/AI Ander-songs, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharodipity, ASCAP), WBM, CS 20
TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Lumbo Boom Boom, BMI/Rihops Inc., ASCAP/Invinc, BMI), HL, H100 52
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gaddy, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, RBH 41
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 26
TU CARCEL (Crisma, SESAC) LT 48
TU NO TIENES ALMA (WB, ASCAP) LT 45
TU NUEVO CARINITO (Leo Musical, SACM/Universal Musica, ASCAP) LT 23
U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompston, BMI) RBH 51
U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Univer-sal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 29; RBH 12
THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 45
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, H100 91; RBH 56
VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 35
VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 36
EL VISO DEL AMOR (Primo, BMI) LT 13
VITAMIN R (LEADING US ALONG) (WB, ASCAP/Loef-ler, ASCAP), WBM, H100 68
VOLVERE (TRO-Essex, ASCAP) LT 15
WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 45
WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 100
WESTSIDE STORY (J. Taylor For BlackWallStreet, ASCAP/EachTeachi, ASCAP/50 Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL/WBM, RBH 93
WHATEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Univer-sal, ASCAP/EMI April, ASCAP/Touch'd By Jazz, ASCAP/Kylah Porald Musicworks, ASCAP) RBH 44
WHAT'S A GUY GOTTA DO (Foray, SESAC) MR 2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 39
WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 22
WHAT U GOW' DO (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI) H100 28; RBH 15
WHAT WE DO HERE (Cancelled Lued, ASCAP/Univer-sal-PolyGram International, ASCAP) RBH 37
WHAT YOU WAITING FOR? (Harajuka Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 87
WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 95
WHEN I THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 12; H100 56
WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Kharatroy, ASCAP/I Want My Daddy's Records, ASCAP/Monson Music, SESAC/Jahque Joints, SESAC/Non-Affiliated, SESAC/Mycanae, ASCAP), WBM, RBH 92
THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierria, BMI), HL, CS 4; H100 47
WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Ensign, BMI/Zomba Songs, BMI/R. Kelly, BMI/Careers-BMG, BMI), HL/WBM, H100 8; RBH 5
YA NO QUEDA NADA (Noriega, BMI) LT 32
YA SOY FELIZ (LGA, BMI) LT 44
YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of Nashville DreamWorks, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/Cherry River, BMI), HL, CS 36
YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS 13; H100 62
YOU'RE MY EVERYTHING (Anita Baker Music, ASCAP/Scoutie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 99; RBH 4

McGraw, Chesney Tie For Weeks At No. 1

Tim McGraw nabs his 21st No. 1 on Hot Country Singles & Tracks as "Back When" rises 2-1.

With a total of 10 weeks atop the chart so far this calendar year, this achievement places McGraw in a tie with Kenny Chesney for most weeks at No. 1 in 2004.

While McGraw could still move ahead of Chesney by holding at No. 1 next issue, Chesney appears to be out

of the game, since his "The Woman With You" dips 180 detections and falls one place to No. 4 after peaking at No. 2

two weeks ago. Keith Urban has accumulated the next-best No. 1 tally during the year with six weeks at the top.

Meanwhile, the top 10 on the country chart sees some movement, but no new titles crack that part of the list. While McGraw leads the detections chart, Blake Shelton's "Some Beach" hops 4-2, gaining more than 2 million listener impressions and shooting 4-1 on Nielsen Broadcast Data Systems' audience tally. On that score card (which will become the basis of our country chart early next year), McGraw holds at No. 2 with 35.8 million impressions. Shelton's single dominates with more than 36 million impressions.

On the chart's lower end, three of the five new debuts are independently released titles. They are Cledus T. Judd's "Bake Me a Country Ham" (Koch) at No. 58, Deryl Dodd's "Let Me Be" (Dualtone) at No. 59 and Victor Sanz's "Tell Me What You Wanna Do" (WCI) at No. 60.

SOMETHING OLD, NEW: While Josh Groban's holiday-themed "Believe" holds at No. 1 on the now-Christmas-flavored Adult Contemporary chart, the spins detected for the track are dwarfed by the more traditional fare at the format.

Sister publication Billboard Radio Monitor has been compiling a weekly Holiday Tracks chart culled from airplay from all Adult Contemporary stations, most of which have gone to all-Christmas programming.

Unlike the AC chart, on which we allow only current holiday tracks, Monitor's Holiday Tracks list permits all seasonal tunes to chart. Thus far, this year's top current Christmas single, Groban's "Believe," falls below the holiday chart's 20-position threshold, ranking at a would-be No. 26 with 899 detections.

The top song on Holiday Tracks, Burl Ives' "A Holly Jolly Christmas," posts more than double that total with 1,821 plays. Rounding out the top five are Nat "King" Cole's "The Christmas Song," Bobby Helms' "Jin-

gle Bell Rock," Brenda Lee's "Rockin' Around the Christmas Tree" and Bing Crosby's "White Christmas." All of these songs were recorded between 1942 and 1964.

The two most recently recorded songs on the holiday chart are New-Song's "The Christmas Shoes" from 2000, which ranks at No. 18, and Mariah Carey's 1994 track "All I Want for Christmas Is You," which comes in at No. 14.

CHART-FRIENDLY:

Continuing its rapid ascent on the Hot R&B/Hip-Hop Singles & Tracks chart, "Lovers and Friends" by Lil Jon & the East Side Boyz Featuring Usher & Ludacris joins

the top five and earns Greatest Gainer/Airplay honors for a third consecutive week. Since its debut, the track has yet to post an increase of less than 10 million audience impressions at R&B/hip-hop stations. Only in its fourth chart week, the track's climb is the swiftest move into the top five by an airplay-only title.

Ruben Studdard's "Superstar" jumped 61-2 in June 2003, but that rise was propelled by the single's retail launch. The last hip-hop-led title to hit the top five of that chart

within a month of its entry was "Wobble Wobble" by the 504 Boyz in April 2000.

Further down the chart, "Soldier" by Destiny's Child Featuring T.I. & Lil Wayne advances 13-8. The move gives the female trio its ninth top 10 single, surpassing recent cut "Lose My Breath," which slips to No. 21 but maintains the crown on the Hot R&B/Hip-Hop Singles Sales tally. "Soldier" posts the second-highest

SinglesMinded

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airplay gain with an increase of 8.8 million listeners.

WIDE LANE: Green Day's "Boulevard of Broken Dreams" holds the top spot on the Modern Rock chart for a second week as its spins increase by more than 12% from last issue.

With 2,901 total detections, "Boulevard" stretches its lead over Jimmy Eat World's "Pain" at No. 2 to exactly 500 detections.

That's the largest gap between the top two songs on the Modern Rock

chart since the March 13 issue, when Incubus' "Megalomaniac" held a 570-spin lead over Blink-182's "I Miss You."

The largest lead on this chart

occurred in the July 27, 2002, issue, when 742 spins separated Red Hot Chili Peppers' "By the Way" at No. 1 from Hoobastank's runner-up "Running Away."

HitPredictor RadioMonitor DATA PROVIDED BY promosquad

<p>MAINSTREAM TOP 40</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> 50 CENT Disco Inferno INTERSCOPE TIM MCGRAW Live Like You Were Dying CURB <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> KELLY CLARKSON Since U Been Gone RMG JAY-Z/LINKIN PARK Numb/Encore WARNER BROS. HOOBASTANK Disappear IDJMG YELLOWCARD Only One CAPITOL JOHN MAYER Daughters COLUMBIA LENNY KRAVITZ Lady VIRGIN EMINEM Mockingbird INTERSCOPE GREEN DAY Boulevard Of Broken Dreams REPRISE 	<p>ADULT CONTEMPORARY</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <p>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> TIM MCGRAW Live Like You Were Dying CURB JOHN MAYER Daughters COLUMBIA MICHAEL MCDONALD Reach Out, I'll Be There UMRG ROD STEWART FEAT. STEVIE WONDER What A Wonderful World RMG JOHN MELLENCAMP Walk Tall IDJMG LIONEL RICHIE Long Long Way To Go IDJMG <p>MODERN ROCK</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> U2 All Because Of You INTERSCOPE UNWRITTEN LAW Save Me LAVA JIMMY EAT WORLD Work INTERSCOPE BREAKING BENJAMIN Sooner Or Later HOLLYWOOD <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> 3 DOORS DOWN Let Me Go UMRG THE USED All That I've Got REPRISE COHEED AND CAMBRIA Blood Red Summer COLUMBIA RISE AGAINST Give It All GEFEN KORN Another Brick In The Wall EPIC STORY OF THE YEAR Sidewalks REPRISE BLINK-182 Always GEFEN SIMPLE PLAN Me Against The World LAVA
<p>ADULT TOP 40</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> NELLY FEAT. TIM MCGRAW Over And Over UMRG RYAN CABRERA True ATLANTIC TIM MCGRAW Live Like You Were Dying CURB <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> LENNY KRAVITZ Lady VIRGIN NELLY FEAT. TIM MCGRAW Over And Over UMRG LOW MILLIONS Eleanor EMC SIMPLE PLAN Welcome To My Life LAVA ANNA NALICK Breathe (2 A.M.) COLUMBIA AVRIL LAVIGNE Nobody's Home RMG 	<p>ADULT CONTEMPORARY</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <ul style="list-style-type: none"> 1 Believe NUMBER 1 1 Wks At No. 1 2 Heaven LOS LONELY BOYS (OR/EPIC) ☆ 3 Silent Night FIVE FOR FIGHTING (COLUMBIA) 4 Baby, It's Cold Outside ROD STEWART FEAT. DOLLY PARTON (J/RMG) 5 Rockin' Around The Christmas Tree LEANN RIMES (CURB) 6 Silver And Gold VANESSA WILLIAMS (LAVA) 7 This Love MAROONS (IOCTONE/J/RMG) ☆ 8 You'll Think Of Me KEITH URBAN (CAPITOL) ☆ 9 Deck The Halls JAMES TAYLOR (HALLMARK) 10 In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE) ☆ 11 She Will Be Loved MAROONS (IOCTONE/J/RMG) ☆ 12 100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA) 13 I'll Be Around DARYL HALL JOHN DATES (U-WATCH) ☆ 14 Don't Let Him Steal Your Heart Away PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC) 15 Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆ 16 Answer In The Sky ELTON JOHN (ROCKET/UNIVERSAL/UMRG) ☆ 17 What Christmas Means To Me JESSICA SIMPSON (COLUMBIA) 18 Merry Christmas Darling VANESSA WILLIAMS (LAVA) 19 Live Like You Were Dying TIM MCGRAW (CURB) ☆ 20 The Reason HOOBASTANK (ISLAND/IDJMG) ☆

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully probed 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 18 2004		Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	Over And Over NUMBER 1 7 Wks At No. 1
2	2	14	My Boo USHER AND ALICIA KEYS (LAFACE/Zomba) ☆
3	3	18	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
4	5	10	I Don't Want To Be GAVIN DEGRAVY (J/RMG)
5	4	13	Lose My Breath DESTINY'S CHILD (COLUMBIA)
6	6	16	Dare You To Move SWITCHFOOT (COLUMBIA) ☆
7	7	12	Baby It's You JUD FEAT. BON WOH (DA FAMILY/BLACKGROUND/UMRG) ☆
8	9	5	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN) ☆
9	8	11	Just Lose It EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
10	12	11	Let's Go TRICK DADDY FEAT. LIL JON & TWISTA (SLIP-N-SLIDE/ATLANTIC)
11	14	10	Welcome To My Life SIMPLE PLAN (LAVA) ☆
12	18	4	Let Me Love You MARIO (3RD STREET/J/RMG)
13	10	16	Broken SEETHER FEAT. AMY LEE (WIND-UP) ☆
14	11	24	She Will Be Loved MAROONS (IOCTONE/J/RMG) ☆
15	13	17	Goodies CIARA FEAT. PETEY PABLO (SHO NUFF MUSIC/LAFACE/Zomba)
16	21	5	Beautiful Soul JESSE MCCARTNEY (HOLLYWOOD)
17	22	4	True RYAN CABRERA (E.V.L.A./ATLANTIC) ☆
18	19	5	Nobody's Home AVRIL LAVIGNE (RCA/RMG) ☆
19	26	4	1, 2 Step CIARA FEAT. MISSY (LJOT) (SHO NUFF MUSIC/LAFACE/Zomba)
20	16	24	My Happy Ending AVRIL LAVIGNE (RCA/RMG) ☆

DECEMBER 18 2004		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	She Will Be Loved NUMBER 1 13 Wks At No. 1
2	3	14	Daughters JOHN MAYER (AWARE/COLUMBIA) ☆
3	2	9	Give A Little Bit GOD GOD DOLLS (WARNER BROS.) ☆
4	4	31	One Thing FINGER ELEVEN (WIND-UP) ☆
5	5	18	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
6	6	20	1985 BOWLING FOR SOUP (SILVERTONE/LIVE/Zomba) ☆
7	7	18	On The Way Down RYAN CABRERA (E.V.L.A./ATLANTIC) ☆
8	9	12	Dare You To Move SWITCHFOOT (COLUMBIA) ☆
9	10	13	Lady LENNY KRAVITZ (VIRGIN) ☆
10	8	20	My Happy Ending AVRIL LAVIGNE (RCA/RMG) ☆
11	11	4	The Reason HOOBASTANK (ISLAND/IDJMG)
12	13	11	Vertigo U2 (INTERSCOPE) ☆
13	12	38	Heaven LOS LONELY BOYS (OR/EPIC) ☆
14	14	2	Broken SEETHER FEAT. AMY LEE (WIND-UP) ☆
15	17	19	Collide HOWIE DAY (EPIC)
16	15	19	More Than Love LOS LONELY BOYS (OR/EPIC)
17	18	17	Somebody Told Me THE KILLERS (ISLAND/IDJMG)
18	19	7	Disappear HOOBASTANK (ISLAND/IDJMG)
19	16	13	(Reach Up For The) Sunrise DURAN DURAN (EPIC)
20	21	5	Over And Over NELLY FEAT. TIM MCGRAW (DEITY-FD REEL/CURB/UMRG) ☆

DECEMBER 18 2004		Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	Believe NUMBER 1 1 Wks At No. 1
2	2	24	Heaven LOS LONELY BOYS (OR/EPIC) ☆
3	12	3	Silent Night FIVE FOR FIGHTING (COLUMBIA)
4	23	2	Baby, It's Cold Outside ROD STEWART FEAT. DOLLY PARTON (J/RMG)
5	15	3	Rockin' Around The Christmas Tree LEANN RIMES (CURB)
6	22	3	Silver And Gold VANESSA WILLIAMS (LAVA)
7	5	35	This Love MAROONS (IOCTONE/J/RMG) ☆
8	3	29	You'll Think Of Me KEITH URBAN (CAPITOL) ☆
9	—	1	Deck The Halls JAMES TAYLOR (HALLMARK)
10	4	14	In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE) ☆
11	16	11	She Will Be Loved MAROONS (IOCTONE/J/RMG) ☆
12	7	51	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	10	14	I'll Be Around DARYL HALL JOHN DATES (U-WATCH) ☆
14	6	11	Don't Let Him Steal Your Heart Away PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)
15	17	12	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
16	9	13	Answer In The Sky ELTON JOHN (ROCKET/UNIVERSAL/UMRG) ☆
17	25	2	What Christmas Means To Me JESSICA SIMPSON (COLUMBIA)
18	26	2	Merry Christmas Darling VANESSA WILLIAMS (LAVA)
19	18	11	Live Like You Were Dying TIM MCGRAW (CURB) ☆
20	19	24	The Reason HOOBASTANK (ISLAND/IDJMG) ☆

DECEMBER 18 2004		Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	Boulevard Of Broken Dreams NUMBER 1 2 Wks At No. 1
2	2	15	Pain JIMMY EAT WORLD (INTERSCOPE)
3	4	18	Vitamin R (Leading Us Along) CHEVELLE (EPIC)
4	5	24	Cold CROSSFADE (FG/COLUMBIA) ☆
5	3	11	Vertigo U2 (INTERSCOPE) ☆
6	6	15	Ocean Breathes Salty MIDGET MOUSE (EPIC) ☆
7	7	10	Mr. Brightside THE KILLERS (ISLAND/IDJMG) ☆
8	8	30	So Cold BREAKING BENJAMIN (HOLLYWOOD)
9	11	9	Look What You've Done JET (ELEKTRA/ATLANTIC)
10	9	21	Getting Away With Murder PAPA ROACH (E/TONAL/GEFFEN) ☆
11	13	9	I'm Not OK (I Promise) MY CHEMICAL ROMANCE (REPRISE)
12	10	20	Fall To Pieces VELVET REVOLVER (RCA/RMG)
13	14	5	Scars PAPA ROACH (E/TONAL/GEFFEN) ☆
14	12	12	Personal Jesus MARILYN MANSON (INTERSCOPE)
15	16	8	Home THREE DAYS GRACE (LIVE/Zomba)
16	15	18	American Idiot GREEN DAY (REPRISE) ☆
17	21	15	Hysteria (I Want It Now) MUSE (TASTE MEDIA/WARNER BROS.)
18	18	8	This Fire FRANZ FERDINAND (DOMINO/EPIC)
19	19	26	Breaking The Habit LINKIN PARK (WARNER BROS.) ☆
20	20	30	Somebody Told Me THE KILLERS (ISLAND/IDJMG)

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 12 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.

Impala

Continued from page 5

son Graham & Jones. "Sometimes people don't make a point because they don't think that point will get anywhere. Occasionally, you have to take action in order to set a precedent, make a point or have a precedent not set."

Since it was established in 2000, Impala has steadfastly opposed attempts at consolidation among the recorded-music majors. Through its latest challenge, Impala is endeavoring to break new ground: Never before has there been an appeal of a merger approval in the entertainment sector.

"The track record of commission

clearance decisions being entirely overruled is absolutely zero," Brussels-based entertainment lawyer Stephen Kinsella of Herbert Smith notes. "But then again, there haven't been many appeals. That is generally because third parties or competitors looking at these deals have gone through the analysis and said, 'Look, we haven't really got a hope.' But you would be a fool to try and predict what the court might say about a case, because there's always a degree of uncertainty."

In its complaint, Impala argues that the EC made a "whole series of errors of law, assessment and reasoning in relation to collective dominance in the recorded-music market," as well as understating the impact of the merger in relation to the online and music publishing sectors.

Impala also argues that the EC erred by not fully analyzing collective dominance and by failing to examine all areas of collective dominance.

In 2003, third parties used a similar argument to appeal the EC's decision from the previous year to greenlight the amalgamation of electrical appliance firms Moulinex and SEB. The Court of First Instance found that the EC had not sufficiently established that its probe had resolved competition concerns in a handful of markets. The EC was forced to relaunch an in-depth inquiry into the merger's competitive impact in those territories. In the end, the court upheld the EC's unconditional approval.

As for the Sony BMG merger, Impala argues that the EC did not exhaust all avenues of inquiry into suggestions that further consolida-

tion among major music companies would damage European culture, consumer choice and diversity.

"The Sony BMG fiasco makes Europe neither logical nor comprehensible for its citizens," says Impala president Michel Lambot, who is also co-chairman of Belgium-based label and distribution company PIAS Group.

"The EU does U-turns and contradicts its own priorities," he claims. "The result here is a merger [that] is a legal, economic, cultural and political disaster."

Fellow Impala board member Horst Weidenmueller, who is CEO of Berlin-based dance specialist K7, explains that the indies' action is essential to clear the route to trade.

"The window of market access for the indies will get smaller and

smaller," he says, "and we will all be forced to release less music and experiment less" to try and keep revenue stable.

In a statement, Sony BMG replies: "The European Commission reached its decision after an in-depth, six-month investigation and diligent review process, and we are confident that the court will reaffirm their decision to clear the merger."

Impala is asking the court for an expedited hearing that would reduce the appeal procedure to nine to 12 months from the standard two years. After receiving a formal complaint, the court typically takes one to two months to decide whether to grant the hearing.

An EC spokesman says the body "took the decision it did because it thought it was the right decision. We shall see them in court."

P2P Study

Continued from page 8

who have not gained much traction on the music scene and use the Internet to get their work exposed.

Musicians' unions, the Nashville Songwriters Assn. International, CD Baby and networking group Just Plain Folks helped get the survey to artists through links on their Web sites.

Neither the Recording Academy nor the RAC was asked to participate. Both

have long held that illegal P2P file sharing jeopardizes their members' business. They recently filed amicus briefs with the Supreme Court to review a case involving P2P network Grokster.

Two survey results in particular raised eyebrows at the Recording Academy and the RAC.

Two-thirds of respondents said file sharing posed "a minor or no threat to them," and less than one-third said file sharing was a major threat to creative industries. And only 3% said the Internet hurt their ability to protect their creative works.

The Pew Project based its report on

a phone survey of 809 "self-identified" artists in December 2003. A second study used for the report was conducted online in spring 2004 with a sample of 2,755 musicians and songwriters recruited through e-mail notices, announcements on Web sites and fliers distributed at musicians' conferences.

UNEQUAL REPRESENTATION

Daryl Friedman, VP of advocacy for the Recording Academy, says he is happy to see the opinions expressed in the survey. But he believes many of the respondents may be entry-level musicians more eager to use the Web

for publicity.

By contrast, he points to a recent Recording Academy e-mail asking for member support for the pending Induce bill, which would take on "bad player" P2P networks.

"First of all, these are dues-paying professionals, so there's a threshold there," he says. "We said, 'If you agree, send a letter to your senators.' More than 3,300 members sent letters of support. You know how many wrote back saying 'We don't agree'? Four. So I think the survey may not adequately reflect the overall music community on these issues."

Jay Rosenthal, counsel for the RAC, says the group views the study as "severely flawed, and [it] does not accurately reflect the opinions of professional recording artists."

Future of Music Coalition executive director Jenny Toomey, herself an indie artist, says the point of the survey "is that people who are making music but are not making money through the existing structures are less afraid of the peer-to-peer networks than those who are."

She says there is some overlap among respondents and the survey "probably" included the views of some Recording Academy and RAC members. "It shows that not one organization can represent the complex views of the music community," she says.

Rosenthal points out that "in the fine print, Pew provides a disclaimer that the results are not derived from a

scientific sampling."

The disclaimer reads: "Since the data are based on a nonrandom sample, a margin of error cannot be computed, and the results are not projectable to the entire population of musicians and songwriters."

Rosenthal says, "A study this suspect should never become part of the public policy debate."

Bonnaroo

Continued from page 6

lot on the town, and they're very good to work with," Mayers says. "There is a fine line between what they feel is fair and what we feel is fair. But we love being there, and we think we can come up with a solution that keeps us in Manchester for a long time to come."

Meanwhile, Mayers and the Superfly and A.C. staffs are busy putting together the various bands and attractions that will complete the Bonnaroo puzzle.

Mayers says they will not limit themselves to what is generally perceived as "jam band" music. "There is just so much good music out there," he says. "And we don't want to stand still."

Indies

Continued from page 6

labels they represent.

"If radio stations are precluded from accepting records from us, and we are the sole conduit for music from our client labels to those stations, it smacks of restraint of trade," the indie says.

"There are a number of larger independent labels, and major labels, who do not have a person in-house to serve the secondary stations, and the large radio companies are making sure that these companies, and their artists, never get a chance to be heard at their

stations," he concludes.

Other promoters are more sanguine about the radio group moves. "I don't see this as a ban as much as an opportunity for the industry to re-evaluate particular relationships," says Skip Bishop of New York-based promotion firm Bishop Bait and Tackle. "The responsible companies will emerge as stronger and more effective than ever. Every business needs to continue to critique and improve itself. We're seeing the wheel turn again now."

Red Hat's Brown sees another kind of upside. He says elimination of certain indies would give small labels and developing artists a better chance to compete for airplay.

"I get out of bed every morning

believing I can make a difference, and by having the 'toll-takers' removed, that will only improve my chances to do so," Brown says.

Texas-based country indie Peter Svendsen, who lost some Infinity stations in the latest ban, says he is willing to take the hit if it cleans up record promotion.

"If it has to hurt my business to make the business better, so be it," he says. "Sometimes, if you're going to rid your house of pests, you have to bomb the whole house, even if you've kept a clean room."

Additional reporting by Paul Heine in New York, Tony Sanders in Washington, D.C., and Ken Tucker in Nashville.

Grammys

Continued from page 5

release "American Idiot" is the lone rock contender in the album of the year field.

"I don't know if we were expecting any sort of nominations or anything like that," the band's Billie Joe Armstrong said. "It's really great. Everyone feels a high right now. You learn to appreciate these things the older you get. We really wanted to put art back into a rock record."

Also in the album of the year category, West will go head to head with

his tour mate Usher. Usher's "Confessions" (LaFace/Zomba) has sold more than 7 million units in the United States, according to Nielsen SoundScan, making it the best-selling album of 2004.

The album of the year field is rounded out by Charles' "Genius Loves Company" (Hear/Concord) and "The Diary of Alicia Keys" (J). In her two-album career, Keys already has five Grammys, and has now received 14 nominations.

In the record of the year category, Charles' "Here We Go Again" featuring Norah Jones will compete against "Let's Get It Started" by the Black Eyed Peas, "American Idiot" from Green Day, "Yeah!" from Usher featuring Lil

Jon & Ludacris and "Heaven" by Los Lonely Boys.

The Texas-based Los Lonely Boys were one of the many new acts the voting committee recognized. Los Lonely Boys and country singer Gretchen Wilson earned four nominations. Scoring three nominations each were Scottish rock act Franz Ferdinand and teenage British R&B singer Joss Stone.

Stone was one of the announcers, and the artist was as excited by the nominations as she was the company at the press conference. "Anita Baker is one of the reasons I sing," Stone gushed as her idol stood just a few feet away.

West, Stone, Wilson, Los Lonely

Boys and Maroon5 are up for best new artist.

The 2005 Grammys introduce the best electronica/dance album category. The inaugural nominees are Basement Jaxx's "Kish Kash" (XL Recordings/Astralwerks), the Crystal Method's "Legion of Boom" (V2), Paul Oakenfold's "Creamfields" (Thrive), the Prodigy's "Always Outnumbered, Never Outgunned" (XL/Maverick) and Paul Van Dyk's "Reflections" (Mute).

Former *Billboard* senior writer Chris Morris, now music editor for sister publication *The Hollywood Reporter*, received a nomination in the best album notes category for his notes to the Rhino Records boxed set "No Thanks! The '70s Punk Rebellion."

Nominees were chosen by the voting members of the Recording Academy, which presents the Grammys.

Recording Academy president Neil Portnow said voting members will have access to nominated songs this year through a deal with Apple's iTunes.

The 2005 Grammy Awards will take place Feb. 14, 2005, at the Staples Center in Los Angeles and broadcast live by CBS.

For a select list of nominees, see pages 60-61. The full rundown can be found at grammy.com.

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Nominations For 47th Annual Grammy Awards

Here is a partial list of the 47th annual Grammy Award nominations. For a complete list, including nominees in the classical, composing/arranging, surround sound and music video categories, visit grammy.com.

GENERAL FIELD

Record of the Year: "Let's Get It Started," the Black Eyed Peas. Will.i.am, producer. Mark "Spike" Stent & Will.i.am, engineers/mixers (A&M Records); "Here We Go Again," Ray Charles & Norah Jones. John Burk, producer. Terry Howard & Al Schmitt, engineers/mixers (Concord Records/Hear Music); "American Idiot" Green Day. Billie Joe Armstrong, Rob Cavallo, Mike Dirnt & Tré Cool, producers. Chris Lord-Alge & Doug McKean, engineers/mixers (Reprise Records); "Heaven," Los Lonely Boys. John Porter, producer. Steve Chadie & John Porter, engineers/mixers (Or Music/Epic Records); "Yeah!" Usher Featuring Lil Jon & Ludacris. Jonathan "Lil Jon" Smith, producer. John Frye, Donnie Scantz, Jonathan "Lil Jon" Smith, the Trak Starz & Mark Vinten, engineers/mixers (Arista/LaFace/Zomba Label Group).

Album of the Year: "Genius Loves Company," Ray Charles & Various Artists. John Burk, Terry Howard, Don Mizell, Phil Ramone & Herbert Walt, producers. Robert Fernandez, John Harris, Terry Howard, Pete Karam, Joel Moss, Al Schmitt & Ed Thacker, engineers/mixers. Robert Hadley & Doug Sax, mastering engineers (Concord Records/Hear Music); "American Idiot," Green Day. Billie Joe Armstrong, Rob Cavallo, Mike Dirnt & Tré Cool, producers. Chris Lord-Alge & Doug McKean, engineers/mixers. Ted Jensen, mastering engineer (Reprise Records); "The Diary of Alicia Keys," Alicia Keys. Kerry "Krucial" Brothers, Vidal Davis, Easy Mo Bee, Andre Harris, Alicia Keys, Kumasi, Timbaland, Kanye West & Dwayne "D.



LOS LONELY BOYS

Wigg" Wiggins, producers. Tony Black, Kerry "Krucial" Brothers, Vincent DiIorenzo, Russ Elevado, Manny Marroquin, Walter Millsap III, Ann Mincieli & Pat Viala, engineers/mixers. Herb Powers Jr., mastering engineer (J Records); "Confessions," Usher. Bobby Ross Avila, Valdez Brantley, Bryan Michael Cox, Vidal Davis, Destro Music, Jermaine Dupri, Andre Harris, Rich Harrison, IZ, Jimmy Jam, Just Blaze, James Lackey, Terry Lewis, Juan Johnny Najera, Pro J, Usher Raymond, Jonathan "Lil Jon" Smith, Aaron Spears, Arthur Strong, Thicke & James "Big Jim" Wright, producers. Ian Cross, Kevin "KD" Davis, Vidal Davis, Vince DeLorenzo, Jermaine Dupri, Blake Eisman, Brian Frye, John Frye, Serban Ghenea, Andre Harris, John Horesco IV, Ken Lewis, Matt Marrin, Manny Marroquin, Tony Maserati, Pro J, Donnie Scantz, Jon Smeltz, Jonathan "Lil Jon" Smith, Phil Tan, the Trak Starz, Mark Vinten & Ryan West, engineers/mixers. Herb Powers, mastering engineer (Arista/LaFace/Zomba Label Group); "The College Dropout," Kanye West. Kanye West, producer. Eddy Schreyer, engineer/mixer. Eddy Schreyer, mastering engineer (Roc-a-Fella Records).

Song of the Year: "Daughters," John Mayer, songwriter (John Mayer), Aware Records/Columbia. Publishers: Sony/ATV Tunes/Specific Harm Music; "If I Ain't Got You," Alicia Keys, songwriter (Alicia Keys), J Records. Publishers: Lellow Productions/EMI Music Publishing; "Jesus Walks," C. Smith & Kanye West, songwriters (Kanye West), Roc-a-Fella Records. Publishers: Konman Entertainment/Gimme My Publishing/Hip Hop Since 1978 & Mapleshade Productions; "Live Like You Were Dying," Tim Nichols & Craig Wiseman, songwriters (Tim McGraw), Curb Records. Publishers: Warner-Tamerlane Publishing/Big Loud Shirt; "The Reason," Daniel Estrin & Douglas Robb, songwriters (Hoobastank), Island Records. Publisher: Spread Your Cheeks and Push Out the Music.

Best New Artist: Los Lonely Boys, Maroon 5, Joss Stone, Kanye West, Gretchen Wilson.

POP

Best Female Pop Vocal Performance: "Oceania," Björk (Elektra/Atlantic); "The First Cut Is the

Deepest," Sheryl Crow (A&M Records); "Sunrise," Norah Jones (Blue Note Records); "What You Waiting For?," Gwen Stefani (Interscope Records); "You Had Me," Joss Stone (S-Curve Records).

Best Male Pop Vocal Performance: "Let's Misbehave," Elvis Costello (Columbia); "You Raise Me Up," Josh Groban (143/Reprise); "Daughters," John Mayer (Columbia/Aware); "Cinnamon Girl," Prince (Columbia Records/NPG Records); "Love's Divine," Seal (Warner Bros.).

Best Pop Performance by a Duo or Group With Vocal: "My Immortal," Evanescence (Wind-up Records); "The Reason," Hoobastank (Island Records); "Heaven," Los Lonely Boys (Or Music/Epic Records); "She Will Be Loved," Maroon 5 (Octone/J); "It's My Life," No Doubt (Interscope Records).

Best Pop Collaboration With Vocals: "Redemption Song," Johnny Cash & Joe Strummer (American Recordings/Lost Highway Records); "Sorry Seems to Be the Hardest Word," Ray Charles & Elton John (Concord Records); "Here We Go Again," Ray Charles & Norah Jones (Concord Records); "Something," Paul McCartney & Eric Clapton (Warner Strategic Marketing); "Moon River," Stevie Wonder & Take 6 (Concord Records).

Best Pop Instrumental Performance: "Chasing Shadows," Herb Alpert, Russ Freeman, James Genus, Gene Lake & Jason Miles (Telarc); "Take You Out," George Benson (GRP); "11th Commandment," Ben Harper (Virgin Records); "Song F," Bruce Hornsby (Columbia Records); "Rat Pack Boogie," Brian Setzer (Surfdog Records).

Best Pop Instrumental Album: "Pure," Boney James (Warner Bros.); "Saxophonic," Dave Koz (Capitol Records); "Forever, for Always, for Luther," Various Artists (GRP); "Henry Mancini: Pink Guitar," Various Artists (Solid Air Records); "EP 2003: Music for the Epicurean Harkener," Mason Williams (Skookum Records).

Best Pop Vocal Album: "Genius Loves Company," Ray Charles & Various Artists (Concord Records); "Feels Like Home," Norah Jones (Blue Note Records); "Afterglow," Sarah McLachlan (Arista Records); "Mind, Body & Soul," Joss Stone (S-Curve Records); "Brian Wilson Presents Smile," Brian Wilson (Nonesuch Records).

DANCE

Best Dance Recording: "Good Luck," Basement Jaxx Featuring Lisa Kekaula. Basement Jaxx, producers. Basement Jaxx, mixers (XL Recordings/Astralwerks); "Get Yourself High," the Chemical Brothers. The Chemical Brothers, producers. The Chemical Brothers, mixers (Astralwerks); "Slow," Kylie Minogue. Dan Carey & Emiliana Torrini, producers. Mr. Dan, mixer (Capitol Records); "Comfortably Numb," Scissor Sisters. Scissor Sisters, producers. Neil Harris & Scissor Sisters, mixers (Universal Records); "Toxic," Britney Spears. Avant & Bloodshy, producers. Niklas Flyckt, mixer (Jive/Zomba Label Group).

Best Electronic/Dance Album: "Kish Kash," Basement Jaxx (XL Recordings/Astralwerks); "Legion of Boom," the Crystal Method (V2 Records); "Creamfields," Paul Oakenfold (Thrive Records); "Always Outnumbered, Never Outgunned," the Prodigy (XL Recordings/Maverick); "Reflections," Paul Van Dyk (Mute Records).

TRADITIONAL POP

Best Traditional Pop Vocal Album: "Only You," Harry Connick Jr. (Columbia); "Count Your Blessings," Barbara Cook (DRG); "Ultimate Mancini," Monica Mancini (Concord Records); "Just for a Thrill," Ronnie Milsap (Image Music); "Stardust... The Great American Songbook Volume III," Rod Stewart (J Records).

ROCK

Best Solo Rock Vocal Performance: "Wonderwall," Ryan Adams (Lost Highway Records); "The Revolution Starts Now," Steve Earle (Artemis Records/E-Squared); "Breathe," Melissa Etheridge (Island Records); "Code of Silence," Bruce Springsteen (Columbia Records); "Metropolitan Glide," Tom Waits (Anti).

Best Rock Performance by a Duo or Group With Vocal: "Monkey to Man," Elvis Costello & the Imposters (Lost Highway Records); "Take Me Out," Franz Ferdinand (Domino Recording); "American Idiot," Green Day (Reprise Records); "Somebody Told Me," the Killers (Island Records); "Vertigo," U2 (Interscope Records).

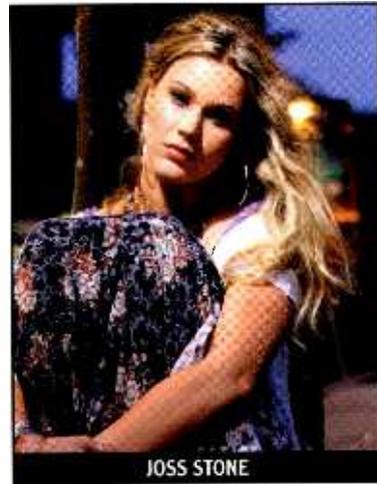
Best Hard Rock Performance: "Megalomaniac," Incubus (Epic/Immortal); "Some Kind of Monster," Metallica (Elektra Records); "Feelin' Way Too Damn Good," Nickelback (Roadrunner Records); "Duality," Slipknot (Roadrunner Records); "Slither," Velvet Revolver (RCA).

Best Metal Performance: "Nymphetamine," Cradle of Filth (Roadrunner Records); "Live for This," Hatebreed (Universal Records); "The End of Heartache," Killswitch Engage (Roadrunner Records); "Whiplash," Motörhead (Big Deal Records); "Vermilion," Slipknot (Roadrunner Records).

Best Rock Instrumental Performance: "Instrumental Illness," the Allman Brothers Band (Sanctuary); "Onda," Los Lonely Boys (Or

Music/Epic Records); "O Bateria," Rush (Anthem/Atlantic Records); "Whispering a Prayer," Steve Vai (Epic Records); "Mrs. O'Leary's Cow," Brian Wilson (Nonesuch Records).

Best Rock Song: "American Idiot," Billie Joe Armstrong, Mike Dirnt & Tré Cool, songwriters (Green Day), Reprise Records; Publishers: WB Music & Green Daze Music; "Fall to Pieces," Duff McKagan, Dave Kushner, Slash, Matt Sorum & Scott Weiland, songwriters (Velvet Revolver), RCA. Publishers: Velvet Revolver Songs, Slash & Cash Publishing; "Float On," Isaac Brock, Dann Gallucci, Eric Judy & Benjamin Weikel, songwriters (Modest Mouse), Epic Records. Publishers: Ugly Casanova, Tschudi Music & The Best Dressed Chicken in Town; "Somebody Told



JOSS STONE

Me," Brandon Flowers, Dave Keuning, Mark Stoermer & Ronnie Vannucci, songwriters (the Killers), Island Records. Publisher: The Killers Publishing; "Vertigo," Bono, Adam Clayton, the Edge & Larry Mullen, songwriters (U2), Interscope Records. Publisher: Universal PolyGram International Publishing.

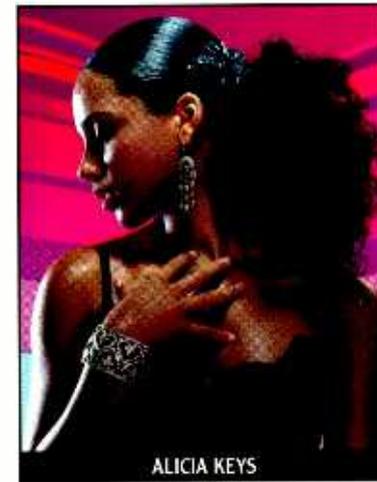
Best Rock Album: "The Delivery Man," Elvis Costello & the Imposters (Lost Highway Records); "American Idiot," Green Day (Reprise Records); "The Reason," Hoobastank (Island Records); "Hot Fuss," the Killers (Island Records); "Contraband," Velvet Revolver (RCA Records).

ALTERNATIVE

Best Alternative Music Album: "Medulla," Björk (Elektra/Atlantic); "Franz Ferdinand," Franz Ferdinand (Domino Recording); "Uh Huh Her," PJ Harvey (Island Records); "Good News for People Who Love Bad News," Modest Mouse (Epic Records); "A Ghost Is Born," Wilco (Nonesuch Records).

R&B

Best Female R&B Vocal Performance: "I Want You," Janet Jackson (Virgin Records); "If I Ain't Got You," Alicia Keys (J Records); "I'm Still in Love," Teena Marie (Cash Money/Universal Records); "Whatever," Jill Scott (Hidden Beach Recordings); "U-Haul," Angie Stone (J Records).



ALICIA KEYS

Best Male R&B Vocal Performance: "Charlene," Anthony Hamilton (So So Def/Zomba Label Group); "Happy People," R. Kelly (Jive/Zomba Label Group); "What We Do Here," Brian McKnight (Motown Records); "Call My Name," Prince (Columbia Records/NPG Records); "Burn," Usher (Arista/LaFace/Zomba Label Group).

Best R&B Performance by a Duo or Group With Vocals: "Lose My Breath," Destiny's Child (Columbia Records); "Show Me the Way," Earth, Wind & Fire Featuring Raphael Saadiq (Sanctuary Urban Records Groups); "Say Yes," Floetry (DreamWorks); "Diary," Alicia Keys Featuring Tony! Toni! Toné! (J Records); "My Boo," Usher &

Alicia Keys (Arista/LaFace/Zomba Label Group).

Best Traditional R&B Vocal Performance: "You're My Everything," Anita Baker (Blue Note Records); "Sinner's Prayer," Ray Charles & B.B. King (Concord Records); "I Can't Stop," Al Green (Blue Note); "New Day," Patti LaBelle (Def Soul Classics); "Musicology," Prince (Columbia Records/NPG Records).

Best Urban/Alternative Performance: "Sex, Love & Money," Mos Def (Geffen); "Are You Experienced?," Musiq (Experience Hendrix); "She Wants to Move," N.E.R.D. (Virgin Records); "Star," the Roots (Geffen Records); "Cross My Mind," Jill Scott (Hidden Beach).

Best R&B Song: "Burn," Bryan Michael Cox, Jermaine Dupri & Usher Raymond, songwriters (Usher), Arista/LaFace/Zomba Label Group. Publishers: Shaniah Cymone Music/EMI April Music, Babyboy's Little Publishing Co., Noontime South & UR IV Music/EMI April Music; "Call My Name," Prince, songwriter (Prince), Columbia Records/NPG Records. Publisher: NPG Music; "My Boo," Jermaine Dupri, Alicia Keys, Usher Raymond, Manuel Seal & Adonis Shropshire, songwriters (Usher & Alicia Keys), Arista/LaFace/Zomba Label Group. Publishers: EMI April Music, Shaniah Cymone Music, BMG Songs, Manusee Publishing, EMI Blackwood Music, Lellow Productions & UR IV Music/EMI April; "Yeah!," Chris Bridges, Sean Garrett, Lamarquis Jefferson, Robert McDowell, James Phillips, Jonathan Smith & Patrick J. Que Smith, songwriters (Usher Featuring Lil Jon & Ludacris), Arista/LaFace/Zomba Label Group. Publishers: liljon00017 music/TVT Music, Christopher Garret's Publishing/Hitco South, Christopher Matthew Music/Hitco Music, Ludacris Music Publishing/EMI April Music, Swole Music/Basajamba Music/Air Control Publishing/EMI April Music; "You Don't Know My Name," Alicia Keys, Harolud Lilly & Kanye West, songwriters (Alicia Keys), J Records. Publishers: Lellow Productions/EMI Music Publishing, Ye World Music/EMI April Music, Uncle Bobby Music/EMI Blackwood Music & A Dish-a-Tunes.

Best R&B Album: "My Everything," Anita Baker (Blue Note Records); "I Can't Stop," Al Green (Blue Note); "The Diary of Alicia Keys," Alicia Keys (J Records); "Musicology," Prince (Columbia Records/NPG Records); "Beautifully Human: Words & Sounds Vol. 2," Jill Scott (Hidden Beach Recordings).

Best Contemporary R&B Album: "Afrodisiac," Brandy (Atlantic Records); "Damita Jo," Janet Jackson (Virgin Records); "It's About Time," Christina Milian (Island Def Jam); "Confessions," Usher (Arista/LaFace/Zomba Label Group); "Hurt No More," Mario Winans (Bad Boy Records).

RAP

Best Rap Solo Performance: "On Fire," Lloyd Banks (G Unit/Interscope Records); "Just Lose It," Eminem (Aftermath/Interscope Records); "99 Problems," Jay-Z (Roc-a-Fella Records); "Overnight Celebrity," Twista (Atlantic Records); "Through the Wire," Kanye West (Roc-a-Fella Records).

Best Rap Performance by a Duo or Group: "Check It Out," Beastie Boys (Capitol); "Let's Get It Started," the Black Eyed Peas (A&M Records); "Don't Say Nothing," the Roots (Geffen Records); "Drop It Like It's Hot," Snoop Dogg & Pharrell (Geffen Records); "Lean Back," Terror Squad (SRC/Universal Records).

Best Rap/Sung Collaboration: "Why," Jadakiss Featuring Anthony Hamilton (Ruff Ryders/Interscope Records); "Dip It Low," Christina Milian Featuring Fabolous (Island Def Jam Music Group); "Slow Jamz," Twista Featuring Kanye West & Jamie Foxx (Atlantic Records); "Yeah!," Usher Featuring Lil Jon & Ludacris (Arista/LaFace/Zomba Label Group); "All Falls Down," Kanye West & Syleena Johnson (Roc-a-Fella Records).

Best Rap Song: "Drop It Like It's Hot," Calvin Broadus, Chad Hugo, S. Thomas & Pharrell Williams, songwriters (Snoop Dogg & Pharrell), Geffen. Publishers: My Own Chit/EMI Blackwood/The Waters of Nazareth/Careers-BMG/Raychaser; "Hey Mama," Will Adams & Anthony Henry, songwriters (the Black Eyed Peas), A&M Records. Publishers: Will.i.am Music & Liftmoney/Greensleeves; "Jesus Walks," C. Smith & Kanye West, songwriters (Kanye West), Roc-a-Fella Records. Publishers: Konman Entertainment/Gimme My Publishing/Hip Hop Since 1978 & Mapleshade Productions; "Let's Get It Started," Will Adams, Mike Fratantuno, Jaime Gomez, George Pajon Jr., Allan Pineda & Terence Yoshiaki, songwriters (the Black Eyed Peas), A&M Records. Publishers: Will.i.am Music, Jeepney Music, Nawasha Networks, Hisako Songs, Tuono Music & El Cubano Music; "99 Problems," Shawn Carter & Rick Rubin, songwriters (Jay-Z), Roc-a-Fella Records. Publishers: EMI April Music/Carter Boys Music, Copyright Control/Careers BMG Music, BMG Songs & Spirit Two Music/Songs of the Knight.

Best Rap Album: "To the 5 Boroughs," Beastie Boys (Capitol Records); "The Black Album," Jay-Z (Roc-a-Fella Records); "The Definition," LL Cool J (Def Jam); "Suit," Nelly (Universal Records); "The College Dropout," Kanye West (Roc-a-Fella Records).

COUNTRY

Best Female Country Vocal Performance: "You Will Be My Ain True Love," Alison Krauss (Columbia);

"Miss Being Mrs.," Loretta Lynn (Interscope Records); "In My Daughter's Eyes," Martina McBride (RCA Records Nashville); "She's Not Just a Pretty Face," Shania Twain (Mercury Records); "Redneck Woman," Gretchen Wilson (Epic Records).

Best Male Country Vocal Performance: "Engine One-Forty-Three," Johnny Cash (Dualtone Music Group); "In My Own Mind," Lyle Lovett (Lost Highway Records); "Live Like You Were Dying," Tim McGraw (Curb Records); "You Are My Flower," Willie Nelson (Dualtone Music Group); "You'll Think of Me," Keith Urban (Capitol Records Nashville).

Best Country Performance by a Duo or Group With Vocal: "New San Antonio Rose," Asleep at the Wheel (Shout Factory); "Save a Horse (Ride a Cowboy)," Big & Rich (Warner Bros.); "You Can't Take the Honky Tonk out of the Girl," Brooks & Dunn (Arista Nashville); "Top of the World," Dixie Chicks (Columbia); "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," the Notorious Cherry Bombs (Universal South).

Best Country Collaboration With Vocals: "Hey Good Lookin'," Jimmy Buffett, Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait (BNA Records); "Creepin' In," Norah Jones & Dolly Parton (Blue Note); "Portland Oregon," Loretta Lynn & Jack White (Interscope Records); "Pancho & Lefty," Willie Nelson, Merle Haggard & Toby Keith (Lost Highway Records); "Coat of Many Colors," Shania Twain With Alison Krauss + Union Station (Sugar Hill Records).

Best Country Instrumental Performance: "Billy in the Low Ground," Asleep at the Wheel (Shout Factory); "Puppies 'N Knapsacks," Sam Bush (Sugar Hill Records); "Luxury Liner," Albert Lee, Vince Gill & Brad Paisley (Sugar Hill Records); "Earl's Breakdown," Nitty Gritty Dirt Band Featuring Earl Scruggs, Randy Scruggs, Vassar Clements



GRETCHEN WILSON

& Jerry Douglas (Capitol Records Nashville); "Bowtie," Mark O'Connor, Chris Thile, Bryan Sutton & Byron House (OMAC Records).

Best Country Song: "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," Rodney Crowell & Vince Gill, songwriters (the Notorious Cherry Bombs), Universal South. Publisher: Vinny Mae Music; "Live Like You Were Dying," Tim Nichols & Craig Wiseman, songwriters (Tim McGraw), Curb Records. Publishers: Warner-Tamerlane Publishing/Big Loud Shirt; "Miss Being Mrs.," Loretta Lynn, songwriter (Loretta Lynn), Interscope Records. Publisher: Coal Miners Music; "Portland Oregon," Loretta Lynn, songwriter (Loretta Lynn & Jack White), Interscope Records. Publisher: Coal Miners Music; "Redneck Woman," John Rich & Gretchen Wilson, songwriters (Gretchen Wilson), Epic Records. Publishers: Sony/ATV Cross Keys Publishing, Hoosiermama Music & WB Music.

Best Country Album: "Van Lear Rose," Loretta Lynn (Interscope Records); "Live Like You Were Dying," Tim McGraw (Curb Records); "Tambourine," Tift Merritt (Lost Highway); "Be Here," Keith Urban (Capitol Records Nashville); "Here for the Party," Gretchen Wilson (Epic Records).

Best Bluegrass Album: "The Bluegrass Sessions," Lynn Anderson (DM Records); "Twenty Year Blues," Nashville Bluegrass Band (Sugar Hill Records); "Brand New Strings," Ricky Skaggs & Kentucky Thunder (Skaggs Family Records); "Carrying On," Ralph Stanley II (Rebel Records); "A Tribute to Jimmy Martin (The King of Bluegrass)," Various Artists (KOCH Records).

NEW AGE

Best New Age Album: "Returning," Will Ackerman (Decca); "Atlantis," David Arkenstone (Narada); "Two Horizons," Moya Brennan (Decca); "American River," Jonathan Elias (Decca); "Piano," Peter Kater (Point of Light Records).

JAZZ

Best Contemporary Jazz Album: "Journey," Fourplay (Bluebird); "Unspeakable," Bill Frisell (Nonesuch

Records); "In Praise of Dreams," Jan Garbarek (ECM); "The Hang," Don Grusin (Sovereign Artists); "Strength," Roy Hargrove (The RH Factor) (Verve).

Best Jazz Vocal Album: "American Song," Andy Bey (Savoy Jazz); "Twentysomething," Jamie Cullum (Verve/Universal); "Accentuate the Positive," Al Jarreau (Verve Records); "The Dana Owens Album," Queen Latifah (Vector Records); "R.S.V.P. (Rare Songs, Very Personal)," Nancy Wilson (MCG Jazz).

Best Jazz Instrumental Solo: "What's New," Alan Broadbent, soloist (A440 Music Group); "I Want to Be Happy," Don Byron, soloist (Blue Note Records); "Speak Like a Child," Herbie Hancock, soloist (Bluebird); "Buleria, Soleá y Rumba," Donny McCaslin, soloist (ArtistShare); "Wee," John Scofield, soloist (Verve).

Best Jazz Instrumental Album, Individual or Group: "Somewhere," Bill Charlap Trio (Blue Note); "Fountain of Youth," Roy Haynes (Dreyfus Jazz); "The Out-of-Towners," Keith Jarrett, Gary Peacock & Jack DeJohnette Trio (ECM); "Eternal," Branford Marsalis Quartet (Marsalis Music/Rounder); "Illuminations," McCoy Tyner With Gary Bartz, Terence Blanchard, Christian McBride & Lewis Nash (Telarc Jazz).

Best Large Jazz Ensemble Album: "Get Well Soon," Bob Brookmeyer New Art Orchestra (Challenge Records); "On the Wild Side," John La Barbera Big Band (Jazz Compass); "Coral," David Sanchez (Columbia); "Concert in the Garden," Maria Schneider Orchestra (ArtistShare); "The Way: Music of Slide Hampton," the Vanguard Jazz Orchestra (Planet Arts Recordings).

Best Latin Jazz Album: "Bebop Timba," Raphael Cruz (RC Music); "Jerry Gonzalez y Los Piratas Del Flamenco," Jerry Gonzalez y Los Piratas Del Flamenco (Sunnyside Records); "Land of the Sun," Charlie Haden (Verve International); "Another Kind of Blue: The Latin Side of Miles Davis," Conrad Herwig Nonet (Half Note Records); "Soundances," Diego Urcola (Sunnyside Records).

GOSPEL

Best Gospel Performance: "The Stone," Shirley Caesar & Ann Nesby (Music World Music/Columbia); "Heaven Help Us All," Ray Charles & Gladys Knight (Concord Records); "Lay My Burden Down," Dr. John & Mavis Staples (EMI/Blue Note); "Celebrate (He Lives)," Fred Hammond (Verity/Zomba Label Group); "There Will Be a Light," Ben Harper & the Blind Boys of Alabama (Virgin).

Best Rock Gospel Album: "Take Me Away," Sarah Kelly (Gotee Records); "Collide," Skillet (Ardent Records); "Lose This Life," Tait (ForeFront Records); "Wire," Third Day (Essential Records); "Welcome to Diverse City," TobyMac (ForeFront Records); "Holy Hip Hop Taking the Gospel to the Streets," Various Artists (Holy Hip Hop Music).

Best Pop/Contemporary Gospel Album: "The Creed," Avalon (Sparrow Records); "All Things New," Steven Curtis Chapman (Sparrow Records); "Who We Are Instead," Jars of Clay (Essential Records); "Everyday People," Nicole C. Mullen (Word Special Projects); "Rising Son," RainSong (Soar/Red Sea).

Best Southern, Country or Bluegrass Gospel Album: "Driven," the Crabb Family (Daywind Music Group); "20th Century Gospel: From Hymns to Blackwood Brothers Tribute to Christian Country," the Jordanaires, Art Greenhaw & the Light Crust Doughboys & Nokie Edwards (Greenhaw Records); "Universal United House of Prayer," Buddy Miller (New West Records); "Worship & Faith," Randy Travis (Word Records); "Amazing Grace 3—A Country Salute to Gospel," Various Artists (Sparrow Records).

Best Traditional Soul Gospel Album: "The Live Experience," the Rance Allen Group (Tyscot Records); "There Will Be a Light," Ben Harper & the Blind Boys of Alabama (Virgin); "The Water I Give," Dottie Peoples (Atlanta International Records [Air Gospel]); "The Praise & Worship Songs," Richard Smallwood (Verity/Zomba Label Group); "Still Here," the Williams Brothers (Blackberry Records).

Best Contemporary Soul Gospel Album: "Something Bout Love," Fred Hammond (Verity/Zomba Label Group); "Live From Another Level," Israel and New Breed (Integrity Gospel); "He-Motions," Bishop T. D. Jakes (EMI Gospel/Dexterity Sounds); "Nothing Without You," Smokie Norful (EMI Gospel); "Out the Box," Tonéx & the Peculiar People (Verity/Zomba Label Group).

Best Gospel Choir or Chorus Album: "Can't Nobody Do Me Like Jesus," Minister Timothy Britten & Professor James Roberson, choir directors. Shabach Praise Co. (JIDI Records); "Live in New York," Rev. Timothy Wright, choir director. New York Fellowship Mass Choir II (Atlanta International Records [Air Gospel]); "Live... This Is Your House," Carol Cymbala, choir director. The Brooklyn Tabernacle Choir (INO Records); "Spirit & Truth," Kevin Bond, choir director. Newbirth Total Praise Choir (EMI Gospel); "Unplugged... The Way Church Used to Be," Ricky Dillard, choir director. New Generation Chorale (Crystal Rose).

LATIN

Best Latin Pop Album: "Amar Sin Mentiras," Marc Anthony (Sony Discos); "Sin Verguenza," Bacilos (Warner Music Latina); "Pau-latina," Paulina Rubio (Universal Music Mexico/Universal Music Latino); "Diego Torres: MTV Unplugged," Diego Torres (BMG Argentina); "El Rock De Mi Pueblo," Carlos Vives (EMI Latin).

Best Latin Rock/Alternative Album: "Komp 104.9 Radio Compa," Akwid (Univision Records); "Lipstick," Alejandra Guzman (RCA/BMG Mexico); "Mi Sangre," Juanes (Surco/Universal Music Latino); "Street Signs," Ozomatli (Concord Records); "Si," Julieta Venegas (Ariola/BMG Mexico).

Best Traditional Tropical Latin Album: "Inolvidable," Candido & Graciela (Chesky Records); "Ahora Si!," Israel Lopez "Cachao" (Univision Records); "Angel Melendez & the 911 Mambo Orchestra," Angel Melendez & the 911 Mambo Orchestra (Latin Street Music); "Flor De Amor," Omara Portuondo (Nonesuch); "Recuerda a Benny Moré," Tropicana All Stars (Regu Records).

Best Salsa/Merengue Album: "Valió La Pena," Marc Anthony (Sony Discos); "Travesía," Victor Manuelle (Sony Discos); "Auténtico," Gilberto Santa Rosa (Sony Discos); "Creciendo," Son de Cali (Univision Records); "Across 110th Street," Spanish Harlem Orchestra Featuring Ruben Blades (Libertad Records).

Best Mexican/Mexican-American Album: "Titere En Tus Manos," Ramon Ayala y Sus Bravos Del Norte (Freddie Records); "Por Ti," Banda El Recodo De Cruz Lizárraga (Fonovisa Records); "Alma Ranchera," Rocío Dúrcal (Ariola/BMG Mexico); "Intimamente," Intocable (EMI Latin); "Veintiseis," Los Temerarios (Fonovisa Records).

Best Tejano Album: "Polkas, Gritos y Acordeones," David Lee Garza, Joel Guzman & Sunny Saucedo (Guzman Fox Records); "Takin' On the World," Stefani Montiel (World Records); "Entre Amigos," Emilio



LORETTA LYNN

Navaira (BMG US Latin); "Mi Destino," Jay Perez (La Voice Records); "Vivo," Vida (Tejas Records).

BLUES

Best Traditional Blues Album: "Me and Mr Johnson," Eric Clapton (Reprise); "Baby, Don't You Tear My Clothes," James Cotton (Telarc); "Blues With a Vengeance," John Lee Hooker Jr. (Kent Records); "Blues to the Bone," Etta James (RCA Victor); "Ladies Man," Pinetop Perkins (M.C. Records).

Best Contemporary Blues Album: "N'awlins Dis Dat or D'Udda," Dr. John (Blue Note); "Keep It Simple," Keb' Mo' (Epic/Okeh); "What's Wrong With This Picture?," Van Morrison (Blue Note Records); "Sanctuary," Charlie Musselwhite (Real World); "I'm a Bluesman," Johnny Winter (Virgin).

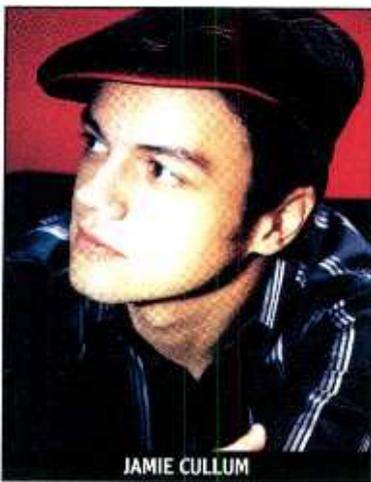
FOLK

Best Traditional Folk Album: "Gitane Cajun," BeauSoleil (Vanguard Records); "The Morning Glory Ramblers," Norman & Nancy Blake (Dualtone); "My Last Go Round," Rosalie Sorrels & Friends (Red House Records); "... And the Tin Pan Bended, and the Story Ended...," Dave Van Ronk (Smithsonian Folkways Recordings); "Beautiful Dreamer—The Songs of Stephen Foster," Various Artists (American Roots Publishing).

Best Contemporary Folk Album: "Educated Guess," Ani DiFranco (Righteous Babe Records); "The Revolution Starts... Now," Steve Earle (Artemis Records/E-Squared); "Land of Milk and Honey," Eliza Gilkyson (Red House Records); "Impossible Dream," Patty Griffin (ATO Records); "The Unbroken Circle—The Musical Heritage of the Carter Family," Various Artists (Dualtone Music Group).

Best Native American Music Album: "Straight Up," Northern Black Eagle (Soar); "Family Traditions,"

Black Lodge Singers (Soar); "Cedar Dream Songs," Bill Miller (Paras Recordings); "Covenant," Joanne Shenandoah (Silver Wave Records); "Feed the Fire," Mary Youngblood (Silver Wave Records).



JAMIE CULLUM

Best Hawaiian Music Album: "Some Call It Aloha... Don't Tell," the Brothers Cazimero (Mountain Apple); "Amy & Willie Live," Amy Hanaiali'i Gilliom & Willie K (Blind Man Sound); "Cool Elevation," Ho'okena (Ho'oumau); "Ke'alaokamaile," Keali'i Reichel (Punahale Productions); "Slack Key Guitar Volume 2," Various Artists (Palm Records).

REGGAE

Best Reggae Album: "Black Magic," Jimmy Cliff (Artemis Records/Unique); "The Dub Revolutionaries," Sly & Robbie (Sanctuary); "African Holocaust," Steel Pulse (RAS/Sanctuary Records); "True Love," Toots & the Maytals (V2 Records); "Def Jamaica," Various Artists (Def Jamaica/Def Jam Recordings).

WORLD MUSIC

Best Traditional World Music Album: "Si, Soy Llanero—Joropo Music From the Orinoco Plains of Colombia," El Grupo Cimarrón (Smithsonian Folkways Recordings); "Raise Your Spirit Higher," Ladysmith Black Mambazo (Heads Up International); "Tango Varón," Sandra Luna (Times Square Records); "Jolgorio," Perú Negro (Times Square Records); "Abayudaya—Music From the Jewish People of Uganda," Various Artists (Smithsonian Folkways Recordings).

Best Contemporary World Music Album: "Cositas Buenas," Paco De Lucía (Verve International); "Bebel Gilberto," Bebel Gilberto (Ziriguiboom/Six Degrees Records); "Roots," Gipsy Kings (Nonesuch); "Oyaya!," Angélique Kidjo (Columbia); "Egypt," Yousou N'Dour (Nonesuch).

POLKA

Best Polka Album: "Highways & Dancehalls," Eddie Blazonczyk's Versatones (Bel-Aire Records); "Let's Kiss: 25th Anniversary Album," Brave Combo (DenTone); "Pangora's Box," John Góra & Górale (Sunshine Records); "Come On Over," Henny & the Versa J's (Jazz); "Polkas United," Walter Ostanek & Gaylord Klancnik (Ranch Recordings).

CHILDREN'S

Best Musical Album for Children: "Beethoven's Wig 2—More Sing Along Symphonies," Beethoven's Wig (Rounder Kids); "cELLABration! A Tribute to Ella Jenkins," Various Artists (Smithsonian Folkways Recordings); "House Party," Dan Zanes and Friends



BEBEL GILBERTO

(Festival Five Records); "Merry Fishes to All," Trout Fishing in America (Trout Records); "Sharing Cultures With Ella Jenkins," Ella Jenkins (Smithsonian Folkways Recordings).

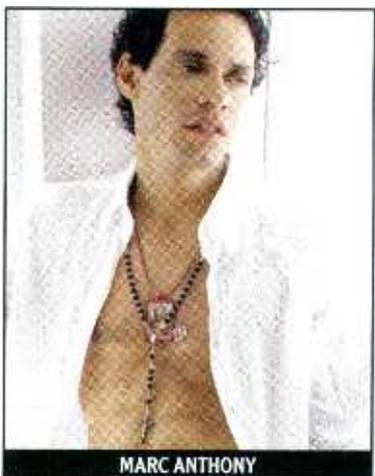
MUSICAL SHOW

Best Musical Show Album: "Assassins," Tommy Krasker, producer. Stephen Sondheim, composer/lyricist. The Broadway Cast Recording With Neil Patrick Harris, Michael Cerveris and Others (PS Classics); "Avenue Q—The Musical," Jay David Saks, producer. Jeff Whitty, lyricist. Robert Lopez & Jeff Marx, composer/lyricists. Original Broadway Cast Recording With Rick Lyon, Jennifer Barnhart and Others (Victor); "The Boy From Oz," Phil Ramone, producer. Peter Allen & Others, composer/lyricist. Original Broadway Cast Recording With Hugh Jackman and Others (Decca Broadway); "Wicked," Stephen Schwartz, producer. Stephen Schwartz, composer/lyricist. Original Broadway Cast Recording With Kristin Chenoweth & Idina Menzel (Decca Broadway); "Wonderful Town," Hugh Fordin, producer. Leonard Bernstein, composer. Betty Comden & Adolph Green, lyricists. The New Broadway Cast Recording With Donna Murphy (DRG Theater).

FILM/TV/VISUAL MEDIA

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media: "Cold Mountain," Various Artists (DMZ/Columbia/Sony Music Soundtrax); "De-Lovely," Various Artists (Columbia/Sony Music Soundtrax); "Garden State," Various Artists (Epic/Sony Music Soundtrax/Fox Music); "Kill Bill Vol. 2," Various Artists (Maverick); "Shrek 2," Various Artists (Dreamworks/Geffen).

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media: "Angels in America," Thomas Newman, composer (Thomas Newman), Nonesuch; "Big Fish," Danny Elfman,



MARC ANTHONY

composer (Various Artists). Sony Classical/Epic/Sony Music Soundtrax; "Eternal Sunshine of the Spotless Mind," Jon Brion, composer (Various Artists). Hollywood; "Harry Potter and the Prisoner of Azkaban," John Williams, composer (Various Artists), Warner Sunset/Nonesuch/Atlantic; "The Lord of the Rings—The Return of the King," Howard Shore, composer (Howard Shore). Reprise/WMG Soundtracks).

Best Song Written for a Motion Picture, Television or Other Visual Media: "Accidentally in Love" (from "Shrek 2"), David Bryson, Adam Duritz, David Immergluck, Matthew Malley & Dan Vickrey, songwriters (Counting Crows), Dreamworks/Geffen. Publishers: Songs of SKG/EMI Blackwood Music & Jones Falls Music; "Belleville Rendez-Vous" (from "The Triplets of Belleville"), Benoit Charest & Sylvain Chomet, songwriters (-M-), Higher Octave Soundtracks. Publishers: Les Armateurs/Bibi and Genevieve; "Into the West" (from "The Lord of the Rings—The Return of the King"), Annie Lennox, Howard Shore & Fran Walsh, songwriters (Annie Lennox), Reprise/WMG Soundtracks. Publishers: New Line Tunes/BMG Music Publishing; "The Scarlet Tide" (from "Cold Mountain"), Henry Burnett & Elvis Costello, songwriters (Alison Krauss), DMZ/Columbia/Sony Music Soundtrax. Publishers: Plangent Visions Music/Henry Burnett Music; "You Will Be My Ain True Love" (from "Cold Mountain"), Sting, songwriter (Alison Krauss), DMZ/Columbia/Sony Music Soundtrax. Publishers: EMI Blackwood Music & Steerpike (Overseas).

PACKAGE

Best Recording Package: "Chutes Too Narrow," Jesse LeDoux, art director (the Shins), Sub Pop Records; "Educated Guess," Ani DiFranco & Brian Grunert, art directors (Ani DiFranco),

Righteous Babe Records; "A Ghost Is Born," Peter Buchanan-Smith & Dan Nadel, art directors (Wilco), Nonesuch; "To the 5 Boroughs," Nathaniel Hörnblöwer & Dechen Wangdu, art directors (Beastie Boys), Capitol Records; "The Wandering Accordion," Qing-Yang Xiao, art director (Various Artists), Wind Records.

Best Boxed or Special Limited Edition Package: "The Complete Verve Master Takes," Hollis King, art director (Charlie Parker), Verve Music Group; "Goodbye, Babylon," Susan Archie, art director (Various Artists), Dust-to-Digital; "The Hip Hop Box," Michele Horie & Ryan Rogers, art directors (Various Artists), Hip-O Records; "Once in a Lifetime," Stefan Sagmeister, art director (Talking Heads), Sire/Warner Bros./Rhino Records; "Unearthed," Christine Cano, art director (Johnny Cash), American Recordings/Lost Highway Records.

ALBUM NOTES

Best Album Notes: "The Bootleg Series Vol. 6: Bob Dylan Live 1964—Concert at Philharmonic Hall," Sean Wilentz, album notes writer (Bob Dylan), Columbia/Legacy; "Carry It On," Barry Alfonso, album notes writer (Peter, Paul & Mary), Warner Bros./Rhino Records; "The Complete Columbia Recordings of Woody Herman and His Orchestra & Woodchoppers (1945-1947)," Loren Schoenberg, album notes writer (Woody Herman & His Orchestra), Mosaic Records; "Let the Buyer Beware," Paul Krassner, album notes writer (Lenny Bruce), Shout Factory; "No Thanks! The '70's Punk Rebellion," Chris Morris, album notes writer (Various Artists), Rhino Records.

HISTORICAL

Best Historical Album: "The Complete Columbia Recordings of Woody Herman and His Orchestra & Woodchoppers (1945-1947)," Scott Wenzel, compilation producer. Malcolm Addey, Michael Brooks, Matt Cavaluzzo & Ken Robertson, mastering engineers (Woody Herman & His Orchestra), Mosaic Records; "Goodbye, Babylon," Steven Lance Ledbetter, compilation producer. David Glasser & Matt Sandoski, mastering engineers (Various Artists), Dust-to-Digital; "Let the Buyer Beware," Hal Willner, compilation producer. Eric Lijestrand, mastering engineer (Lenny Bruce), Shout Factory; "Night Train to Nashville: Music City Rhythm & Blues, 1945-1970," Daniel Cooper & Michael Gray, compilation producers. Joseph M. Palmaccio & Alan Stoker, mastering engineers (Various Artists), CMF/Lost Highway Records; "Unearthed," Rick Rubin, compilation producer. Vlado Meller, mastering engineer (Johnny Cash), American Recordings/Lost Highway Records.

PRODUCTION, NON-CLASSICAL

Best Engineered Album, Non-Classical: "Brian Wilson Presents Smile," Mark Linett, engineer (Brian Wilson), Nonesuch Records; "Feels Like Home" Jay Newland, engineer (Norah Jones), Blue Note Records; "Genius Loves Company," Robert Fernandez, John Harris, Terry Howard, Pete Karam, Joel Moss, Al Schmitt & Ed Thacker, engineers (Ray Charles & Various Artists), Concord Records/Hear Music; "The Girl in the Other Room," Al Schmitt, engineer (Diana Krall), Verve; "Give," Tchad Blake, engineer (the Bad Plus), Columbia Records.

Producer of the Year, Non-Classical: T Bone Burnett, "Cold Mountain—Soundtrack" (Various Artists); Rob Cavallo, "American Idiot" (Green Day); Jimmy Jam & Terry Lewis, "Damita Jo" (Janet Jackson); "Eyes of the Heart (Radio's Song)" (India Arie); "R&B Junkie" (Janet Jackson); "Simple Things" (Usher); "Spending Time With You" (Janet Jackson); "That's What It's Made For" (Usher); "Truth Hurts" (Usher); Tommy LiPuma, "Accentuate the Positive" (Al Jarreau); "The Girl in the Other Room" (Diana Krall); John Shanks, "Autobiography" (Ashlee Simpson); "Breakaway" (Kelly Clarkson); "The First Cut Is the Deepest" (Sheryl Crow); "Fly" (Hilary Duff); "Shine Your Light" (Robbie Robertson); "So-Called Chaos" (Alanis Morissette).

Best Remixed Recording, Non-Classical: "Amazing (Full Intention Club Mix)," Michael Gray & Jon Pearn, remixers (George Michael), Aegaeon/Epic Records; "It's My Life (Jacques Lu Cont's Thin White Duke Mix)," Jacques Lu Cont, remixer (No Doubt), Interscope Records; "Motor Inn (Felix Da Housecat's High Octave Mix)," Felix Da Housecat, remixer (Iggy Pop With Freedom, Featuring Peaches), Virgin Records America; "She Wants to Move (Basement Jaxx Mix)," Basement Jaxx, remixer (N.E.R.D.), Virgin Records; "Watching Cars Go By (Sasha's Remix)," Sasha, remixer (Felix Da Housecat), Global Underground.

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'What Represents Success Differs Upon Where You Are In The World'

BY EMMANUEL LEGRAND

LONDON—Jason "Jay" Berman's well-worn passport is taking him back to the United States next month.

A relentless global ambassador for the music industry, Berman is stepping down after six years as chairman/CEO of the International Federation of the Phonographic Industry. He will leave London to relocate to New York and become a free agent.

Berman, 66, was the first full-time appointed chairman of the IFPI. Previously, chairmen were elected by their peers and the IFPI function came in addition to their day job.

An American, Berman took the IFPI position immediately after leaving his job as chairman of the Recording Industry Assn. of America. He is widely credited with bringing to the IFPI a more efficient and business-like mind-set and for building a structure capable of reacting to the industry's challenges, especially in the area of piracy, both physical and online.

EMI Music chairman/CEO Alain Levy describes Berman as "one of the most committed and intelligent executives the music industry has been fortunate enough to have in its ranks."

David Munns, vice chairman of EMI Music and CEO of EMI Music North America, says, "I have loved working with Jay. He is a true leader, he knows when to use his diplomacy and when to shout, and he has also been a great travel companion on our anti-piracy excursions to Moscow, the People's Republic of China, South America."

Berman met with *Billboard* in late November in his London office.

Q: When you took over six years ago, there was a sense of euphoria in the industry, with high year-on-year growth. Then the industry was hit by what you called two years ago "a perfect storm." Was this something you could see coming?

A: No. Did we think that things were changing in some respect? Yes. Six years ago we saw that there would be a series of alternative platforms for the delivery of music. But when I arrived six years ago I don't think there was a vision about what they would be, how they would materialize and how you would be able to monetize them as record companies.

Q: What are your key achievements at the IFPI?

A: I think we did achieve the principal goal that we set out to do six years ago, which was to make it an organization that represented the commercial interests of its member companies and make it a little less like an external civil service organization. No doubt in my mind that we succeeded on that score, and I believe that the companies feel that that's the case. I believe that they are well-served by the people who work here.

Q: How did you change the nature of the organization?

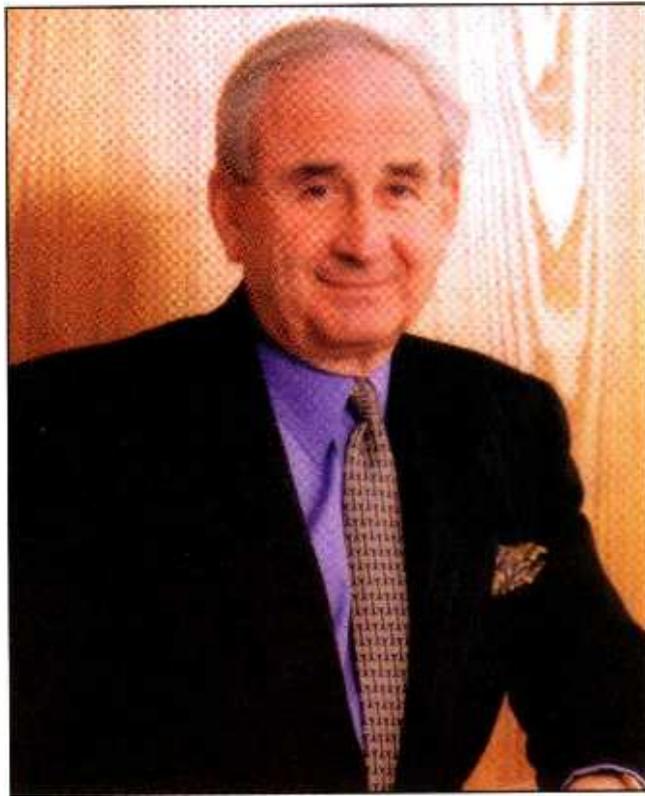
A: Six years ago, the idea was to create an organization that in some ways mirrored the way the international companies were structured, particularly on a regional basis. We did spend a great deal of time thinking about the nature of the regional operations of IFPI and the regional offices.

Q: You have beefed up your anti-piracy task force in London and in the regions. Have these efforts paid off?

A: In the absence of them we would have had a more severe problem. It will continue to be a significant aspect of what we do, and it's not just the effort from us. We've just expanded it to include a pretty comprehensive Internet anti-piracy effort, and I believe those will be long-term features of IFPI going forward.

Q: Regarding legislation, have you seen a shift in the way the case for the industry is perceived by policy makers?

A: I'd like to think that what we've done was to impress upon elected officials the fact that there is a music industry [and] that



The Last Word

A Q&A With Jay Berman

Jay Berman: Career Highlights

1967: Launches political career as an aide to Sen. Birch Bayh, D-Ind.
1972: Named Bayh's chief of staff, a position he held until 1976
1980: Appointed VP of public affairs for Warner Communications
1987: Joins the Recording Industry Assn. of America as president
1993: Named chairman/CEO of the RIAA
1996-98: Holds various positions in the Clinton administration while staying at the RIAA
1999: Joins the International Federation of the Phonographic Industry as chairman/CEO

its very lifeblood is governed by how effective copyright laws are and the willingness of governments to enforce them. The test of that, if we concentrate on Brussels, is that in the major battles over the course of the last few years, we've been fighting against pretty stiff odds—the telcos, the Internet service providers, the consumer electronics companies, a whole host of big players. We've more than held our own in all of those major battles.

Q: Is it fair to say that there is better synchronization between the RIAA and the IFPI?

A: I hope it is. There is no reason why it shouldn't be. We basically represent the same companies. We have developed a very, very close relationship with RIAA and through a whole host of different mechanisms. Increasingly it is the result of the companies themselves having a greater level of participation in the lives of both RIAA and IFPI.

Q: One thing IFPI has in common with the RIAA is the policy of legal action against file sharers. Was that step absolutely necessary?

A: Beyond the shadow of a doubt it was absolutely necessary. It was absolutely necessary as part of an overall campaign that had other elements to it as well, which included all the education steps that led up to the actual lawsuits, the instant messaging in which people were informed, the development of legal services and the need to clear some room so that these would have an opportunity.

Q: Are the problems of the industry just the result of illegal file sharing, or is there a wider crisis?

A: It is very rare that in a complicated business environment there is one singular thing that accounts for everything else. I think that illegal file sharing was the defining transition for our industry. It had a greater traumatic effect on us than any other single thing. But we would be hard pressed to say it is the only thing that can be accounted for the decline.

Q: Can services like iTunes and Napster bring excitement back?

A: We've seen it to some extent with the launch of the iPod. It did create a buzz and a stir. So I do think it is possible to recapture some of that [excitement], and a device like the iPod helped do that and convince some people that you can find ways to re-energize your consumer. But we still have ways to go.

Q: Will the growth in the online business compensate for the loss of physical sales?

A: There will be increasingly a significant legitimate online business. At the same time we are a smaller industry globally. I don't believe all we lost over the past four years will be recaptured, to be honest with you. We are primarily a smaller industry, but our companies have adapted to that.

Q: Your successor at the IFPI is former Universal Music International president/COO John Kennedy. What advice can you give him?

A: To be conscious of the fact that it is a very large world and that there are a lot of differences and different places, and you have to account for those and you have to be mindful of them. The pace of achieving legislative success depends upon where you are in the world and what represents success differs upon where you are in the world.

Q: So from Jan. 1, what's life going to be like for Jay Berman?

A: I hope I'll have time to take piano lessons, play some tennis, take my grandchildren to school, maybe do a little skiing and find time to answer the call of the industry whenever and wherever they want. I don't think I will be disappearing. I'll be around, and I will be involved. I'll keep myself busy. I am too young not to be busy. And it will be pretty much related to the music industry.

Q: Your final word?

A: It has been a great experience having exposure to a global business and understanding how different the world is. It is very hard if you come with preconceived notions, particularly for an American, as we are so universally regarded as being so American-centric.

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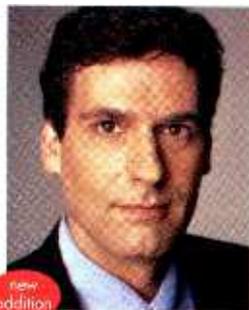
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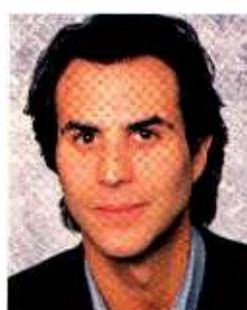
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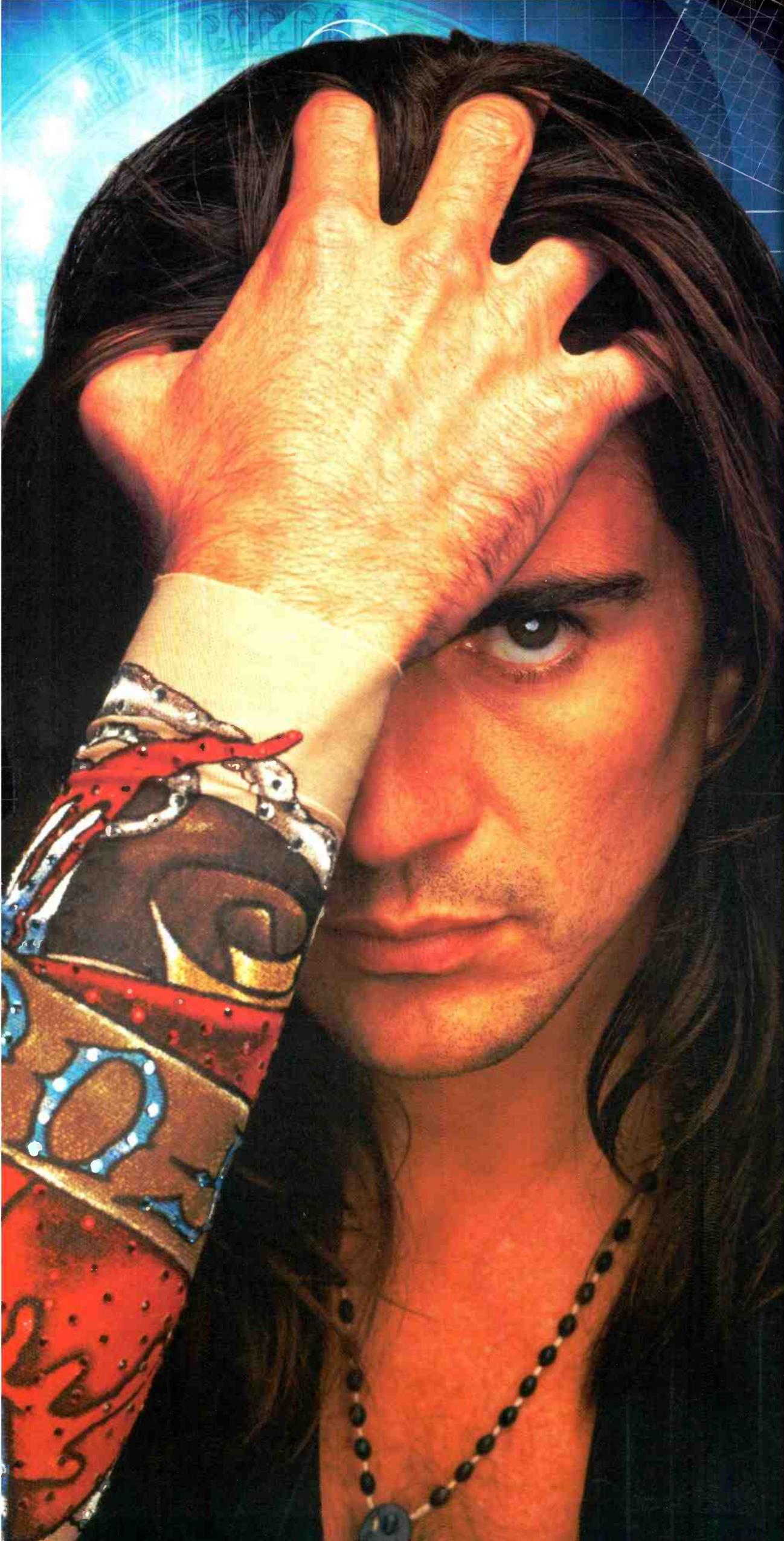
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